

Minneapolis Institute of Art



**Mia** **2021:**  
Strategic Plan

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# Mia 2021: Strategic Plan

## Introduction

We at the Minneapolis Institute of Art believe that art—and a thriving art museum, pulsating with compelling stories of the human condition—strengthens communities and enriches the lives of all people. Mia offers our diverse audiences a beautiful and accessible place to discover and explore some of humanity’s artistic triumphs. Our work in the years ahead will inspire wonder and enhance access to our collection, fostering lifelong learning through participation in our programs.

### Our Mission

The Minneapolis Institute of Art enriches the community by collecting, preserving, and making accessible outstanding works of art from the world’s diverse cultures.

### Our Vision

Inspiring wonder through the power of art.

### Our Value Proposition

A new take on the classic art museum, where friends and family can enjoy the triumphs of human creativity.

*Section image: Chantal Joffe, England, b. 1969. Moll, 2010, Oil on plywood board. The Ted and Roberta Mann Foundation Endowment Fund, 2012.37, © Chantal Joffe*

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## Background

The DNA (Dynamic New Approach), Mia's most recent strategic plan, transformed the institution. Since the plan was adopted in 2012, Mia has moved from an inward-looking museum to one that is audience centered. Mia marked its centennial in 2015 with the ultimate demonstration of this shift. The Birthday Year was devoted to celebrating community and Mia's partnership with the community. We greeted our second century with a solid financial, operational, and programmatic base to meet new and expanding visitor needs.

### Specifically, Mia's DNA directed the museum to:

- Find new ways to attract and engage audiences through innovative and participatory programming and partnerships
- Define Mia's global footprint: to localize the global (i.e., offering our local community access to creativity from around the world) and globalize the local (i.e., sharing our collection, talent, and resources with our international networks)
- Rethink the business and operational models to benefit from opportunities presented by cross-departmental efficiencies, technology, and an integrated approach to the visitor experience.

**The ultimate goal of the DNA was to maximize the community's use of the museum, its collection and programs. Key indicators of the success of this plan over four years include the following percentages of growth:**

- Attendance grew by 70%
- Membership increased by 73%
- The collection grew by 8%
- Social media (all platforms) grew by an average of 259%
- The endowment for operations increased by 30%
- Earned revenue grew by 75%

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## **Current Context and Environmental Scan: Changing the Museum for a Changing World**

While the 20th century was the era of museum collection and facility growth, the 21st century will be defined by what museums do with the remarkable collections that they hold in the public trust. This will be the era of growth in programming, audience, and collection access.

**The staff and board of the Minneapolis Institute of Art regularly dedicate considerable effort to tracking societal trends, consumer behavior, and changing demographics. Specific topics that have directly shaped our thinking in developing this plan include:**

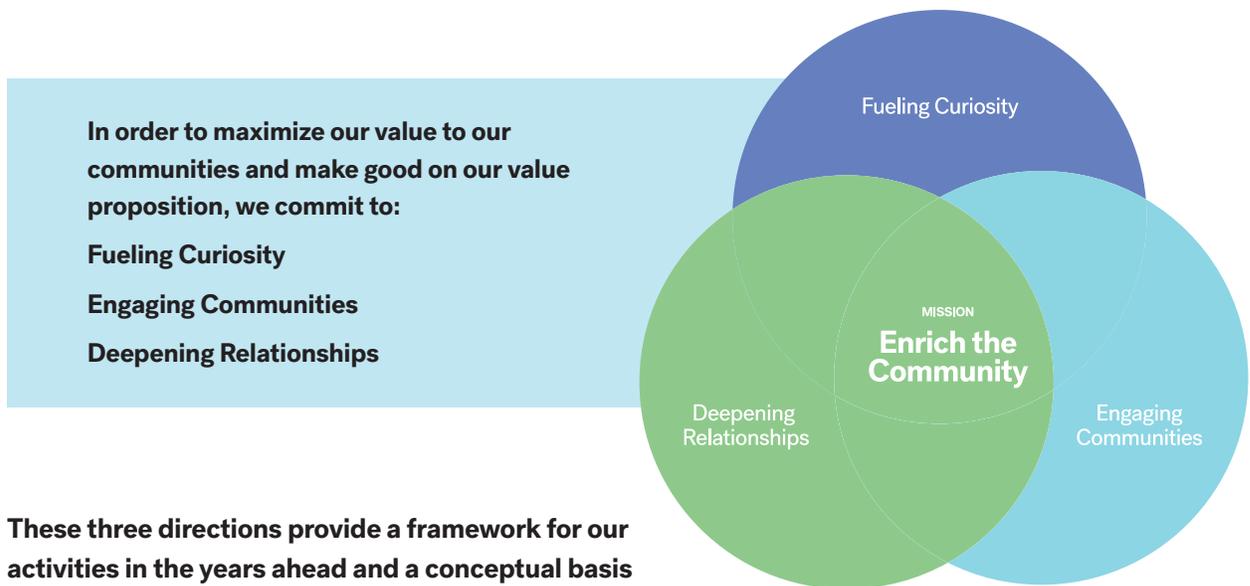
- Changing population demographics (current and projected) in Minnesota and across America
- Rise of big data and analysis; enhanced understanding of consumer behavior
- Personalization (“show me you know me”)
- Increased need for people to slow down, disconnect from media, and connect with humanity in the face of a noisy, digital, and distracted world
- Changes in philanthropic giving (including crowdfunding and online giving) and the generational transfer of wealth
- Enhanced need for relevance in the face of economic inequality, coupled with the recognition of the importance of diversity and inclusion
- Economic uncertainty and the need for stronger sustainability through new financial models
- An audience that includes passionate cultural omnivores who maintain a much broader definition of arts and culture than ever before
- Greater competition for leisure time, coupled with an increasing number of visitors who arrive feeling stressed
- New opportunities for formal and informal learning

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## Mia 2021: Strategic Plan

The museum is in a position of strength and stability, making this the perfect time to innovate, experiment, and take risks. This plan builds on the DNA and maps out ways to take advantage of new opportunities. Mia 2021 is designed to be flexible and to allow for maximum agility. Each year, staff and board will align Mia's goals and operating budget with the plan. The plan will guide our work, but we will also be prepared to take advantage of new opportunities and changing circumstances.

Mia 2021 is focused on relationships: between the museum and its diverse local community; between the museum and individuals as who are sophisticated and loyal arts enthusiasts; and between the museum and curious explorers seeking wonder and inspiration. When the plan is successfully completed, Mia will be an enhanced, sustainable, and vital institution completely focused on its audience and having forged even deeper relationships across all parts of the community.



**These three directions provide a framework for our activities in the years ahead and a conceptual basis from which to ask critical questions, such as:**

### **Fueling Curiosity**

- How can we use research into Mia's collections to better create content that entices visitors to linger and explore?
- How can we demonstrate that our historical collections are relevant tools for understanding life in the 21st century?
- What channels and platforms can we use to better reach visitors, both onsite and online?
- How can we communicate our content in a more dynamic and provocative manner?
- How might we make our content available for visitors to share and reinterpret?

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## **Engaging Communities**

- How can we best serve our mission to enrich the community when the community is changing at such a fast pace?
- How does Mia need to change internally to best serve the community? How might we better understand the current needs and interests of the community—especially the people living in neighborhoods surrounding the museum?

## **Deepening Relationships**

- In an era when fewer and fewer people are joining organizations, how will Mia engender allegiance in our audience?
- What does rabid fandom look like in the cultural sector?
- How might we maximize our investment in new technologies to ensure longtime loyalty?
- What forms might philanthropy take in the future, and how do we prepare for it?

## **Impact**

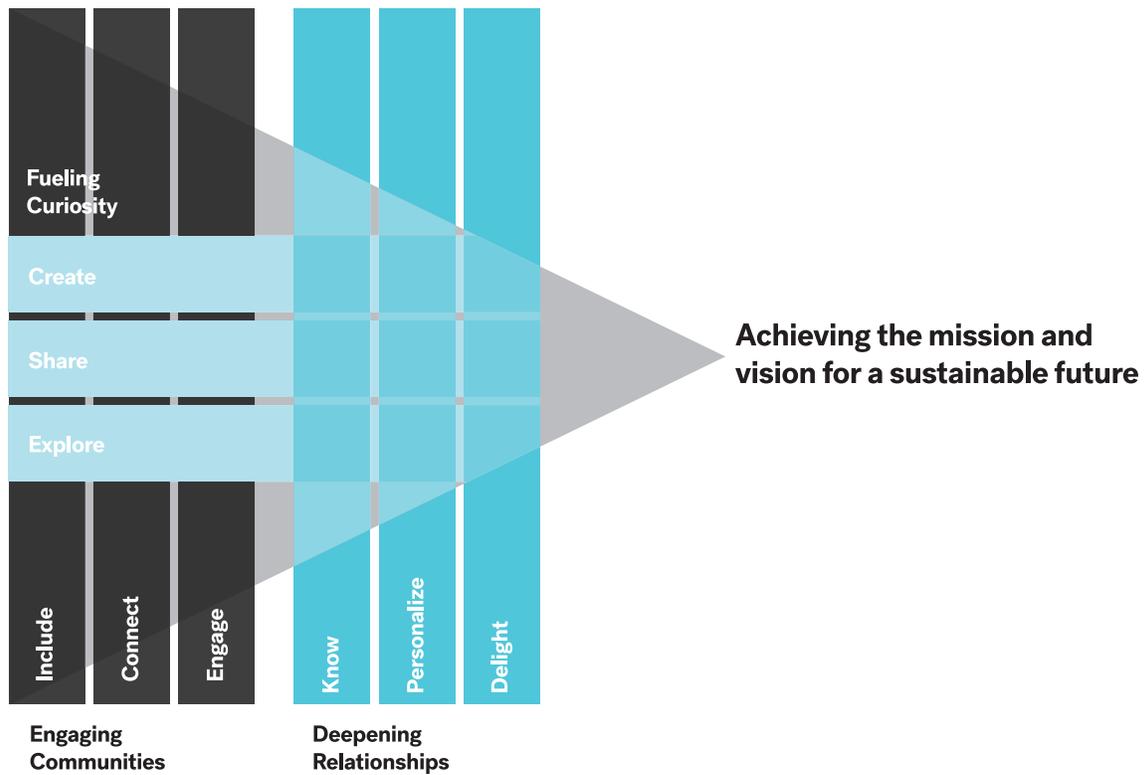
When this plan concludes in 2021, Minnesotans will recognize Mia as a resource that enriches the community, inspires wonder, and changes lives for the better. The Mia team will have transformed the museum into a sustainable institution completely focused on its audience. Our research and data analysis will foster lively, responsive approaches about how Mia's collection and programming can better enrich our community, inspire wonder, and change lives.



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## The Strategic Framework

The diagram of the strategic framework illustrates the connections among the three directions of the plan. The essence of all of Mia's work is fueling curiosity; it is at the core of our mission to connect our community to our remarkable collection. To strengthen this connection and make it sustainable in the long term, we must engage our full community and deepen relationships with the individuals who comprise it.



