



Strategic Plan

2017-2022 and Beyond

Presented
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THE FRICK PITTSBURGH STRATEGIC PLAN 2017-2022 AND BEYOND

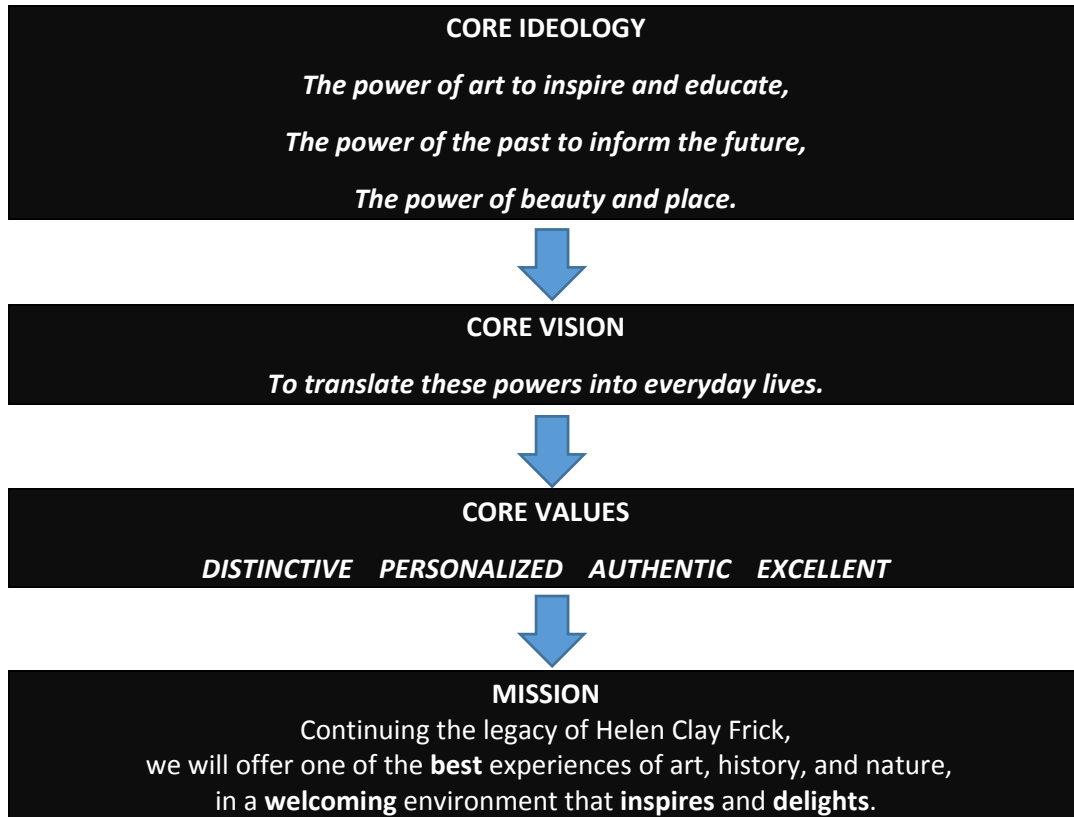
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1. EXECUTIVE SUMMARY

The Frick Strategic Plan 2017-2022 and beyond

A two-year planning process, described in this document, resulted in a revised ideology for the organization, encompassing new vision, values and mission statements. Based on these, five key strategies were identified.



Strategy 1: Define and refine the Frick experience for all audiences and stakeholders, both existing and future.

Strategy 2: Invest in critical marketing initiatives to build audience and revenue.

Strategy 3: Become more efficient in managing our organization, resources, and finances.

Strategy 4: Develop sustainable metrics and data acquisition infrastructure.

Strategy 5: Initiate long-term visioning exercise for Frick 2040.

2. INTRODUCTION

The Frick Pittsburgh is a unique institution. Established over a number of years with both the direct and indirect influence of its founder – Helen Clay Frick – it currently comprises a 5 ½ acre garden estate in the East End of Pittsburgh that includes the historic Frick family home – Clayton (ca. 1892) – The Frick Art Museum (ca.1970), and a Car and Carriage Museum (ca. 1997, expanded 2015). Additional public facilities include a LEED-certified Grable Visitor Center (2014), Education and Community Centers (2015), and the Frick Café (ca.1994). Other historic buildings on the site with varying uses include the Greenhouse and Playhouse (both ca.1900) and two early-20th century domestic houses used for administration: Haller House and Lexington House. Operating on a budget of \$6 million, the Frick employs approximately 30 full-time and 100 part-time staff.

