CONTEXT

ASSETS

CORE DECK
EXHIBITS
CONTEXT

ASSETS

CORE DECK
CONTEXT

ASSETS

CORE DECK

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LEARNING ACTIVITY
LOCATION
OUTREACH ACTIVITY
RETAIL
CONTEXT

AUDIENCES

CORE DECK
CONTEXT

AUDIENCES

CORE DECK
ACCESSIBILITY

I have needs that many museums don't cater for. Are there resources to help me plan a visit? If I visit, can I experience all the assets that other visitors can?
DESIGN BRIEF

BARRIERS

CORE DECK
INSTITUTIONAL DISCRIMINATION

I see bias in your recruitment, programming or interpretation. I think that the museum is likely to misrepresent me and others in this audience.
HIGH COST

It costs too much just to walk through the door. I'm used to paying little and often, or to choose how much I want to give to causes I feel strongly about.
Your interpretation tells me what to think, and reinforces negative stereotypes. Your museum is not for me.
DESIGN BRIEF

BARRIERS

CORE DECK
I'm a member of a socially-isolated audience. Your outreach activities seem to target the usual, privileged groups, while we are ignored.
DESIGN BRIEF

BARRIERS

CORE DECK
POOR SIGNAGE

I can't navigate the museum. I need labels or information for your assets in large print, or another language. A PhD is needed to understand what is written.
I need the museum to be more flexible to fit around my other time commitments. That's why I like on-demand services, and digital alternatives.
DESIGN BRIEF

BARRIERS

CORE DECK
I didn't have the same access to education that others did. The museum is designed for well-educated visitors: I'll make a fool of myself.
DESIGN BRIEF

BARRIERS

CORE DECK
The museum is located in a place that I rarely or never visit. It gets lost among other more exciting local attractions.
LACK OF ACCESS TO TECHNOLOGY

I don't have access to technologies like smartphones, computers or the Internet, so I get a second-rate experience.
LOW SELF ESTEEM

I feel uncomfortable in crowded venues and social situations. I avoid overtly challenging or provocative experiences.
DESIGN BRIEF

BARRIERS

CORE DECK
NO FIXED ABODE

Without a fixed address I can't register for museum membership. I don't have my own Internet connection, so I can't say when I'll have access to digital services.
It is a daily struggle to pay for the bare necessities: how can I afford to visit the museum?
DESIGN BRIEF

BARRIERS

CORE DECK
SOCIALY ISOLATED

I am isolated from society. The museum is far away from me, or doesn't seem to want my contribution.
DESIGN BRIEF

BARRIERS

CORE DECK
3D MODELLING

The visitor can use 3D scanning equipment, modelling software, and 3D printers to capture and produce physical assets.
COMPUTER GAMING

The visitor can play computer or console games
DESIGN BRIEF

CAPABILITIES

CORE DECK
The visitor can download, install and use computer software
DESIGN BRIEF

CAPABILITIES

CORE DECK
DIGITISATION

The visitor can use digitisation equipment and software to turn physical resources into digital resources.
DESIGN BRIEF

CAPABILITIES

CORE DECK
MEDIA CREATION

The visitor can capture and prepare digital media, e.g. graphics, photos, audio and video.
MIXED REALITY

The visitor can use augmented reality (AR) apps, or virtual reality (VR) headsets.
DESIGN BRIEF

CAPABILITIES

CORE DECK
MOBILE APPS

The visitor can find, install and use mobile apps
SOCIAL MEDIA NETWORKS

The visitor can use social media networks to contact friends, family and acquaintances, promote their likes and dislikes, and form an understanding of their community.
WEB DESIGN

The visitor can create and edit web content either using a content-management system or markup language.
DESIGN BRIEF

CAPABILITIES

CORE DECK
WEBSITES

The visitor can find and use websites
DESIGN BRIEF

CAPABILITIES

CORE DECK

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3D PRINTER

Using a digital 3D model as a guide, a computer gradually builds a physical 3D replica that can safely be handled, and might be combined with other physical objects.
DESIGN BRIEF

DEVICES

CORE DECK
AUGMENTED REALITY HEADSET

A display worn over the eyes that the wearer "looks through" to see the world around them, overlaid with digital information.
DESIGN BRIEF

DEVICES

CORE DECK
CAMERA

A dedicated device for capturing images of people and the surroundings
DESIGN BRIEF

DEVICES

CORE DECK
A personal laptop or desktop computer, now typically connected to the Internet
DESIGN BRIEF

CORE DECK

DEVICES
DUMB PHONE

A telephone that can receive calls and SMS messages, but is not connected to the Internet
DESIGN BRIEF

DEVICES

CORE DECK
GAMING CONSOLE

A computer designed specifically to allow one or more people to play computer games together.
HEALTH TRACKER

A wearable computer that monitors bodily functions, such as heart rate, and passes on the data to services that process it to give feedback or trigger alerts when appropriate.
SMART PHONE

A telephone that is connected to the Internet and GPS, and supports a range of apps that vastly extend its functionality. Importantly, it allows the users to create and share digital content.
DESIGN BRIEF

DEVICES

CORE DECK
SMART WATCH

A computer worn on the wrist that provides a simple alternative to the functionality of a smartphone, giving access to mobile apps, information from the Web, and alerts
DESIGN BRIEF

DEVICES

CORE DECK
TABLET

A portable computer with a touchscreen. More cumbersome than a smartphone, but offering a larger display that can possibly be shared by multiple users.
DESIGN BRIEF