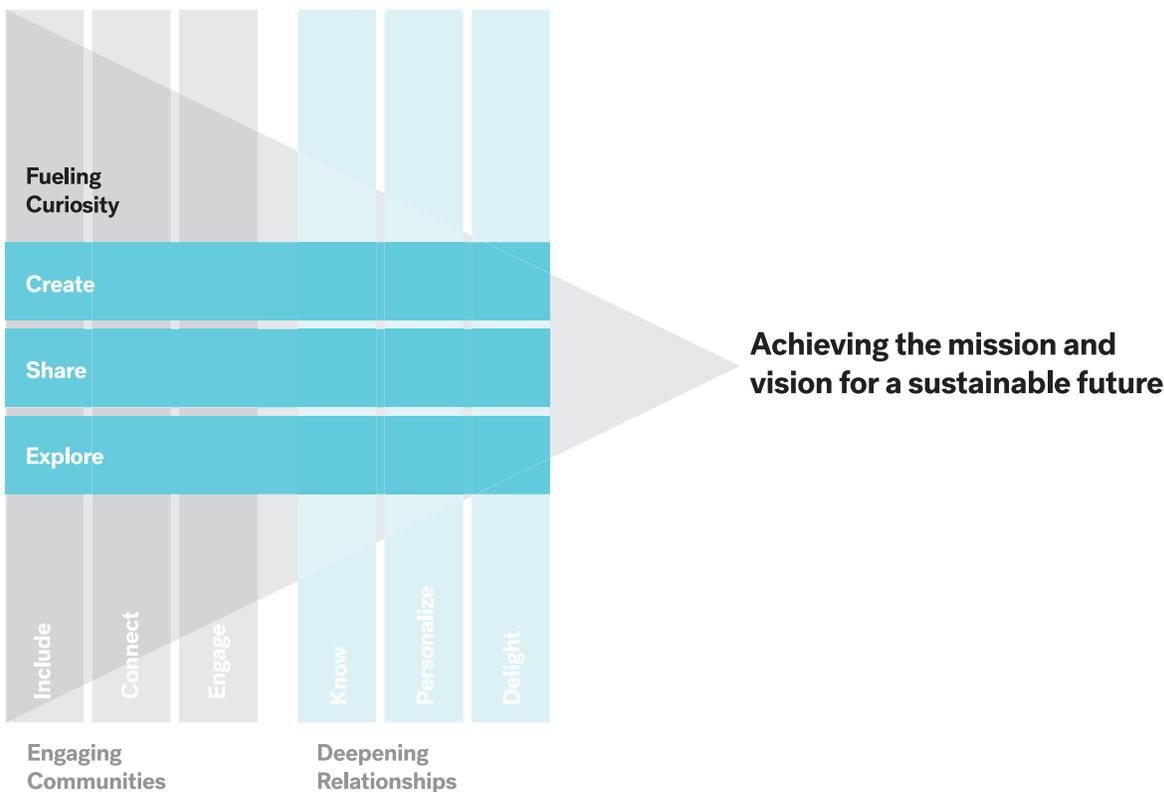
Section image: Elizabeth Catlett, United States, 1915–2012, Sharecropper, 1952 (printed c. 1952–57), Color linocut.

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## Strategic Direction: Fueling Curiosity

### Introduction

Mia is a leading encyclopedic museum with more than 89,000 works of art, each a potential portal to discovery, inspiration, global citizenship, and lifelong learning. By harnessing Mia's art expertise, audience research, and the positive impact of storytelling, we will create rich content that is compelling and seductive to our increasingly diverse community (online and onsite). Mia will share our collection stories across new mediums, encouraging our community to question and create relevant meanings. In this way, Mia will fuel curiosity and inspire wonder about the potential of human creativity across time and throughout the world.



### Why this focus? Why now?

#### External factors: Houses of knowledge

Two historical developments exponentially hastened the democratization of knowledge: the rise of public libraries in the 18th century and the rapid expansion of the Internet in the mid-1990s. American art museums, like early public libraries, were established to transfer the worldview of their founders to future generations. Grand collections of European art, housed in monumental beaux arts buildings, reminded a specific population of Americans of their continental roots and of the cultural accomplishments to which they might aspire. They also proposed to elevate American morals and taste: "Open your galleries of art to the people, and you confer on them a greater benefit than mere book education;

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you give them a refinement to which they would otherwise be strangers,” stated C. B. Fairbanks, a Boston journalist. For the better part of the last 100 years, American museums—including Mia—presented information about art in a hierarchical, linear, and authoritative manner that upheld and perpetuated this particular worldview. As our population changes and we become more diverse and globally aware, this approach lacks relevancy to the majority of the population. Art museums, however, have been slow to reinvent themselves, perhaps paralyzed by the weight of their own histories, grand architecture, and vast collections.

In 2015, twenty years after the initial rise of the Internet, the Pew Charitable Trust reported 84 percent of American adults and 96 percent of their children use the Internet. This statistic includes population demographics: 78% of blacks, 81% of Latinos, and 85% of whites use the Internet. This means that in 2016 the majority of Americans has access to an astonishing wealth of information and the opportunity to connect with others and communicate about it— across the world and in real time—faster than ever before in our history.

### **Internal Driver: A fresh take on a classic art museum**

The objects within Mia’s encyclopedic art museums can serve as gateways to other places, eras, and peoples the world over and demonstrate the historical interconnectedness and cross-fertilization of disparate cultures that produced objects of astonishing creativity. Since its opening in 1915, Mia has been committed to representing the diverse cultures of the world. This commitment was reinforced recently with the establishment of galleries of African, Indian, and the Himalayan arts, as well as the vast expansion of the Japanese and Chinese galleries. Much work remains, however, to strengthen the collection with works by African American, Latino, South and Southeast Asian, Indian, and East African artists.

By matching Mia’s art scholarship with best-in-class content generation, we will add value to our community and the field. Making this curated and meaningful content available to the public in a variety of formats across multiple mediums will position Mia as a vital and relevant global resource for idea exchange and creativity.

Over the past decade, we have striven to make our collections ever more accessible for scholarship and public use. Presently, records for the museum’s 89,000 works of art can be found on [artsmia.org](http://artsmia.org), and we have begun to enhance the records of collection highlights through ArtStories—digital features that provide broader background information about objects as well as focused explorations of important and intriguing details, all accessible online or on devices in the museum’s galleries. Much work remains to ensure that object records are complete, are accompanied by documentary photography, and provide resources for further discovery.

In 2016, facts and figures are readily available on the Internet; people crave stories and experiences that illuminate the human condition and provide a way to discover meaning and connection in their own lives. Mia’s ongoing effort to create short, thought-provoking films about works of art is helping to address this desire, but we must continue to seek out the best platforms for sharing and engaging

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audiences with our content. In this way, Mia and its team of dedicated experts can play a valuable role within the networked global community.

### **What Success Looks Like**

Historically, museums have been viewed by the public as repositories of art—places where precious objects from the past are collected, cataloged, and protected. Our imposing façades and marble corridors convey the gravitas of the collections while suggesting that the objects on display somehow transcend our daily lives. Their beauty, rarity, and value make them worthy of admiration but place them wholly outside of the here and now.

Success for the strategic direction of Fueling Curiosity hinges on delivering experiences that promote Mia as a place of discovery, inspiration, and life-long learning. To do this we will dedicate ourselves to building a strong foundation of knowledge. We will create content effectively and efficiently, focusing our art research first on the objects in the collection, and using audience research, a dynamic and vital partner in all we produce and present.

Thus informed, we will use a three-pronged approach to Create, Share, and Explore. We will Create content that both pushes the boundaries of the field and provides relevant, compelling narratives designed to inspire visitors. With the digital tools now available, we have a historic opportunity to Share and disseminate our content to a broader audience. In doing so, Mia can enable more people than ever to Explore our remarkable collections through experiences that are not only memorable but potentially transformative, prompting creativity and inventiveness.

## **Create**

Producing content is at the core of our work at Mia. Our in-house creative talent represents expertise across disciplines and works collaboratively to craft meaningful stories for our diverse audience. Mia talent includes an expert curatorial staff whose work in investigating, interpreting, and shedding new light on art and artists has produced a world-renowned collection of the highest quality and scholarly publications that make significant contributions to the field. Our commitment to this work has never been stronger. Experts in Learning Innovation, Audience Engagement, Media and Technology, Venture Innovation, Finance and Operations and Advancement explore new research methodologies, embrace experimentation and endeavor to re-imagine and improve the process by which classic art museums produce and deliver content. A broad spectrum of Mia staff members make valuable contributions through creative research and production techniques, taking advantage of new partnerships, budding technologies, and internal expertise. Photographer Charles Walbridge conducted a study into Reflectance Transformation Imaging (RTI) and its applicability to art museum collections where it can be used to reveal subtle textures on the surfaces of works of art not otherwise apparent in conventional photography. Framing technician Kurt Nordwall explored, and ultimately replicated, the process of producing wave patterns on Dutch 17th-century picture frames. Members of Mia's Learning Innovation team researched our Art Adventure program's impact on students' critical thinking skills, and have now

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aligned the facilitator-training curriculum to further enhance these skills. In supporting and promoting the research efforts of the entire team, Mia has the opportunity to lead the field in creative investigation and content production.

### **Outcomes**

Expanded and innovative approaches to research and content generation becomes endemic at Mia

Tactics to succeed:

- Set measurable research expectations institution wide
- Revamp internal culture and workflows to support research institution wide
- Develop an institutional research agenda/criteria
- Standardize research project proposals and tracking procedures
- Create a case study template that can be used across the institution
- Showcase original research in-house (all-staff meetings) and at large (published on the Mia website and elsewhere)
- Identify collection content development opportunities

## **Share**

Never before have there been so many ways to disseminate information and content, from traditional print books and articles to digital publishing, forums, blogs, and online presentations (like TED Talks). And never before has it been harder to cut through the noise and gain people's attention. Where other industries have been quick to capitalize on their substantial investments in research by repurposing their content for broader distribution and consumption, museums have continued to focus on scholarly publications that mainly appeal to a limited academic audience.

Ed Cooke, contributor to the *Guardian* and author of *Remember, Remember: Learn the Stuff You Thought You Never Could* (2008), informs us that strong narratives result in greater memory retention and learning. By crafting compelling stories about works of art and the artists who created them, rather than merely offering empirical facts and figures, we can exponentially increase our impact. Onsite, we can use visitor research to inform our programming formats and offer multiple entry points and experiences to suit different interests. The following chart indicates the spectrum of Mia content and potential delivery channels:



## Outcomes

Mia visitors (onsite and online) learn from and enjoy the compelling content we create.

