Mapping a Strategy for the Museum Field
Museums, Inc.:
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A series of six museum leadership events held in June, 2012

NEMA is proud to have produced the “Museums, Inc.” events and is grateful for everyone who made them possible: our event sponsors (Opportunity Resources, Inc., Connecticut Humanities, and MassHumanities), our event hosts (deCordova Sculpture Park and Museum, Rhode Island Historical Society, Portland Museum of Art, Yale Peabody Museum of Natural History, Berkshire Museum, and Hood Museum of Art), and of course our Museums, Inc. team of participants.
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Introduction

What if the world’s museums were all operated by a single organization? Instead of being independent entities, only loosely affiliated with their fellow museums, they would be tied together through a non-profit, multinational corporation – the largest in the world, with 55,000 museum “franchises,” including 17,500 “franchises” in the United States. Would museums be better off than today? What would the future hold?

That intriguing flight of fantasy was the beginning of a fun and rewarding journey for many of our region’s museum leaders during the summer of 2012. In a series of six one-day leadership workshops designed for museum CEOs and senior staff, more than 100 colleagues assumed the role of the leadership team of “Museums, Inc.,” a fictional corporation that acts as the umbrella organization for the world’s museum community.

Our thinking behind the workshops was simple. New England museum professionals comprise a “dream team” of arts/culture/humanities leaders. They’re bright, experienced, creative, and insightful. Together they have a major impact on the direction in which the museum community serves its various publics.

However, museum leaders are typically hyper-focused on managing their own institutions. Rarely do they have the opportunity to contemplate the state of the museum field as a whole and offer their wisdom on what the field should become. The Museums, Inc. workshops gave them that opportunity. It was a series of conversations that tapped into their creative power and asked them to contribute their thoughts to a vital project that could help shape the ways museums address their role in the arts, sciences, and humanities for years to come.

Museums individually engage in strategic planning, but rarely if ever do museum leaders convene to engage in strategic planning for the wider museum field. We thought that such unique planning will be useful in identifying ways in which the field can respond to societal threats and opportunities, better enabling the field to realize its collective mission.

What we didn’t know, as we were organizing the events, was how deeply the exercises would affect our colleagues on a personal level. After the workshops, many of them told us that they gained new insights into their own management practices. That they discovered new ideas that were applicable to their museums. That Museums, Inc., while a fictional entity, provided them with a glimpse of what was possible when museums banded together in collaborative efforts.
Event Format

The Museums, Inc. workshops were facilitated by NEMA Executive Director Dan Yaeger, who organized each event to follow a progression of activities that stimulated creativity, reflection, and discussion.

The first hour of each 3.5 hour event was spent introducing the Museums, Inc. concept and engaging the participants (who for the day became the Museums, Inc. “leadership team”) in a SWOT analysis (identifying strengths, weaknesses, opportunities, and threats) for the organization and an investigation of its mission.

The second hour split the participants into groups representing Museums, Inc. departments: Marketing & PR, Development & Finance, and Product & Programming. Each departmental team was assigned the task of developing a detailed strategy and vision statement for their particular role within Museums, Inc.

For the remainder of the time participants engaged in a “backcasting” exercise, in which the departmental teams developed a 20-year timeline and action steps necessary for attaining the ideal future for Museums, Inc. that they had created in their vision statements. Each team was given the opportunity to present their ideas to the group, which precipitated spirited discussion and, in some cases, friendly competition between the teams.

The Museums, Inc. Scenario

At each event, after welcoming the participants and sharing introductions, Dan Yaeger introduced the “Museums, Inc.” scenario with the following information.

So now the veil goes down. You are about to enter a virtual reality zone. A parallel universe. For the rest of the afternoon, you are no longer employed by a museum that is only loosely connected to its fellow museums. You are part of a much bigger enterprise. You are the leadership team of... MUSEUMS, INC.

Museums, Inc. is a multinational nonprofit corporation which affects the lives of people around the world. Museums, Inc. has 55,000 museum franchises in operation in 202 countries, rivaling some of the largest companies on the planet. Considering that McDonald’s claims only 30,000 restaurants in just 120 countries, it’s clear that culture outshines cheeseburgers in most corners of the earth. The U.S. Division of Museums, Inc., your particular affiliation with the company, boasts 17,500 museum franchises in all 50 states, employing more than 400,000 friendly associates, and accounting for more than $20 billion in annual spending in communities across the country.

Museums, Inc. franchises run the gamut from A to Z, art museums to zoos. Our product mix includes aquariums, art museums, children’s, history, maritime, military, science, and, yes, zoos, among many others.

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And now some competitive data for you. Museums, Inc. properties in the United States attract 850 million visitors per year. By contrast, professional sporting events attract just 277 million visitors, and the performing arts attract 408 million attendees. Museums are currently outperformed by movie attendance, at 1.5 billion tickets sold per year and by our corporate kissing cousin, Libraries, Inc., at 1.6 million visitors each year.

So that’s where our company stands in the competitive universe. Our job today, as the Museums, Inc. leadership team, will be to develop a strategic plan for the company that assesses our current assets and liabilities, creates a vision for the future, and plots a course to that future that is both ambitious and realistic.

**Summary**

Even though the workshops were held in six different places throughout New England, similarities emerged that indicate our museum professionals are frequently on the same page with regard to their views of where the museum field now stands and where it should be headed.

First, there seemed to be a consensus that museums need to improve the visitor experience dramatically. While participants indicated that a major threat to the sustainability of Museums, Inc. is uncertain revenues, most of the groups agreed that the key to stable revenues is to create an experience that is unrivaled at attracting and retaining visitors. What worked 50 years ago just isn’t working today. There needs to be a focus on the customer, as it were, in addition to the collection.

Second, there needs to be a better sense of entrepreneurship within museums to capitalize on opportunities. Museums should be better equipped to take risks and try new initiatives that build their social capital and their financial capital as well.

We need to face facts and realize that not every museum out there can and should survive. In the Museums, Inc. scenario, participants said we should downsize the organization by eliminating some of the museum franchises that were not performing up to expectations: those that had poor visitor experiences and were unable to maintain support from their communities. This downsizing would have the benefit of eliminating overlap and mitigating competition for scarce resources, making the overall museum field much healthier.

Finally, our leadership team indicated that one of the main strengths of Museums, Inc. was the fact that we deliver deep, authentic experiences that improve the quality of life of our audiences. To make us competitive with movies, sports, performing arts, online gaming, and other activities vying for our attention and expenditures, museums need to band together, seek sustainability through best practices, and collaborate.

The principal takeaway from our Museums, Inc. sessions was “united we stand, divided we fall.” There’s a growing sense among our museum leadership that, for the overall museum community to achieve sustainability, individual museums need to come together and find common solutions to common problems, and to combine their voices to convince the public that museums are essential to our communities and worthy of support.
Activity #1

**SWOT Analysis**

The first activity in each Museums, Inc. session was a SWOT analysis, in which the participants were asked to take ten minutes to reflect on the company’s chief strengths, weaknesses, opportunities, and threats. They jotted their thoughts onto sticky notes, which they then posted onto easel pads located at the front of the room. After everyone finished, the groups discussed commonalities and trends.

