



VIRGINIA MUSEUM OF FINE ARTS

Strategic Business Plan
Fiscal Years 2016 to 2020
March 2015

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VMFA: current state in 2015

The mission of the Virginia Museum of Fine Arts is to collect, preserve, exhibit, and interpret art, to encourage the study of the arts, and thus to enrich the lives of all.

The VMFA is poised to complete the transformation that began with its new facility. In 2010, the Museum completed a major expansion planned since the late 1990s. Since reopening, the Museum has offered high-quality exhibitions, increased accessibility through education programs and free admission, and opened its doors 365 days a year. As a result, the Museum has achieved a new level of impact, tripling its average pre-construction attendance. The Museum's scale reflects its transformation: the FY 2015 operating budget totaled \$37M, more than 60% growth since the Museum reopened.

The strategic business plan for FY 2016-2020 ("Plan") builds on this momentum. The planning process included comprehensive research and an assessment of the Museum's current position, assets and risks. This research revealed four key opportunities for the VMFA: to better engage its visitors on the campus; to expand its education and statewide strategy; to elevate its museum-field reputation and public brand¹; and to strengthen its organizational capacity. By addressing these opportunities, the Plan culminates a 15-year effort to deliver the Museum's mission on a broader scale.

Visitor engagement on the campus

Since reopening, the VMFA primarily attracted visitors through the new building and exhibitions. The Museum successfully imported high-caliber, broad-appeal exhibitions and invested in marketing them. This strategy increased attendance and membership, and freed the curators to reinstall the permanent collection. It also involved tradeoffs, which now present opportunities for the next five years.

First, the Museum can build deeper relationships with a larger visitor base. The reopening and blockbuster shows like Picasso attracted many one-time visitors to the Museum, and attendance peaked in FY 2011 at ~590,000. Attendance has stabilized and FY 2015 is projected to reach ~410,000. A "core" visitor accounts for a significant portion of this attendance.² This core visitor is female, college-educated, white, over age 45, and lives in Richmond city, and the Museum has high penetration with this group. During the next five years, potential exists to increase repeat visitation and attract a more diverse visitor base.

Second, the Museum can better engage visitors by leveraging all its assets, including the permanent collection, grounds, exhibitions, technology, and education and membership programs. These different platforms attract different visitors. For example, program participants are more diverse than exhibition

¹ In the Plan, "reputation" refers to standing in the museum field. "Brand" refers to public image with visitors, donors and the Commonwealth.

² The "core" visitor profile is based on exhibition and member survey data.

visitors, and programs can be an entry to the larger Museum. Jazz Café visitors are ~40% African American (vs. less than 5% for exhibitions³), and ~50% of total Jazz Café visitors also view the galleries.

Today, the Museum has under-leveraged key platforms for engagement, particularly the permanent collection, the campus and technology. Across all platforms, it lacks an integrated visitor engagement strategy and robust visitor data to use in improving the experience. These challenges are not unique to the VMFA. Museum leaders agree on the critical elements of the visitor experience, but few are executing fully. This presents an opportunity for competitive leadership in the industry over the next few years.

Finally, the VMFA has an opportunity to solidify its public brand. Promoting the Museum's full offerings, in addition to individual exhibitions, should attract visitors and fundraising support.

Education and statewide strategy

The VMFA is an important cultural and educational resource for Virginia. Today, the Museum's strong institutional partnerships extend to nearly every region of the Commonwealth.

Looking forward, the Museum can leverage its unique position as a state institution to become a museum leader in education and public engagement. There is demand for arts education for pre-K-12 students and teachers, and for experiences with authentic art objects for all ages. While museums are increasingly focused on education, few are excelling, and the VMFA has an early lead. With targeted investments in new platforms and continued collaboration with statewide partners, the Museum could accelerate its impact and leadership in the field.

Expanding its statewide strategy can also help the Museum maintain Commonwealth support and build stronger private philanthropic support. Throughout the Museum's transformation, the Commonwealth has remained a critical partner. The Commonwealth provides ~\$10M in annual support (an investment equivalent to a ~\$200M endowment), plus capital maintenance for the facility. While the VMFA's position with the Commonwealth is strong today, that funding is also a risk. State revenue has declined slightly over the last three years, and research shows that museum-government relationships tend to be complex and idiosyncratic, and often change dramatically during financial crises. Strategic investments in statewide services, education and communications will increase the Museum's value as an important part of a Commonwealth agency.

The VMFA also has opportunities to build philanthropic support outside Richmond. The Museum has made some inroads through its Board memberships. However, attracting consistent and meaningful financial support from outside Richmond is uncharted territory. Cultivating these donors will require an expanded programmatic vision, increased visibility and stronger messaging.

³ Exhibitions data based on membership and Hollywood Costume survey data.

Reputation

Reputation is vital to a museum. By reputation, the Museum means an organization's standing in the museum field, which is often measured through peer group surveys. It drives the ability to partner on exhibitions, lend and borrow, secure talent, and attract funding and collectors. A weak reputation means overpaying to attract exhibitions, curators, and leadership, and decreases the likelihood of collection gifts and philanthropic support. In short, an improvement in reputation improves a museum's income statement.

Today, the Museum's reputation does not match its transformed campus and outstanding collection. A key driver of this lag was the Museum's reliance on importing broad-appeal exhibitions, making it difficult to attract critical reviews from national publications, promote the VMFA's curators and develop new scholarship.

Looking forward, the Museum has the assets to improve its reputation. They include strong curators and staff, a pipeline of self-developed exhibitions and related scholarship, a high-quality permanent collection and the ability to acquire, and a commitment to education and visitor engagement.

Organizational capacity

Despite the outward appearance of an historic institution, the VMFA is at a young stage in its organizational development. The transformation, while rewarding, strained the Museum's people and systems, whose development has not kept pace with the Museum's rapid increases in scale. In particular, the VMFA lacks deep financial management capabilities and processes, such as integrated Museum-Foundation budgeting and multi-year forecasting. The organization is at a crucial moment to assure its long-term success. To do so, it must balance its external ambitions with internal excellence.

Success in 2020

Success in 2020 is art for all Virginia. The Museum’s campus is a must-see destination in greater Richmond, welcoming a larger and more diverse visitor base. Visitors are inspired by dynamic opportunities to engage authentic objects, exchange knowledge and stimulate their creativity. In 2020, campus visitors may:

- View a VMFA-developed exhibition that will travel to a top museum⁴;
- Learn about a new acquisition through technology/ ARTshare⁵;
- Create art with their families at a pop-up maker space;
- Enjoy an outdoor concert;
- Attend a lecture on new scholarship from the VMFA’s acclaimed collection and conservation center;
- Provide feedback on their visit; and
- Revisit the collection online through technology/ ARTshare.

The entire experience is powerful and seamless because the Museum deeply understands its visitors and meets their needs.

Across the Commonwealth, the Museum offers opportunities for all Virginians to meaningfully experience art and culture. The Museum’s pre-K-12 education programs lead the museum field, and can reach every student in the Commonwealth either through direct experiences with the Museum or students’ teachers. The new Art Mobile travels to every corner of the State, stimulating creativity through hands-on interaction. Statewide partners present VMFA objects and an expanded VMFA exhibition portfolio to local communities. In 2020, the VMFA is known in the museum field for its collection and exhibitions, pre-K-12 education programs, and visitor engagement.

