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“The sculptures were approachable and loved by both children for their playfulness and adults for their artistry. Our attendance for this time was up 36% over the year prior! This exhibit set us on the path for future programming and we will look forward to hosting Ribbit again in the future.”

Karl Burum, Assistant Director, Henry P. Loew Gardens

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Call for Photos

Caporaso assist with the annual spring bulb planting as part of their intensive professional development at Longwood Gardens, Pa. (Photo: Longwood Gardens, Inc.)

Thus, dear reader, I ask you: What matters? What do you care about, before whoever asks you “What’s that?”—knowing you will have only one quick chance to relate what you care so deeply about, before whoever asked you loses all interest…

This letter is different. I want to provoke you, dear Public Garden reader, and prompt a debate: If public gardens are indispensable, why do we struggle to define them?

I have had MANY hours of “civil discourse” with MANY colleagues—students, teachers, donors, corporate communicators, team members, board members, legislators, etc. surrounding “the definition of a public garden” (or botanical garden, arboretum, and their differences).

We even have a page about it on our site. Yet, our own consumer focus groups for National Public Gardens Week showed no ability or desire to define what a public garden, botanical garden, or arboretum is. Other partner initiatives and garden research firms corroborate this throughout a wide range of demographics.

Practically all public garden professionals (e.g., researchers, guest services, finance, hort team members, from seasonal staff to executive) have been confronted with the “What do you do for a living?” question. To which you respond “I work at a public garden (—or botanical, or arboretum, or etc.).”

And then you brace yourself for the inevitable follow-up question—“What’s that?”—knowing you will have only one quick chance to relate what you care so deeply about, before whoever asked you loses all interest…

Thus, dear reader, I ask you:

What did you say? What is a “public garden” or “arboretum” or “botanical garden” to you? Did you note differences in them from a park, a nature preserve, an urban greenspace, etc.? (Note: many people who work at these are also members, no less serious about our profession.)

Does it matter? Is it important for everyone to understand what a “public garden” or “botanical garden” or “arboretum” is? It’s YOUR turn. My email is csclar@publicgardens.org. Please send me a note with your 35-word-or-less definition that anyone can grasp and isn’t bored by, and/or why you think we must define these terms. 35 words. (Hint: that’s about 15-20 seconds of speech, the average attention span of most listeners…) I’m listening.

Greetings, Association Members,
Keeping gardens relevant in today’s world is critical to their future viability. Every public garden, consciously or unconsciously, addresses relevancy every day—or they are doomed. Nina Simon in The Art of Relevance speaks of relevance as unlocking the doors that confront various segments of our audience. Every garden has this opportunity despite any constraints it may have to deal with. This is one garden’s story.

Moore Farms Botanical Garden (MFBG) is a vibrant sixteen-year-old garden in South Carolina. For various reasons, day-to-day visitation is by appointment. Like many gardens, a robust programming schedule—much of it free—and regular open days ensure that anyone who wants to visit has ample opportunity. To address our unique set of “doors” we’ve reached out to our community in an unprecedented way: over fifteen acres of downtown Lake City is planned, planted, and maintained by garden staff. The Garden and the city are inextricably bound, and the downtown has become an extension of the main campus of the Garden—a catalyst for awareness and interest. Streetscapes, bog, succulent plantings, parks, and amenity plantings keep the heart of the city green and beating and are helping fuel a downtown beautification. From the beginning, the intent was to tie the garden, the city, and the surrounding community by infusing art into the central elements of the farm, the city’s streets, and small businesses of Lake City. MFBG has greatly increased the importance and awareness across the community of respecting “Mother Earth.” I love how Moore Farms integrates the arts into the practice of horticulture.

For many gardens, it’s often a challenge to get those closest to deal with. This is one garden’s story.

Darla Moore was born in Lake City and spent the most enjoyable days of her youth on her grandfather’s farm just outside the city. Like many of that time, she left South Carolina for the wider world. With a grit born of the soils of her home state, she succeeded beyond all measure and then, despite being able to live anywhere in the world, she returned.

She came back to a Lake City that was a shell of its former self, a landscape of declared urban plantings need not be restricted to three or four plants. We take advantage of unique micro-climates to develop a fuller palette.

- Brendan Huggins, MFBG Director of Horticulture

We have a unique opportunity to capture a broader audience than we would have traditionally. Working with the City and the Lake City Community Development Office we create plantings across town that enrich the community’s environment and enhance the idea that urban plantings need not be restricted to three or four plants. We take advantage of unique micro-climates to develop a fuller palette.

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"MFBG is a huge component of the local art movement and supports the surrounding community by infusing art into the central elements of the farm, the city’s streets, and small businesses of Lake City. MFBG has greatly increased the importance and awareness across the community of respecting ‘Mother Earth.’ I love how Moore Farms integrates the arts into the practice of horticulture." - Carla Angus, Art Fields, Jr.

("Image: Jones-Carter Gallery now occupies this former seed store")

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("Image: Lake City Boys and Girls Club plantings a pollinator garden")
farm as part of the larger community. Family farms were becoming a thing of the past, and I wanted to make it relevant to the new economy,’ she says. It wasn’t simply a matter of digging holes and putting plants in the ground.

“We needed to convince people of how important good horticulture was to the community,” she continued. The idea was to make the garden and Lake City a horticultural destination and a catalytic partner to the redevelopment of the downtown.

The process really hit its stride in 2014. As downtown buildings were renovated, the landscape around them was renewed, bringing horticulture to each. For the past five years, MFBG has had a crew dedicated to downtown Lake City. It now gardens more than fifteen acres of streetscapes, buildings were renovated, the landscape around them was

MFBG’s efforts has spread, lending added consistency to the horticulture, and even those who hurry by can’t help but absorb by osmosis some of what is happening. The building’s roof and back were removed leaving a room that holds something powerful—information, emotion, experience, value.

Imagine a locked door. Behind the door is a room that holds something powerful—information, emotion, experience, value. The room is dazzling. The room is locked.