## Tactics to succeed:

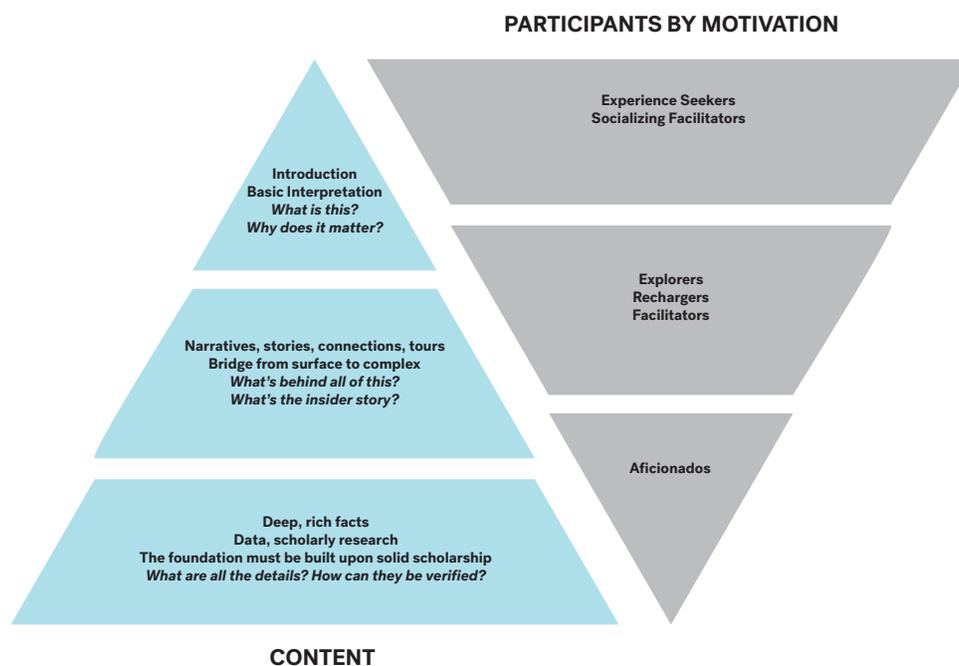
- Identify and establish the best ways to disseminate Mia content for greatest reach and resonance with various audiences
- Staff is made aware of options for dissemination and makes smart decisions about how to publicize and distribute their research
- Research is published in stages for review, feedback, and to foster public interest
- A variety of “voices” and strategies are used depending on the target audience
- Capitalize on new technologies in ways that enhance or amplify content (e.g., embedded video, audio, or interactive components)

## Explore

The ultimate goal of our scholarly work is to fuel curiosity and stimulate further exploration of the collection to drive further discovery and enjoyment. But this is not an end unto itself. MIT professor Mitchell Resnick contends that “learning is an active process in which people construct new understandings of the world around them through active exploration, experimentation, discussion, and reflection.” By making our content readily discoverable, consumable, and interconnected, we can nurture this process and become a vital nexus of global awareness, idea exchange, and creativity. Social media and blog sites have allowed users to create subcultures of fashion, music, art, social causes, and the like, and in the process, shape meaning, identity, and even new forms of art. Mia, as a repository of remarkable objects as well as a powerhouse of research and content generation, has the opportunity to tap into this trend of online community building by making our resources accessible in ways that users can draw upon and recreate on their own terms.

Mia recognizes that visitors come to the museum for many different reasons—and the same person can come multiple times with different motivations each time. It is critical, therefore, that Mia accommodate audiences by providing content of varying depths. Acknowledging that people peruse information by skimming, and then delve more deeply into certain areas of personal resonance, Mia must provide the opportunities for these deeper “dives.” Mia’s online presence must not only provide access to the museum’s collection, but entice visitors to explore through compelling content made all the more interesting through the use of an accessible and informal “voice,” the inclusion of contextual material, films, graphics, and contemporary events that help establish an object’s relevance to our lives today.

The diagram below pairs audience motivations with depth of content. For more information about audience motivations, please see the references to the research Mia conducted through the General Mills Good Works program and to John Falk’s excellent study on page 41).



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## Outcomes

Mia prompts exploration and creative action

### Tactics to succeed:

- Significant work online at [artsmia.org](http://artsmia.org) to add compelling narratives, embedded contextualizing films, alternate voices, helpful graphics, curriculum, etc.
- Provide easily understood content in the form of sidebars, infographics, timelines, that helps visitors make connections between historical and contemporary issues, customs, practices, and lifestyles, thus establishing relevance between the past and present
- Make alternative and experimental installations, pop-ups, and interactive programs an ongoing practice at Mia in order to engage, delight, and challenge visitors
- Make Mia's content sharable, empowering the public to appropriate, transform, share, and reinterpret it
- By providing various platforms, Mia encourages visitors to drive their own meaning, express themselves and share their ideas, insights, and opinions outward



**Key Indicators of Progress: Successfully Fueling Curiosity means deeper public and academic immersion in Mia's content. Metrics will include:**

<b>Fueling Curiosity</b>	<b>Target</b>	<b>Target</b>	<b>Target</b>	<b>Target</b>
<b>Goal / Baseline 2016</b>	<b>Short Term 2016-17</b>	<b>Medium Term 2017-19</b>	<b>Long Term 2019-21</b>	<b>Future Thinking 2040+</b>
<p><b>Goal:</b> Research and content generation is conducted across the museum and is disseminated on a variety of platforms.</p> <p><b>Baseline:</b> 99% of published research is curatorially generated (on average 5 books, 7.5 catalogue chapters, 3.75 journal articles)</p>	Research and content generation defined as a goal for all Mia divisions. Published research increases by 10% and reflects research activity across the museum.	Published research increases by 10% and reflects research activity across the museum.	Published research increases by 10% and reflects research activity across the museum.	Mia is known as a research and content dynamo.
<p><b>Goal:</b> The collections website is reinvented as an online tool that supports broad and deep exploration of the collection and discovery of rich, research-based content. It is accessible for academic research.</p> <p><b>Baseline:</b></p> <ol style="list-style-type: none"> <li>1. Annual sessions = 80K</li> <li>2. 3 page views per session</li> <li>3. 1-minute duration per session</li> </ol>	<ol style="list-style-type: none"> <li>1. 250K</li> <li>2. 4 pg. views</li> <li>3. 3.5 mins.</li> </ol>	<ol style="list-style-type: none"> <li>1. 290K</li> <li>2. 5 pg. views</li> <li>3. 3.5 mins.</li> </ol>	<ol style="list-style-type: none"> <li>1. 330K</li> <li>2. 5 pg. views</li> <li>3. 3.5 mins.</li> </ol>	Mia's content-rich collection website supports frequent and prolonged exploration.
<p><b>Goal:</b> To inspire curiosity, knowledge, and appreciation for Asian art and culture.</p> <p><b>Baseline:</b> Establish a baseline for our audience's knowledge and appreciation of Asian art and culture.</p>	Develop an evaluation tool to measure impact across programs and establish a baseline.	10% increase in understanding and appreciation of Asian art and culture. Expanded Gale programming results in 20% increase in public participation in Asian programs.	10% increase in understanding and appreciation of Asian art and culture. Expanded Gale programming results in 20% increase in public participation in Asian programs.	Audience understanding and appreciation of Asian art and culture significantly increases.
<p><b>Goal:</b> Mia's tone and content are accessible and relevant to our audiences.</p> <p><b>Baseline:</b> On-brand "voice" not pervasive</p>	Develop a plan for ongoing enrichment opportunities for key public-facing content generators.	Develop and implement audience evaluation tools and metrics for content. Establish a baseline. Continued enrichment opportunities for content generators.	Implement audience content evaluation and compare to base-line findings. Make changes, if necessary. Continued enrichment opportunities for content generators.	Visitors perceive Mia as reflective of current issues, voice, and attitudes.
<p><b>Goal:</b> Visitors' interests and input are reflected in Mia's content.</p> <p><b>Baseline:</b> Exhibition and program planning minimally informed by visitor studies</p>	Develop tools for gathering visitor input and implementing these results into programs and exhibitions.	Visitor surveys (on site and online) a systemic part of all public-facing Mia activities.	Exhibitions and programs are significantly influenced by visitor input.	Visitors' interests are echoed in Mia exhibitions and programming, engendering habitual participation and high NPS. Mia is seen as relevant & responsive.

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## **Resources Required**

### **Talent**

- Research: audience-experience/audience-evaluation analyst (for creating evaluation tools and analyzing data)
- Production: brand-voice editors
- Expertise in new media channels
- Research: Curator of Latin American art

### **Training**

- Systems for content production
- Ongoing enrichment opportunities for speakers and writers to align with museum's branded "voice"
- Divisional project managers (as projects become increasingly cross-divisional, project managers can help keep projects on point and on schedule)
- Data visualization

### **Board and/or volunteer expertise in evaluation methodologies**

- Data collectors (paid students or trained volunteers)

### **Systems/Infrastructure**

- Platforms to reach target audiences with visibility and authority
- Platforms to encourage and support makers who draw inspiration from Mia resources
- Updated object numbering and electronic tracking system

### **Facility**

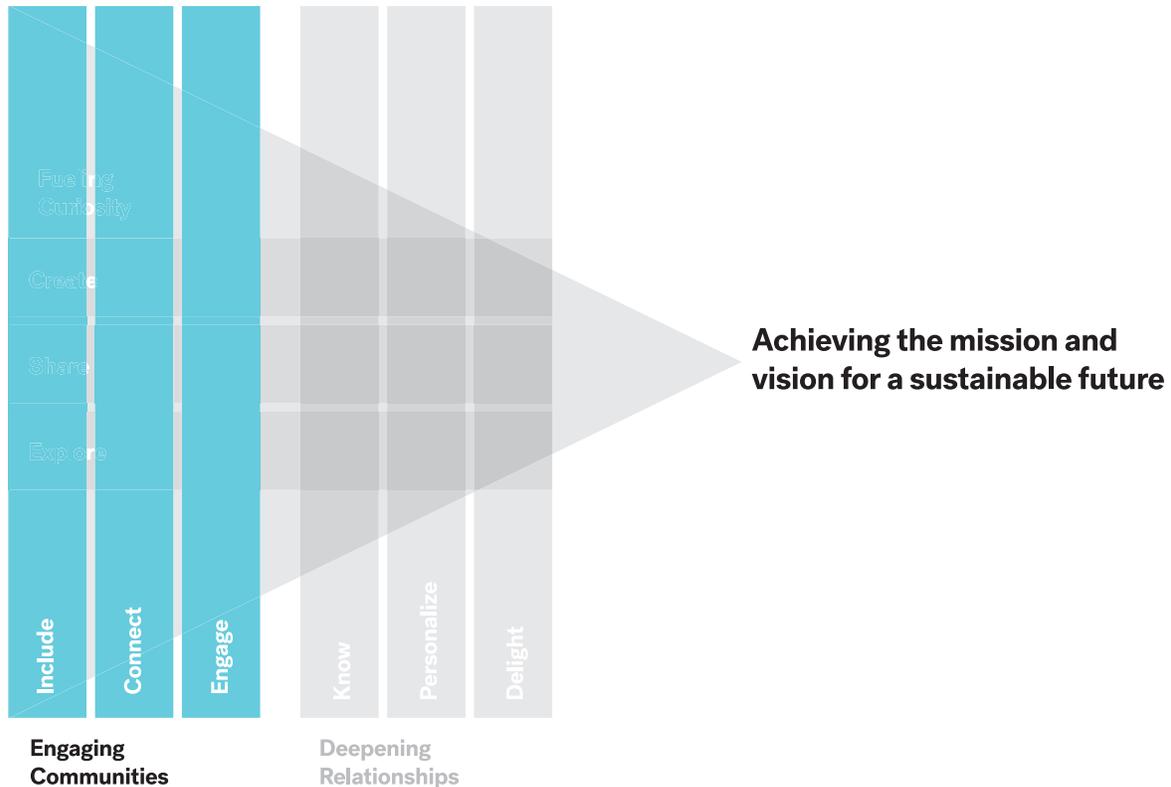
- New spaces
  - \* Public prototype testing space
  - \* Restaurant and event space with separate egress for functionality after museum hours
- Renovated spaces
  - \* State-of-the-art public art-making studios
  - \* Public program space/auditorium with enhanced capacity, functionality, flexibility, and separate egress for functionality after museum hours
  - \* Staff workspaces updated to reflect 21st-century work styles, promoting flexibility, cross-functional communication, and collaboration (both open floor plan workstations and multiple meeting rooms)

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## Strategic Direction: Engaging Communities

### Introduction

For more than 100 years, Mia has been serving our mission of “enriching the community.” As the “People’s Museum,” Mia believes in the power of art to engage, connect, and transform our community for the better. Art sparks curiosity and creativity, connects across cultural differences, engages our individual and shared values, and fosters empathy.