Internally, the Museum is resourced to achieve its goals and aligned against them. The Museum’s core commitments—increasing access, creating and sharing knowledge, offering relevant and vibrant experiences of authentic objects, and continually improving its strategy—guide its dedicated employees, Boards, volunteers and partners. The deep and talented staff are pursuing the Museum’s vision and executing its strategies. In 2020, the Museum is poised to accelerate its success throughout the next decade.

⁴ “Top museums” defined in Goal III.B.

⁵ In the Plan, the Museum’s non-VITA related technology is referred to as technology/ ARTshare.

Goals & strategies

The Museum will pursue four goals to achieve this vision:

- I. On the Museum’s campus, create exceptional experiences of art and culture that engage, captivate and delight a growing and diverse visitor base
- II. Build the industry-leading education platform to reach every corner of Virginia
- III. Elevate the Museum’s reputation in the museum field to match its outstanding collection, exhibitions and engagement
- IV. Build the organizational capacity to achieve the Plan, align these resources to the Plan and ensure long-term financial sustainability

Three key themes underpin these goals: interpretation, technology and brand.

- By interpretation, the Museum means how it uniquely engages visitors to create compelling experiences. The Museum’s belief in the power of engaging authentic objects, exchanging knowledge and stimulating creativity drives its collection, education, program, and technology strategies. Strong interpretation can also drive brand and attendance—visitors explore new offerings if they can expect a consistent, outstanding experience.
- Technology supports all aspects of the Plan. Technology/ ARTshare will enable the Museum to strengthen its business platforms, and better understand, engage and educate its visitors.
- This Plan builds the Museum’s brand or public image. It transitions from promoting discrete events to promoting the Museum’s full offerings. With this shift, the Museum seeks to positively influence visitors, and Commonwealth and philanthropic supporters.

Metrics

The Museum will track and evaluate the Plan goals against four metrics: campus attendance, education and statewide impact, philanthropic support and reputation. The Boards will monitor the overall return on investment (“ROI”) for campus attendance, education, and philanthropic support to efficiently allocate resources. Senior leadership will monitor the ROI drivers to identify early issues. The Boards and senior leadership will review reputation metrics twice during the Plan following external testing.

Implementation

The Plan timeframe is FY 2016 to FY 2020. In FY 2016, the Museum will launch the Plan’s capacity-building initiatives, necessary to prepare the institution for programmatic initiatives to start in FY 2017. On the following pages, the launch year for key strategies is noted in parentheses, e.g., “(FY 2017)”.

Goal I: On the Museum's campus, create exceptional experiences of art and culture that engage, captivate and delight a growing and diverse visitor base

A) Deliver exceptional visitor experiences

- 1) Plan all activities with an emphasis on the visitor, interpretation and education
- 2) Use technology/ ARTshare to engage and support the visitor while enabling the Museum to solicit feedback
- 3) Invest in research to better understand the visitor and the effectiveness of key areas of the experience
- 4) Improve internal amenities
- 5) With the new Chief Curator/ Deputy Director for Art, Interpretation, and Education, finalize the interpretation, education and visitor engagement strategy

B) Leverage all the Museum's assets to engage visitors

- 1) In the galleries and online, feature and promote the permanent collection
- 2) Continue to pursue an exhibitions strategy that drives engagement, attendance and reputation
- 3) Position the campus as a visitor destination
 - a) Incorporate programming, public use and outdoor sculpture

C) Increase attendance with a focus on repeat visitation and Greater Richmond

- 1) Design and launch a branding campaign in Richmond and Greater Richmond to increase attendance and philanthropic support (FY 2017)
- 2) Leverage visitor data to drive visitation, membership, and enterprise revenues

D) Deepen relationships with two key populations

- 1) Expand onsite visitation among African Americans and young families to better reflect the community the Museum serves and build the future visitor and donor pipeline
 - a) For African Americans: Invest in building local partnerships and relationships to drive awareness. Engage community with outstanding African collection and growing African American collection
 - b) For Families: Launch pop-up maker spaces. Upgrade family amenities. Create family-oriented technology apps. Integrate family message in marketing
- 2) "Test and learn" which products and marketing strategies best engage

E) Use data and research to learn about visitors and continually improve their experiences

- 1) Test, measure and evaluate all aspects of the visitor engagement strategy
- 2) Enhance visitor data collection and analysis to inform program development
- 3) Conduct market research to continue to refine opportunities

Goal II: Build the industry-leading education platform to reach every corner of Virginia

A) Build a platform that can reach every K-12 student in the Commonwealth either through direct experiences with the Museum or students' teachers (FY 2018)

- 1) Become the premier national center for teaching through museums
- 2) Expand education resources and technology
 - a) Create online distance learning for secondary schools, college students and adults
 - b) Expand online interactives and pre- and post-visit resources
- 3) Hire offsite educators to provide educational programming throughout the Commonwealth
- 4) Provide transportation subsidies to schools within a 100-mile radius of VMFA
- 5) Strengthen existing onsite tour programs and add a focus on special exhibitions and multiple learning styles
- 6) Update teaching gallery to experiment with new resources, learning approaches and hands-on interaction

B) Promote the power of authentic objects and creativity through an Art Mobile and museum partners (FY 2019)

- 1) Create the "Art Mobile for the 21st century" to provide access to every corner of the Commonwealth and increase awareness of the VMFA
- 2) Strengthen relationships with 19 statewide museum partners via statewide exhibitions and object loans

C) Increase local reach for industry-leading early childhood arts education

- 1) Expand onsite Early Childhood Programs

D) Develop partnerships with universities to support Plan initiatives

- 1) Develop integrated VCU collaborations for education, distance learning, library, teacher institute and internships
- 2) Develop partnerships for conservation center, collection focus areas and curatorial assistance

E) In the field, increase awareness of the Museum's industry-leading education and interpretation platforms

- 1) Create and disseminate learnings on education and interpretation
- 2) Host industry convenings (e.g., NEAA)

F) In the Commonwealth, increase awareness of the Museum's statewide impact

- 1) Measure and communicate impact

Goal III: Elevate the Museum’s reputation in the museum field to match its outstanding collections, exhibitions and engagement

A) Pursue a collections strategy that drives field leadership and visitor engagement

- A) For each collection, pursue a focused five-year strategy that builds on collections’ strengths and aligns to visitor and donor interests
 - a) For all collections, pursue collections gifts, create digital content and public programs, and develop homegrown exhibitions with associated scholarship
 - b) Reinstall three galleries
- B) Over the next five years, establish field leadership in African, African American, and Modern and Contemporary Art and heavily engage visitors with these collections
 - a) Invest concentrated art acquisition funds
 - b) Hire curators of African Art and African American Art
 - c) Establish post-doctoral fellowships and annual field convenings
 - d) Feature in public programs
- C) Develop leading center for conservation treatment, training and research center in the southeast (e.g., “New Center for Conservation”)
 - a) Pursue strategic partnerships with VCU and VUU

B) Produce exhibitions that achieve visitor goals and promote the collections

- 1) Continue to balance strategic priorities in the exhibitions portfolio: attendance, permanent collection visibility, internal development, scholarship, major loan shows, aspirational partnerships, statewide exhibitions and target populations
- 2) Continue to focus on broad-appeal exhibitions in Lower Level spaces
- 3) Increase exhibitions developed by the VMFA, including multi-venue and broad-appeal projects, with corresponding scholarship
- 4) Collaborate with internationally and nationally acclaimed comprehensive museums and museums with top collections in VMFA collection areas
- 5) Experiment with developing content and marketing to engage targeted populations