RELEVANCE is the key to that door. Without it, you can’t experience the magic that room has to offer. With it, you can enter. The power of relevance is not how connected that room is to what you already know… If we believe the products, services and experiences we create are relevant to a certain audience, but we aren’t unlocking new meaningful experiences for that audience, we aren’t in fact relevant to them at all… The power in is the experiences the room offers… and how wonderful it feels to open the door and walk inside.

(Nina Simon, The Art of Relevance)

At Moore Farms Botanical Garden, we are growing our own relevance. In addition to unlocking our doors, we are getting out of our locked room and carrying its contents to our community in a way that impacts them every day. The importance of a garden to its community cannot possibly be overstated. Making that message manifest is a never-ending task—and part of the mission of every public garden.
Marketing has traditionally been a tool used for promoting goods and services by for-profit businesses to generate increased sales and loyal customers. **Alliances are one marketing tool that many for-profit organizations use to promote their businesses and products.**

Interest has recently increased in public gardens that promote sustainable horticulture by inspiring and educating people to promote their businesses and products. This prompted P&P to develop and implement plans for the CGRN as a garden resource network in Baltimore. CGRN involved over 26 partner organizations including after-school providers, charitable foundations, city agencies, volunteer organizations, community organizations, for-profit and nonprofit green groups, and watershed protection groups. Catalysts for much of this activity were the local thrust to unite people of all ages, ethnicities, and socioeconomic backgrounds through green and gardening.

Over 20 new gardens were developed between 2008 and 2010, benefitting over 4,000 people. P&P provided oversight for the collaboration, and UME provided access to research and evaluation tools, a skilled volunteer base, and connections to the University of Maryland and the state of Maryland. The other partner organizations had access to all the resources, and their programs were publicized throughout the citywide audience of CGRN. This allowed each partner to better reach and serve their target audiences, and each partner derived institutional benefits from the partnership.

In 2002, surveys of community-managed open spaces conducted in Baltimore found that there were 60 active citizen-led green projects in the city, and the top five challenges of these community spaces were: 1) lack of a committed volunteer base; 2) water scarcity; 3) lack of equipment; 4) infrastructure needs; and 5) training needs. This prompted P&P to develop and implement plans for the CGRN as a garden resource network in Baltimore. CGRN involved over 26 partner organizations including after-school providers, charitable foundations, city agencies, volunteer organizations, community organizations, for-profit and nonprofit green groups, and watershed protection groups. Catalysts for much of this activity were the local thrust to unite people of all ages, ethnicities, and socioeconomic backgrounds through green and gardening.

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**SO THAT’S HOW A SUCCESSFUL ALLIANCE WORKS!**

The following examples describe five successful alliances with reasons for their success and/or recommendations for others to consider when developing an alliance.

**The Allies:** Community Greening Resource Network (CGRN) of Baltimore, Maryland, established by the Parks & People Foundation (P&P), a local nonprofit organization, and the University of Maryland Extension (UME) in Baltimore

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The Allies: Adelaide Botanic Garden (ABG), Adelaide, Australia, and the Cabang Roloi Kebun Raya Eka Karya Botanic Garden (BBG) in Bali, Indonesia

**The Product:** This partnership produced resources for both organizations, including curricular materials for a school program in Bali and collaborative ethnobotanical research. They began with goal setting, planning, and promoting educational materials for students to supplement the curriculum in the areas of environment, local science, and culture. The partnership also involved a shared ethnobotanical project with Australia’s Northern Territory Conservation Commission and the Bali and Bogor Botanic Gardens to promote the documentation of traditional plant use by the Bali Aga, descendants of the original Balinese prior to Hindu settlement. The partnership’s successes were attributed to:

1. selection of staff with a diverse range of compatible skills;
2. provision of a reasonable and continuous amount of funding to complete the work, allowing productive working relationships to grow and develop; and 3. progressive evaluation of the program through sharing, questioning, and refining ideas.

**The Allies:** Kirstenbosch National Botanical Garden (KNSG) in Cape Town, South Africa, and the Big 6 Tourist Attractions: V&A Waterfront (historic harbor with events and retail); Groote Schuur Hospital; Art Gallery of Cape Town; and the Cape Town Planetarium (astronomy museum); Cape Point (southernmost point of Cape Town); and Table Mountain Aerial Cableway (aerial tram)

**The Product:** KBNG, established in 1913, is the oldest of South Africa’s nine national botanical gardens, established under the National Parks Act of 1918. KBNG, located at the tip of the Cape Peninsula, is a living museum showcasing the unique indigenous flora of South Africa. KBNG is a living museum showcasing the unique indigenous flora of South Africa.

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**The Allies:** Encounter with Naturalists! by the Adelaide Botanic Garden, Australia (ABC), the State Herbarium of South Australia (SHSA), and the Jardines du Thuret Botanic Garden of Antibes, France (VTBG)

**The Product:** This collaboration involved gardens, national parks, herbaria, schools, and community organizations from France and Australia. The partnerships worked together to establish a living history project showcasing local flora through the work of English and French naturalists who visited Australia during the 1800s. By partnering with community, corporate, and government organizations, the alliance provided shared infrastructure for a new educational outreach program, “Encounters with Naturalists:” via workshops, tours, and
fieldwork with school groups, the program enhanced history and increased participants’ environmental understanding. The partnership enabled the ABG and the SHSH to increase awareness of their public roles, while within the organizations it encouraged team-building opportunities, cross-department collaboration, and a greater appreciation of educational value. In addition, collaboration enabled each partner organization to transcend the limitations of small budgets and staff numbers.22

The Allies: Santa Barbara Public Gardens Partnership (SBPGP) and the American Public Gardens Association

The Product: The SBPGP originated as a result of National Public Gardens Day in 2014, which was sponsored nationally by the American Public Gardens Association. It included fifteen nonprofit organizations, city organizations, and the tourism council, and twelve for profit sponsors. The goal of the partnership was to enable Santa Barbara County as a garden destination for horticultural tourism. The partnership was committed to community engagement through the exploration of connection and to nature, and brought in organizations with like-minded goals, different areas of expertise, volunteers, local sponsorship, and financial support. In addition, it offered promotional opportunities to increase the awareness of each organization’s message allowing each partner to benefit from working with similar organizations rather than alone.23

Endnotes


GARDEN EXHIBIT

Making Scents: The Art and Passion of Fragrance

Ashlee Lanier

Smell. According to Psychology Today, it is the first sense activated at birth, and it influences the brain and our behavior throughout our lives in ways we often don’t recognize: It is the sense of smell that triggers long-forgotten memories, which may be one reason perfume has played such an important role in human culture for centuries. psychologytoday.com/us/collections/201205/the-science-scent.