### Why this focus? Why now?

Engaging Communities positions the museum to better serve our audience by responding to the changing demographics of the city (external factors) to foster future relevance and sustainability as an institution (internal drivers). It ensures the museum remains as critical to our visitors, stakeholders, and community in the future as it has been for the past 100 years, and that Mia continues to thrive for the next 100 years—and beyond.

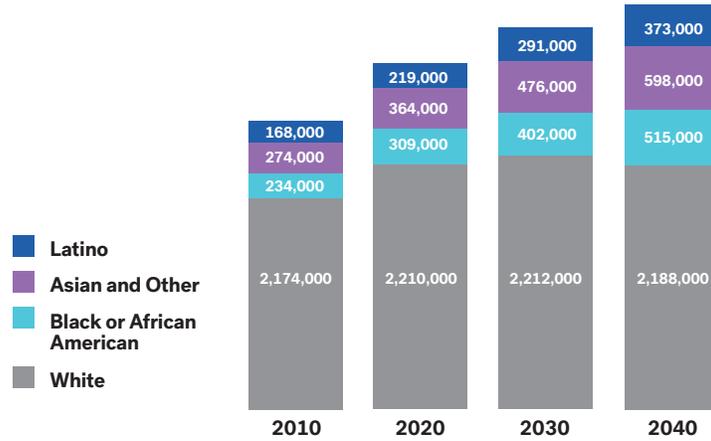
Our 21st-century community represents different shared experiences and interests, geographical origins, races and ethnicities from those of the 19th century. To be relevant and vital to current and future audiences, Mia must adapt its practices to respond: create an inclusive culture, develop internal practices to promote inclusion and equity, and work in collaboration with different communities to identify and address their diverse assets, needs and interests. In this way Mia will make meaningful connections with our full community and increase accessibility to the museum and its collections.

## External Factors

### Metro-Area Demographics

The community of Minnesota's Twin Cities is changing. At the last census in 2010, the population of residents identifying as Latino, Asian, mixed race, and black or African American in the Twin Cities metro-area was 24 percent of the 2,850,000 total population. By 2020, this population will represent 29 percent of the metro area's population, and by 2040, it will represent 40 percent of the metro-area's total population.

### Twin Cities Population by Race & Ethnicity, 2010-2040



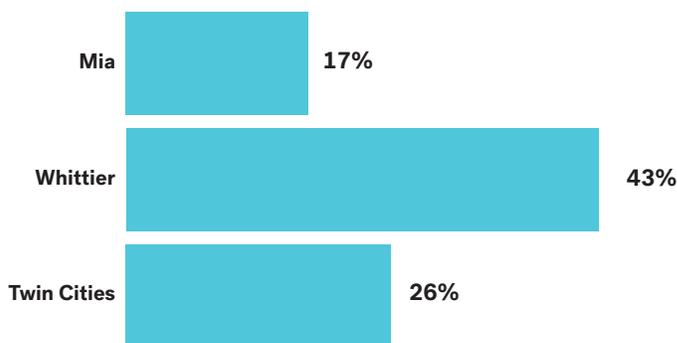
Information and graph taken from: MetroStats. A Growing and Changing Twin Cities Region: Regional Forecast to 2040. (February, 2014).

### Local Area Demographics

Mia is located in the midst of two neighborhoods: Whittier and the adjacent Phillips Community. In 2015, these neighborhoods represent a population of roughly 34,000, with 43 percent of the population in Whittier, and 79 percent of the population in Phillips, identifying as Hispanic/Latino, black or African American, Native American, Asian American, or mixed race.

### Demographic Comparison

Percent of total population/visitorship identifying as people of color



### Visitor Demographics

Our current visitorship does not reflect the diversity of the metro-area or Mia's local neighborhood area. Our most recent (2015) visitor survey indicates that 17 percent of our audience identifies as black or African American, Hispanic/Latino, Native American, Asian American, or mixed race. With roughly 26 percent of the Twin Cities', 43 percent of Whittier and 79 percent of Phillips residents identifying as people of color, Mia clearly must work to engage new communities representative of our current population.

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## A New Focus

It is a strategic priority for our visitorship (general visitors, program participants and school children) to better reflect the Twin Cities' demographics by 2020, particularly the racial and ethnic demographics of our local area: the Whittier and Phillips population includes African American, Latino, Somali, Native American, and recent-immigrant communities.

While we are emphasizing the demographics of our visitors here, we recognize communities are not monolithic and, therefore, we intend to gain a deeper understanding of our visitors' complex and intersectional identities (i.e., understanding how race intersects with gender, sexuality, and socioeconomic status). We will continue our ongoing research about our current Mia audience to gain a deeper understanding of our visitors' psychographics, motivations, and interests and to determine how best to approach, work with, and engage them.

### Internal Drivers

#### Our Mission and Responsibility

This strategic focus is a natural extension of our mission of “enriching the community.” Mia must be engaged with and relevant to our local community. As a public institution, it is our mission and our responsibility—and to our benefit—to be an accessible resource for the community, through our collection and programs. Deep, active relationships with the many communities that comprise the audience we serve are integral to the success of the museum. Mia relies on these relationships for new perspectives and ideas essential to our successful work. Mia believes that being an accessible institution makes both the museum and the community we serve stronger and better supported.

#### Best Business Practice

Colleen Dilenschneider, chief market engagement officer for IMPACTS, a predictive intelligence company, recently noted about museums: “Historic visitor population is declining, and to remedy this we must change the profile of our historic visitor. If we keep doing exactly what most organizations are doing today (i.e., having a few one-off inclusion programs here and there) and not making a more sustained investment in engaging these audiences, our visitorship will dramatically decline over time.” While Mia has seen growth in total annual visits, the composition of that number is heavily dependent upon the historically (Caucasian) visitor. Therefore we can expect to experience the same decline if we do not address our city's changing demographics.

Making Mia an inclusive, diverse place both supports sustainability and relevance for our audience, and has a positive impact on our museum and staff's performance, innovation, and public perception:

- Higher Performance. In the corporate sector, diversity correlates with better financial performance. Organizations that rate highly in both diversity and inclusion outperform their competition by 35 percent; they are 70 percent more likely to have success in new markets and 45 percent more likely to improve their market share.

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- Creative Problem Solving, New ideas, More Innovation. Diversity fosters the kind of creativity that leads to innovation through a greater variety of problem-solving approaches and idea generation. Additionally, decision-making processes that take account of a diverse range of views and experiences result in better outcomes than those that don't. Integrating people with different characteristics into teams brings new perspectives, ideas, and challenges to accepted practice, leading to improvements in how we work.
  - Public Image and Perception: Social responsibility in companies and organizations is becoming increasingly important to consumers and audiences. A commitment to diversity, inclusion, and community engagement is imperative for future-thinking organizations.

## What Success Looks Like

The success of Engaging Communities depends upon every member of staff and the board, as well as many external stakeholders, and the community at large. Therefore, the successful outcomes of Engaging Communities will result from a three-pronged approach to Include, Connect, and Engage.

### Include

In order to truly engage our communities, Mia must change internally. Our staff and board must reflect the local community, become more culturally competent, and work together to create an inclusive work environment. By diversifying our talent pool and learning cultural-competency skills, we will bring together people from different backgrounds with varied experiences and working styles, thus creating a team with multiple views and perspectives. Diverse views make for better decisions and lead to more innovation and, ultimately, better business performance.

By the conclusion of the plan, inclusion is embedded in our work culture and is not seen as an isolated program but rather as a core value, a source of innovation, and a means to growth and success. An equitable and accessible recruitment plan has been established, resulting in our staff being more representative of the communities we engage. Cultural competency is a valued skill of Mia talent and is integrated into our policies and practice, thus advancing our relationships with one another, with our visitors, and with our greater community. Mia's reputation for inclusion and community engagement is known across the field, and the museum is often called upon for advice and expertise.

### Outcomes

Mia's talent is culturally competent and represents the city's demographics. Mia is committed to an inclusive work culture.

### Tactics to succeed:

- Develop a cross-functional D&I resource team to support and help drive the plan initiatives.
- Build a learning platform/program in cultural competency for all staff and commit to ongoing education and training for all staff throughout the plan years.

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\*Create metrics and ensure accountability by embedding cultural competency indicators into work culture plan and tie to performance-evaluation measures.

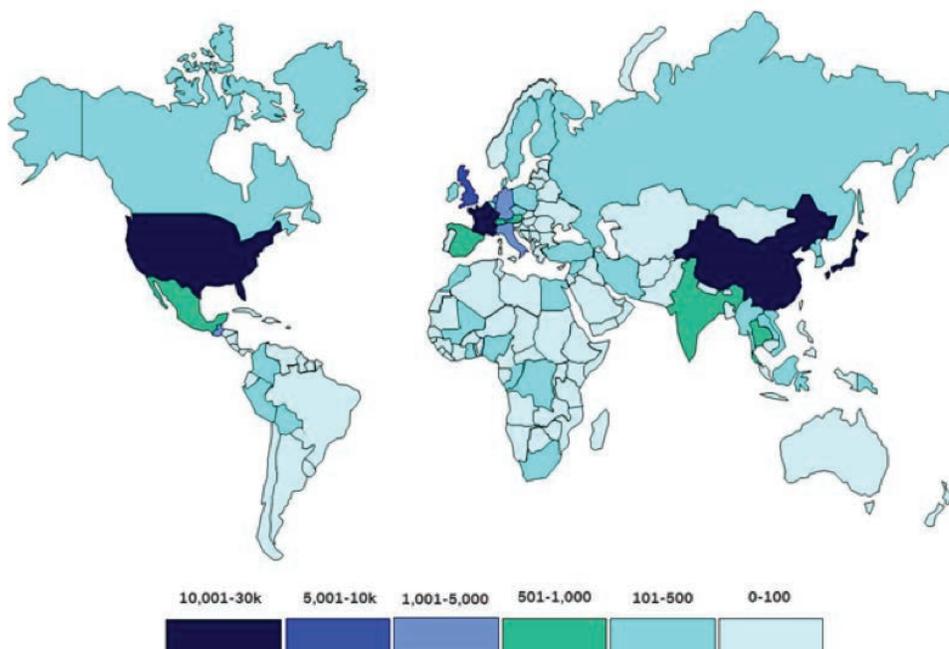
- Engage a consultant for expertise in training Mia staff in cultural competency.
- Prioritize hiring and retention of culturally competent staff with skill sets such as non-English languages spoken.
- Engage a consultant with expertise in recruiting, hiring, and retaining for D&I.
- Create professional-development programs for members of our identified communities through internships, fellowships, and other opportunities to learn about the museum field.