For a detailed look at the participants’ responses, we have included a complete listing of the sticky notes in Appendix I starting on page 14. The following word clouds provide an interesting, at-a-glance synopsis of major themes and trends uncovered in the SWOT activity.

The word clouds here were developed through Wordle (www.wordle.net). Word clouds offer a visual representation of text data. Through an algorithm they give prominence to terms that appear most frequently in the data set.

**Strengths**

One area of strength that our Museums, Inc. teams identified was the fact that museums directly engage their communities and audiences with real, authentic experiences. With so much of today’s culture immersed in virtual realities, museums offer a positive alternative, with diverse, unique collections and “stuff” that can transform lives.

Another source of strength for museums is the creativity and knowledge of the people who work in them, the staff and volunteers who connect visitors with the collections.

The global reach of the museum community was also perceived as a primary strength. With 850 million annual visitors, museums in general enjoy high visibility and high demand as key institutions within communities.
Weaknesses

Among the weaknesses identified, lack of funding and resources was a recurring theme for our Museums, Inc. groups. And one of the reasons for this is the fact that there are so many museums (or museum “franchises” as we called them) in existence competing with one another for these resources.

A related weakness is the fact that there is a lack of consistency within museum “franchises.” Some offer high-quality experiences, while others do not. As a result, the public has a hard time trusting that their museum experience will be a uniformly good one.

Another weakness is the perception that museums are bastions of elitism, serving only those who have the funds, knowledge, and access. There tends to be an inwardness to museums, a focus on their collections and their exclusive audiences, that can work against attracting the visitation and support of a wider community.

Opportunities

One of the key opportunities open to museums lies in collaboration – with schools, libraries, businesses, and each other. Collaboration will enable museums to develop more compelling content and programs, and help build audiences. It will also offer economies of scale and efficiencies of practice that could aid the bottom line.

New technologies and media also hold great promise for museums, enabling them to expand their reach far beyond their physical communities.
Threats

Perceived threats to museums were similar to those identified as weaknesses. Lack of funding and support, especially from government, was one of the chief concerns, as was competition among museums for donors.

Also threatening museums are changing audiences. As our population ages, it is more important than ever to attract newer, younger audiences. Yet there is a concern that younger audiences, raised with the immediate gratification of television, online gaming, and social media, will not respond positively to the museum experience. Several participants expressed concern about the “dumbing” of society and the “lure of infotainment,” which appeals to short attention spans with packaged doses of information wrapped up as entertainment. In this environment, the authenticity of museums will be challenged severely by the charms of the virtual world.
Activity #2
Departmental Team Strategies

For the second activity, participants divided themselves into three groups representing the “departments” of Museums, Inc.: Development & Finance, Marketing & PR, and Product & Programming.

The Development & Finance Department was tasked with creating revenue streams, organizational efficiencies, and entrepreneurial ideas for the organization. Marketing & PR was tasked with developing a brand, logo, slogan, and audience assessment for Museums Inc. Finally, Product & Programming was tasked with crafting how Museums Inc. creates public value through our service offerings.

Each group had 45 minutes to identify at least five major initiatives for their department and one detailed 20-year vision statement of Museums Inc. from their departmental perspective. They then had 5 minutes each to give a presentation of their team’s ideas to the group.

Following are summaries of ideas generated in each “department.” A detailed outline of the group’s responses is found in Appendix II starting on page 20.

**Development & Finance**

There were two main schools of thought in the Development & Finance Department, as represented throughout the six Museums, Inc. sessions. Several of the groups focused on operational efficiencies, while another cohort focused on developing entrepreneurial initiatives.

Groups highlighting efficiencies were motivated by the idea that there exists a multiplicity of museum “franchises,” each investing heavily in a complete operational structure (administrative, curatorial, education, facilities management, etc.). Seen from the perspective of Museums, Inc., these operational structures are in most cases redundant, adding unnecessarily to the expenses of the overall organization.

Rather than maintain an expensive infrastructure within each museum franchise, museums should find ways to eliminate duplication by sharing resources. Key staff, for example, could be shared by multiple institutions — a single CEO might manage several museums within a particular discipline or geographic region. Group purchasing was mentioned frequently as an area that could affect significant savings, especially with insurance, utilities, printing, information technology, storage, and facility maintenance. Likewise, pooled investment would conceivably maximize returns and minimize brokerage fees and other investment expenses.

One participant pointed out that Museums, Inc. would be a “top dog” in just about any brokerage’s client portfolio.

While efficiencies such as these would work to trim the expense line, some groups focused on developing new revenue streams with creative entrepreneurial ideas.

Several groups were enthusiastic about having Museums, Inc. develop a destination management organization as a satellite business. This organization would own hotels, local transportation (i.e., a shuttle service between museums), and a travel reservation service (like Orbitz or Trip Advisor). This “vertical integration” would tie together museum franchises with travel packages, which would provide a significant improvement to the way museums are marketed. It would also greatly enhance the overall visitor experience by offering travelers a comprehensive, convenient way of booking cultural travel. And, of course, it would greatly enhance the bottom line of Museums, Inc.

Other entrepreneurial ideas to emerge included the development of an online retail presence to market unique museum-inspired items, creation of a “museum train” that brings exhibitions to communities throughout the country (and, in theory, the world), a consulting business that makes
available to the general public the expertise of museum professionals, a partnership with retirement communities and/or universities to provide life-long education (and planned giving opportunities), and creation of a museum reality television show inspired by “The Apprentice” or “Survivor” in which museum franchises compete for the honor of best museum in the world.

**Product & Programming**

Much discussion in the Product & Programming Department centered around the need for museums to focus their efforts more on their audiences rather than simply their collections. Several of our groups felt strongly that museums need to become more participatory, with visitors being able to customize their experiences. This would take the form of customized, self-guided tours (perhaps using technology such as virtual reality helmets), print-on-demand brochures, and shared/co-curated interpretation in which the visitor adds his/her insights and reactions (as in a Wiki) to determine the content of an exhibition.

Technology will also foster cultural exchange, according to the Product & Programming Department. Taking advantage of all 55,000 Museums, Inc. franchises, virtual visitors are able to use their digital devices to browse the galleries filled with the world’s culture. This will have a major impact on the way people across the globe encounter other cultures, perhaps creating a means of fostering worldwide respect through a fluid exchange of ideas and people.