This past summer, The North Carolina Arboretum debuted its new traveling exhibit Making Scents: The Art and Passion of Fragrance. This indoor and outdoor exhibit offers a unique, innovative experience where visitors explore the plants and flowers behind some of the world’s most iconic perfumes, explore the mysterious power of the sense of smell, and learn about the unique history, artistry, and science of fragrance.

Additional Reading

Suggested sources for additional reading can be found at https://bit.ly/1B8PmYq.

Gerald S. Burgner is a research assistant and manager of the teaching greenhouses in the Department of Horticultural Sciences at Texas A&M University. His research focuses on public horticulture and public garden impact. He also collaborates with at-risk youth programs and transition programs for the visually impaired utilizing horticulture and garden science.

Mekala A. Johnson is a professor in the Department of Communication at North Carolina State University. She teaches classes in nonprofit marketing, public relations, international communication, and research methods. Her research centers on ethnic and international public relations, along with ethnic and international media.

Additional Reading

Suggestions for additional reading can be found at https://bit.ly/1B8PmYq.


PERFUMES FROM START TO FINISH

Beginning with traditional harvesting and extraction methods and continuing through the chemical combinations of synthetic fragrances, Making Scents uncovers the technical processes behind fragrance creation. Using interactive computerized stations, visitors can create their own fragrance take-away card by selecting different scents, from what perfumers call top, middle, and base notes. The exhibit also includes ten different “Scent Seekers” stations, each with its own mystery fragrance and historical story. Sprinkled throughout the property, the Arboretum’s seasonal container gardens and two perfume bottle-shaped trellis sculptures are filled with fragrant flowers featured in the exhibit.

THE PERFUME PALACE

The most stunning element of the exhibit, however, is what Curtis calls the “Perfume Palace,” a collection of more than 200 perfume bottles, some dating to ancient Greece and Rome. “We couldn’t have created the Perfume Palace without our unique partnership with the International Perfume Bottle Association,” shared Curtis. Members of the organization generously contributed bottles from their own collections and assisted with the display’s interpretation. “Making Scents integrates horticulture, history, and pop culture to enlighten the senses and engage the minds of visitors about fragrance and the living world in a fun, dynamic way,” continued Curtis. “We look forward to sharing our passion with others and hosting this exhibit at other gardens and museums.”

Additional Reading

Top: The “Make Your Own Fragrance” station, visitors learn about perfume composition by selecting a top, middle, and base note to create their own fragrance take-away card.

Left: Visitors use a seek-and-find guide to discover ten different “scent seekers” stations placed throughout the garden. Each station contains its own mystery fragrance and historical story.

Ashlee Lanier is the exhibits curator at The North Carolina Arboretum.

For rental information on Making Scents, please visit MakingScentsExhibit.com or contact Ashlee at ajlanier@ncarboretum.org or 828-665-2492 x220.

[12, 13]
Public garden leaders are concerned about where the next generation of horticulturists will come from. As the industry searches for solutions to this critical problem, it’s important to consider that public gardens will miss out on a significant portion of the nation’s talent if they do not engage and hire more people of color.

The United States is rapidly becoming majority “minority,” but public garden staff—a group that’s overwhelmingly white—on the whole don’t reflect the racial diversity that makes our country strong. By actively seeking out new pathways to horticultural careers for candidates of color, public gardens can not only create deeper engagement with communities of color as stakeholders, but benefit from the knowledge and experiences offered by members of these communities.

Studies show that organizations with a diverse staff are more productive and successful than organizations with a racially homogeneous one. Garden leaders must create racially diverse and inclusive gardens in order to survive and thrive.

Creating those pathways to careers in horticulture must involve experiential education, an essential component of a horticulturist’s training. Internships are common at public gardens and can help fill the gap left by waning enrollment in academic horticulture programs. But do internships actually involve experiential education, an essential component of a gardener’s training?

Gardens must seek diversity and inclusion across their staff and volunteers and avoid tokenism—the idea that one person from an underrepresented group constitutes “diversity.” Almost all interviewees were the only intern of color in their program. For some interns this was difficult and provoked feelings of isolation, while others did not feel it was an issue for them. Leadership should champion and prioritize the needs of both gardens and their surrounding community in their staff. Internships co-hosted with community organizations or governments can help gardens connect with a wider range of candidates and serve the needs of both gardens and their surrounding communities. Internships focused on job skills and volunteers and avoid tokenism—the idea that one person from an underrepresented group constitutes “diversity.” Almost all interviewees were the only intern of color in their program. For some interns this was difficult and provoked feelings of isolation, while others did not feel it was an issue for them. Leadership should champion and prioritize the needs of both gardens and their surrounding community in their staff.

LISTEN TO AND LEARN FROM PEOPLE OF COLOR
In interviews, interns described a racial division of labor at gardens that was overlooked by most administrators. Similarly, most administrators interviewed felt interns received a fair wage, but interns reported financial concerns. These two examples illustrate the adage that we don’t know what we don’t know. Administrators can learn a great deal by listening to people of color as individuals and avoiding assumptions about their identities or experiences.

These strategies can help public garden administrators not only solve the pressing issue of how to staff and support their institutions into the future, but also create a more diverse and successful horticultural community locally and nationally.

FOCUS RECRUITMENT AND MARKETING STRATEGIES
Recruit candidates from more sources, including historically black colleges and universities (HBCUs), and organizations such as community gardens or park stewardship groups. In posting opportunities for internships, gardens should avoid industry jargon and use terms more widely known and understood than “horticulture.” Highlight how careers in public horticulture can make a difference in the world (a main motivator for interns), and emphasize to both interns and their families that it is possible to earn a living wage as a public garden employee.