## Connect

In order to better connect with members of our local community, Mia must be an institution that reflects the community throughout our physical and online presence. From the entrances to the galleries and across media platforms, Mia will create an accessible and inclusive environment welcoming to all visitors. To do this, we will prioritize improving existing programming to serve the identified target communities, and build new programs and practices to support this strategic priority. We will ensure that our internal resources and interpretive materials are accessible and inclusive, reflecting our deepening relationships with the identified communities.

We will also strengthen our outstanding collection in areas that reflect the geographic origins of the growing populations of the communities we serve. Specifically, the museum's collection must include objects made by artists from Latin America, East Africa, and Southeast Asia; additionally, Mia needs to increase works made by African American artists. It is critical that our entire community including the local and currently underrepresented communities, sees itself reflected in the collection on view in the

**Distribution of Mia Works of Art by Country of Origin**



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galleries. As the map below demonstrates, Mia has great strength in objects from Western and Central Europe, America, China, and Japan. While we will continue to build judiciously on these strengths, we must also address the parts of the world where our collections are weak and represent our local—and growing—community.

At the close of the plan, Mia’s collection is expanded and presented to reflect the geographic origins of the communities we serve. Exhibitions and interpretive resources are planned with the community in order to bring new perspectives, challenge assumptions, and create conversation within the galleries. Collections and exhibitions are used to support relevant, timely programming that addresses the interests and motivations of our full community. Visitors from the community are able to see themselves reflected in the museum and feel that “Mia is Mine.”

### **Outcomes**

Mia is accessible and inclusive. The local community uses Mia as a relevant and valuable resource; Mia uses the community as a valuable resource.

### **Tactics to succeed:**

- Expand Mia’s collection to better reflect the geographic origins of our community. Prioritize acquisition of objects from identified communities (particularly Latin America, East Africa, and African American).
  - \* Create a position for a curator of Latin American art.
- Prioritize gallery rotations and exhibitions that reflect and are relevant to our identified target communities.
  - \* Develop the exhibitions, interpretive materials and programs with the community in order to bring new perspectives, challenge assumptions, and create conversation in our community.
- Amplify existing programming to support this focus area.
  - \* Create opportunities to use our collections and programming to connect to the assets and needs of our community.
  - \* Use collections and exhibitions to support relevant, timely programming that addresses the interests of our community.
- Ensure Mia’s resources support and promote Engaging Communities.
  - \* Promote internal resources (staff, way finding, labels) in languages other than English.
  - \* Upgrade event spaces for expanded, flexible use (i.e., community meetings and programs).

## Engage

Mia has always been dedicated to serving our local community, and many initiatives have been implemented over the years, yet often these efforts have been one-offs (“transactional” exchanges—a one-time program, a service rendered) and not sustained, ongoing relationships. Since 2012, we have made incremental progress in improving these relationships, yet in order to truly make an impact, we need an institution-wide, cross-departmental commitment to effective engagement with our communities.

To do so, we will coordinate our efforts internally—from community outreach and responsive research to content development and programming to fund-raising and communications support. We will work closely with community partners and stakeholders to better understand motivations and interests, and to intentionally develop ongoing relationships that result in transformational change.

Ultimately, creating a more inclusive environment from the inside out will signal to the community that the museum is a resource, one that reflects, and is relevant to, their identities. This ensures that visitors feel that “Mia is Mine.”

### Outcomes

Increased engagement, onsite and off, especially with residents of the Whittier and Phillips neighborhoods, particularly in the African American, Latino, Somali, Native American, and recent-immigrant communities.

### Tactics to succeed:

- Conduct research and listening sessions to identify key community interests, needs, and motivations, as well as perceptions of and barriers to the museum.
  - \*Work with consultant(s) with expertise in community research and marketing.
  - \*Establish advisory groups with stakeholders from identified communities.
- Focus fund-raising efforts and secure funding to create financial sustainability for local community initiatives.
- Develop relationships with organizations throughout Whittier and Phillips to create mutually beneficial alliances.
  - \*Use offsite-programming opportunities in Whittier and Phillips to create civic engagement and neighborhood revitalization through art.
- Prioritize message of inclusivity within all Mia exhibitions, programming, and communications (internal: exhibitions, programming; external: marketing/PR).
- Promote a sense of ownership (“Mia is Mine”) to identified communities.
  - \*Create targeted marketing and external-communication plans to reach new audiences through new media opportunities.

**Key Indicators of Progress: Successfully Engaging Communities means serving and representing Mia’s full audience, seen through metrics such as:**

<b>Engaging Communities</b>	<b>Target</b>	<b>Target</b>	<b>Target</b>	<b>Target</b>
<b>Goal / Baseline 2016</b>	<b>Short Term 2016-17</b>	<b>Medium Term 2017-19</b>	<b>Long Term 2019-21</b>	<b>Future Thinking 2040+</b>
<p><b>Goal:</b> Mia better understands motivations and interests of our local community through research and analysis. Local community has increased awareness and a more positive perception of Mia.</p> <p><b>Baseline:</b> No research in this area is currently under way.</p>	<p>Establish baseline and metrics in Year 1. Make measurable positive increase in Years 2 &amp; 3.</p>			<p>A neighborhood inspired by art; a museum inspired by its community</p>
<p><b>Goal:</b> Based on research and new engagement approaches, Mia successfully reflects the city’s demographics through its visitorship.</p> <p><b>Baseline:</b> Current visitorship: 17% identify as people of color</p>	19%	22%	25%	<p>Mia is seen as a relevant, inclusive resource for the community.</p>
<p><b>Goal:</b> Staff make-up better reflects community demographics and promotes values of cultural competence and inclusion.</p> <p><b>Baseline:</b> Current staff: 12% identify as people of color, and there is no training occurring.</p>	<p>Measurably increase staff diversity, at a minimum in keeping with the commitments stated in the Affirmative Action plan filed with the City and State; develop learning platform in cultural competence and establish metrics to measurably increase staff learning.</p>			<p>A diverse and culturally competent staff and board leads to higher performance, greater innovation, a more vibrant workplace, and positive public image.</p>
<p><b>Goal:</b> Board better reflects community demographics.</p> <p><b>Baseline:</b> Current board: 11% identify as people of color.</p>	<p>Measurably increase</p>			
<p><b>Goal:</b> Museum program (collections, gallery rotations, exhibitions, interpretation, programs, marketing and internal resources) more closely aligns with identified target communities.</p> <p><b>Baseline:</b> Very small percentage (if any) objects, exhibitions, and internal resources reflect our identified target communities.</p>	<p>Set a strategy for integrating a community-focused approach across departments in Mia’s program. Make measurable progress each subsequent year.</p>			<p>Our collection reflects culture and interests of our communities. Communities view Mia as relevant to their lives. Communities feel a sense of belonging at Mia.</p>
<p><b>Goal:</b> Neighborhood revitalization initiatives are under way, thriving, and sustainable</p> <p><b>Baseline:</b> Neighborhood pilot initiatives began in FY16.</p>	<p>Research &amp; laying the groundwork</p>	<p>Pilots &amp; evaluation</p>	<p>Sustained ongoing programs</p>	<p>Civic Engagement through Art. Mia is considered a vital and valuable community resource. Mia is a hub for community collaboration.</p>
<p><b>Goal:</b> Mia internal and external communications prioritize our relationships with communities</p> <p><b>Baseline:</b> Few community-specific communications at present</p>	<p>New media channels &amp; PR strategies researched &amp; explored</p>	<p>New media channels/PR strategies tested &amp; evaluated</p>	<p>Sustained integration of new media channels in our marketing &amp; PR</p>	<p>The local community sees itself reflected and feels a sense of belonging to Mia. The community at large sees our local community as a priority for Mia.</p>

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## Resources Required

### Talent

- Consultants with expertise in community research and marketing
- Consultant with expertise in recruiting, hiring, and retention for D&I
- Culturally competent staff
- Multilingual staff
- Audience-evaluation expert
- Curator of Latin America art

### Systems

- Cross-functional D&I team

### Training

- Ongoing staff/volunteer education and training in cultural competency

### Funding

- Fellows of Color Program (2--3 fellows per year)
- Local community engagement programs
- New acquisitions of objects from identified target communities
- Marketing on new media channels

### Facility

- Welcoming, accessible entry, and way finding (signage in multiple languages, interpretation, etc.)
- Upgraded spaces for expanded, flexible uses (i.e., community meetings and programs)





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## External Factors

The consumer marketplace is changing, particularly in the ways that people engage with businesses and institutions, and vice versa. Audiences in 2016 expect that in their interactions with the museum, Mia will demonstrate knowledge of, and ability to deliver to, their personal needs and interests. These changes are driven by trends that include:

•**Show Me You Know Me** “The feeling of indifference and being just one of thousands of faceless customers has contributed to less loyalty.” Consumers, including museum audiences, have increased expectations about how organizations will use their individual data to personalize experiences to anticipate and meet their needs. Examples of personalization can be found across a range of organizations and industries. In today’s world, the concept of “show me you know me” is critical to effective customer service.

•**Expanded Experiences** As noted in the most recent Culture Track survey, audiences define cultural activities as diverse as park visits, street art, independent films, fine dining, and online lectures. Audiences have expanded the definition of the word “culture” to mean the context, connection, and fulfillment they have with an experience. For museums, this means that all facets of a visitor’s experience need to be engaging, consistent, and relevant.

•**Loyalty Programs** Organizations across the for-profit and not-for-profit landscape are succeeding with efforts to engage audiences through loyalty strategies, including rewards programs. Examples range from Caribou Coffee’s points-based frequent-buyer program to museum initiatives like the Dallas Museum of Art’s new Friends program. The competitive landscape requires Mia to keep pace with organizations that recognize and reward frequent participation and displays of loyalty.

•**Membership** Throughout the cultural sector, research shows declines in membership and season subscriptions. Membership in visual-arts organizations declined from 26 percent of visitors to 15 percent between 2011 and 2014. Mia’s own membership declined to 18,500 households in 2014, from a peak of more than 30,000. The concept of purchasing an annual membership is of less appeal to new audiences. At the same time, aging of existing traditional audiences is eroding the long-term membership base of many cultural institutions, including Mia.

## Internal Drivers

Mia has increased awareness of and attraction to the museum and has dramatically expanded its audience. Annual attendance (measured by visits) has grown 70 percent since 2012, to a record-breaking peak of 850,000 in calendar year 2015. But growing audience numbers is not enough. The key to sustainability is not only more people attending, it is the quality of the experience had by each individual and the fostering of a personal connection to the museum that will lead to a closer sense of attachment, an unshakeable allegiance, and increased return visits (see figure 1).



Figure 1: From awareness to allegiance, adapted from Funk and James (2001).

During the DNA strategic plan, Mia completed several key steps to encourage and enable audiences to show increased affiliation with and attachment to the museum:

- Designed a new upper and lower lobby experience to facilitate face-to-face visitor interaction with Mia staff, volunteers, and each other
- Created a new membership model to eliminate financial barriers to participation
- Created a new mobile application and a rewards program to encourage visitors to participate in new ways and track and share their museum experiences
- Implemented a new customer relationship management (CRM) software platform to support data-driven management of Mia's visitors

As a next step, Mia will invest resources and talent to foster greater audience allegiance. Initially, this will involve gathering and analyzing meaningful data about the individuals who make up our many audiences. The goal is to use this data to design personalized communications and experiences on a consistent basis, engendering a cycle of ongoing engagement, greater activity, sharing of information, and philanthropy.