The Frick currently offers free admission to its grounds, buildings, and permanent collections, but charges admission for docent-led tours of Clayton and, since 2016, certain special exhibitions. Overall, the Frick receives about 100,000 visitors annually. The permanent collections – numbering several thousand pieces – include the historic contents of Clayton, the car and carriage collection, and the substantial collection of paintings, works on paper, furniture, and decorative arts acquired by both Henry Clay Frick and his daughter Helen Clay Frick. Strengths of this collection include outstanding 18th-century French furniture and painting, early Italian Renaissance panel paintings, important bronzes and sculpture, and a significant group of Chinese ceramics.

Five departments currently oversee daily operations at the Frick: The Director’s Office (including finance, HR, IT, strategic planning, and special projects), Curatorial Affairs, External Affairs (including marketing and PR), Visitor Services and Operations, and Education. The latter department serves over 10,000 people annually, including pre-K, K-12, college, adult, and senior audiences. The majority of educational programs occur on-site, but there is also a well-developed outreach program to schools, communities, and organizations in the region. Broader oversight of the museum is provided by the Frick Board, which the by-laws mandate should comprise a maximum of 24 “Term Trustees” (appointed by the board) and six Family Trustees (direct descendants of Henry Clay Frick, appointed by the board of the Helen Clay Frick Foundation). The Board meets quarterly and has several standing committees.

Key to any understanding of the strategic needs and goals of the Frick is to realize that it is a relatively (and, to many, surprisingly) young institution. Although the Frick Art Museum was opened to the public in 1970, the entire entity – with the cumbersome title of the “Frick Art & Historical Center” – was only established in 1993 after the death of Helen Clay Frick and subsequent restoration and opening of Clayton to the public in 1990. The most recent capital expansion project 2012-15 added almost another 50% of space under roof, the equivalent of a new wing for most museums. The combination of the relative youth of the museum, variety of different offerings, collections, and buildings, and shifting perceptions at board, Frick family, and staff levels, has resulted in an organization that, arguably, has yet to fully settle its identity. The purpose of this succinct, yet comprehensive, plan is to lay the framework for that to happen and prepare the Frick for the next twenty-five years of its existence.

The plan – and the planning process – have attempted to be conscientious in observing the wishes and legacy of Helen Clay Frick, while also offering a progressive vision for a 21st-century museum with new

and diverse audiences in a city that is itself undergoing a remarkable transformation. From the outset it was universally agreed amongst all involved in the planning process that the purpose of the Frick was not just to preserve the legacy of Helen Clay Frick, but rather to use this legacy as the means to achieve great and good things. There is also an awareness that, despite its history and storied past, the Frick has the potential to be a nimble institution, with lively and changing programs and innovative ideas. Indeed, the opportunities for the Frick to excel and become a leader in the field informed much of the discussion around the planning process. Many words resurfaced in conversation – “special,” “unique,” “distinctive,” “authentic,” “valuable,” “personal” – and these helped to focus the guiding principles that underlie the specifics of the plan.

As the second section of this report will reveal, the Frick has sought to update and refresh its identity as part of this strategic planning process. Addressing the Frick’s identity embraced lingering questions from the board and other stakeholders: Are we one museum, or many museums? Are we an art museum or a history museum? Who is our audience? Are our grounds just spaces that connect our buildings, or an integral part of our identity? Are we a Pittsburgh museum, or a national museum? Ultimately, through the planning discussion process, this was refined to a simple question, using a commercial metaphor that might have appealed to Henry Clay Frick: *What is the Frick “product?”* We have concluded there is no simple one-word answer, but attempting to answer this question has allowed us to focus deeply on who we are and who we want to be and establish effective parameters to guide all of our future activities.

Ultimately the Frick will probably never fully escape from an accolade that is frequently used: “a hidden gem.” Instead, we decided to embrace this matter by recognizing it as something we can capitalize on and use strategically. We live in a more and more uniform and homogenized world and increasingly cherish the unique, the distinctive, the authentic, and the valuable. The Frick has all of this and more and the opportunity to be a gem that *everyone* treasures.

3. BACKGROUND

There is no intention here to provide a comprehensive history of the Frick, but rather to identify and expand upon some key moments in the museum's history that have informed, and continue to inform, the strategic direction of the organization.

a. Establishment of the Frick Art & Historical Center 1990

The first element of what would eventually comprise the Frick Art & Historical Center ("the Frick") was The Frick Art Museum (FAM), a private art museum funded by Helen Clay Frick, which opened on the southern boundary of the Clayton estate in 1970. The presentation of her art collection was static until after her death in 1984 when a program of temporary special exhibitions was begun. After her death the Helen Clay Frick Foundation (founded 1947) was named legatee of all her Pittsburgh real estate, art collections, and archive. In 1988 the Foundation founded an entity called the Clayton Corporation, to administer these assets (including FAM), oversee the restoration and public opening of Clayton and other buildings on the Clayton estate. A final transfer of assets to the Clayton Corporation and the opening of Clayton to the public occurred in 1990. In 1993 the name of the Clayton Corporation was changed to the Frick Art & Historical Center Inc. and the organization of the current 501(c)(3) non-profit museum entity – with board and bylaws – was established. In 1996 the Helen Clay Frick Foundation transferred the sum of \$57m to the Frick to be used for unrestricted operating support.