OFFER INTERNS INCREASED SUPPORT
Developing strategies to recruit interns of color won’t make a difference if those interns don’t receive the training, connections, networking opportunities, and financial support they need to succeed. Public gardens should take steps to ensure that interns feel welcomed and known by institutional leaders, promote mentor and sponsor relationships for interns via dedicated coordinator or internship programs, and ensure interns receive sufficient remuneration.

To find out more, in-depth interviews were conducted with nine public garden internship administrators and nine interns of color in the greater Philadelphia and New York City areas. The results indicate that public gardens still have a lot to do to engage and support horticultural interns of color and create a strong community of horticulture professionals for the future—but there are clear steps administrators can take.

CHANGING INTERNSHIP STRUCTURE
Public gardens often struggle to appeal to racially diverse local audiences, and to reflect the diversity of their surrounding community in their staff. Internships co-hosted with community organizations or governments can help gardens connect with a wider range of candidates and serve the needs of both gardens and their surrounding communities. Internships focused on job skills and connecting with people not already involved in gardening were more inclusive than internships that engaged people already familiar with horticulture.

Additional Reading

Additional Reading

Alice Edgerton is a recent alumna from the Longwood Graduate Program. Her thesis, “Racial Diversity in Public Garden Internship Programs” is available online via ProQuest, and she welcomes questions and comments at alice.edgerton@gmail.com

CONSERVATION HORTICULTURE FELLOWS (Julian Figha, Daniela Noblick, Christina Chavez, and Elisa Gonzalez) at Montgomery Botanical Center. Photo: Patrick Griffith

TRIAD Fellow Chikako Okubo assists with the Thousand Bloom Chrysanthemum delivery. The TRIAD Fellowship is a partnership among the National Trust’s Hidcote Manor Garden in Gloucestershire, United Kingdom; the Alliance of_Hyuga in Asoji Island, Japan; and Longwood Gardens in Kennett Square, Pennsylvania. Photo: Longwood Gardens, Inc.

INTERNATIONAL STUDENT Ashley Edwards participates in bulb planting along the Flower Garden Walk. Since 1958, thousands of students from all over the world have participated in one or more of Longwood’s intensive programs ranging from internships and co-ops to a residential experience for future leaders in public horticulture. Photo: Longwood Gardens, Inc.
During the summer of 2014, the Interpretation team at the Missouri Botanical Garden was preparing for our annual Gardenland Express Holiday Flower and Train Show. The theme that year, “Celebrating our Passion for Plants,” was to take visitors on a stroll through botanical garden history, showcasing the ways in which our curiosity and desire to understand plants have driven our work with them. Model trains would travel through scenes featuring miniature versions of the Garden’s historic conservatories, buildings, and display gardens. Video screens would show visitors glimpses of what goes into caring for the Garden’s living collections. Vignettes would explain the significance of Wardian cases, plant presses, and herbarium specimens. Finally, a central, Victorian gazebo would crown the show with panels describing our most accomplished researchers, explaining to visitors what they do and why it is important.

The School Programs team was also preparing. Among their objectives that year was to find ways to better engage early childhood care providers. Given the attraction model trains hold for small children, the holiday show seemed a likely place to start. The team listened in on the Interpretation team’s plans, and decided this would be a good place to start. The team held for small children, the holiday show and train show with their students and sent them back to their classrooms with a Curiosity Collector’s kit. The kit comprised a bamboo tea box (branded with the Missouri Botanical Garden logo, thanks to Horticulture’s willingness to experiment with their laser engraver) and a handbook promoting the idea of the teacher as curator of a classroom museum. We provided guidelines for helping young students collect safely, cooperatively, and with intention; for documenting the finds; for displaying; and, most importantly, for using the collected artifacts in standards-aligned educational activities to spark curiosity and forge personal connections to the natural world. We even—to the gratitude of participating teachers—including suggestions for the tactful dismantling of the collection after use and returning the items to where they were found when their purpose had been served.

The program was so well received that when the holiday flower and train show ended in January, no one wanted the Curiosity Collection concept to close with it. The School Programs team used the handbook to create a professional development workshop for teachers, and the Interpretation team began adapting the concept on a larger scale to appeal to families and adult visitors. They incorporated a Curiosity Collection section into the design of our interactive exhibit space, the Brookings Exploration Center, where visitors of all ages could explore and identify natural objects found throughout the Garden. They created take-home nature observation journals and plant presses in a Maker Space as well, creating opportunities to discuss collections, botanical science, and the use and preservation of herbarium specimens. Finally, a serendipitous donation from a local manufacturing company netted the team several pallets of powder-coated, green metal boxes with latched lids. Coupled with an edited version of the teacher handbook, they made excellent Curiosity Collector boxes that were given away to families during special educational programs. Like the teachers, parents, children, and even other adults were thrilled to receive the boxes along with guidance regarding how to curate and manage their own nature collections at home.

The results so far have been promising! In the years since we introduced Curiosity Collectors, we’ve seen many classrooms with the box prominently displayed with collected artifacts, neatly labeled and often coupled with touch tables and natural items set out for students to explore. Families visiting Brookings eagerly share the collections they and their children have started using the box. We’re now looking for ways to encourage both groups to share their collecting adventures and stories with us. We see that we can continue to engage visitors of all ages, and hopefully inspire in them the same “passion for plants” that drives the rest of us.

Jennifer Hartley is Manager of School Programs and Jennifer Wolff is Manager of Interpretation at Missouri Botanical Garden.
With the removal of an outdated bird exhibit at the Arizona-Sonora Desert Museum, the museum envisioned creating a "man-in-the-maze" garden and invited Tohono O’odham tribal elders to be part of the planning process.