Some ideas from our Product & Programming groups were similarly entrepreneurial to those presented by the Finance & Development teams, especially in their insistence that museums improve their visitor experiences. Ideas in this vein included creating a series of “$100 experiences” (value-added events for which visitors would pay extra) such as firing a cannon or driving an antique car (suspending, for the moment, the safety of the artifacts & participants!). Other ideas included creating “adrenaline rush” activities like a zip line through the museum and perhaps renting out collections so people could enjoy art/artifacts in their own home (again, suspending for the moment the safety of the objects).

**Marketing & PR**

The Marketing & PR Department in each of our sessions felt strongly that Museums, Inc. needs a clear, unified brand that communicates the importance of museums in transforming peoples’ lives. Currently, each of the world’s museum “franchises” engage in their own individual marketing efforts, which means that the overall brand for museums is fragmented and potentially confusing to museum audiences. A unified brand for museums will help build awareness for the global museum community and will supply the framework through which individual museums can promote themselves effectively. Several groups cited the success of the “Got Milk?” or the American Library Association “Read” campaigns as potential models for Museums, Inc.

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The “Read” campaign was a particular inspiration because of its use of celebrity spokespeople, some of them surprising, because of their ability to convey a “hipness” to libraries that counteracts the image of libraries as staid, quiet places for shy book nerds. Museums need a similar “image lift” that connects with wider audiences. Suggestions for spokespeople included Tom Brady, Gisele Bundchen, Morgan Freeman, and President & Mrs. Obama.

The Marketing & PR teams also recommended that museums band together to form regional marketing partnerships, thereby raising awareness of individual museums and seeking greater efficiencies with regard to their advertising/marketing budgets. A “multipass” to encourage visitation at multiple museums would be part of this regional effort. Museums, Inc. should also seek marketing partnerships with well-established brands that can raise global awareness of museums, including, perhaps, Wal-Mart, McDonald’s, and Disney.

Some of our groups expressed an interest in developing museum-related media outlets, including a dedicated museum social media network, museum magazines in supermarket checkout aisles, a global Museums, Inc. website featuring all the world’s museums, and a museum channel on cable television (called the “Muse Network”). Muse Network programs might include shows like museum-related reality shows, museum movies, and appraisal/auction shows.

All of the Marketing & PR teams were creative with their visions and ideas, but one group in particular got caught up in the day’s fantasy and offered some very lofty ambitions. This group said the mission of Museums, Inc. should be to integrate the museum experience into the life of every person on the planet. Museums can and should play a role in international relations, providing a common ground of understanding and respect for cultures around the world. Museums, Inc. should work together with other global multinational nonprofits such as the Red Cross and World Wildlife Fund to create the foundation for world action and peace. Considering the size and importance of the global museum community, these goals are not unrealistic.

**Activity #3**

**Backcasting**

The third and final activity was a backcasting exercise. Backcasting is one of the tools futurists use to help create logical pathways to an anticipated outcome far in advance. Whereas forecasting starts with what we know – current conditions – and tries to predict the future based on those conditions, backcasting starts with an ideal future and works backward in time to anticipate what conditions need to emerge to produce the desired outcome. Backcasting is a creative process similar to forecasting, except you actually try to develop scenarios that you have a chance to control at an early stage to produce your ideal future.

The departmental teams were encouraged to stay together for this exercise and utilize the vision statements they created in the prior activity as the basis for an ideal future for Museums, Inc. They would then use the backcasting exercise to determine what steps need to be taken and what conditions need to be present in order for their ideal future to become a reality 20 years from now.

After 30 minutes of creating a timeline and identifying key events and steps along the way to an ideal future, each team presented its ideas to the other teams. The conversation that followed probed concepts, challenged assumptions, and expanded the horizons of everyone present.

So were there any commonalities with regard to the groups’ visions for the future? Overwhelmingly, the most pronounced ideal future for Museums, Inc. was financial sustainability. Almost every departmental team included
sustainability somewhere in their ideation, and many said that it was their primary goal. Of course, the paths to profitability diverged from group to group. Some teams had very methodical business models that emphasized regular growth through entrepreneurial initiatives similar to the for-profit sector. Some teams advocated for using more traditional revenue models – cultivating relationships with wealthy donors, capital campaigns, etc. – but doing a much better job of it over time. Some teams had fantastically lofty visions for what Museums, Inc. could accomplish (acquiring Google Plus, partnering with Disney), which provoked some laughter, but also some wistful sighs.

Another theme shared by several groups was the need for Museums, Inc. to nurture political and civic clout to accomplish its goals. Ideas here ranged from the local (i.e., the goal of having museums “routinely part of the community conversation”) to the national stage (one group suggested, for example, that Museums, Inc. launch a superPAC; another suggested that a future U.S. president would come from the ranks of Museums, Inc. employees).

Interestingly, few of the groups’ goals focused on collections, which have been the traditional concern of most museums over time. Many groups, however, had visions of museums becoming more inspirational to the lives of their audiences, more relevant, and more participatory, providing visitors with outstanding, authentic experiences. Built into this line of thinking, of course, are the collections that are the foundation for authentic experiences, but they are means to an end and not the end itself.

Detailed backcasting visions and timelines from each group are presented in Appendix III starting on page 24.

Conclusion

So that was the Museums, Inc. experience. As a virtual corporation, it existed for just a few weeks in 2012, and then only in the minds of a small group of New England museum leaders. But our participants came to realize that the Museums, Inc. idea is a quite useful way to express our fears and ambitions for a field that we all care for seriously and passionately.

The pragmatists among us would suggest that, while it was a fun exercise, the Museums, Inc. events had limited application in the “real world” of running a museum. Too much pie in the sky. However, we believe that the experience helped many of us change the way we looked at that real world, if ever so slightly. Museums, Inc. oriented us beyond the day to day and toward the future – of our individual museums and to all museums everywhere.
Appendix I

SWOT Analysis Responses

(Each bullet represents thoughts recorded on an individual sticky note.)

**Strengths**

- Attract 850 million visitors/year
- Directly engage community
- Offer authentic experience
- Not virtual but the real deal
- Museums offer the authentic in a virtual world
- Global reach; access to many people
- Shared information from one culture to another
- We have what people are searching for
- Diversification – attraction to many segments of the audience (also a weakness)
- Many fascinating stories to tell
- Tap into nostalgia
- Unique resource
- Community relevance
- Relevance
- Growing technology in our world
- Public values – our knowledge of objects
- Not ephemeral – we’ll be there tomorrow for a new generation of viewers (also a weakness)
- Demand is high
- Boards – engaged people fully involved to their capacity
- Connectivity – people to each other & to their community however that is defined
- Wealth of resources – collections, patrons, supporters
- Museums can build communities among people with shared interests: passion
- Diversity of experiences & keepers of amazing collections & expertise
- Knowledge
- Interdisciplinary
- Educate, entertain, inspire
- Encourage learning
- Unbeatable product
- Entrepreneurial (some “divisions”)
- People -- staff, volunteers, board
- Smart staff
- In many communities; give a strong base for diverse support
- Staff & interpretive interactions
- Staff
- Professional experience of leadership
- Creative and visionary leaders
- The depth of the collections