b. Strategic Framework 2004

The first strategic planning process occurred after the appointment of the Frick's second director in 2002. The scope of the project was limited to establishing a "strategic framework" that offered flexibility for future planning and growth, while establishing priorities and strategic direction. The framework document was approved by the board in 2004 and established three key priorities:

1. *Conserve / preserve the collections*

This priority primarily reflected the importance of the permanent collection and the need to create written policies and procedures to maintain best museum standards and practices.

2. *Build and broaden constituencies, audiences, and supporters*

This reflected the need to expand the demographic of the Frick's audience and to improve outreach, collaboration, and marketing.

3. *Unify and enhance the experience for the visitor*

This reflected the need to unify both the physical experience of visiting the Frick – with its disparate buildings and collections – as well as unifying the institutional and programmatic culture of the Frick as a single entity.

During this process much attention was given to the unwieldy and misleading name of the museum – "Frick Art & Historical Center" – and options for change (in the US "art center" usually refers to an institution without a permanent collection). Ultimately it was decided to retain the name, but use "The Frick Pittsburgh" as a shorthand and a form of branding. At the same time the tagline "Many experiences, one museum" was adopted.

The Mission Statement at the time of the 2004 report, and in use until the present planning process, was:

“The Frick Art & Historical Center, a museum, historic site and cultural center, serves the public through preservation, presentation, and interpretation of the fine and decorative arts and historically significant artifacts for all residents of and visitors to Western Pennsylvania.”

c. Master Site Plan Report 2006

Perhaps the most important planning influence on the current physical appearance of the Frick was the Master Site Plan Report commissioned from E. Verner Johnson & Associates, completed in March 2006. Building on the strategic priorities identified in 2004, the report made multiple recommendations to unify the challenging physical aspects of the site including:

- Improving the visitor experience by creating a centrally located visitor center, better on-site navigation and expanded food services
- Creating dedicated collections storage facilities and expanded exhibition spaces
- Creating better education facilities
- Improving office and working conditions

Planning for a capital campaign to implement these recommendations was underway when the 2008 financial crisis and subsequent global recession occurred and the campaign was consequently postponed.

d. Capital Campaign and Expansion Project 2012-2015

Improved economic conditions after 2010 allowed the plan and associated capital funding effort to be revived, but ultimately with a number of changes from the Verner Johnson proposal. Most significant was the decision to focus the key elements – visitor center, education center, community spaces, expanded exhibition facilities, and collections storage – in the central area of the campus. A three-phase project eventually was modified to a more cost-effective two-phase project:

Phase I: Orientation Center, now known as the Grable Visitor Center. Built adjacent to the parking lot and existing Car and Carriage Museum, this is a bold contemporary design by Boston-based architect Schwartz Silver. A LEED certified building, it makes extensive use of glass and sloping roof forms, while managing to emulate details and incorporate quotations from the other historic structures on site. The building, which opened in July 2014, includes a visitor services desk, gift and book store, rest rooms, multi-media interactives, changing collections displays, and a book-lined reading room.

Phase II: Opened in late 2015, this is a more subtle, but as impactful, addition as the Visitor Center. The key element was the expansion of the Car and Carriage Museum and construction of a Community Center, allowing for excavation of expansive underground collection storage facilities and liberating the original Carriage Museum building for conversion into an Education Center, with office and meeting space and three state of the art classrooms.