C) Increase the visibility of the curatorial and conservation departments and Museum leadership

- 1) Continue creating scholarship and knowledge that drives academic excellence
- 2) Increase visibility of Museum staff and leadership at national and international conferences

D) Encourage museum leaders, collectors and critics to visit the VMFA’s campus and collection

- 1) Host industry events and conferences (i.e., AAM, AAMD)

Goal IV: Build the organizational capacity to achieve the Plan, align these resources to the Plan and ensure long-term financial sustainability

A) Build the organization's capacity and align the team to support the Plan

- 1) Develop and implement a strategy in response to the employee survey (FY 2015)
- 2) Redesign the organizational structure to best support the Plan (FY 2016)
- 3) Invest in the leadership team to ensure appropriate support for the Plan and long-term succession (FY 2016)
- 4) Invest in technology/ ARTshare to support the digital strategy
- 5) Build under-invested functions

B) Create short-term solutions to meet the Plan's facilities needs

- 1) Conduct space audit to assess the VMFA's current space usage and potential needs

C) Retain and grow philanthropic support

- 1) Cultivate individual donors and prospects to build the pipeline
- 2) Set research-driven targets to increase Board, major donor, collector, and corporate support

D) Create the economic model and financial management systems to achieve the Plan, protect against risks and support innovation

- 1) Minimize unrestricted operating growth by following the Plan's phased investment strategy
- 2) Increase operating efficiency and productivity (FY 2015)
 - a) Evaluate potential to maximize cost efficiency from Museum-Foundation structure
- 3) Assess options for debt to validate or revise long-term debt strategy (FY 2015)
- 4) Strengthen internal financial management systems and processes (FY 2016)

E) Determine scope and scale of campaign to support the Museum for the next 20 years

- 1) Identify all capital needs to address exhibitions and programmatic funding, space needs and debt repayment (FY 2016)
 - a) Create new funding mechanisms to support exhibitions and special initiatives
- 2) Complete capital campaign plan (FY 2017)
- 3) Complete campaign feasibility study (FY 2018)

F) Assure the Boards' processes and structures enable oversight of Plan and execution of the Boards' fiduciary responsibility

- 1) Undertake self-evaluation for each Board. Assess and propose changes to Committee structures
- 2) Identify succession plans for each Board

Investment strategy

The Museum must develop and optimize an efficient and sustainable organization while investing in the Plan. The Museum's investment strategy will follow three phases:

- I) Build capacity and align the organization
- II) Secure start-up capital to launch the Plan
- III) Develop long-term support

This staged approach will allow the Museum to re-evaluate the Plan's scale if it does not achieve key financial milestones.

Phase I: Build capacity and align the organization

In the first phase of the Plan, the Museum will begin to build the organizational capacity it needs and align its resources to the Plan. The Museum will focus current staff and direct costs on the Plan's goals. The Museum will also identify opportunities to improve its productivity through cost savings and revenue increases. Senior leadership identified an initial productivity improvement target of over ~\$2M over the next two years, and expects this effort to increase the efficiency of the Plan investments (outlined in the Topline Pro Forma). The Museum will develop a multi-year financial forecast that reflects this alignment and productivity improvement. The Boards will approve the multi-year forecast prior to any Plan investments. Throughout the Plan timeframe, the Museum commits to evaluating its efficiency and delivering high return on investment.

The Museum's first Plan investments will be to build capacity. In FY 2016, the Museum will seek change capital to build the leadership team and strengthen financial management systems. Targeted leadership investments will promote Plan execution. The Museum's strategy requires financial nimbleness, and the Museum will depend on robust bottom-up budgeting, multi-year financial reporting and project-based analysis to inform strategy adjustments.

During this Plan, the Museum will develop a strategy for debt repayment. The ~\$2M productivity target does not factor the Museum's long-term debt (~\$40M principal) or the current designated gifts for debt repayment (approximately ~\$12M). Current designated gifts will cover interest payments through FY 2024, excluding principal. Principal repayments begin in FY 2025. The Museum will address debt as part of its overall growth and investment strategy and determine the prudent timing for repayment.

Phase II: Secure start-up capital to launch the Plan

The Plan requires two types of start-up capital: change capital (Phase IIa) and project funding (Phase IIb).

Phase IIa: Raise change capital

Change capital will fund strategies that are crucial either to execute the Plan or increase earned revenues. These are: engage visitors, engage the field, and build capacity/ align the organization.

These strategies require early investment to achieve Success in 2020 as the Museum develops sustainable long-term support (Phase III). The Topline Pro Forma estimates the change capital required to launch the Plan; the Museum will refine these estimates during the multi-year forecasting effort in Phase I.

The Museum will approach existing donors for near-term change capital. Shortfalls would require the Museum to reduce the scope of these strategies or eliminate existing activities to fund them.

Table {1}: Phase IIa – Change capital rationale

| Strategy (Plan location) | Case for early change capital |
|--|--|
| Engage visitors (Goal I) | <ul style="list-style-type: none"> • Increase earned revenue and public engagement |
| Engage the field (Goal II.E. and III.C-D) | <ul style="list-style-type: none"> • Advance field leadership; attract collectors; lower talent and borrowing costs |
| Build capacity/ align the organization (Goal IV) | <ul style="list-style-type: none"> • Promote Plan execution |

Phase IIb: Raise dedicated project funding to launch critical projects

The Plan assumes that the following projects totaling ~\$2.2M in FY 2020 will attract incremental dedicated financial support: education and statewide programs (Goal II), collection focus areas (Goal III), and conservation center (Goal III). The Museum will only launch or continue these projects after securing dedicated resources. Over the longer term, the Museum will need to raise continued restricted funds, Commonwealth support and targeted endowments to sustain them.

Phase III: Develop long-term support

The Museum will sustain the Plan through increased earned and restricted revenue, Commonwealth support and cash flow from new endowment. The Museum will utilize return on investment metrics to eliminate low-return activities and those lacking long-term support. The Plan anticipates launching a capital campaign by FY 2019 to fund long-term needs for exhibitions, programs, space and debt repayment.

The Plan Topline Pro Forma (Table 2) estimates a need for at least ~\$2M new annual cash flow, which implies an incremental Plan-only endowment need of ~\$40M. This assumes the Museum will raise additional Commonwealth (~\$0.8M FY 2020) and annual restricted philanthropic support (~\$1.4M FY 2020) for Phase IIb projects.

In addition, the campaign will likely include an exhibitions endowment. Exhibitions drive attendance but also create volatility in annual expenses and revenues. Exhibitions endowment can reduce budget volatility, create more flexibility for programmatic choices, sustain quality and free annual philanthropic support for other uses. During Phase I, the Museum will develop a strategy for incorporating new exhibitions, program, and operating endowment into its business model.

Plan Topline Pro Forma

The Plan Topline Pro Forma FY 2016-2020 summarizes the Plan's investment strategy and financial implications. The Pro Forma estimates the size and timing of revenue, expense and capital required to implement the Plan, incremental to current operations.

The Pro Forma assumes the Museum secures funding for all Plan strategies. Pending the approval of the Plan, the Museum will develop an integrated baseline and Plan financial forecast, and refine the change capital estimates.