Elders explained that the "man-in-the-maze" symbolized a life journey on which we are all on the same path to the center, to ultimately obtain peace and serenity. The symbol is also used in basketry and weavers often refer to the design as the floor plan to the house of their creator, I’itoi (Elder Brother). Another interpretation views the individual moving along the path on a personal journey, gaining knowledge along the way, and ultimately realizing his/her destiny. However, there is no one meaning to the design, and although it is part of the oral history of the O’odham people, its origin and exact significance remain elusive.

Based on various interpretations, elders recommended that the museum create a unique garden incorporating local stones and medicinal plants from the Sonoran Desert. They requested that the "man-in-the-maze" story be interpreted through signage. The labyrinth was chosen due to the ancient pattern that combines the imagery of the circle and the spiral into a meandering but purposeful path. Upon completion, Tohono O’odham elders blessed the site at the opening.

Over the years the garden has grown, plants have matured, and visitors seek refuge to reflect, meditate, or ponder one’s journey in life.

MARIE LONG
ASSOCIATE DIRECTOR
OF CONSERVATION EDUCATION & SCIENCE
ARIZONA-SONORA DESERT MUSEUM

DRONE PHOTO: STEPHANE POULIN
FROM KANSAS TO OREGON: ESTABLISHING THE ROGERSON CLEMATIS COLLECTION

It began inauspiciously enough. In the spring of 1971, Dr. Brewster Rogerson, professor of English Literature at Kansas State University in Manhattan, Kansas, set out to buy vines for the landscape at his newly built home. He returned with four clematis—a purple, two reds, and a white. By 1975, Rogerson was corresponding with clematis growers all over the world, describing himself as a scholar of the genus. There was a collecting gene in the man, and the lack of information available about Clematis had flipped his “on” switch.

In 1980 Brewster retired. He decided if clematis were to be the consuming interest of his leisure years, the Pacific Northwest’s USDA Zone 5a might present a better climate than Kansas’ USDA Zone 5b. He bought an Econoline van and drove west. Finding “no room at the inn,” as he put it, in his first destination, Seattle, he headed south to Eugene, Oregon. Five years later—with most of the collection still in containers of varying sizes—Rogerson made an important friendship with nurseryman Bob Gutmann. In exchange for housing his clematis at Gutmann’s nursery in Mountaïndale, Oregon, Rogerson wrote the Gutmann Nursery catalog. If ever a match was made in heaven, Rogerson and Gutmann were it.

Rogerson began collecting in the 1970s, we have a living museum of clematis that subsequently made an important friendship with nurseryman Bob Gutmann. In exchange for housing his clematis at Gutmann’s nursery in Mountaïndale, Oregon, Rogerson wrote the Gutmann Nursery catalog. If ever a match was made in heaven, Rogerson and Gutmann were it.

Clematis disciples gathered over the next fifteen years, as Rogerson wrote articles worldwide, helped found the International Clematis Society, and served on the board of the Hardy Plant Society of Oregon (HPSO). It was through the HPSO in 1992 that I first met Rogerson. Then an enthusiastic if nascent clematis collector, I later became the collection’s curator. When Rogerson was diagnosed with macular degeneration in 2002, I and several others began volunteering for him at Gutmann’s. Soon prominent local horticulturists, garden designers, and specialty nurserymen began to search for a proper home for the clematis, in a garden. In 2004, the first comprehensive inventory was completed, with each of the 900 clematis (representing 450 species and cultivars) assigned an accession number.

Concurrent to the work of the ad hoc committee, the non-profit Friends of the Rogerson Clematic Collection (FRCC) was formed, with many of the original volunteers serving on its board of directors. As a small garden built upon one man’s contagious and beautiful obsession, FRCC had to be both fearless and patient. Their mission has not changed since its inception:

The mission of the Friends of the Rogerson Clematic Collection (FRCC) is to preserve and foster the Rogerson Clematis Collection (RCC) in a permanent facility, observing its longtime objectives of assembling and maintaining as comprehensive a collection of the genus Clematis as possible, for the advancement of botanical and horticultural research, and the education of all who visit it.

Most plant collections do not have as many cultivars as the Rogerson Clematis Collection, because Rogerson began collecting in the 1970s, we have a living museum of clematis that subsequently dropped from the trade, like the heirloom ‘Cleto DeRillé’ from 1865. It is remarkable that Rogerson has collected in the Pacific Northwest, California, the Great Plains, and the West Coast. The collection currently has 900 species and cultivars, with an estimated 1400 more species and cultivars, of which 450 are considered to be the most important.

FRCC has to be both fearless and patient. Their mission has not changed since its inception: to preserve and foster the Rogerson Clematis Collection (RCC) in a permanent facility, observing its longtime objectives of assembling and maintaining as comprehensive a collection of the genus Clematis as possible, for the advancement of botanical and horticultural research, and the education of all who visit it.

Representatives of the ad hoc committee searched the greater Portland area to identify possible locations for the collection, and met with staff of the City of Lake Oswego Parks and Recreation Department to toss around ideas. Two months after that first meeting, the Lake Oswego City Council voted unanimously to enter into negotiations with FRCC to establish a clematis garden at their Luscher Farm facility. The City wanted three things of FRCC: to establish an heirloom rose garden around the farmhouse, to enhance the bird habitat area under the historic copper beech tree, and to restore the antique apple orchard that was suffering from years of neglect.

The 43-acre retired dairy farm with its iconic farmhouse and barn was the perfect setting.

In short order, a greenhouse was constructed, the clematis needed to FRCC, and on December 3, 2005, a caravan of nursery trucks and private pickups hauled all 900 plants from Mountaïndale to Luscher Farm. The planting of the gardens began in autumn 2006, thanks to the volunteer efforts of landscape architect Nancy Gronowski and garden designer Lucy Hardiman.

Enter the American Public Garden Association! In autumn of 2007, after just four months officially on the job as curator, I attended the Association’s collections management symposium on developing collection policies. By March of 2008, the FRCC board adopted its first Clematis Collection Policy and Plan, which has been updated every two years since. In 2009 FRCC made its first application to join what was then the North American Plant Collections Consortium, and was granted a provisional membership.