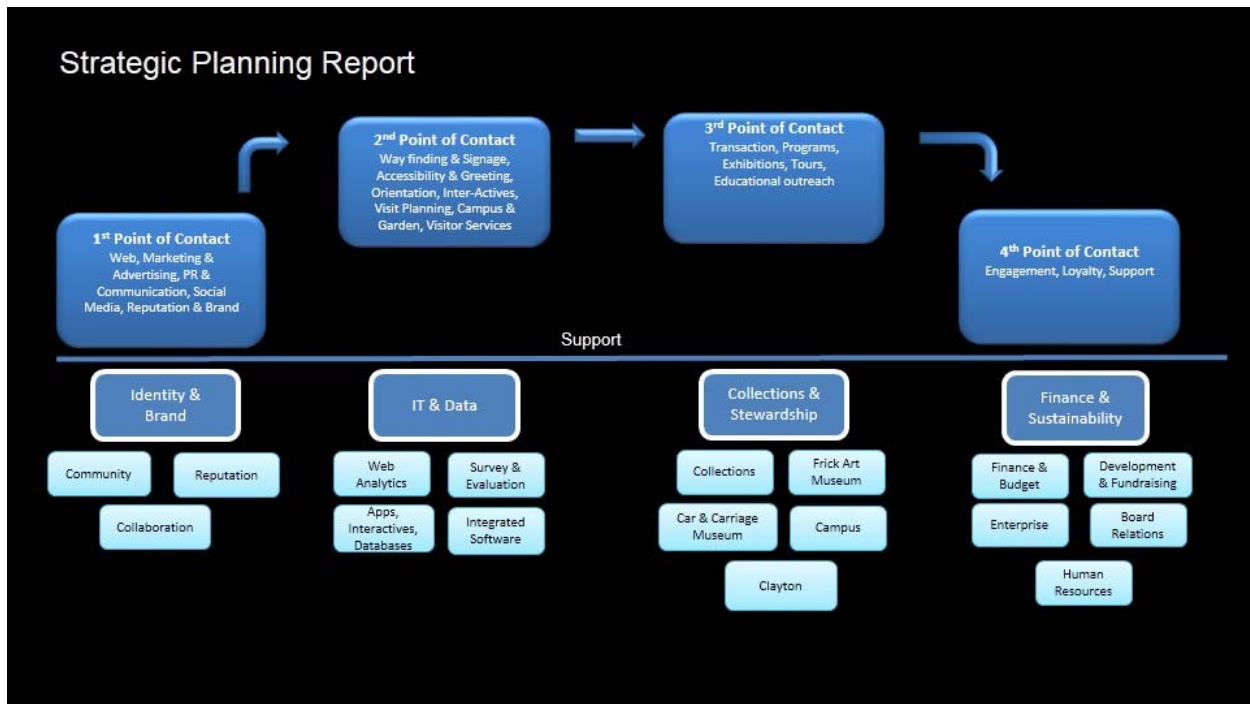
The entire project was budgeted at \$15m, of which approximately \$1m was earmarked for maintenance endowment. This was the first capital campaign in the museum's history and ultimately raised over \$16m.

Elements of the Verner Johnson recommendations that were not implemented as part of this project included expansion of The Frick Art Museum, enhanced landscaping and pathways, additional improved office accommodation, and expanded food services.

4. THE STRATEGIC PLANNING PROCESS 2014-2016

The appointment of the Frick's third director in 2014 and the completion of the capital campaign and expansion in 2015 prompted the current strategic planning process. The following narrative describes the methodology used over an 18-month period from early 2015 through fall 2016. From the outset it was agreed with the board that an outside consultant would not be engaged to develop the plan and instead it would be a primarily internal process under the guidance of the director and a board-appointed taskforce.

a. The first hypothesis (the "Frick Experience")



At the outset a conceptual model was proposed, against which various hypotheses could be tested. This model proposed that what ultimately unifies the many disparate physical and programmatic elements of the organization is that we are primarily a visitor-centric operation whose goal is to offer a distinctive "Frick experience." Using a model adapted from development and fund-raising principles, it defined the Frick experience as an arc in which there were four distinct points of contact with the public. The first point of contact is how people hear about us and get more information about who we are. The second point of contact addresses the physical visit – how do we inform visitors about programs, exhibitions, and events, how easy is it to get here, what is the experience like for the first time visitor when they arrive on site. The third point of contact is defined by what most museums see as their primary functions: programs, education and interpretation, exhibitions, retail and food service, and other on-site activities. The fourth point of

contact addresses how we transform a visitor into a long-term supporter of and investor in the organization

The model then proposes that all of our organization and functional elements work in direct or indirect support of one or more of the four elements of the Frick experience, within four umbrella categories: identity and brand, IT and data, collections and stewardship, and finance and sustainability.

The model was presented at a number of different board and staff retreats and meetings, primarily as a prompt to early strategic conversations. From the outset it helped to emphasize a sense of unity within the organization. It acted as a visual commitment that all of the critical elements of the Frick experience would be fully supported by organizational structure and thus incorporated into the strategic planning process, because ultimately all would be affected by it in some way. It also suggested that the current organizational model was not necessarily the only – or the best – way to support our mission.

b. Data acquisition

In February 2015, we began an in-house campaign to collect a variety of data from our on-site visitors, current and lapsed members, trustees and the Frick staff. The methodology used for capturing the data included the following:

- On-site, online, self-directed surveys (kiosks);
- Intercept surveys;
- Focus groups (small staff groups and staff and board member groups);
- Handwritten surveys;
- Email campaigns;
- Telephone (one-on-one) interviews.