Table {2}: Plan Topline Pro Forma FY 2016 – 2020 (figures in millions \$M)

| | <u>FY16</u> | <u>FY17</u> | <u>FY18</u> | <u>FY19</u> | <u>FY20</u> | <u>FY 2016-2020 Total</u> |
|--|---------------|---------------|---------------|---------------|---------------|---------------------------|
| PLAN INVESTMENTS | | | | | | |
| Phase IIa: Change capital investments | | | | | | |
| Goal I: Engage visitors | \$0.00 | \$1.01 | \$1.13 | \$1.11 | \$1.03 | \$4.28 |
| Goal II-III: Engage the field | \$0.00 | \$0.22 | \$0.34 | \$0.33 | \$0.29 | \$1.18 |
| Goal IV: Build capacity/ align the organization | \$0.70 | \$1.13 | \$1.59 | \$1.65 | \$1.71 | \$6.77 |
| Subtotal: Phase IIa investments | \$0.70 | \$2.36 | \$3.06 | \$3.08 | \$3.03 | \$12.23 |
| Phase IIb: Project investments | | | | | | |
| Goal II: Education programs | \$0.00 | \$0.25 | \$0.67 | \$0.82 | \$0.91 | \$2.66 |
| Goal II: Statewide strategy | \$0.00 | \$0.29 | \$0.64 | \$0.60 | \$0.61 | \$2.14 |
| Goal III: Collection focus areas (excluding acquisition funds) | \$0.00 | \$0.05 | \$0.26 | \$0.30 | \$0.43 | \$1.03 |
| Goal III: Conservation center | \$0.00 | \$0.29 | \$0.00 | \$0.06 | \$0.20 | \$0.55 |
| Subtotal: Phase IIb investments | \$0.00 | \$0.87 | \$1.57 | \$1.78 | \$2.15 | \$6.38 |
| Total: Plan investments | \$0.70 | \$3.23 | \$4.63 | \$4.87 | \$5.18 | \$18.60 |
| PLAN SUPPORT | | | | | | |
| Phase II: Years 1-4 start-up capital | | | | | | |
| Phase IIa: Change capital goal (net of earned, enterprise, annual fund growth) | \$0.70 | \$1.88 | \$2.08 | \$2.36 | | \$7.03 |
| Phase IIb: Project funding goal | \$0.00 | \$0.87 | \$1.57 | \$1.78 | | \$4.23 |
| Subtotal: start-up capital | \$0.70 | \$2.76 | \$3.65 | \$4.15 | | \$11.25 |
| Phase III: Long-term support | | | | | | |
| State general funds (for 50% education and statewide projects) | | | | | \$0.76 | \$0.76 |
| Earned revenues | \$0.00 | \$0.35 | \$0.74 | \$0.40 | \$0.67 | \$2.15 |
| Enterprise revenues (net) | \$0.00 | \$0.07 | \$0.12 | \$0.15 | \$0.16 | \$0.50 |
| VMFAF new funds raised | | | | | | |
| Annual Fund | \$0.00 | \$0.05 | \$0.11 | \$0.18 | \$0.24 | \$0.58 |
| Restricted Fundraising: Plan Phase IIb projects | | | | | \$1.39 | \$1.39 |
| Subtotal: sustainable revenue streams | \$0.00 | \$0.47 | \$0.97 | \$0.72 | \$3.22 | \$5.39 |
| Total: Plan support | \$0.70 | \$3.23 | \$4.63 | \$4.87 | \$3.22 | \$16.64 |
| New endowment cash flow (implied need) | | | | | \$1.96 | \$1.96 |

Risks

The Plan involves strategic and operational risks. The Museum's investment strategy addresses these risks, tying new investment to revenue targets. In addition, the Museum faces ongoing environmental risks which could also impact the Plan. The Museum will monitor these risks and adjust strategy as needed.

Strategic risks

- The Plan assumes **Commonwealth support at historically comparable levels**. The Commonwealth is the indispensable foundation for the VMFA as a state agency, providing the Museum's core annual operating budget and facility expenses.
- The Plan will require **upfront financial support from those closest to Museum**. Over time, **increased major donor support**, which includes members of the Boards, is integral.
- The Plan assumes the **visitor response** to the engagement and branding strategy will increase earned revenue. The Plan calls for managing attendance risk by building visitor data, continually improving its engaging strategies, and analyzing attendance returns versus marketing investment.

Operational risks

- **Talent and leadership** are essential to the Plan's success. The Chief Curator/ Deputy Director for Art, Interpretation, and Education position must be filled as soon as possible. The leadership team is accountable for the Plan, through highly integrated leadership and, potentially, a leader dedicated to Plan execution.
- In the first year of the Plan, the Museum must **improve operational efficiency and reprioritize** existing resources to support the Plan. The Museum must also develop a long-term **debt plan** to prepare for the budgetary impact of interest and principal payments.

Environmental risks

Environmental risk comes from external changes, such as the economic markets, tax policy, and the political environment. These risks are typically outside an institution's control, and therefore best mitigated by building operating reserves and strengthening financial management systems. Any significant **economic downturn or changes in inflation** potentially would reduce earned revenue, philanthropic gifts and Commonwealth support. Poor market conditions could affect the **organization's investments**, depressing the capacity of acquisition funds, creating pressure on the operating budget and threatening the Museum's ability to repay the debt.

Conclusion

The Plan completes the transformation that began with the vision for the new building. The Museum will solidify the gains from this transformation, achieve a new level of impact and long-term sustainability, and set the stage for the next decade. Success in 2020 is art for all Virginia.

Appendix

Introduction

The Appendix provides detail to operationalize the Plan. Before the Plan starts, senior leadership and department heads will develop the full operational plan.

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Appendix A) Metrics

The Museum will track and evaluate the Plan goals against four metrics: campus attendance, education and statewide impact, philanthropic support and reputation. The Boards will monitor the overall return on investment (“ROI”) for campus attendance, education, and philanthropic support to efficiently allocate resources. Senior leadership will monitor the ROI drivers to identify early issues. The Boards and senior leadership will review reputation metrics twice during the Plan following external testing.

Board metrics: Return on investment

Table {3}: Board metrics

| <u>Metric</u> | <u>Board dashboard</u> |
|---------------------------------------|---|
| Campus attendance | <p><u>A) Overall attendance</u></p> <ul style="list-style-type: none"> Repeat visitation, geography breakdown, demographic breakdown <p><u>B) Revenue per Marketing Dollar</u></p> <ul style="list-style-type: none"> $(\text{Revenue from memberships } \\$150 \text{ and under}^6 + \text{attendance} + \text{net enterprises}^7) / (\text{Total marketing spend, inclusive of staff})$ <p><u>C) Marketing Cost per Visitor</u></p> <ul style="list-style-type: none"> $(\text{Total marketing spend, inclusive of staff}) / (\text{Total visits})$ |
| Education and statewide impact | <p><u>A) Total Served by Education</u></p> <ul style="list-style-type: none"> Number of participants by program and type <p><u>B) Unrestricted dollars invested in education</u></p> <ul style="list-style-type: none"> Total Education expense – Direct fundraising <p><u>C) Per-service Cost by Program</u></p> <ul style="list-style-type: none"> Direct program cost/ Total participants <p><u>D) % Commonwealth Planning Districts Reached</u></p> <ul style="list-style-type: none"> $(\text{Total VA counties}) / (\# \text{ of counties receiving Art Mobile, statewide educators, transportation grants and statewide exhibitions})$ <p><u>E) Revenue Per Statewide Dollar</u></p> <ul style="list-style-type: none"> $(\text{Revenue from out-of-Richmond donors and attendees}) / (\text{State program and marketing spend})$ |
| Philanthropic support | <p><u>A) Cost per Fundraised Dollar</u></p> <ul style="list-style-type: none"> $(\text{Total cost of fundraising, inclusive of all staff and expenses}) / (\text{Revenue from fundraising}^8, \text{ inclusive of memberships over } \\$150, \text{ annual fund, restricted fundraising and new endowment})$ |

To execute the campus attendance metrics, first the Museum will create a baseline understanding of the visitor and a visitor dashboard by the end of FY 2016. To date, the Museum has gathered visitor profile

⁶ Memberships \$150 and under are included as marketing-related revenue because they are considered retail transactions as opposed to actively fundraised donations.