- Museums have the “stuff” – the objects that define who we are and where we’ve come from
- Education outside the classroom for all ages and interests
- Content & educational opportunities; hands on learning
- Appeals to a wide range of ages & interests
- We are a critical part of the cultural economy
- We are an emotive “safe” place to learn/experience; informal, hands-on, utilize multiple ways of experience
- Holders of community stories & therefore the place for community learning
- Part of community
- Strong visitation relative to other leisure activities
- More attendees than sports (!)
- Have numbers
- Interesting
- Free exploration
- Rich collections to draw on; content for programs
- Public programs & experiences; education
- Our collections
- Community relevancy
- Repositories of artistic & cultural heritage
- Reach
- High visitation/frequent
- Educational possibilities
- Educational
- Educate
- High visitation; relative popularity
- Organization; a collation working together
- “Everywhere” and for “everyone”
- Volunteer power
- Knowledge
- Hands on experiences
- We’ve got the real stuff. And it’s unique.
- Growth of international tourism
- Diversity
- Diversity of offerings
- Dedicated staff willing to work for free or not very much
- Intellect
- Integrity
- Board members
- Access to huge, multi-aged audience
- Intellectual power of staff
- Continue to pass on history
- Visitors see & engage with the real thing – “a piece of the true cross”
- Culture of sharing & collaborating
- Finances
• Already an important income source for local economies
• Size and multinational reach – financial strength
• $$$
• We have the authentic, real stuff – not many, if any, organizations can make that claim
• Authentic stuff and experiences
• No substitute for direct encounter with physical “stuff”
• Vast access to engaging stories
• Untapped markets
• Room for growth
• Huge audiences
• Large audience; no one else does what we do
• Diversity of enterprise
• Global reach
• Global network of museums allows for strategic exhibit planning & execution; exhibits can progress from one site to next and to next... economical & practical
• Product
• Committed communities
• Workforce
• More and more talented people are looking to museums for second careers
• Dedicated, friendly employee base
• People care about museums
• Already a strong, demonstrated interest
• Broadly distributed presence
• Diversity of products
• Passionate staff, volunteers, members
• Successful track record of community involvement
• 850 million visitors a year
• Operating in states and countries with government resources to fund museums
• Access
• Large audience
• Public trust
• Broad audiences
• Lots of visitors
• Publications & scholarship
• Dedicated staff
• Expertise
• Collections
• Brand identity
• Technology
• Professional opportunities (different from other professions)
• Unique content (artifacts/animals/art works/primary sources)
• Credibility
• Intelligent audience
• Cultural holdings
• Audience reach – quantity, geographic scope
• Authority of content
• Cultural value to entire Museums, Inc. audience – and to audiences of each franchise
• Unique resources (collections)
• Attention & market penetration

• Comparatively low expense
• Diversity & capacity in a # of nations & cultures
• Vision & planning mindset
• Global awareness
• Public trust/credibility
• Size of audience – reach throughout population
• Large existing audience
• Authenticity
• Real estate
• Global scope
• Voluntary self-directed learning experiences
• Well attended
• Live connections with live people
• Public trust
• Real objects/experience – not comparable to internet/viral
• Size
• Broad community buy-in
• Community outreach
• Understand multiple cultures
• Cultural education

Weaknesses

• Pay scale of staff (not at top level)
• Can’t pay competitive salaries
• Not seen as necessary but an add-on
• Relevance
• Many, many marginal franchises – big franchises dominate the company
• Failure of museums to communicate cultural relevancy
• Complex “theory of change”
• Perception of irrelevance or parochialism
• Constrained resources – reactive stance rather than proactive
• Difficult to articulate & measure benefits
• Philanthropic environment is hurting the ability of museums to accomplish their mission
• Money
• Funding
• Competition for resources among franchises
• Competition among franchises
• Competing with big thrills for families’ entertainment budgets
• Lack of immediacy – unlike a movie, which you need to see before it leaves, the museum is always there; can go later (maybe). (Also a strength!)
• Bureaucracy
• Lack of (or limited) funding for non-profits
• Distance between us and other museums
• We rely on donations to support 80% of our budget
• Expensive to operate
• Museums compete with a multitude of attractions, many electronic
• Museums are destinations, but so many education/entertainment opportunities are satisfied online
Weaknesses (continued)

- Museums sometimes viewed as elitist or boring
- Diversification – can lose focus trying to please everyone, which often pleases no one (but can also be a strength)
- Lack of diversity in staff, board
- Museums do not attract diverse ethnic or socio-economic audiences
- Quality programs take time and $ to develop and may not attract people
- Relevance to time, issues, community
- Economy
- Economy
- Nationally appeal to and draw minorities & new immigrants
- Overhead of maintaining physical plants/sites; e.g. fuel & energy costs
- Endemic underfunding
- Changing demographics internationally
- Competition with virtual experiences; internet access; information sharing
- Tend to focus inward, don’t always think about public interests
- Compete for resources
- Resources
- Undercapitalized
- Lack strategic focus as a whole
- Lack of many forms of long range planning
- Museums are not investing in their infrastructures (staff specifically) – salaries, benefits, professional development, advancement
- Diseconomies of scale; poor integration
- Lack of franchise consistency (hard for people to trust that quality will be good)
- Fixed location, not mobile
- Too much stuff (collection) that’s expensive to maintain; not very useful
- Attracting life/long-term members
- Too numerous! (Too many museums chasing fewer $)
- Staffing changes
- Too general to be effective; diversity dilutes purpose
- Many franchises stagnant and dated
- Old & dusty
- Competition for free time
- Budget for adequate staffing
- Perceptions re. marketing & sales
- Management competence
- Lack of diversity of all kinds
- Often view others as competition instead of potential partners
- Admission charges
- Slow to change
- Internal diversity breeds competition against ourselves
- Resources are spread too thin
- Revenue depends upon non-earned income
- In most of our franchises the visitor experience is strictly on-site
- Size – difficulty of governance, difficulty to integrate different national cultures
- Too many disparate businesses – loss of focus
- Poor management; too conservative
- Too many museums
- Too much work for too small staffs to be more in public eye
- Thinking too much within the box – rules that we have set ourselves that don’t work currently
- People often don’t see the relevance of museums to their lives
- Too many franchises to maintain consistent product
- Wide stretch – trying to cover too much
- We are still third behind libraries and movies!
- Too many products to manage well
- Too big? Impersonal? Audience wary of our “authenticity” due to size?
- Corporate size vs. engagement of local community culture
- Financial sustainability
- Operational expenses
- Cost of preserving stuff
- Need to preserve
- Access
- Technology
- Time/inadequate human capital
- Unsustainable funding
- Threatened finances
- No central control
- Difficult to access
- Too many franchises/too little $
- Too many branches/competition for resources
- Diminishing public funding
- Declining financial support
- Perception of elitism
- Huge overhead costs
- Large number of museums/competition among category
- Relatively meager resources compared to other leisure time orgs (i.e. sports)
- Dependence on public support
- Competition – other cultural, sports, etc.
- Perceived elitism
- Too many “little guys” struggling
- Movie & library competition
- Age barriers in the public mind
- Unsustainable business model – inadequate investment in the future
- Elitism
- Size
- How do we know we are serving our public well/meeting their needs?
- Lack of coordination between “franchises”
- Relevance in a changing society
- Do people really care? How do we make them care?
Opportunities