In the spring of 2015, we engaged a local independent marketing firm to assist with the deployment of some of the surveys and to provide basic data analysis. To date, we have compiled the following information:

- *Visitor and Member Origin* report;
- Comparison and analysis (*stand-alone and vs. against one another*) of special exhibitions 2015-16;
- Data from intercept surveys from all 2015 four *First Fridays* concerts and also *Summer Friday Nights*;
- Directional insight from both staff and trustee focus groups that have helped shaped the architecture of the Strategic Plan;
- Staff (both full and part-time) online survey reports;
- Full-time staff interview results;
- Board online survey results;

- Email and survey results from 14,000 households (*pulled from in-house data sources*)
Response received were in excess of 10%.

Some key findings included

- The name “Frick Art & Historical Center” was only recognized by 25% of non-staff/board survey respondents
- The art collections are the least known or appreciated aspect of the Frick
- The majority of Summer First Friday attendees were not Frick members and did not attend any other Frick activities
- Staff identified poor communications and “silo-ing” of departments as the most significant internal challenge
- 80% of survey respondents (visitors and members / past members) were aged 51+
- Staff identified millennials, young professionals and young families as key target audiences

Lastly, along with other local cultural institutions, the Frick participated in a Pittsburgh Positioning Study in the spring of 2016; provided by the national organization, Morey Group. For our participation in this local positioning survey, we received reports speaking to our position within both the local and national museum landscapes.

c. Preliminary discussions and establishing alignment

The planning process began with the formation of a staff planning team, followed by the establishment of a board strategic planning taskforce. The staff team consisted of

Director
 Director of Education
 Director of External Affairs
 Director of Operations and Visitor Service
 Director of Curatorial Affairs
 Manager of Finance
 Manager of Museum and Strategic Resources
 Assistant to the Director
 Senior Manager of Marketing and Community Engagement

The team met bi-weekly and a number of conversations were initiated within the group – and subsequently with departmental staff – on codifying some of the principal elements of strategic planning. There were two fundamental messages that underlined the discussions: a) change is inevitable and needs to be planned b) change cannot succeed unless there is institutional alignment with the need for change. A timeline for the process was developed using three incremental questions to reflect the process: “Who Are We?,” “What Do We Do?,” “Where Do We Want To Go?”

A series of work sessions focused on a number of broad strategic issues and theories, particularly discussing core values, vision, and ideology. A question that was asked frequently at staff workgroups was “If the Frick was opening tomorrow, how would we do things differently?”

d. The strategic planning taskforce

In September 2015 the full board received a report on the strategic conversations that had taken place throughout the summer and endorsed a draft revised core ideology and vision statement

Core ideology:

The power of art to inspire and educate

The power of the past to inform the future

The power of beauty and place

Core vision

To translate these powers into everyday lives

The underlying principle behind these is that art, history, and the physical space are the three equal and integral parts of the Frick’s DNA and without all three of these the Frick as an entity would be compromised. They offered the building blocks for the “Who are we?” and “Where do we want to go?” conversations.

At the same meeting the board established a strategic planning taskforce that included both term and Frick family trustees, the director, a staff representative, and an external representative from one of the major Pittsburgh foundations.

e. The first board retreat – defining strategic priorities

The taskforce laid the groundwork for a full board retreat in November 2015. The board reviewed all of the research and survey materials gathered over the preceding six months and then divided into break-up groups to discuss some specific themes:

1. The Frick as a dynamic entity
 - a. Who are we and is there an appetite for change?
2. The Frick in Pittsburgh
 - a. What is our long-term role in the city and the community?
3. The Frick in the greater art/museum world
 - a. How do we fit in the changing museum landscape?
4. The Frick as a business
 - a. Do we need to change/develop the model?
5. The Frick 2.0
 - a. How do we respond to and measure audience expectations?

6. The Frick as a place of people who work here
 - a. How do we motivate, guide, and inspire?
7. The Frick as an innovator
 - a. Should we try to be different?

These discussions led to the identification of five strategic priorities:

- Defining the Frick experience and engaging with stakeholders
- Expanding and diversifying revenue streams
- Marketing
- Staff/Organization
- Frick 2040

These, in turn, were matched to three overarching goals:

- Audience Growth
- Organizational Efficiency
- Long-term Planning

f. Translating priorities into strategies

The task force continued to discuss the implications of the strategic priorities and developed five draft strategies.

Strategy 1: Define and refine the Frick experience for all audiences and stakeholders, both existing and future.

Strategy 2: Invest in critical marketing initiatives to build audience and revenue.

Strategy 3: Become more efficient in managing our organization, resources, and finances.

Strategy 4: Develop sustainable metrics and data acquisition infrastructure.

Strategy 5: Initiate long-term visioning exercise for Frick 2040.