⁷ Enterprise revenue is included net of cost of goods.

⁸ For the purposes of the calculation, fundraising includes dollars booked to all funds in the fiscal year.

data from membership and exhibition surveys, which do not necessarily reflect the average gallery visitor.

Internal metrics

Senior leadership also will track leading indicators which feed Board-level metrics. Leading indicators will help the senior leadership to pinpoint root causes of performance and adjust mid-course as needed.

Table {4}: Senior leadership metrics

| Metric | Senior leadership dashboard |
|---------------------------------------|---|
| Campus attendance | <p><u>A) Visitor engagement</u></p> <ul style="list-style-type: none"> • Satisfaction • Connections between platforms (e.g., % transition from program to galleries) • Interpretation efficacy (metric TBD) <p><u>B) Return on investment</u></p> <ul style="list-style-type: none"> • Awareness in the marketplace • Total unpaid attendance • Total paid attendance • # memberships • Conversion rate % (visitor to member) • Total customer value \$ |
| Education and Statewide impact | <p><u>A) Education</u></p> <ul style="list-style-type: none"> • Children ages 0-18 served onsite • Children ages 0-18 served offsite • Teacher institute: teachers served • Teacher institute: students indirectly served • Distance learning: students indirectly served <p><u>B) Art Mobile</u></p> <ul style="list-style-type: none"> • Attendance: # interacting with Art Mobile • # Emails collected • # and % converted from 3-month free trial membership to paid membership |
| Philanthropic support | <p><u>A) Change capital</u></p> <ul style="list-style-type: none"> • Key leadership commitments in place by 2H FY 2016 • Change capital raised by FY 2017 <p><u>B) Donor pyramid</u></p> <ul style="list-style-type: none"> • # memberships • # gifts transitioned from \$600 to \$1000 levels (leadership level) • # leadership gifts • Avg. size leadership gift (\$) |

Reputation metrics

Through the building reopening, the Museum pursued a goal for the VMFA to become “recognized as one of the top ten comprehensive art institutions in the United States.”⁹

The picture of success for the VMFA in 2020 extends and sharpens the Museum’s reputational aspirations. The Museum proposes to measure different aspects of the strategy by tracking three separate data sets: overall standing among comprehensive museums; pre-K-12 education; and visitor engagement. In addition, the Museum sets a higher benchmark for its pre-K-12 education programs and visitor engagement.

Overall reputation

While no standard ranking of museums exists, the Museum conducted external interviews as part of the planning process. This research concluded that the VMFA is in the third tier of national museums (see Table {5}). The research also indicated that the Museum is not yet broadly perceived to be within that tier. In other words, it has not claimed its place. By 2020, the Museum aspires to be recognized for its transformation and as a leader of this peer group. The Museum’s overall target peer group by 2020 is:

- Dallas Museum
- Nelson-Atkins Museum of Art
- Saint Louis Art Museum
- Minneapolis Institute of Arts
- Indianapolis Museum of Art
- Denver Art Museum
- Montreal Museum of Fine Arts

The Museum has also articulated a reputation goal for 2025. By 2025, the VMFA will be recognized as among a top group of nationally renowned museums. It will be sought after as a partner, and known for both attracting a wide visitor base and the quality and caliber of its collection and scholarship. The Museum’s target peer group by 2025 is:

- Cleveland Museum of Art and Detroit Institute of Arts (the VMFA is close to achieving this goal, based on external feedback)
- MFA Boston and Philadelphia Museum of Art (stretch goal)

The Museum will conduct reputation testing in 2017 and 2020 to assess progress against this goal, via third-party interviews with museum leaders, partners and aspirational partners.

Pre-K-12 education and visitor engagement

This Plan articulates a new aspiration for pre-K-12 education and visitor engagement. Through the Museum’s unique platform as a state institution and commitment to these areas, this Plan aims to

⁹ Virginia Museum of Fine Arts Agency Strategic Plan, 2010-2012.

propel the Museum into the top museums worldwide. The Museum will “jump” tiers. For pre-K-12 education, the Museum’s target peer group by 2020 is:

- Art Institute of Chicago
- MOMA
- National Gallery of Art
- J. Paul Getty Museum
- Philadelphia Museum of Art

For visitor engagement, the Museum’s target peer group by 2020 is:

- Brooklyn Museum
- Walker Art Center
- Victoria and Albert Museum
- Tate Modern

For pre-K-12 education, the museum-field leaders also fall in the top tier of museums overall. Brooklyn Museum and Walker Art Center are in lower tiers overall, but are widely perceived as leading the field in visitor engagement.

As it will for its overall reputation, the Museum will conduct reputation testing in 2017 and 2020 to assess progress against this goal, via third-party interviews with museum leaders, education leaders, partners and aspirational partners.