- Sometimes the biggest opportunity lies in what you decide not to do
- Challenges facing formal education K-12 is an opportunity
- Establish education programs for the 21st century
- STEM or STEAM = hot topics!
- Business & industry looking to partner with us
- Business links & sponsorships
- For-profit business partners
- Helping catalogue creative communities
- Partnerships
- A place for people to connect in an increasingly digital/impersonal world
- To provide high quality programs to all walks of life
- Demographics of the country are changing to include many non-traditional museum goers
- Bring people into the future
- Keeping museum content relevant (aka “competitive”) in a society that is “virtually” connected
- Save the world from dictators and totalitarian thinking – to be a force for democracy
- “Real” still matters – an antidote to simulacra & our digital world
- Connecting to people off-site with technology
- Technology is making real experiences less frequent
- Partnership with research & universities
- Museums can become community centers – places where debate over history, science & art are welcome
- Recasting museums as family destinations in light of a slew of other opportunities
- Partnership to stretch $, extend reach & be a greater voice
- New audience growth
- Interdisciplinary – deeper, more effective learning/experience
- Skills-based learning is timely for workforce development
- Family learning
- Assisting schools in creating authentic experiences for students
- To integrate technology to enhance traditional exhibits
- Web-based learning & opportunities
- Networking with each other to increase impact
- More regional collaboration
- Look for partnerships w/libraries
- Collaboration
- Partnering with libraries
- Give knowledge
- Cross cultural understanding
- Lots of highly qualified graduates in museum studies looking for jobs
- Place for volunteers & interns to get started in field
- Try new strategies because old ones are no longer reliable in current economy
- Education
- Power in numbers; economy of scale
- Image
- Brand
- Restructure to increase capacity
- Diversity of types of museums, collections, etc.
- Depth of “product”
- Potentially huge network for partnerships
- Internet/websites/social media
- We now live in a culture of sharing thanks to the internet. Museums have taken advantage of social media in part but what more could we do?
- Community
- Community outreach
- New interest in “maker” culture and creativity
- Digital media initiatives
- Technology
- Leverage next step in social media
- Physical social gathering places; sites of social interactivity
- Potential for partnership with performing arts & others
- Reaction against electronic age – from not much personal contact to need for real personal contact with people and the authentic
- Revenue generation
- Audience collaboration
- Internet
- Collaborate more with libraries (1.6 billion visits in U.S.)
- Globalism; broad appeal
- Providing real experiences in the digital age
- To develop movie theaters in our largest urban centers
- A quality, standardized product
- Strong infrastructure helps us connect audiences across the globe – online exhibits curated by people in Japan, Mexico, Scotland for instance. Global museum culture.
- Libraries
- Collaborate with libraries and movies (maybe even sports?) to build interest in our offerings
- We have a diverse product that taps into many markets/audiences
- Collaborations
- Huge peak in public interest in history/artifacts (all the cable reality shows); perception that we are experts/authorities/celebrities
- Depth/range of staff skills
- To be centers of community
- Popular culture appreciates history & culture (Antiques Roadshow, History channel, best selling books)
- New US travel promotion agency to promote American cultural tourism
- Museums draw smart and talented people who will make sacrifices to be involved with meaningful work
- Sustainability
- Multinational organization
- Cross-cultural connections
- Sharing resources
- Social media opportunities
- Technology
- Opportunity to market the whole corporation/industry
- Become more relevant
Opportunities (continued)

- New demographic of USA/new audience
- Young people
- Higher levels of education
- Generate free content, digital work online
- Potential to grow
- Collaboration
- Opportunity to collaborate
- Potential strategic partners
- Changing demographics
- Respond to social needs
- Potential for collaboration
- Renewable products/renewable audiences
- New stories/content/collections
- New audience – global population ever mobile & ever growing
- Crowdsourcing
- Franchise model for combining organizations
- Dynamic community building
- International educational focus
- Creating better communities
- History
- Emerging markets
- Are we edutainment or is there more?
- Cultural education
- Increase in virtual audience
- New audiences around the globe

Threats

- Financial sustainability
- Total immersion experience of 3D movie theaters
- Lack of resources, $
- Loss of individual uniqueness
- The impact of the criminal behavior of Wall Street on peoples’ ability to donate to us
- Shrinking donor base
- Indifference
- Aging population may reduce potential visitors
- Cultural trend: devaluation/democratization of “curating”
- Decrease in public & government support
- Economies of different places
- Costs
- Attached to institutional history
- Lack of relevance
- Possible change to tax law re. charitable deductions
- Despite growing attendance, we are the first entities to be cut from budget (gov’t, school budgets, etc.)
- TELEVISION!
- The lure of infotainment – surrendering authenticity, authority, the mature conversation to compete w/more ephemeral attractions
- For-profit museums that siphon $$ from non-profits
- Government funding for arts/education/culture
- Cling to old, outdated models – slow to change
- The Economy: funding by private individuals is down
- Proliferation of museum study programs turning out more graduates than jobs
- Proliferation of non-profits; duplicative efforts
- Failure of government (at all levels) to recognize the value & benefit of museums to communities
- Sustaining energy for work with short-staff
- Does “Disney” set the standard for family leisure time?
- Decaying buildings
- Energy cost increases
- Justification
- War
- Perception
- Image
- # of alternatives to museums
- Uneven/uncertain economic forces; donor uncertainty. What does the future hold?
- In tough economy we’re forced to make tough choices – selling collection e.g. to pay the bills or firing staff to buy artwork
- Information access is not only valued but expected in today’s society, but people expect that access for free as well. How will museums survive?
- Budget cuts
- Lack of local, state & federal funding
- Longevity
- Dangers & problems w/house museums
- Cuts in funding (public/private)
- Digital technologies make material culture seem less interesting
- Video games
- Technology
- Sustainable message & audience
- Poor execution = poor visitor experience = declining market
- Less money as the economy sputters
- Funding
- Resources & donors cutting back
- Dwindling volunteer corps
- Competitive (w/ourselves)
- There is more competition each year from new museums being started
- Staff getting disgruntled across the board @ nonprofits because of compensation. Will lose good ones if not careful
- Conflict between education & entertainment
- Failure of US/world economy; coalition falls apart
- Lack of strong history curriculum in schools
- Keeping a static historic property engaging
- Proliferation of worthy causes to fund in this economy
- Engaging the next generation – interest & support
- Increasing ethical & moral concerns about displaying the “other”
• Smaller, more focused & agile players competing against us
• Complacency
• A society that in general views and experiences life in short “bits” – museums require time to experience
• Government in Maine and US not seeing relevance of museums to society
• Miscommunication across such a vast empire – language & cultural
• Are we too diversified and far flung to present a unified image?
• Virtual world/internet makes physical sites less needed
• Stagnant product; getting people to return
• Increased competition for charitable gifts
• Libraries, already outdrawing museums, are acting more like museums & competing for our audiences
• Libraries
• Too diverse; quantity not quality
• May see attendance drop if seen as no longer relevant
• Current rhetoric that cultural institutions are a burden on the taxpayer
• Enough resources to support all
• Down economy shrinks all kinds of revenue streams
• Local/state/federal environment not supportive of non-profit cultural orgs (PILOT)
• Aging donor pool
• Family weekend schedules (sports)
• Technology
• Lack of funding
• Great economic divide – 1% vs. declining 99%
• Schools are not connected the way they “used to be”
• Virtual experiences vs. real
• Maintaining brand identity when other franchises don’t measure up
• Economy
• Expense of maintaining artifacts
• Aging audience for certain sectors
• Social media
• Online content availability
• Increasing expectations for free online content
• Operating costs
• Shift in demographics (no longer “national” audiences)
• $ funding scarcity
• Aging population (specifically major donors)
• Decreasing attention span
• Keeping up w/emerging tech
• Decrease in public funding
• Competition for time
• Relevance of product to audiences
• Changing demographics
• Threat to non-profit status; change in tax code
• Are franchises distributed appropriately across markets?
• Economy
• Economy
• Economy