In January 2018, with all 900 of the original clematis (plus 900 more!) enrobed in an astonishing series of themed gardens, the Rogerson Clematis Collection, in the Rogerson Clematis Garden, was awarded full Plant Collections Network accreditation.

Our involvement with the Association and the Plant Collections Network has honed our marketing skills and provided a community of like-minded professionals, as well as a welcoming sense of solidarity with much larger institutions. Although Rogerson passed away in May 2015 at the age of 94, his legacy of keen scholarship and passionate advocacy for this global genus will continue to thrive. As we like to say, “Support your local nationally accredited clematis garden” ☺️

Linda Beutler is the curator of the Rogerson Clematis Garden.

All photos: Rogerson Clematis Garden Photo Archive
Linda Beutler is the curator of the Rogerson Clematis Garden.

Public Garden Magazine Volume 34, Issue 1, 2019

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NOW FEATURING NATIONALLY ACCREDITED PLANT COLLECTIONS™
TURN IT UP!

The Association’s Plant Collections Network has launched a communications campaign we’re calling Turn It UP! We want to celebrate Nationaly Accredited Plant Collections™ and help program participants spread the news through their own communications.

Spotlight: Nationally Accredited Plant Collections™ on your website and social media by adding Plant Collections Network and Accreditation logos, recognition, and links from the Association’s media toolbox. The toolbox contains links to the logos as well as examples of how several program participants have promoted their collection.

Highlight: Nationally Accredited Plant Collections™ through the Association’s online Collections Showcase. We are asking participating gardens to update their collection stats, provide a PDF of collection holdings, and make sure we’re using the best text and images to truly showcase each collection.

Share: A story about how Nationaly Accredited Plant Collections™ are being utilized and improved. We’ll feature it as our Collection of the Week through our social media channels and on our website.

Plant Collections Network participants who have not yet updated their information are encouraged to contact Lauren Garcia Chance at lchance@publicgardens.org for further details on how to upload their highlights.

Thank you for contributing to Plant Collections Network and spreading the word.

Tips for Turning Up Your Plant Collections Network Showcase Page
- Keep the description concise and tailored to your collection’s special attributes
- Make sure the stats and contact info are up to date
- Include a great picture. Provide 5-8 great pics and we can create a slideshow!
- New – Add a list of your collection holdings as a PDF

Check out these great profiles on our Collection’s Showcase for more ideas:
- Primula Collection at Jensen Olson Arboretum
- Sarracenia Collection at Atlanta Botanical Garden
- Nymphaea Collection at Longwood Gardens

The American Public Gardens Association Mentor-Mentee Connection is designed to link public garden professionals with each other for career development, especially those not afforded the opportunity to attend an Association conference or symposium. This program provides all Association members the ability to connect with colleagues across North America, share ideas, and inspire one another.

As many in our field know, public garden professionals care about making connections, learning about other peer gardens, forging friendships, and finding ways to give back to those who helped nurture their career and get them to where they are today. The Mentor-Mentee Connection is a way to give back to those who helped you transition into a different role, become a leader, or find effective ways to advance your career in this industry. The mentorship relationship might focus on goal setting and career planning that helps the mentee identify professional and personal objectives, as well as think about a long-term career path. This might include discussing the mentee’s dreams and possible career moves.

It is up to members to connect with each other and start a conversation. Whether you are a potential mentor or mentee, you can sign up for this members-only program by visiting the Mentor-Mentee Connection landing page under the Participate tab on the Communities Homepage or under the Announcements section on a Community that you currently belong to. There you can see a list of members seeking mentors and mentees, which includes their interests and what they are seeking out of this relationship.

You can also “Refine Your Search” to find a good fit for your professional development. Then start a conversation using the “Send a Direct Message” function located under the Participate tab on the Communities landing page. Participants may also state additional contact preferences (email, phone, video conference, in person, etc.).

This program was created by the Emerging Professionals Community to provide a platform for public garden professionals seeking guidance, advice, and learning opportunities from established professional peers. We currently have close to 30 mentors and 30 mentees signed up, and have facilitated a number of successful matches. Whether you are student, only a few years into your career, or mid-career at a public garden, the Association is here to help you connect!

Recent Mentor-Mentee Testimonials:

“Turn It UP! The Association’s annual conference has always been a great way to engage in motivating discussions and networking. Through this mentorship program, I’ve found that I can continue that energy and engagement monthly in my calls with my mentor, Barbara Faust (Smithsonian Institution). Having a Mentor-Mentee Connection has really expanded my horizons and enabled a different level of discussion typically found in other more casual networking relationships. I’ve thoroughly enjoyed the experience and would strongly encourage anyone considering participating to take their discussions to another level through this fantastic program.”

– Chelsea Mahaffey, Longwood Fellow, Longwood Gardens

“My mentoring experience has proven to be a great help in building my career. The relationship I have with my mentor, Mark Ryan (Yale School of Art and Architecture) has been an incredible way to give back to those who helped me transition into my current role, become a leader, or find effective ways to advance my career in this industry. The mentorship relationship might focus on goal setting and career planning that helps the mentee identify professional and personal objectives, as well as think about a long-term career path. This might include discussing the mentee’s dreams and possible career moves.

It is up to members to connect with each other and start a conversation. Whether you are a potential mentor or mentee, you can sign up for this members-only program by visiting the Mentor-Mentee Connection landing page under the Participate tab on the Communities Homepage or under the Announcements section on a Community that you currently belong to. There you can see a list of members seeking mentors and mentees, which includes their interests and what they are seeking out of this relationship.