Table {5}: Reputation metrics: Museum tiers

| Overall Tier (US Museums) | Museum Name | Operating exp. (\$M) | Space (K): | | Collection (K) (35) | | Encyclo- pedic? | Comparable MSA? | OVERALL | | Pre-K-12 EDUCATION | | VISITOR ENGAGEMENT |
|---|------------------------------------|-------------------------|-----------------|------|------------------------|------|--------------------|--------------------|---------|---------|--------------------|--------------|--------------------|
| | | | Main museum (5) | | (K) | (35) | | | By 2020 | By 2025 | Current | Aspirational | Aspirational |
| Top - internationally acclaimed | Metropolitan Museum of Art | \$344 | 1 | 2153 | 1 | 2000 | ✓ | | | | | | |
| | Art Institute of Chicago | \$228 | 3 | 986 | 7 | 275 | ✓ | | | | | | |
| | Museum of Modern Art | \$203 | 14 | 630 | 13 | 150 | ☒ | | | | | | |
| | National Gallery of Art | \$145 | 2 | 1284 | 15 | 127 | ☒ | | | | | | |
| Top - nationally acclaimed (ranked by budget size) | Museum of Fine Arts, Boston | \$101 | 8 | 760 | 4 | 450 | ✓ | | | | | | |
| | Los Angeles County Museum of Art | \$99 | 5 | 884 | 19 | 118 | ✓ | | | | | | |
| | J. Paul Getty Museum | \$68 | 9 | 753 | 18 | 119 | ☒ | | | | | | |
| | Museum of Fine Arts, Houston | \$61 | 6 | 828 | 29 | 65 | ✓ | | | | | | |
| | Guggenheim Museum | \$57 | 110 | 80 | 128 | 7 | ☒ | | | | | | |
| | Fine Arts Museums of San Francisco | \$56 | 23 | 409 | 17 | 124 | ✓ | | | | | | |
| | Philadelphia Museum of Art | \$54 | 4 | 964 | 10 | 232 | ✓ | | | | | | |
| | The Cleveland Museum of Art | \$45 | 16 | 593 | 40 | 45 | ✓ | ✓ | | | | | |
| Detroit Institute of Arts | \$35 | 12 | 658 | 36 | 54 | ✓ | | | | | | | |
| VMFA overall current tier (ranked by reputation feedback) | Dallas Museum of Art | \$29 | 18 | 516 | 72 | 22 | ✓ | | | | | | |
| | Nelson-Atkins Museum of Art | \$37 | 24 | 400 | 52 | 35 | ✓ | ✓ | | | | | |
| | San Francisco Museum of Modern Art | \$42 | 37 | 239 | 60 | 29 | ☒ | | | | | | |
| | Saint Louis Art Museum | \$33 | 34 | 243 | 55 | 33 | ✓ | | | | | | |
| | Virginia Museum of Fine Arts | \$37 | 13 | 640 | 54 | 34 | ✓ | | | | | | |
| | Minneapolis Institute of Arts | \$28 | 21 | 440 | 24 | 84 | ✓ | | | | | | |
| | Indianapolis Museum of Art | \$24 | 11 | 669 | 37 | 54 | ✓ | ✓ | | | | | |
| | Denver Art Museum | \$28 | 26 | 387 | 27 | 67 | ✓ | | | | | | |
| | Montreal Museum of Fine Arts | \$42 | 19 | 474 | 45 | 39 | ✓ | | | | | | |
| | National Gallery of Canada | \$54 | 7 | 777 | 30 | 64 | ✓ | | | | | | |
| | Brooklyn Museum | \$28 | 17 | 550 | 8 | 265 | ✓ | | | | | | |
| Peabody Essex Museum | \$36 | 22 | 420 | 2 | 1099 | ✓ | | | | | | | |
| Art Gallery of Ontario | \$74 | 15 | 597 | 23 | 86 | ✓ | | | | | | | |
| 4th tier (ranked by budget size) | Whitney Museum of American Art | \$32 | 106 | 84 | 80 | 19 | ☒ | | | | | | |
| | Asian Art Museum | \$28 | 56 | 170 | 85 | 18 | ☒ | | | | | | |
| | High Museum of Art | \$23 | 27 | 343 | 104 | 13 | ✓ | | | | | | |
| | Walker Art Center | \$19 | 31 | 260 | 116 | 10 | ☒ | | | | | | |
| | Cincinnati Art Museum | \$13 | 33 | 244 | 31 | 63 | ✓ | | | | | | |
| (other peers) | V&A | \$105 | | | | | ✓ | | | | | | |
| | Tate | \$123 | | | | | ✓ | | | | | | |

Notes/ Sources: Operating expenses based on audits, annual reports, IRS 990 forms and AAMD data, depending on availability. Space and Collection size data based on AAMD survey. Space is AAMD question 5, and collection size (# of objects) is question 35. Encyclopedic designation based on AAMD data.

Appendix B) Implementation plan

The Plan timeframe is FY 2016 to FY 2020. The implementation plan maps the key milestones and critical path activities for each year (by division). In FY 2016, the Museum will launch the Plan’s capacity-building initiatives, necessary to prepare the institution for programmatic initiatives to start in FY 2017. Each department will develop its own detailed implementation plan.

This implementation plan assumes the VMFA will pursue all Plan initiatives. In other words, this is the “ideal” — projects that are not funded will not be pursued or will be pursued when funding is available.

By the 2H FY 2016, the Museum will have completed the following:

- Strategy in response to employee survey
- Bottom-up budgeting effort and 5-year financial model
 - Productivity/ efficiency assessment
 - Talent evaluation and gap analysis
 - Prioritization of Plan vs. existing activities
 - Department implementation plans
 - Investment needs and plan
- Evaluation of financial management processes and tools

By the end of Year 1 of the Plan (FY 2016) the Museum will have completed the following:

- All Plan fundraising initiatives identified, with progress on raising change capital
- Plan and strategy oversight team and processes in place, including dashboard for monitoring
- Space audit and space plan
- Tested and refined financial management systems and processes

Table {6}: Implementation Plan

| Legend |
|--|
| Bold: indicates key milestone |
| <i>All departments</i> |
| Administration |
| Collections Mgmt, Conservation, & Buildings and grounds |
| Curatorial & Exhibitions |
| Education |
| Foundation Fundraising |
| Membership |
| Sales & Marketing |
| Statewide |

| | Year 0: 2H FY 2015 & Year 1: FY 2016 | Year 2: FY 2017 | Year 3: FY 2018 | Year 4: FY 2019 | Year 5: FY 2020 |
|---|--|--|--|---|---|
| Goal I: Visitor/ Campus | Complete campus activation strategy and assign cross-departmental owner Socialize and continue to implement exhibitions strategy Establish learning organization Define key attendance metrics to support goals Define integrated digital strategy Complete visitor experience and visitor research baseline | Develop interior seating plan Undertake way-finding study Acquire additional seating and outdoor amenities Launch Richmond region branding campaign Reinstall Faberge gallery | Open major partnership show | Position campus as destination (critical mass in place) Complete family amenities improvements | Open major partnership show Renovate and reinstall Medieval/ Byzantine gallery |
| Goal II: Statewide/ Education | Design and implement new interpretive strategy | Commence statewide exhibition development Ramp up Early Childhood Education program (invest in capital improvements and hire staff) Develop premier center for teaching through museums Develop distance learning online resources Create plan for traveling educators Hire outside team to develop Art Mobile Finalize Art Mobile plan/ costs | Begin to distribute transportation grants Launch online / distance learning Launch pop-up maker spaces Launch premier center for teaching through museums Launch statewide educators Hold education convening | Launch statewide exhibitions strategy Launch Art Mobile | |
| Goal III: Collections, Exhibitions, and Reputation | Develop actions plans for each collection area Finalize plan for Conservation center and collection focus areas | Reinstall European Dec Arts gallery | Hire curator for African art Establish and launch key partnerships Hold museum leader convening focused on African/ African American (scholarship focused) Establish conservation center Test reputation | | Renovate and reinstall Medieval/ Byzantine gallery Test reputation: realize new peer group goals |
| Goal IV: Organization | Develop strategy in response to employee survey Complete bottom-up budgeting effort and financial modeling (incl. productivity assessment, prioritization of Plan vs. existing activities, and department implementation plans) Conduct talent evaluation and gap analysis Complete evaluation of financial management processes and tools Build leadership team Conduct space audit Establish Plan and strategy oversight team and processes. Design dashboard for monitoring Complete space plan Foundation for financial management in place Implement robust HR performance management system Raise change capital for Plan | Complete capital campaign plan | Complete capital campaign feasibility study | Offer named initiatives for campaign Begin capital campaign | |

Appendix C) Visitor engagement: interpretation, education, and visitor experience

This Appendix includes the VMFA's working theory for visitor engagement. Its final form awaits the new Chief Curator/ Deputy Director for Art, Interpretation, and Education. The Museum will refine the theory throughout the Plan based on visitor data and feedback, in line with its culture of experimentation.

VMFA: Working vision for Visitor engagement

The visitor experience begins before the visitor arrives on the campus, with advertisements and an easily navigable, intuitive and responsive website. The visitor encounters a smooth and seamless approach to the campus, eased by clear and plentiful wayfinding on the roads, ample parking and parking attendants who reflect the customer-focused VMFA culture. Friendly, knowledgeable staff greet the visitors as they enter the Museum and help them plan their experience. This may include answering questions, wayfinding, suggested itineraries, and upselling tours and memberships. Volunteers and docents provide information and insights into the collection; museum security professionals, who protect the art, also offer directions. Interpretation, collateral, and easily navigable signage assist staff and volunteers in supporting the visitor. Once the visitor departs, the Museum will use information obtained during the visit to communicate with the visitor.