• “Dumbing” of society
• Competition
• Financial unsustainability
• Declining staffing but increased expectations of offerings
• Technology replacing actual visits to museum
• Too many locations; overhead
• Different funding models (nationally, internationally)
• Too big to fail
• Stasis = irrelevance
Appendix II
Departmental Team Strategies
(Each team was challenged to develop a vision statement and five initiatives.)

Finance/Development
Lincoln 6/4/12

Mission statement:
Disney looks to us for inspiration; we inspire generations (cradle to grave)

Slogan:
“Museums, Inc.: We’re with you for life.”

1. Museums, Inc., educational product line (in catalogue); retail
2. “Museum Education, Inc.” – “For All Your Learning Needs”; (relationship with formal education; contract out services)
3. Museum destination experience (online – packages, apps); similar to Tripit, Trip Advisor, Priceline, Orbitz, etc.
4. “Brookhaven” model – partner with universities/retirement communities & FOCUS ON PLANNED GIVING!
5. Museum “reality show”
   a. Like “The Apprentice”
   b. “Museum Wars” (like Survivor)
      i. Teams compete with standards/best practices
      ii. High quality
      iii. “What’s in the attic”
      iv. Teams get $ based on voting % and sponsorship

Finance/Development
New Haven 6/12/12

Vision: Use these tools to build financial sustainability to ensure preservation of collections, facilities, and people to support our mission.

1. Efficiencies
   a. Eliminate duplication (services & institutions)
   b. Share staff
   c. Group purchasing, I.T.

2. Entrepreneurship
   a. Profit-making businesses
   b. Competitive prices

Finance/Development
Portland 6/6/12

Vision statement: Use these tools to build financial sustainability to ensure preservation of collections, facilities, and people to support our mission.

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   a. Profit-making businesses
   b. Competitive prices

Finance/Development
Pittsfield 6/13/12

Vision: Leverage mission-related assets to earn revenue

1. Unified value proposition for Museums, Inc.
2. Centralized infrastructure services/in-source
   a. Utilities
   b. Insurance
   c. Conservation
   d. Transportation
   e. Investment
3. Selling our expertise
4. Francisees encouraged to exploit physical & intellectual assets for revenue
5. Quality initiative around professional training & best practices
6. Own cultural tourist assets (e.g. hotels, airlines, etc.); vertical integration
7. Fundraising – across the full market
Finance/Development
Hanover 6/14/12

Vision: Museums, Inc., through effective leadership, will achieve sustainability, with a model based on franchising focused on community relevance.

1. Revenues
   a. Gate
   b. Rentals/events
   c. Retail/food
   d. Development

2. Operating Efficiencies
   a. Outsourcing
      i. Marketing
      ii. Back office/management
      iii. Coop buying
      iv. Wharehousing

3. Entrepreneurial initiatives
   a. Nike
   b. Freedom Train

Product/Programming
Providence 6/5/12

1. $100 experiences
   a. Fire a cannon
   b. Drive an antique car
2. Adrenaline rush
   a. Zip line @ museums
3. Exhibits without walls
   a. Rent out collections (art in homes)
4. Cross marketing – passport
5. Consistency of visitor services
   a. Apple store model; great experience

Product/Programming
Portland 6/6/12

Vision: To create a standardized, quality experience that allows for personalization by and for diverse audiences.

1. “Needs-based” programs (audience identifies the need)
2. Personalized experiences (tours, etc.; example – low tech brochures & high tech audio)
3. Full immersion museum experience with technology
   a. “Movie experience” at the museum
   b. Virtual reality “helmet”
4. Repeat experiences with new content
   a. Cell phone application, Youtube, remote exchange experience
5. Customized marketing to specific audiences

Product/Programming
New Haven 6/12/12

Vision: We will deliver inspiring programs that share and create knowledge about the world.

1. Encounters with the real thing
2. Shows & entertainment
3. Take-aways that continue the experience beyond physical locations, including ideas & shopping
4. Multigenerational & multicultural hands-on experiences
5. Ways for audiences to share their knowledge, experiences and questions

Product/Programming
Lincoln 6/4/12

Mission statement:
To collaboratively engage diverse audiences in accessible, inspirational, unique, authentic experiences.

1. Participatory
   a. Audience interests
   b. Audience knowledge
2. Accessible thru...
   a. 21st century technology; worldwide
   b. Inclusive & diversified
   c. Intellectual & physical access
3. Experiential
   a. Audience-driven
   b. Expert knowledge from staff and audience & authenticity
   c. Not prescriptive; open
4. Collaboration
   a. Local & global
   b. Leverage resources
5. Evaluation
   a. Value, community, integration
   b. Repeat visits
Additional product/programming notes from New Haven:

- Education/events/shows
- Stewardship of world resources
- Taking content to the audience
- Takeaway – shopping
- Multigenerational hands on experience
- Shared interpretation – Wikipedia model; crowdsourcing
- Cultural exchange
- Programs should aspire to be:
  - Fun
  - Inspiring
  - Engaging
  - Approachable
  - Different ages/genders/cultures
  - Satisfying
  - Wisdom
  - Enrichment
  - Educational goals
  - Stewardship
  - Connections to art/nature/other cultures/others people/each other

Marketing/PR
Lincoln 6/4/12

1. Branding; use “cornucopia” imagery
2. Targeted regional promotions
3. Multipass
4. App: find your nearest museum
5. Spokesperson
6. Museum channel on cable TV

Marketing/PR
Providence 6/5/12

1. Entertainment industry connection – seek out movie credits
2. Corporate Experience Department
   a. Resource for franchises to develop excellent visitor experiences
3. Digital Marketing Department
   a. Super web site
   b. Create your own experience via technology
4. Create a consumer magazine about museums
   a. Franchises can use template
5. International TV campaign to promote franchises

Marketing/PR
Portland 6/6/12

Vision statement: Global recognition that we are the place to go for stuff.