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– Chioara Mucupely, Longwood Fellow, Longwood Gardens

By signing up for the Mentor-Mentee Connection you are agreeing to share your responses with all Association Members. All submitted requests are reviewed and published by Association Staff. Please allow 24-48 hours for a request to be processed. If you have any questions about this program contact info@publicgardens.org or Tommy Rosenbluth at trosenbluth@publicgardens.org.
In a world increasingly dependent on technology, websites and mobile phone applications are becoming a more prominent aspect of public institutions. Websites, which have now become essential for the marketing of any product or business, are increasingly becoming the first interaction the public has with a garden and people are often quick to inquire, “Does your garden have an app?” even if they have no intention of downloading it. This has led many public gardens to ask the question, “Is it worth creating an app for our garden?” Apps have many benefits, but also many risks. It is important to provide meaningful content that a visitor will appreciate, while also making sure not to distract him or her from their surroundings. The key to creating a beneficial and engaging a younger generation of visitors. While a garden app is able to provide a unique and user-friendly experience for guests that no other device can, but, before a garden may not even cross their minds. A well-produced application, as one of the greatest risks associated with producing mobile content is investing time and resources into information that is not utilized by visitors. In order to ensure an app’s relevancy, the institution must pinpoint what app benefits the institution or if an alternative, technological existence, is not likely to end any time soon.

Despite the positive reviews that Munro’s exhibition received, based on marketing analytics Longwood was able to determine that only about five percent of visitors took the time to download the app. This number can be somewhat disconcerting to gardens and institutions looking to invest time and money into production of their own application. Regardless of how beneficial the content may be and the interest an app may garner, many guests are reluctant to take the time to download and use a new application. In some instances, the idea of using an app in a garden may not even cross their minds. A well-produced garden app is able to provide a unique and user-friendly experience for guests that no other device can, but, before a garden begins development, it must determine whether an app benefits the institution or if an alternative, technological or tangible, would be more rewarding. This is an issue that is becoming necessary for public gardens to address, as the technological revolution, which ushered these apps into [24, 25]
TELL US ABOUT YOUR JOURNEY IN THE GARDEN INDUSTRY.

As with any good garden path my journey into the industry was a meandering one. In my late twenties I found myself ready to make a change and by happenstance I ended up in the Palm Springs area looking for seasonal work in the tourist industry. Not a fan of triple-digit temperatures, I swore I would never spend a summer in the frying pan heat of the low desert.

I enrolled at The College of the Desert to pursue a long-stalled degree and discovered a hidden oasis—the Agriculture/Ornamental Horticulture Department. The engaging enthusiasm of the department’s faculty was infectious.

Soon I became familiar with another local gem—The Living Desert, a facility dedicated to preserving a portion of the local desert as well as promoting the conservation of all deserts through preservation, education, and appreciation. Desirous of working at a place striving to make a difference, I asked my faculty advisor about the possibility of employment there.

He advised me of an opening in the Garden Department and encouraged me to apply. His wife was Curator of Gardens so it was a pretty solid lead! I was hired as a groundsman in November 1986, still certain I would be gone before triple digits arrived in June. I’ve been Curator of Gardens for the past fifteen years.

TELL US ABOUT A RECENT PROJECT YOU WORKED ON.

One of the more challenging projects I’ve worked on was creating an outdoor Madagascar Garden in a low-lying area where temperatures occasionally dip below freezing. Most sources cite 50°F as the minimum temperature for most Madagascan succulent flora. We installed contoured berms for visual separation as well as to create some lift off the lowest elevations. We placed large dark boulders to serve as heat sinks in the winter as well as to mimic the limestone tsingy formations found in Madagascar. Rauh’s Succulent and Xerophytic Plants of Madagascar opened my eyes wide to the possibilities. Like our other geographic gardens, this exhibit was created to give the guest an immersive experience of being in the habitat portrayed.

WHAT DO YOU FIND TO BE THE MOST REWARDING THING ABOUT WORKING IN THIS INDUSTRY?

I think one of the greatest rewards is working with and meeting like-minded individuals looking to make the world a better place through their actions, and by sharing and passing along knowledge and experiences in a field where it seems each answer begets two new questions.

GARDEN PROFESSIONAL SPOTLIGHT

KIRK ANDERSON
CURATOR OF GARDENS
THE LIVING DESERT, PALM DESERT, CALIFORNIA

CUISINART 14-CUP FOOD PROCESSOR WITH PLASTIC DOUGH BLADE

Not your typical gardening tool, but I find the food processor invaluable for cleaning many seeds quickly. Most come with metal blades, so you will want to invest in a plastic dough blade so you don’t cut your seeds. The food processor is ideal for cleaning small, hard seeds with soft fruit. You can soften tougher fruit by soaking in water first.

https://www.cuisinart.com/shopping/appliances/food_processors/dfp-14bcay

EIBENSTOCK MIXER WITH STAND

The mortar mixer is a great way to clean a large quantity of seeds with minimal effort. I use the model and stand shown in the links above, and prefer the Flex Beater Paddle (also linked) to the one that comes with it. It is ideal for cleaning medium to large, hard seeds with fleshy fruit.

https://www.contractorsdirect.com/eibenstock-mixer-and-stand
https://www.contractorsdirect.com/25GP-WD-Portable-Mixing-Stand
https://www.contractorsdirect.com/Flex-RB-Mixing-Paddle

SPOT ON DIGITAL TEMPERATURE PROBE

The Spot On digital temperature probe has been a huge time saver, no longer am I waiting for a dial thermometer to read temps. It’s quick to calibrate, sturdy, and accurate. If you’re looking to be more efficient on your temperature monitoring, it’s worth the investment!

https://www.gemplers.com/product/226189/Digital-Temperature-Probe

CONOR M. GUIDARELLI, HORTICULTURIST, THE ARNOLD ARBORETUM OF HARVARD UNIVERSITY

OVERGROWN: PRACTICES BETWEEN LANDSCAPE ARCHITECTURE AND GARDENING

In this thought provoking book, landscape architect and University of Cape Town professor Julian Raxworthy advocates for a reintegration of landscape architecture, design, and gardening, pursuits which have become divorced from one another via the frequently-hierarchical distinctions of the professional world. Through case studies both loving and incisive, Raxworthy advances the argument that landscape architecture must reconnect meaningfully, and physically, with the garden – a notion that will surely resonate with those of us who consider ourselves gardeners first and foremost!

https://mitpress.mit.edu/books/overgrown

Submitted by Shari Edelson, Chair, Public Garden editorial advisory group

[26, 27]
Public Garden’s Editorial Advisory Group is looking for new members!