All staff are responsible for the experience and their behaviors reflect the Museum's customer-focused culture. This is especially evident among front of house staff, security professionals and museum associates, coat-check staff, parking attendants, greeters, visitor services and membership staff, and restaurant and shop workers. The Museum trains staff to understand their role in enhancing the experience.

VMFA's interpretation and education theory honors the fact that people relate to art in different ways and have different expectations for these experiences. VMFA will offer a variety of opportunities and methods to assist people in engaging with the permanent collection and exhibitions in ways that are relevant to their lives. The Museum will use diverse methods including programs, personal and social interaction, gallery labels and printed materials, audio guides, digital exchange through online interactives and apps, and physical design. Through these methods, the VMFA will present art across place and time in a manner that is meaningful and relevant to the visitor and their overall museum experience.

Starting in March 2015, the Museum will begin to survey visitor expectations and test how visitors interact with the interpretive tools planned for upcoming exhibitions and digital exchanges. This will be part of a larger visitor experience survey and evaluation process. By the end of Q4 of FY 2016, the Museum will have data to inform the overall interpretation strategy, while continuing to experiment and learn along the way.

Appendix D) Technology

Technology supports all aspects of the Plan. Technology/ ARTshare will enable the Museum to strengthen its business platforms, and better understand, engage and educate its visitors. The table below outlines how Technology will support Success in 2020.

Table {7}: Technology support for Plan

| <u>Plan goal</u> | <u>Key aspects of Success in 2020</u> | <u>How technology will enable</u> |
|--|--|--|
| Goal I: Visitor/ Campus | <ul style="list-style-type: none"> • Exceptional visitor experiences • Deep understanding of visitors and how to meet their needs • All platforms leveraged to engage audiences • Audiences aware of Museum’s full offerings (brand) • Destination for families and African Americans • Increased repeat visitation and total customer value | <ul style="list-style-type: none"> • Engage and support the visitor through pre-, during, and post-visit applications and information • Immerse visitors with experiential learning opportunities on-site and online • Digitize Rare Book / Library and integrate online and campus engagement • Collect and analyze visitor data and feedback, including in-gallery patterns and activities • Expand reach AND message through online marketing • Ensure technology and content that engages target audiences (e.g., family-oriented) • Pursue digital membership acquisition campaign • Strengthen business and enterprise platforms to encourage repeat visitation, cross-selling and up-selling • Offer unique Museum-themed merchandise in E-Commerce channels |
| Goal II: Statewide/ Education | <ul style="list-style-type: none"> • Museum can reach every K-12 student in the Commonwealth directly or indirectly • Premier national center for teaching through museums • Promoting the power of authentic objects and creativity through an Art Mobile and museum partners | <ul style="list-style-type: none"> • Disseminate new education resources to a wider audience • Feature and promote the Library resources Rare books collection online • Experiment with resources that appeal to different learning styles • Create online distance learning • Expand online interactives and pre- and post-visit resources • Enhance onsite tours • Promote the Art Mobile • Increase the likelihood that Art Mobile “users” remain connected with Museum (through membership or other means) • Solicit feedback • Evaluate impact |

| | | |
|---|--|--|
| Goal III: Collections, Exhibitions, and Reputation | <ul style="list-style-type: none"> • Collections and exhibitions drive field-leadership and visitor engagement • VMFA collections, curatorial scholarship, and education learnings impact the field | <ul style="list-style-type: none"> • Feature and promote the permanent collection and exhibitions online • Create applications that support the interpretive strategy and illuminate conservation • Increase access to collections and learnings via online distribution • Feature VMFA collections, curatorial research, and educational resources in online search results • Build out video channels to showcase expertise in certain areas of Art/Art History |
| Goal IV: Organization | <ul style="list-style-type: none"> • Align team to support the Plan • Monitor the Plan • Create short-term solutions to meet the Plan’s facilities needs • Strengthen financial management systems to allow transparency and mid-course strategy adjustments • Increase philanthropic support | <ul style="list-style-type: none"> • Share internal resources and data • Improve financial management and reporting tools • Allow for robust data collection and reporting • Support teaming across buildings and geographies • Support new hire onboarding and learning and development • Pursue donor acquisition campaign |

Investments

The Plan proposes to invest targeted funds to build technology capacity. These resources are in addition to the Museum’s existing budget. The table below outlines the proposed incremental Plan investments against the Plan goals. Current resources address Goal III. The Museum will review annually its full technology budget to determine how to allocate its technology resources to achieve the Plan.

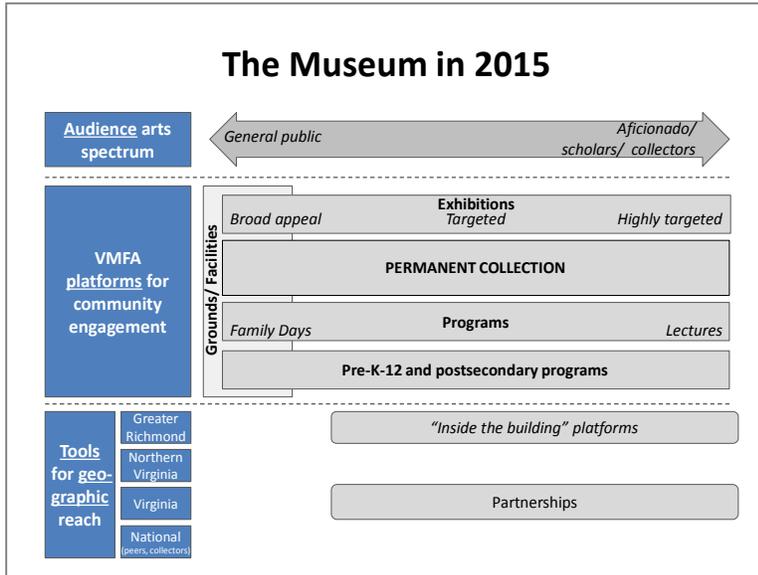
Table {8}: Plan Technology investments (figures in millions \$M)

| | FY16 | FY17 | FY18 | FY19 | FY20 | FY 2016-2020 Total |
|------------------------------------|---------------|---------------|---------------|---------------|---------------|--------------------|
| PLAN TECHNOLOGY INVESTMENTS | | | | | | |
| Goal I: Visitor/ Campus | | \$0.14 | \$0.11 | \$0.12 | \$0.12 | \$0.49 |
| Goal II: Education/ Statewide | | \$0.13 | \$0.17 | \$0.14 | \$0.18 | \$0.63 |
| Goal IV: Organization | \$0.20 | \$0.26 | \$0.52 | \$0.54 | \$0.56 | \$2.09 |
| Total: Plan Technology | \$0.20 | \$0.53 | \$0.81 | \$0.79 | \$0.87 | \$3.20 |