1. Market research
2. Tag lines
   a. “We’ve got the stuff”
   b. “The Place You Go”
3. Logo
   a. Illustration of a globe open at the equator like a jewel box; featuring the tag line “Your Stuff Here”
4. The MUSE network (media)
   a. Programming to include
      i. “Planet Stuff”
      ii. “You’ve Got the Stuff”
      iii. Museum movie of the week
   b. Make celebrities of staff members
   c. Reality show
5. Create social media network
   a. Serves different constituencies
   b. Self-perpetuating

Product/Programming
Hanover 6/14/12

Vision: Museums, Inc., will be a portal to the world’s cultures, accessible to all communities and free to all.

1. Co-curate experiences and collections with the public
2. Use technology to make museums present in the life of every household
3. Worldwide respect for different cultures through a fluid exchange of ideas and people (external)
4. Use technology platforms and interactive tools to facilitate the exchange of ideas and people (internal)
5. Use income tax to make museums free to all our visitors.
Marketing/PR
New Haven 6/12/12

Vision: Integrate the museum experience into the life of every person.

1. Harness the power of government, education, leading corporations and media to promote museums
2. Develop a unified message/brand identity that all museums can adopt
3. Learn about audiences from other industries and existing information
4. Grassroots and emerging media to grow/spread word of mouth
5. Remove “Inc.” from the name
6. Identify face/spokesperson/people

Marketing/PR
Pittsfield 6/13/12

Vision: In 20 years... clear message about what museums are and what value they have for individuals, communities, and the planet. That results in an increase in museum participation and enjoyment. ... 20 years after that, galaxy-wide!

1. Global data collection & analysis
   a. Sustainable & consistent process
   b. Current audience
2. Research potential & future audience
3. Develop marketing umbrella
   a. Dynamic & interchangeable logo & slogan with core message/graphics
4. Develop public service campaign
   a. Got milk?
   b. Have you hugged your child today?
5. Develop sponsorable marketing opportunity at multiple levels

Marketing/PR
Hanover 6/14/12

1. In 20 years we should replace the UN
2. Provide an understanding of the “other”
3. Serving the global community
4. Provide the inspiration to bring people together
5. Open branches in space and under the sea
6. Bridging, conversation, linkage
7. Many ways to participate
8. Integrate the museum experience into the life of every person
9. Develop a more productive relationship with governments & educational institutions
10. Harness partnerships with big multinational companies that speak to the huge market
11. Develop a multilevel corporate access plan w/ those institutions
12. Celebrate differences
13. Work together as a multinational organization (Red Cross, WWF)
14. Develop a message that all nations can adopt
15. Build on strengths (public trust) but make sure message is accessible
Appendix III
Backcasting

(Each team was challenged to develop an ideal future and imagine the steps necessary to attain it.)

**Marketing/PR Team**
Lincoln, MA, 6.4.2012

Ideal Future: Financial Sustainability

<table>
<thead>
<tr>
<th>Today</th>
<th>5 Years</th>
<th>10 Years</th>
<th>15 Years</th>
<th>20 Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>◇ Brand/logo created</td>
<td>◇ Goal = $.5 billion reserves</td>
<td>◇ Goal = $1.25 billion reserves</td>
<td>◇ Goal = $2.5 billion reserves</td>
<td>◇ Goal = $5 billion reserves</td>
</tr>
<tr>
<td>◇ App/pass developed</td>
<td>◇ New initiatives</td>
<td>◇ 3% drawdown allowed</td>
<td>◇ Museum channel created</td>
<td></td>
</tr>
<tr>
<td>◇ New revenue streams</td>
<td>◇ Underperforming franchises eliminated</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>◇ 0% drawdown from reserves</td>
<td>◇ Franchise fee ($.20/month)</td>
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</tr>
</tbody>
</table>

**Development/Finance Team**
Lincoln, MA, 6.4.2012

Ideal Future: “We Inspire People”

<table>
<thead>
<tr>
<th>Today</th>
<th>5 Years</th>
<th>10 Years</th>
<th>15 Years</th>
<th>20 Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>◇ Brookhaven senior living partnership</td>
<td>◇ Host 1st museum reality show on TV</td>
<td>◇ Retirement community partnership thriving</td>
<td>◇ Product/brand bought out</td>
<td></td>
</tr>
<tr>
<td>◇ Launch a brand</td>
<td>◇ Integrated platform started</td>
<td>◇ PILOT in NYC, Boston, LA, Chicago, Dallas, Miami</td>
<td>◇ Profitable retail operation</td>
<td></td>
</tr>
<tr>
<td>◇ Get Disney as strategic partner</td>
<td></td>
<td></td>
<td>◇ Earn the Emmy for longest-running reality show</td>
<td></td>
</tr>
<tr>
<td>◇ Build product line</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Product/Programming Team
Lincoln, MA, 6.4.2012

Today
- Identify stakeholders (year 1)
- Buy-in from staff/board (year 2)
- Public dialogue (years 3—4)

5 Years
- Reinvest in technology
- Buy-in from peers (5—8 years)
- ID community partners
- Get museum studies programs on board

10 Years
- Refine evaluation process

15 Years
- Public buy-in (they see museums as a resource)

20 Years
- All museums have a participatory element
- Routinely part of the community conversation

Marketing/PR Team
Providence, RI, 6.5.2012

Ideal Future: 60% of population visits a museum 6—8 times/year

Today
- Start “Experience Department”
- Begin entertainment program
- Web site development

5 Years
- All museums invest in Museums, Inc.
- Museums, Inc. is a valid organization
- TV programming

10 Years
- Partnering with hotels
- Reinvest

15 Years
- “Creating authentic experiences to share with the people in your life.”

20 Years
Development/Finance Team
Providence, RI, 6.5.2012

Ideal Future: Streamlined organization; consistently high level of visitor experience; financial profitability with contributing members.

Today
- Draft standards of excellence
- Develop culture of evaluation
- Find social entrepreneurial investors

5 Years
- Travelocity/Home Away idea
- Strategic & business plans
- Restructure Museums, Inc. & prepare it for sale

10 Years
- Franchises break even
- Digital database of all collections
- Cigarette taxes directed to museums

15 Years

20 Years
- Museums, Inc. turning a profit

Product/Programming Team
Providence, RI, 6.5.2012

Ideal Future: Museums are must-see destinations.