Strategies 1 and 5 were deemed worthy of additional board discussion and a board focus group took place in February 2016. Finally, the five strategies, as described more fully in Section 5 of this document, were approved by the full board at its March 2016 meeting.

g. Staff workgroups

During the spring and early summer of 2016 the focus of strategic planning returned to the Frick staff. With the five board approved strategies in hand a series of workgroups met – drawing on staff from all operational areas of the museum – to review our existing operations, capacity, and future opportunities, and begin the process of crafting long and short-term initiatives in support of the strategies. Topics covered included museum practice and collections preservation, the on-site visitor experience, new funding opportunities, millennials, the Frick brand, alternative revenue streams, educational priorities, and organizational structure. Amongst many compelling takeaways from these discussions, a number consistently rose to prominence in different contexts:

- The need for shared values and a global vision
- The importance of being a highly-responsive organization
- The opportunities to capitalize on being unique and distinctive
- Our role as a steward of valuable assets
- Our opportunities to be a customizable, personalizable, and social venue

These in turn led to two further workgroup sessions addressing two fundamental topics:

What is the Frick ‘product’?

How, and in what ways, can we become ‘best in class’?

h. Joint staff / taskforce focus group

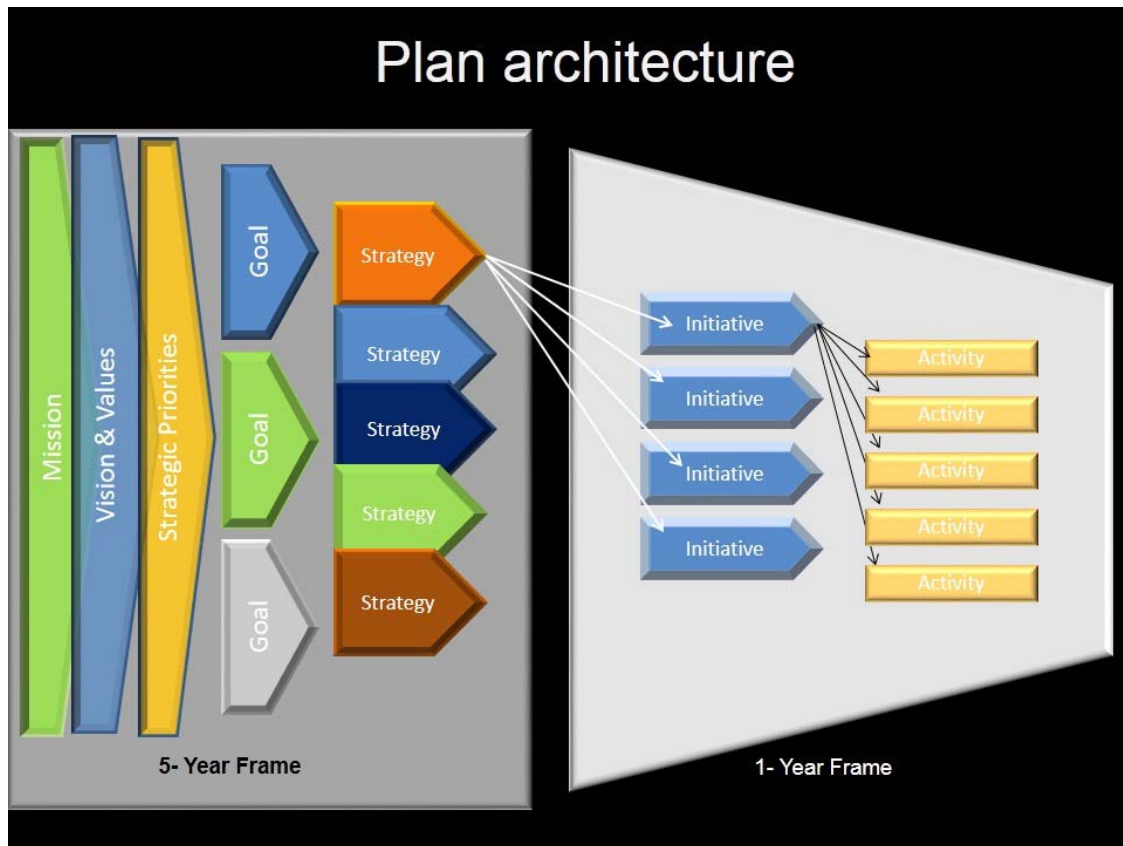
The staff team and board taskforce met in July 2016 to review the workgroup findings and further refine the underlying principles that will guide the implementation of the strategic plan. A number of descriptors were identified that, in essence, describe the core values we aspire to and which will inform all of the key strategic initiatives and activities (see section 4 – Guiding Principles). This in turn led to a draft internal mission statement that summarized the key components of all previous discussions:

*Continuing the legacy of Helen Clay Frick, we will offer one of the **best** experiences of art, history, and nature, in a **welcoming** environment that **inspires** and **delights**.*

i. Initiatives and Activities

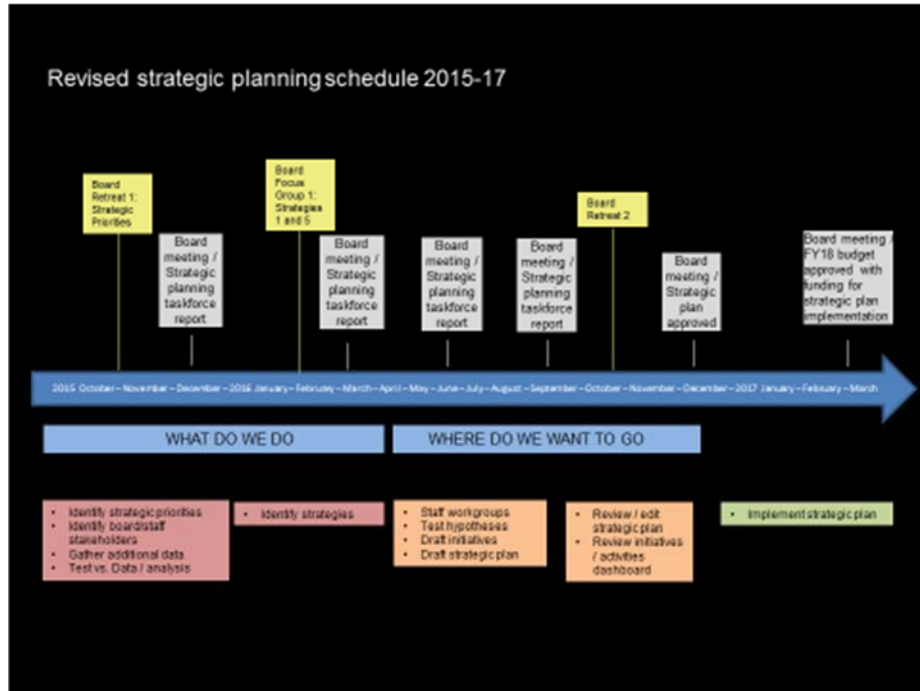
The effective implementation of the strategic plan will be predicated on strict adherence to SMART initiatives (Specific, Measurable, Achievable, Realistic, Timely), while retaining a high degree of flexibility to alter course and respond to circumstance as needed. The following graphic demonstrates the strategic plan architecture we used to guide and bring discipline to the process

and to additionally assure that the strategies adopted are appropriately executed and monitored towards desirable and timely outcomes over the next five years.



j. The final timeline

This graphic was used throughout the planning process to demonstrate the evolution of the plan, the staging of the process and the various board reporting and interaction points.



5. GUIDING PRINCIPLES

As previously outlined, the strategic planning process identified a series of key concepts and underlying principles. These were defined as core ideology, core vision, and core values and led to the revised internal mission statement. To ensure we were not inadvertently straying too far from the wishes and vision of the original founder, reference was made to two documents drafted by Helen Clay Frick: guidelines to the operation of The Frick Art Museum of 1971 and her composite will drafted in 1981. These made it clear that her wishes were to ensure preservation and public access, the study of fine art and connoisseurship, and the presentation and interpretation of an historic property and estate – all values that aligned with the current strategic planning process. The revised mission statement serves to emphasize that Helen Clay Frick’s legacy is what inspires us, that we seek to be the best in what we do, that art, history, and the natural environment have equal weight, and that we welcome all.

In summary, the guiding principles are as follows:

ORIGINATING VISION – HELEN CLAY FRICK

“encouraging and developing the study of fine arts, and of advancing the knowledge of kindred subjects...”(1971)

“public exhibition and preservation, as a historic house and estate, of a home and estate occupied in the late Nineteenth and early Twentieth centuries by an industrialist, philanthropist, and connoisseur of the Fine Arts and his family.” (1981)



CORE IDEOLOGY

*The power of art to inspire and educate,
The power of the past to inform the future,
The power of beauty and place.*



CORE VISION

To translate these powers into everyday lives.



CORE VALUES

DISTINCTIVE PERSONALIZED AUTHENTIC EXCELLENT



MISSION

Continuing the legacy of Helen Clay Frick
we will offer one of the **best** experiences of art, history, and nature,
in a **welcoming** environment that **inspires** and **delights**.

6. THE FIVE STRATEGIES

STRATEGY 1: Define and refine the Frick experience for all audiences and stakeholders, both existing and future.

This strategy addresses the challenges the Frick has in identifying and implementing core values and defining the true mission of the institution. It also recognizes the challenges facing a multi-faceted museum in the fast-changing cultural landscape of the early 21st century. It is concerned with not only how we define ourselves, but how others – visitors, members, donors, peers, and professionals – perceive us, recognize us, and describe us. It is also a call to excellence: define who we are, and then strive to be the best at it.