Not pursuing this direction would risk negating the investments already made under the DNA, including major investments in CRM. Mia would miss the opportunity to capitalize on recent and significant gains in audience, and would ignore major trends affecting not only the cultural sector but all consumer-focused organizations. While in the shorter term Mia could still have the loyalty and investment of its existing core audience, without these tools it will be harder to retain new audiences and achieve sustainability.

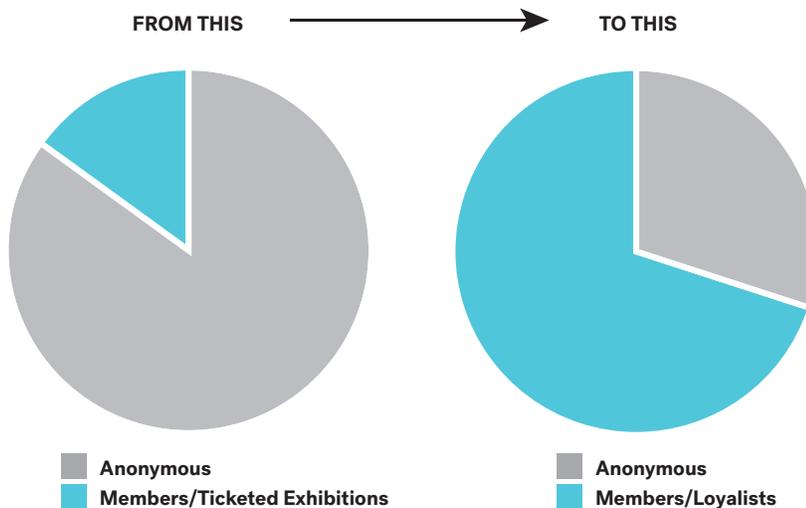
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## What Success Looks Like

The outcomes of Deepening Relationships can be summarized as the museum getting to Know each person in our audience in order to Personalize experiences and interactions that fill them with Delight and lead to a deeper sense of allegiance.

Mia will increase the known—the percentage of visitors about whom the museum has information will rise from 15 percent in 2016 to 70 percent by 2021. Achieving this will require Mia to record accurate data for all individuals who interact with the museum, by employing compelling and seamless ways for them to sign up, check in, transact, interact, and give feedback. This approach will be part of a cycle of data capture and analysis that enables Mia to respond to what is and what is not working and plan next steps accordingly, implementing data-driven decision making museum-wide.

This knowledge will support personalized experiences that delight visitors, reinforce their loyalty to Mia, and result in expressions of that satisfaction and allegiance, which will deepen the relationship further and enhance Mia's sustainability.



## Know

The success of Deepening Relationships depends first on the museum knowing its audience. That will be accomplished by (1) disciplined data collection, (2) appropriate analysis of that information, and (3) implementing the resulting recommendations. In addition, Mia will disseminate the recommendations determined through its research and apply cross-sector research on consumer insights, methodology, and expertise. The museum will implement an internal model based on best practices in customer relationship management (see figure 2).

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## Deepening Relationships: Mia Conceptual Model

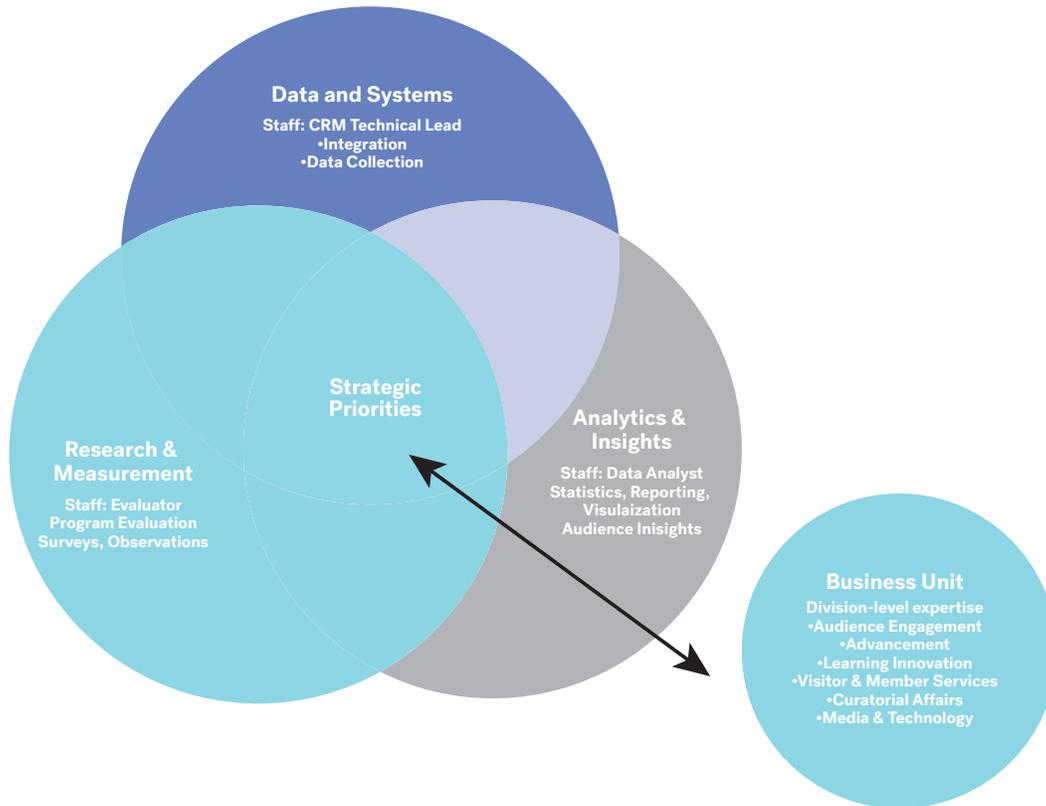


Figure 2: CRM conceptual model at Mia, adapted from Dietrich et al. (2014).

### Outcomes

Mia will know more about its visitors/members—their interests, behaviors, and motivations—and use this data to support decisions.

### Tactics to succeed:

- Identify and gather meaningful information through a wide array of platforms (onsite, online, and mobile).
- Enable members to express personal preferences.
- Establish the team, talent, and processes for gathering, analyzing, and sharing visitor data cross-departmentally.
- Use best practices in CRM methodology to enhance data-driven decision making.
- Apply validated learning by conducting tests and statistical analyses of test results in iterative cycles.

## Personalize

When we know more about what motivates our audience, we can design more appropriate experiences and communications. Individual data will provide that knowledge and will allow Mia to be agile and flexible in adapting them to best meet visitor needs.

### Outcomes

Mia will use information about our visitors/members to personalize communications and experiences that will build, deepen, and sustain relationships between them and the museum.

### Tactics to succeed:

- Create and implement targeted and personalized communications, matching offers and invitations to individual visitor interests, motivations, and prior behaviors In order to inspire activity and drive deeper learning and engagement in new and existing loyal audiences.
- Promote member dashboards and a rewards program to encourage participation, recognize expressions of loyalty, and gather information on visitor/member behaviors, experiences, and needs.
- Develop creative content and new programs based on group and individual interests for the full range of visitor/member interactions.
- Surprise and delight by addressing individual visitor motivations.
- Adapt content and programs based on visitor feedback.

## Delight

Mia will intentionally and thoughtfully craft personalized experiences and interactions that delight our audience and satisfy their desires. In this way, Mia staff will create specific experiences that are meaningful and relevant. Repeated positive experiences will create the audience allegiance sought after in this plan.

### Outcomes

Mia will facilitate repeated experiences of delight and wonder for museum audiences.

### Tactics to succeed:

- Provide tools and training for Mia staff to access individual preferences and make suggestions for relevant and meaningful experiences.
- Activate staff and tools to extend the welcoming experience from the lobby throughout the entire museum
- Provide programs that support the full customer journey: from preparing to visit, navigating the museum, getting help and guidance onsite, exiting experience and return-visit hook.
- Provide tools that help visitors design personalized tours, quickly find assistance, or follow their choice of narrative stories.

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Engaged by a deeper level of relationship and delighted by their experiences, audience members will increase their allegiance to Mia, as measured through repeat visits, feedback, social media activity and sentiment analysis, continued sustainable measures of Net Promoter Score above 75, and contributed and earned revenue that comes from an increased number of gifts and transactions from a broader base of people.

**Tactics to succeed:**

- Deliver and track repeated personal experiences created to delight individuals.
- Create and support effective methods for visitors to share feedback and to serve as ambassadors for Mia.
- Expand philanthropy through new giving opportunities that reflect visitor interests and motivations.
- Test new giving platforms via online and mobile, including crowd funding concepts, to mobilize broader bases of support.
- Design effective cultivation and solicitation strategies based on data.
- Extend personalized and delightful visitor experiences at Mia to retail, food and beverage, paid programs, etc.

**Key Indicators of Progress: as Audience allegiance will be measured in the following ways:**

<b>Deepening Relationships</b>	<b>Target</b>	<b>Target</b>	<b>Target</b>	<b>Target</b>
<b>Goal / Baseline 2016</b>	<b>Short Term 2016-17</b>	<b>Medium Term 2017-19</b>	<b>Long Term 2019-21</b>	<b>Future Thinking 2040+</b>
<b>Goal:</b> Increase average visits per year, per visitor <b>Baseline:</b> Attendance: Average visits per year, per visitor = 2.7	3.5	4	4.5	6
<b>Goal:</b> Use new interfaces and programs to collect data about individuals <b>Baseline:</b> Percent of members using rewards program and/or personal dashboards = 0%	15%	25%	50%	70%
<b>Goal:</b> Identify, collect and use data to understand Mia's audiences <b>Baseline:</b> Percent of visitors about whom Mia has detailed information: 15%	25%	40%	70%	90%
<b>Goal:</b> Increase Mia membership conversion rate <b>Baseline:</b> Member conversion rate, as % of unique visitors (estimate) = 6%	10%	15%	20%	30%
<b>Goal:</b> Increase Mia membership renewal rate <b>Baseline:</b> Membership: Renewal rate = 65%	68%	71%	75%	80%
<b>Goal:</b> Personalize communications <b>Baseline:</b> 1. E-mail (opens, click-thrus) 2. Targeted communications 3. Social media conversion rate	1. 10%, 3% 2. Establish baseline 3. Establish baseline	1. 15%, 5% 2. +5% 3. +3%	1. 20%, 10% 2. 10% 3. +6%	1. 50%, 25% 2. +15% 3. +9%
<b>Goal:</b> Increase total annual revenue per member <b>Baseline:</b> Increase in total annual revenue per member (contributed and earned)	5%	10%	20%	30%

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## Resources Required

### Talent

- Staff specialists and board expertise to provide effective information gathering, data science, and decision making (including consumer research, descriptive statistics, and predictive trend analysis). CRM technical lead hired in FY16; in addition, Mia will devote 2 FTE positions to (1) research and measurement, and (2) analytics and insights (both to be repurposed from existing staff roles).
- Three staff specialists who will create targeted and personalized communications; deliver member benefits and customer service; and manage rewards program and dashboards (all 3 to be incorporated into existing related staff roles across AE, Advancement, and MAT).
- One FTE to create/implement personalized content, experiences, and events requested by visitors and supported by data (new or repurposed from existing staff).
- Training for all staff in techniques to increase information gathering and membership conversion, and to make the most of CRM tools and practices (e.g., temporary consultant to share best practices, ongoing training for Mia staff, onsite sessions, webinars, classes).