The Editorial Advisory Group (EAG) is now accepting nominations for individuals from all disciplines, regions, roles, and types of gardens to join our team.

Who we are:
An energetic and diverse group of garden professionals who help shape the contents of Public Garden.

What we do:
• Meet quarterly via a conference call to discuss and approve articles for each issue
• Work with authors to review and edit articles corresponding to our area(s) of expertise
• Bring relevant, interesting topics forward for discussion

Why you should apply:
• Gain professional development experience
• Meet new people and expand your network
• Contribute to the public garden community

Interested in applying?
Fill out the online nomination form on the Association’s website and indicate your interest in the EAG.
If you have further questions, please contact Vice Chair Carissa Dougherty at cdougherty@mortonarb.org.

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Thank You

Together we continued our work to make public gardens indispensable in 2018. This report celebrates key achievements and details some of the resources available on our website that are a benefit of your Association membership.

Active Membership During 2018

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Number</th>
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<tr>
<td>Individual Members</td>
<td>9,153</td>
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<tr>
<td>Institutional Members</td>
<td>572</td>
</tr>
<tr>
<td>Corporate Members</td>
<td>138</td>
</tr>
</tbody>
</table>

Social Media

Social media followers at the close of 2018:

- 7,342 followers (+500)
- 4,591 followers (+328)
- 1,048 followers (+461)

The Big Picture

Garden Benchmarking continues to provide important insight into the public garden industry.

- 120 million+ people are again estimated to have visited a public garden
- 5.1 million visitors participated in garden education programs
  - including 2.3 million children in grades K-5

Professional Development

- 890 attended the Annual Conference
- 381 attended professional symposia
- 243 attended online webinars

Specialty Resources

The “Find Your Specialty” area of the website saw increased participation in our online Communities and the Specialty Newsletters launched in October gave our members direct access to upcoming events and resources.

- 4,498 community members
- 1,029 online resources posted

Scholarships

Our scholarships fund professional development across all levels of experience and education. Our mobile fundraising campaign raised over $10,000 in its first year, culminating at our Annual Conference.

- In 2018 the Association funded 23 Garden Scholars:
  - 11 - $1,000 scholarships for symposia
  - 12 - $2,500 scholarships for the Annual Conference

Learn more:

www.publicgardens.org/programs/plant-protection-program

Program Highlights

While not as devastating as 2017, fires and hurricanes still ravaged public gardens from coast to coast, and five gardens sought help through the Association’s Garden to Garden Disaster Response Center.

The Association offered its mobile fundraising platform to help gardens raise thousands and maintain philanthropy at a crucial time. The Alliance also launched Conservation and Biodiversity Benchmarking which will provide key statistics about the industry’s important plant conservation efforts:

- Conservation programs accounted for 14.7% of budget on average for reporting public gardens.
- The median conservation volunteer hours at reporting public gardens was 1,850.
- 4 million+ visitors are estimated to have participated in conservation programming.

Learn more:

www.publicgardens.org/programs/climate-change-sustainability-program/about-climate-sustainability-alliance

www.publicgardens.org/programs/about-plant-collections-network

The Plant Collections Network added six new Nationally Accredited Plant Collections™ for a total of 141 at 78 accredited institutions— including 3 new members.

Learn more:

www.publicgardens.org/programs/plant-protection-program

250+ Sentinel Plant Network Gardens

53 states/provinces represented in the Network

108 garden staff provided with no-cost Network training in 2018

$16,000 of interpretive materials provided to 24 member gardens

Learn more:

www.publicgardens.org/programs/plant-protection-program
3. Fromme Design
Jeyniard
AWM Landscaping Services and Agriculture
Alexander Sabatage
Archbold Botanical Gardens
Arvada Board of Education
Army, Werner & Taylor, Inc.
Baylor University
Big Buds, Inc.
Blue Planet Environmental
Blue Zones, LLC
Botanical Values
Cloud Forest 
Cora Hitter, Inc.
Downs + Company
Dr. Bronner’s Garden Products, Inc.
Dowell & Chambers
Dowker Design Inc.
Dowker Landscape Architects, Inc.
Dowker’s Horticultural
E&J Consulting/Dowker
Essex Design Group, Inc.
Fairfax Design
Garden Voyage Botanicals - Select Amenities, Ltd.
Garden Works, Inc.
Grawn Nursery Supply
Gruell
Guest Experience Management Services
HABITAT ORCOS, Ltd.
Jeffrey Hynson + Associates
Julia Marren, Meisinger Design Studio
Kendal Kinnin (formerly Oksi Design Group Inc.)
Landscape Architects
Lark Local
Leitner Marketing Group
Lessons in Maintenance
Lepold & Easton
Leopold Gallery
Liberty Graphics
Living Habitate
Matthew Conwell, AIA
MG2 & Associates, LLC
Membership Consultants
MJS, Portas
Milwaukee Zoo Design
MKS Studios
Montgomery Smith, Inc.
On Call
Orangers to the Garden
Parker Tunnell
Parkpussy
Paul George
Payne/Epqlng
Planteight
Plants Map, Inc.
Prescott Rose, Inc.
Precision Signs & Labels, Inc.
Prentice Gallery & Sculpture Garden
Rudolph Libby Corp.
Robe The Cubist
Robertson Brothers & Associates, Inc.
Landscape Architects
Round & Reilly Studios, Inc.
San Marcos Growers
Saveoursewage Group
Sparrow Landscape Architects
StudiQ
Terry Design Studio, LLC
The Acorn Group
The Blovett Group
The Foster Tours
The Green Roome
The Penrith Farm
The Kirby Group
TowneSculpt
Virginia Road Design
W. George Smith Design
Wolf Landscape Architecture, LLC
ZentSculpt

Registration Opens in Early March 2019

The American Public Gardens Association Makes Every Effort to Ensure the Accuracy of This Report. However, Should You Find an Error, Please Notify Us at info@publicgardens.org.
NEXT ISSUE: PARTNERING WITH FIRST NATIONS ● SENTINELS FOR INVASIVE PLANTS ● BEER GARDEN

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