The four additional strategies offer direct support to strategy 1. Additional initiatives in support of this strategy will include:

- Developing and implementing a long-term plan for the grounds that recognizes the integral importance of the natural landscape and horticulture to the Frick experience
- Implementing a cultural awareness program that unifies an internal definition of the Frick experience and what it should mean for our visitors
- Establishing protocols and practices that enable us to become a best-in-class responsive organization at every level of communication and interaction with our many stakeholders

STRATEGY 2: Invest in critical marketing initiatives to build audience and revenue.

This strategy recognizes that the Frick has historically under-invested in marketing and promotion and, as a result, has the high potential to expand our currently limited profile and reputation and expand further our pool of supporters and donors. However, it also recognizes that those who do know about the Frick value it highly (“hidden gem”) and that there are multiple opportunities for expanding the Frick’s reach and impact exponentially based on the many and unique and special aspects of the organization. It also reflects the need to position the Frick within a rapidly changing landscape of media, social behavior, and demographic change.

Initiatives in support of this strategy will include:

- Developing an institutional programming and marketing strategy predicated on growing key demographics and expanding the geographical reach to our high-potential visitor population
- Continuing to schedule and promote a series of popular temporary ticketed exhibitions with appeal to existing and new audiences
- Exploring new avenues for membership growth, engagement, and giving

STRATEGY 3: Become more efficient in managing our organization, resources, and finances.

This strategy recognizes the need to re-evaluate every aspect of our operations and align our organization with the Frick experience that forms the key element of strategy 1. This will encompass all of our activities including board structure, budgeting, personnel and organizational hierarchy, earned revenue, buildings and operations management, and fundraising and investments.

Initiatives in support of this strategy will include

- Examining the merits of and, if necessary, implementing, alternative organizational structures and reporting hierarchies
- Implementing more robust and competitive business practices in daily operations
- Developing and implementing an employee engagement and customer service program that unifies our internal vision of values, mission and strategies

STRATEGY 4: Develop sustainable metrics and data acquisition infrastructure.

Although there was discussion as to whether this was truly a strategy, as opposed to an initiative in support of other strategies, it was decided to leave it as a stand-alone strategy because of its exceptional degree of importance in guiding the future of the Frick. The significance of data for all visitor-centered organizations – particularly in the arts and museum fields – cannot be underestimated and the Frick should and needs to develop a consistent policy, procedures, and infrastructure for accumulating critical decision-driving information. Initiatives in support of this strategy will include:

- Looking at industry best-practices for data acquisition and exploitation
- Implementing pilot schemes and programs to test data-driven hypotheses
- Maximizing organizational efficiency for the flow and use of information
- Establishing personnel, hardware, and software needs for effective data acquisition and dissemination

STRATEGY 5: Initiate long-term visioning exercise for Frick 2040.

This strategy recognizes two key imperatives

- the completion of this initial strategic plan does not conclude the visioning and planning process for the future
- a five-year strategic plan only has true value if it lays groundwork for future strategic plans that will be developed well beyond the next five years

The year 2040 was selected because we have just completed 25 years of existence and it will mark completion of the second 25 years. More importantly, it recognizes that by then, inevitably, the organization will have changed: there will be a different board, a different director, and different staff. Most importantly, it recognizes that our audience and other critical stakeholders will have

changed. For an organization (like many arts organizations) whose visitors, members, and supporters, currently skew to an older demographic, we will need to position ourselves to engage with an entirely new generation of Frick stakeholders. And, of course, this will be in a world that will have changed in ways – technology and media, social behavior, political agendas, educational methodology, artistic movements – that none can predict with certainty. Therefore while a clear pathway for the next five years assures the accomplishment of this strategic plan, we expect to simultaneously be willing to experiment with new ideas and initiatives with the hope of creating more strategic options to select from in the future and create the opportunity to be flexible in how we approach the financial health, growth, and sustainability of the Frick well beyond 2040.

Initiatives in support of this strategy will include

- Establishing cross-functional workgroups tasked with research and analysis of museum trends and best practices; technological innovation; and economic and demographic change
- Layering of longer-term components onto initiatives emanating from strategies 3 and 4, particularly relating to sustainability and “big picture” data acquisition
- Actively contributing to industry-led (AAMD, AAM, AAMC etc.) initiatives on long-term planning and visioning

IMPLEMENTATION PLAN

The approved strategy document will be used as the foundation for the development of a multi-year implementation plan. As outlined above, staff will establish a series of annual and multi-year SMART initiatives in support of the five strategies. To each of these will be attached specific activities with execution timelines and deadlines, metrics, and staff leadership and accountability. These will provide a constant point of review for departments and board committees to indicate if the initiatives and associated activities are complete, on track, delayed, or off track. The board committee will offer a high-level report to the board at their quarterly meetings on progress to goals.