### Systems/Infrastructure

- Additional CRM tools installed and integrated so that information gathered about visitors/members is readily available to help personalize interactions (e.g., improve ticketing platform and user experience).
- CRM tools available at point of sale and throughout the museum to collect visitor/member information efficiently.
- Cross-functional team, workflows, and systems that align programming and event planning to support the implementation of new experiences.

### Program Funding

- Dedicated funds annually for implementation of rewards program and experiences designed and refined using data and visitor feedback.
- Dedicated funds annually to support CRM tools and statistical analysis.
- Dedicated funds annually to support increased targeted and personalized communications.
- Capital funding to support facility needs outlined below.

### Facility

- Lobby and in-gallery spaces outfitted with appropriate technology, connectivity, and additional hardware to support CRM data collection.
- New spaces with better traffic flow and intuitive maps and signage to support visitors' expanded definition of "experience"; new restaurant; safe, secure, and convenient parking; amenities to support engagement and relationship-building (e.g., gathering spaces, concierge services, member access).



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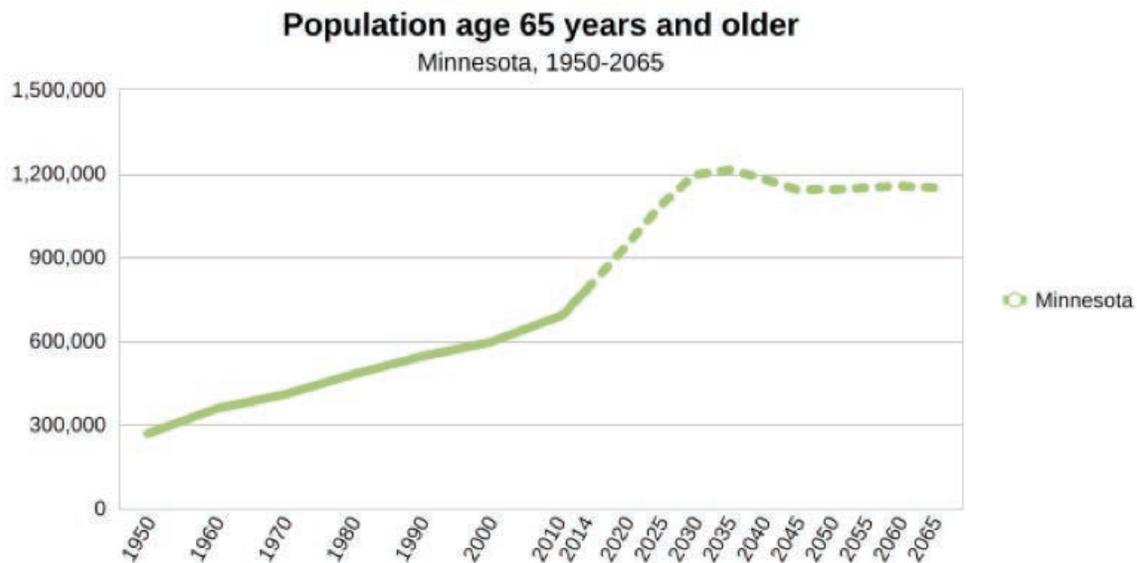
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## New Fundamental Work

### Supporting a Boom in Boomers

Age trends are transforming our state of Minnesota. By 2030, the number of Minnesotans over age 65 is expected to almost double from 2015, and adults over 65 will compose about one-fifth of our population. This generation is also transforming what aging looks like. Baby Boomers are living longer, healthier lives and pursuing a variety of activities and interests. While many are at—or nearing—retirement age, this population is either staying in the workforce, or changing the face of what retirement means. Not settling for the “rocking chair retirement” of their parents, Boomers may see retirement as the beginning of a new adventure. Representing the most educated generation in American history, Boomers are looking for opportunities that are active and intellectually stimulating. While all learners are different, research shows that Boomers may indicate a preference towards kinesthetic or tactile learning, and an appreciation of process over outcome. They also bring a lifetime of knowledge and experience with them as an invaluable resource to the learning environment. Therefore learning opportunities for Boomers might include an interactive, hands-on approach, as well as opportunities for discussion, collaboration and sharing knowledge, and connection to personal experience.

Regardless of the style, one thing is certain: learning new things broadens insight and helps keep the mind actively engaged. In order to stimulate and engage this audience, Mia will innovate existing programs and explore new presentation formats to engage and inspire a wider audience of lifelong learners.



<http://www.mncompass.org/demographics/age#1-5229-g>

Section image: Friedrich (Fritz) Capelari, Austria 1885-1962. Umbrellas, 1915, Woodblock print; ink and color on paper. The John and Shirley Nilson Endowment for Art Acquisition, 2014.66

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**Success in 2021 will look like the following:**

- Adult learning at Mia is accessible, relevant, and diverse in its offerings
- Adult programming at Mia will not only reflect multiple learning styles, but also the unique needs and interests of the growing Boomer population
- Adult audiences (particularly those who fall within the Boomer bracket) will enjoy increased choice in types and variety of programming
- Boomers will build more allegiance and loyalty to Mia



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### **Driving Environmental Sustainability and Stewardship:**

Mia has long strived to reduce waste and energy consumption and in 2008 created its internal Green Team to coordinate these efforts. During the last strategic plan, the museum reduced our carbon footprint in a number of significant ways, including: LED lights and motion-sensing lighting in galleries, public spaces, and back of house; reusable shipping crates and building materials, high-efficiency motors, ionized-water cleaning system, single-sort recycling, a rain garden, storm-water remediation, and beehives.

Mia will continue to emphasize its sustainability efforts and green initiatives and establish a new baseline by conducting both a waste audit and an energy audit. Any new construction or renovation provides an opportunity to further green the museum.

### **Examples of what Environmental Sustainability and Stewardship success will look like include:**

- Significantly reduce waste through a coordinated recycling program and the full participation of staff, visitors, and food-service vendors. Mia will determine the baseline and propose a metric for reduction after the waste audit is completed.
- Greener grounds: 30 percent less turf grass. Addition of pollinator-friendly plants.
- Master plan that incorporates and prioritizes sustainability, including consideration of alternative energy sources and natural landscaping.

### **Activating and Leveraging the Asian Art Collections**

#### **Historical Context**

Even before Mia first opened its doors to the public in 1915, it already housed a small collection of Asian objects bequeathed by Minneapolis interior designer John S. Bradstreet. By 1918, the trustees demonstrated their determination to present the art of the entire world—not just that of Europe and America—by voting to acquire a monumental sculpture of the Buddhist deity Guanyin, sculpted in black limestone in Shanxi province in the year 571. Throughout the ensuing decades they continued to make strategic purchases while generous donors like Mr. and Mrs. Augustus Searle, Alfred Pillsbury, and Richard P. Gale provided the museum with entire collections of Asian art. Nevertheless, the establishment of a department of Asian art did not occur until the late 1970s, and gallery space for the display of Asian art was limited.

This trajectory changed dramatically in the 1990s when, under the patronage of Bruce and Ruth Dayton, the Chinese collection grew substantially. At the same time, the museum embarked on a major expansion, which allowed the Asian galleries to increase from three to twenty-two rooms, including two historic Chinese architectural structures. Two Japanese period rooms were added in 2002, and support from the Fred Wells Family Foundation allowed for the creation of a gallery devoted to Korean art. The

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relocation of the museum's library to Target Wing in 2006 made way for an additional six rooms for Japanese art (in addition to the existing nine rooms).

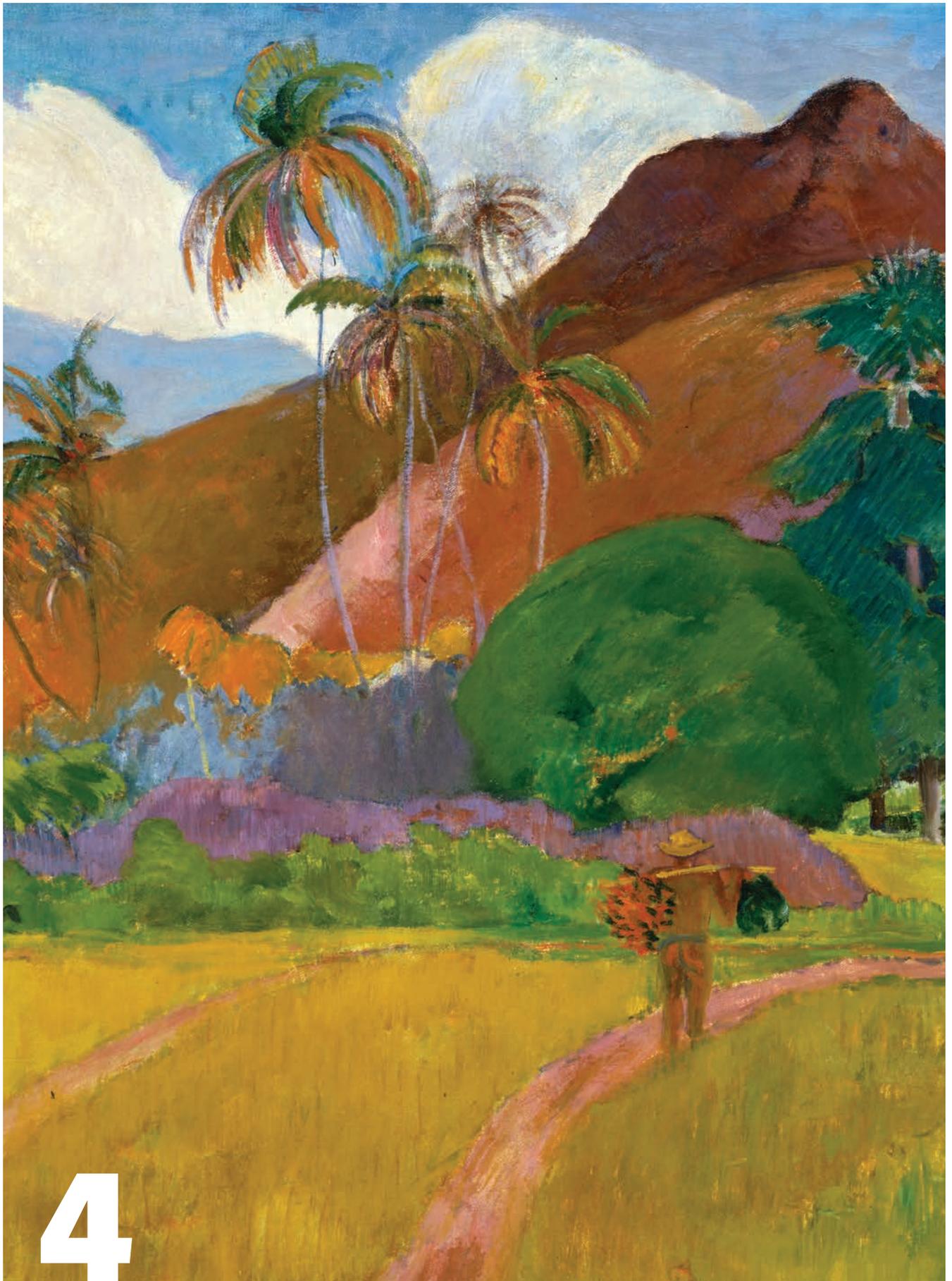
### **Why now?**

Over the last four years, Mia has significantly expanded its Asian collections, related curatorial positions, and designated endowed funds. The recent acquisition of the Clark and Burke collections has dramatically increased the museum's holdings of Japanese art. With the combined Asian collections now numbering over 16,500 objects and encompassing the arts of India, Southeast Asia, the Himalayas, Korea, and Islam in addition to China and Japan, Mia is now among the great repositories of Asian art in the United States. At the same time, with the support of the Mellon Foundation, Mia has added vital curatorial positions, including staff in South and Southeast Asian art and Japanese art. With the Gale endowment, given expressly for related Asian programming, Mia is poised to become an international hub for the study and appreciation of Asian art and culture.