Appendix E) Museum platforms

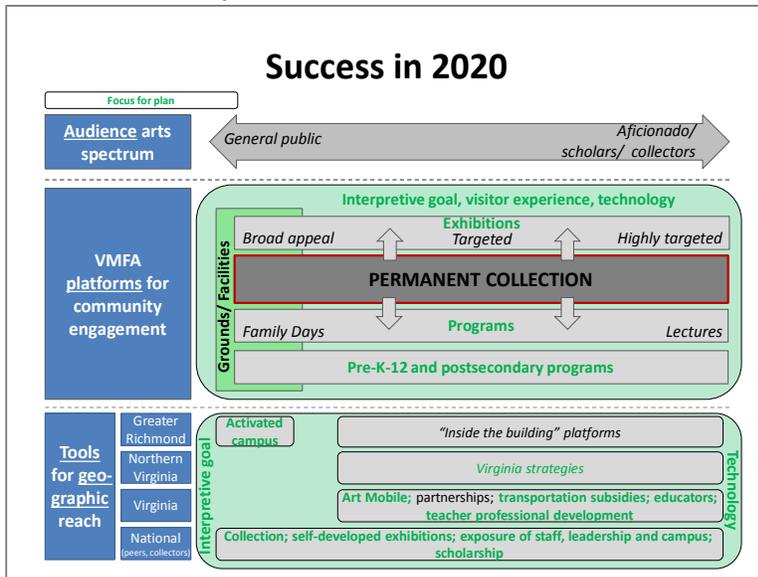
The Museum can better engage visitors by leveraging all its assets, including the permanent collection, grounds, exhibitions, technology, and education and membership programs. These different platforms attract different visitors. The Museum’s approach to its platforms in 2015 is captured below.

Table {9}: VMFA platforms 2015



In 2020, the Museum leverages all its platforms to engage campus visitors and Commonwealth residents. The permanent collection will drive the content for other platforms. Interpretation, learning and technology will link previously independent platforms. The Museum will address key gaps in the Commonwealth strategy and significantly expand education.

Table {10}: VMFA platforms 2020



Appendix F) Education

The Museum will build on its unique platform as a state institution to become a leader of pre-K-12 education in the museum field. The Museum will create new education programs to reach students and Virginians of all ages in every corner of the Commonwealth. These initiatives will yield high impact, help to maintain Commonwealth support, attract new and dedicated philanthropic investment, and propel the Museum's education programs into the top tier of museums worldwide.

Key strategies

The Museum will build its education programs by enhancing campus interpretation and education programs (Goal I) and the following Goal II strategies:

A) Build a platform that can reach every K-12 student in the Commonwealth either through direct experiences with the Museum or students' teachers (FY 2018)

- 7) Become the premier national center for teaching through museums
- 8) Expand education resources and technology
 - a) Create online distance learning for secondary schools, college students and adults
 - b) Expand online interactives and pre- and post-visit resources
- 9) Hire offsite educators to provide educational programming throughout the Commonwealth
- 10) Provide transportation subsidies to schools within a 100-mile radius of VMFA
- 11) Strengthen existing onsite tour programs and add a focus on special exhibitions and multiple learning styles
- 12) Update teaching gallery to experiment with new resources, learning approaches and hands-on interaction

B) Promote the power of authentic objects and creativity through an Art Mobile and museum partners (FY 2019)

- 3) Create the "Art Mobile for the 21st century" to provide access to every corner of the Commonwealth and increase awareness of the VMFA
- 4) Strengthen relationships with 19 statewide museum partners via statewide exhibitions and object loans

C) Increase local reach for industry-leading early childhood arts education

- 2) Expand onsite Early Childhood Programs

D) Develop partnerships with universities to support Plan initiatives

- 3) Develop integrated VCU collaborations for education, distance learning, library, teacher institute and internships
- 4) Develop partnerships for conservation center, collection focus areas and curatorial assistance

E) In the field, increase awareness of the Museum's industry-leading education and interpretation platforms

- 3) Create and disseminate learnings on education and interpretation

4) Host industry convenings (e.g., NEAA)

F) In the Commonwealth, increase awareness of the Museum’s statewide impact

2) Measure and communicate impact

Metrics

As described in Appendix A, the Board and senior leadership team will monitor and evaluate the impact of the Education and Statewide Plan initiatives through the following metrics.

Table {11}: Plan Education and Statewide Metrics

| <u>Dashboard</u> | <u>Metric</u> |
|--------------------------|---|
| Board | <p><u>A) Total Served by Education</u></p> <ul style="list-style-type: none"> • Number of participants by program and type <p><u>B) Unrestricted dollars invested in education</u></p> <ul style="list-style-type: none"> • Total Education expense – Direct fundraising <p><u>C) Per-service Cost by Program</u></p> <ul style="list-style-type: none"> • Direct program cost/ Total participants <p><u>D) % Commonwealth Planning Districts Reached</u></p> <ul style="list-style-type: none"> • (Total VA counties)/ (# of counties receiving Art Mobile, statewide educators, transportation grants and statewide exhibitions) <p><u>E) Revenue Per Statewide Dollar</u></p> <ul style="list-style-type: none"> • (Revenue from out-of-Richmond donors and attendees)/ (State program and marketing spend) |
| Senior leadership | <p><u>A) Education</u></p> <ul style="list-style-type: none"> • Children ages 0-18 served onsite • Children ages 0-18 served offsite • Teacher institute: teachers served • Teacher institute: students indirectly served • Distance learning: students indirectly served <p><u>B) Art Mobile</u></p> <ul style="list-style-type: none"> • Attendance: # interacting with Art Mobile • # Emails collected • # and % converted from 3-month free trial membership to paid membership |

For pre-K-12 education, the Museum’s target peer group by 2020 is: Art Institute of Chicago; MOMA; National Gallery of Art; J. Paul Getty Museum; and Philadelphia Museum of Art. For pre-K-12 education, the museum-field leaders also fall in the top tier of museums overall.

Appendix G) Collections: opportunities by area for the next 5 years

The five-year strategy focuses on key opportunities to pursue during the Plan. Each strategy is determined based on the position in the field, state of the collection, scholarship opportunities, collecting opportunities and alignment with visitor and donor interests. Consistent with the Plan, these strategies do not preclude taking advantage of other opportunities that arise (e.g., the opportunity to acquire an object that would transform the collection). Reinstallations are: Fabergé, European Decorative Arts and the Medieval/ Byzantine gallery.

Table {12}: Collection: 5-year opportunities by area

| COLLECTION <i>(alphabetical order)</i> | Aquisitions: Gifts | Digital Content | Permanent Collection Programs | Reinstallation | Exhibitions: Homegrown (LL) | Exhibitions: Homegrown (EVANS) | Exhibitions: Borrowed | Acquisitions: Purchases up to \$500K total | Acquisitions: Purchases >\$500K total | Focus area |
|---|-----------------------|--------------------|-------------------------------------|----------------|-----------------------------------|--------------------------------------|--------------------------|--|---|------------|
| African | ✓ | ✓ | ✓ | | | ✓ | | | ✓ | ✓ |
| American | ✓ | ✓ | ✓ | | ✓ | | | | ✓ | ✓ |
| Ancient | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ | | |
| Art Deco/ArtNouveau | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | | |
| East Asian | ✓ | ✓ | ✓ | | ✓ | | | ✓ | | |
| European | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| Modern & Contemporary | ✓ | ✓ | ✓ | | ✓ | | ✓ | | ✓ | ✓ |
| Native American | ✓ | ✓ | ✓ | | | ✓ | | ✓ | | |
| Pre-Columbian | ✓ | ✓ | ✓ | | | ✓ | | ✓ | | |
| South Asian | ✓ | ✓ | ✓ | | ✓ | | | ✓ | | |