Today
- Coordination with marketing department to market existing services
- Each franchise proposes a $100 experience
- Develop new programming

5 Years
- Earn museum membership by doing things (volunteering, attending)
- Measure how many people have the $100 experience
- Establish passport program

10 Years
- Exhibit Without Walls
- Adrenaline rush programming
- Increased value member events

15 Years

20 Years
- Memberships are EARNED, not paid for
Marketing/PR Team
Portland, ME, 6.6.2012

Ideal Future: Global recognition that we are the place to go for “stuff”

Today
- Logo/tag lines
- Market research
- Protocol to launch at franchise level
- Launch museum social network

5 Years
- MUSE TV Network launched and showing profit
- Museum super-PAC established
- MUSE is a verb (Do you Muse?)

10 Years
- We acquire Google Plus
- Establish a museum “World’s Fair” on one continent, rotating to all continents every 3—5 years

15 Years
- Sell non-controlling public shares in Museums, Inc. through a nonprofit IPO

20 Years
- Every 5 years a rotation of our museums goes into the “vault” for 1—2 years for reinstallation or restoration

Alternative Scenarios:
- Good: culture-oriented US President elected; result = NEA, NEH are better financed than the military; museums able to offer more free services
- Good: total nuclear disarmament; response = new archive & museums of nuclear age relics
- Bad: energy crises; response = increased emphasis on online presence/networking, not actual visits
- Bad: stock market crashes; response = reevaluate our museum IPO, consider system of “Green Bay Packers” type of shareholding instead

Development/Finance Team
Portland, ME, 6.6.2012

Ideal Future: Build financial stability to ensure preservation of collections, facilities & people to support our mission

Today
- Implement efficiencies: regional services, common systems for donors, IT & collections
- Rationalize collections
- Market research for business expansion
- Needs: coordination, communication, flexible governance, common systems, stakeholder buy-in

5 Years
- Research regulatory issues
- Pilot business expansion

10 Years
- Take business expansion to scale
- Re-evaluate status of reorganization & for-profit models

15 Years
- Re-evaluate status of reorganization & for-profit models

20 Years
- Super success = for-profit
**Product/Programming Team**
Portland, ME, 6.6.2012

Ideal Future: In tune with constituents in an iterative way and be financially sustainable because we present a valuable product

<table>
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<th>20 Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>◇ Start listening!</td>
<td>◇ Create the programs</td>
<td>◇ Go back to our roots with regard to audience/collections</td>
<td>◇ What have we done to survive? What about our mission?</td>
<td></td>
</tr>
<tr>
<td>◇ Create tools (personalize experiences, create relevant programs, collect relevant stuff, deaccession irrelevant stuff)</td>
<td>◇ Respond to needs, wants, desires of constituents/audiences</td>
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<td></td>
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</tbody>
</table>

**Marketing/PR Team**
New Haven, CT, 6.12.2012

Ideal Future: Museums are a positive part of everyone’s life

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<tr>
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<th>20 Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>◇ Unify the brand</td>
<td>◇ Increase quality of experience &amp; operations</td>
<td>◇ Museums mirror their audiences</td>
<td>◇ Lock in President of U.S.</td>
<td></td>
</tr>
<tr>
<td>◇ Identify power brokers &amp; leaders</td>
<td>◇ Reinforce message, esp. to children</td>
<td>◇ Museums are a regular part of many lives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>◇ Morgan Freeman as Museums, Inc. spokesperson</td>
<td>◇ Consolidation of “franchises”</td>
<td>◇ Congressional support</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Development/Finance Team
New Haven, CT, 6.12.2012

Ideal Future: Create a culture of abundance for all organizations

Today
- Identify where diverse funding sources are
- Identify potential advisors & relationships
- Connect to the 1%
- Build membership

5 Years
- Centralize cost sharing
- Develop business plan
- Benefits package & professional development
- ID young politicians who can become museum advocates

10 Years
- Research joint revenue activities
- Planned giving
- Consolidation
- Capital campaign

15 Years
- Corporate partners/product placement
- Implement joint revenue activities
- Planned giving $$

20 Years
- Diverse sources of secure funding
- Elect a president who once worked for Museums, Inc.

Product/Programming Team
New Haven, CT, 6.12.2012

Ideal Future: We will deliver programs that share knowledge about the world.

Today
- Shared inventory/policies/agreements
- Staff training
- Collections development
- Assess space for shows
- Takeaways developed collaboratively
- Prototypes

5 Years
- Test shows
- Professional development for presentations/providers

10 Years
- Full show program
- Shared input available offsite/on site/online 24/7

15 Years
- Megafunder secured; no entrance fees anymore
- Evaluation/renewal of shows

20 Years
- Focus on core shared activities; collection travel, digital access
Marketing/PR Team
Pittsfield, MA, 6.13.2012

Ideal Future: Museums will be commonly understood for their value, and participation in museums will be woven into the fabric of everyday life

Today
○ Research potential audience
○ Data project (performance norms leading to best practices)
○ Value proposition developed

5 Years
○ Testing
○ Legislative lobbying
○ Marketing umbrella launched w/public service campaign
○ Sponsorable marketing opportunities

10 Years
○ Test-market free admission/free membership at selected franchises

15 Years
○ Every public school district mandates museum visits as part of curriculum
○ Attendance spikes
○ Revise campaign

20 Years
○ On to the galaxy...

Development/Finance Team
Pittsfield, MA, 6.13.2012

Ideal Future: An organization of social relevance and impact that is self-sustaining with diverse revenues and efficient operations

Today
○ Asset analysis
○ Develop staff best practices
○ Training academy for museum personnel
○ Viralize fundraising
○ Insurance reform

5 Years
○ Pilot reforms (insourced logistics, investment management, group utility buying)
○ Assess & adjust

10 Years
○ Shed superannuated physical plant
○ Aggressive capital investment in plant
○ Assess & adjust

15 Years
○ Museum as consultant; expertise for hire
Finance/Development Team
Hanover, NH, 6.14.2012

Ideal Future: 100% economic sustainability

Today
- Leadership team in place
- Outsourcing begins

5 Years
- Consolidation begins (franchises are decreased and more efficient)

10 Years
- Outsourcing complete
- Mobile museum begun (pop up museum brings content to neighborhoods)

15 Years
- Consolidation complete

20 Years
- Mobile museum/new exhibits complete

Product/Programming Team
Hanover, NH, 6.13.2012

Today
- Corporation-wide communications platform developed

5 Years
- Corporate standards & tools (scalable, cross cultural, education partnerships)
- World summit
- R&D

15 Years
- Fill cultural void
- Global currency & cultural tax/support

20 Years