Mia will take advantage of its Asian collections, expertise, and programming to be a nexus for the exchange of ideas through organized gatherings (both scholarly and community based). We will reach and engage (both onsite and online), a greater number of people to garner support for its programs and acquisitions, and develop fans and supporters for the future. Ultimately, the goal is for Mia to foster and support the community's curiosity, exploration, understanding and appreciation of Asian art and culture.

### **Success in 2021 will look like the following:**

- Surveys indicate that a statistically significant percentage of visitors expressly come to see the Asian collections.
- Asian affinity membership has doubled.
- Mia has garnered financial support and personal involvement from local communities in addition to its traditional patrons.
- Exit surveys indicate a greater awareness of Asian geography, history, and cultural accomplishments.
- Mia curators host or are invited to participate in international conferences and symposia at an unprecedented level.
- Innovative programs inspired by our Asian collections engage and impact audiences of all ages (from early learners to Boomers)
- Robust and interactive online resources are accessed and used by global audiences
- Impactful teen-based global partnership fosters cultural understanding and global awareness



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## Implementation

### Talent Implications

Mia 2021 has talent implications for the museum. First and foremost, we need to continue to emphasize our institutional culture:

- Generosity
- Agility
- Emotional Intelligence
- Positive Energy
- Drive Results

In addition, we will need to build skills across the institution in the following areas:

- CRM
- Diversity & inclusion and cultural competency
- Data analysis, application, and visualization
- Developing and maintaining an omni-channel audience experience
- Experimentation and risk-taking
- Disciplined approach to measurement
- Working in agile cross-functional teams



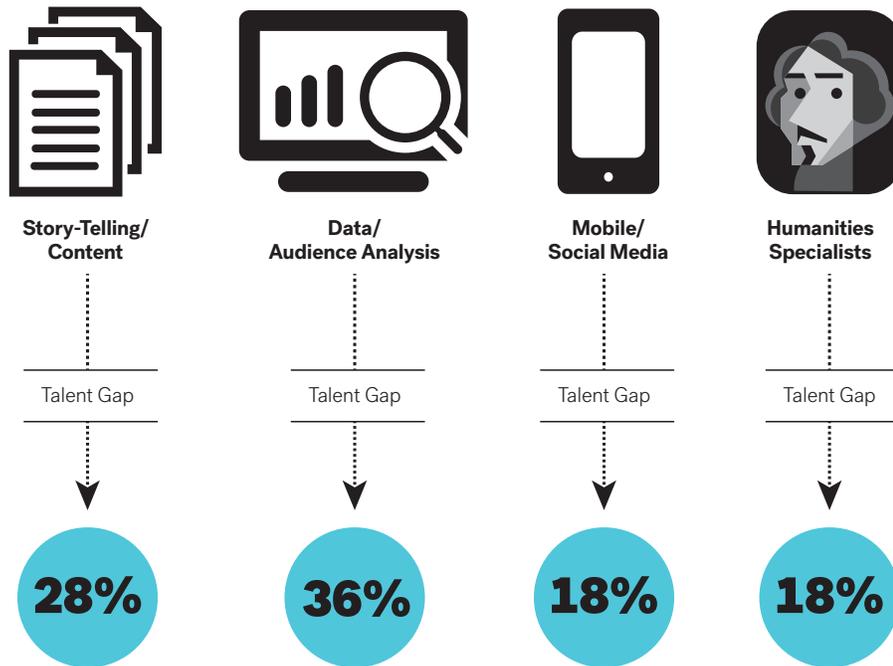
Section image: Paul Gauguin, France, 1848–1903. Tahitian Landscape, 1891, Oil on canvas. The Julius C. Eliel Memorial Fund, 49.10. Above: Staff portrait 2015.

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## New Expertise Needs

The transformation described in Mia 2021 suggests the need for new skill sets to be represented among Mia staff. The new skills that are required are a result of the institution's shift to an audience-centric institution and reflect the need for greater audience insight, research, and evaluation. We need to expand our ability to collect, analyze, and interpret data, which we can then use to make decisions and to advance our goals in personalization. We also need to further develop our story-telling skills so that we can translate our research and content across diverse platforms, for audiences of all ages and interests levels. Finally, Mia needs additional expertise in broadening our engagement in the humanities, in recognition of the public's larger understanding of art and culture to include the humanities in its most expansive form. We will gain this new expertise and skills through a combination of expanded training, new hires, and repurposed positions.

## Focus on Skills



## Board Implications

The Mia 2021 Strategic Plan implies that additional thought should be given to governance, including committees, board structure, meeting format, and new expertise needs.

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## Financial Implications

### Annual Operating Budget

To achieve the plan, Mia will cover costs for new programs and initiatives by reallocating existing resources; obtaining gifts & grants; and building the reserve for strategic initiatives. Mia projects the annual operating budget to increase by 20 percent over the plan's life, based on expense increases seen in the DNA. This increase will be funded by increases from all of our revenue sources, but the most significant increase must come from an expanded endowment.

### Endowment

When benchmarking museum endowments among peers, it is clear Mia is underendowed for operations (industry best practice dictates that an institution's operating budget should be at least 5 times the size of the annual operating budget). To ensure long-term sustainability, the museum needs to increase the operating endowment by at least \$60 million in order to adequately fund future annual operations and projected increases in expenses. Fortunately, we have the opportunity to endow a number of curatorial and leadership positions, as well as high-impact programs.

### Facility Implications

In 2013 the board of the Minneapolis Institute of Art adopted a campus facility plan (included in the addenda section). The key principle of this plan included moving the primary entrance of the museum back to the original entrance located at the front of the 1915 McKim, Mead, and White building. In doing so, the museum will face the urban heart of the city and embrace Washburn Fair Oaks Park as the museum's "front lawn". This orientation also makes sense since Mia owns almost all of the property that surrounds the park, giving the institution a geographic coherence and convenience for our visitors.

At the time the campus plan was adopted, it was also noted that Mia urgently needs to attend to the following failing facility challenges:

- Aged parking structure approaching the end of its life span
- Additional collection storage
- HVAC in the Target Galleries
- Aging infrastructure and systems

Although not quite as urgent, many of our visitor amenities are also in pressing need of significant upgrades:

- Restaurant
- Auditorium
- Classrooms and education spaces

A key implementation step of Mia 2021 will be to engage in a master planning process with an architect and museum planners. This plan should address not only the short term needs of the museum, but also anticipate future needs and project possible future directions of growth.



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## References

### Introduction

#### Fueling Curiosity

- Create
- Share
- Explore

Using John Falk's psychographic work on visitor motivations, Mia will create content for people who want to skim the surface, wade in shallow water, swim, or take a deep dive. [http://slks.dk/fileadmin/user\\_upload/dokumenter/KS/institutioner/museer/Indsatsomraader/Brugerundersogelse/Artikler/John\\_Falk\\_Understanding\\_museum\\_visitors\\_\\_motivations\\_and\\_learning.pdf](http://slks.dk/fileadmin/user_upload/dokumenter/KS/institutioner/museer/Indsatsomraader/Brugerundersogelse/Artikler/John_Falk_Understanding_museum_visitors__motivations_and_learning.pdf)).

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Culture Track 2014, LaPlaca Cohen. Available <http://www.laplacacohen.com/culturetrack/>.

AAM Trend Report. <http://www.aam-us.org/resources/center-for-the-future-of-museums/projects-and-reports/trendswatch>

#### Engaging Communities

MetroStats. A Growing and Changing Twin Cities Region: Regional Forecast to 2040. (February 2014)

For further reading, please follow this link to an excellent demographic study by the Brookings Institution: <http://www.brookings.edu/research/essays/2015/changingfaceoftheheartland>.

Minnesota Compass

<http://colleendilen.com/tag/inclusion/>

<http://www.forbes.com/sites/ruchikatulshyan/2015/01/30/racially-diverse-companies-outperform-in-industry-norms-by-30/#ac6d4f557426>

And Sylvia Ann Hewlett, Melinda Marshall, and Laura Sherbin, "How diversity can drive innovation," Harvard Business Review, December 2013.

*Section image: Whistling Vessel, Chimu culture, Peru, 11th-15th century, Gift of Mr. Austin J. Baillon 75.82.19*

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Angela Ka-yee Leung, William W. Maddux, Adam D. Galinsky, and Chi-yue Chiu, "Multicultural Experience Enhances Creativity: The When and How," *American Psychologist*, vol. 63, no. 3 (April 2008).

<http://pubs.ppai.org/2015/07/corporate-social-responsibility-increasingly-important-to-consumers>.  
And <http://www.forbes.com/sites/csr/2010/12/15/new-study-consumers-demand-companies-implementation-csr-programs/#6568cf495e1d>

- Include
- Connect
- Engage

### **Deepening Relationships**

Barkworth, H. (2014) "Six Trends That Will Shape Consumer Behavior This Year", *Forbes CMO Network*, February 4, 2014. Available at <http://www.forbes.com/sites/onmarketing/2014/02/04/six-trends-that-will-shape-consumer-behavior-this-year/#280ea72b7f84>.

Culture Track 2014, LaPlaca Cohen. Available <http://www.laplacacohen.com/culturetrack/>.

"Show Me You Know Me: Playing to Win by Building Relationships at Scale," *Accenture*, 2014. Available <https://www.accenture.com/us-en/insight-playing-win-building-relationships-scale.aspx>.

- Know
- Personalize
- Delight

### **New Fundamental Work**

<http://www.mncompass.org/demographics/age#1-5229-g>

### **Implementation**

Dietrich, Brenda L., Plachy, Emily C., and Norton, Maureen F. (2014) *Analytics Across the Enterprise: How IBM Realizes Business Value from Big Data and Analytics*. IBM Press, 1st Edition, Pearson Education Inc., Boston.

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Council on Museums and Education in the Visual Arts (B. Newson and A. Silver, eds.). *The Art Museum as Educator: A Collection of Studies as Guides to Practice and Policy* (University of California Press, 1978), p. 14.

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Ed Cooke. "How narratives can aid memory." *The Guardian* (online), January 14, 2012 <http://www.theguardian.com/lifeandstyle/2012/jan/15/story-lines-facts>.

Resnick, M. (2002). "Rethinking Learning in the Digital Age." In *The Global Information Technology Report: Readiness for the Networked World*, edited by G. Kirkman. Oxford University Press. <https://llk.media.mit.edu/papers/mres-wef.pdf>.

**Addenda:**

- Planning process and participants
- Listening session summaries
- Stakeholders + experts engaged
- Facilities Plan

*Available upon request.*