DEVICES

CORE DECK
VIRTUAL REALITY SYSTEM

Head-mounted display, hand-held controllers and other feedback devices, which give the user a sense of being in a virtual environment rather than the real world.
DESIGN BRIEF

DEVICES

CORE DECK
The visitor responds on an emotional level to art and natural beauty, without the need to intellectualise the experience.
CULTURAL IDENTITY

The visitor hopes to learn more about their cultural history and place in their community
CURIOSITY

The visitor is not looking for anything in particular: they may be unsure what the museum offers, but want to know, or they may be looking for a surprise, or something out of the ordinary.
EMOTIONAL

NOSTALGIA

The museum represents a positive view of the recent past: good memories that can be relived during the visit.
PERSONAL RELEVANCE

The visitor is attracted by a personal connection that they share with the museum.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
EMOTIONAL

TIME TRAVEL

The visitor enjoys travelling back or forward in time to experience a way of life that is unfamiliar but intriguing.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
TO BE MOVED

The visitor yearns for emotional stimulation - for the museum to provoke positive or negative arousal
DESIGN BRIEF

MOTIVATIONS

CORE DECK
EMOTIONAL

WONDER

The visitor wants to be amazed by experiences that are awe inspiring, spectacular or surprising
DESIGN BRIEF

MOTIVATIONS

CORE DECK
INTELLECTUAL

ACADEMIC INTEREST

The visitor has a critical interest in the assets of the museum, and hopes to develop a complete understanding of a topic and thus feel like an expert.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
SELF IMPROVEMENT

The visitor hopes to gain knowledge, learn new skills, and become cultured.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
The visitor is looking for a way to provide an education or otherwise positive influence for their children, or to simply share the burden of care.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
SOCIAL

COMFORT & WARMTH

The visitor looks for a safe space to feel "at home", maybe because they do not have a home or their home life is harmful.
ENTERTAINMENT

The visitor enjoys being amused, intrigued and surprised by experts and standing back to witness a great show
DESIGN BRIEF

MOTIVATIONS

CORE DECK
The visitor is looking for a community to join, possibly to combat a feeling of social isolation or lack of cultural identity.
SOCIAL INTERACTION

The museum provides an opportunity for dialogue and the company of others, which may be lacking elsewhere.
The visitor enjoys being in a creative space where they can work with others to produce
DESIGN BRIEF

MOTIVATIONS

CORE DECK
CONTEMPLATION

The museum provides a space to rationalise or consider, away from interruptions that might occur elsewhere.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
ESCAPISM

The museum represents an alternative to everyday life - a place to have experiences that provide a pleasing contrast to their home or work.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
SPIRITUAL

STIMULATION

The visitor hopes to be deeply provoked by the experience and to be encouraged to reflect on their own beliefs and attitudes.
DESIGN BRIEF

MOTIVATIONS

CORE DECK
EVALUATION

Is it possible to judge whether your institutional goals are being achieved? How?
DISRUPTION

BEYOND

CORE DECK
INFINITE ARCHIVE

Will the experience create an overwhelming new collection to be maintained? Will you be able to devote the appropriate level of care to the collection as it grows? Are there plans in place to limit its size?
MODERATION

How will you control visitor contributions? Do you need to and, if yes, do you have the resource?
DISRUPTION

BEYOND

CORE DECK
REPLAY

Does the experience provide value for a repeat visit? Is there a benefit to being an experienced visitor?
SHELF LIFE

How long will your content remain relevant? Can you add new content over time?
DISRUPTION

BEYOND

CORE DECK
MY CONTENT

Will visitors create and/or contribute content? Is there a licensing agreement in place to allow you to use it legally?
DISRUPTION

BEYOND

CORE DECK
MY DATA

Will you collect any information that can be linked to a visitor? Can you easily give this data back to the visitor and delete it if they ask?
DISRUPTION

BEYOND

CORE DECK
THEIR CONTENT

Will you collect and/or process content from other platforms, e.g. social media? Are you abiding by their terms of use?
DISRUPTION

BEYOND

CORE DECK
FUNDING

Does the experience rely on funding? How long will that funding last?
Are particular volunteers or staff vital for the experience? What happens if they leave?
DISRUPTION

BEYOND

CORE DECK
If it is effective, does the experience have wider applicability? Can the experience be repeated at other venues or applied to other assets and audiences? Or is it limited in scope?
DISRUPTION

BEYOND

CORE DECK
SCALABILITY

If the experience becomes very popular can the venue, staff and technology handle an increasing audience? When will capacity become a problem? Are limiting mechanisms needed? Can you scale down if popularity is sporadic?
BIG CHALLENGES

Does the experience relate to or help tackle local societal issues? How about national or global issues?
DISRUPTION BEYOND CORE DECK
SOCIAL NETWORK

How will you understand and engage with opinion on social networks?
DISRUPTION

BEYOND

CORE DECK
ENERGY USE

How much energy is consumed? Has this cost been accounted for?
Is the popularity of technology underpinning the experience being driven by trend-setters? If it is "on-trend" now, have you planned for the day the trend changes?
DISRUPTION BEYOND CORE DECK
Does your staff have the expertise for day-to-day maintenance of the technology? Is there someone on hand to tackle small problems?
DISRUPTION

BEYOND

CORE DECK
RESPONSIBILITY

Is there a person or people with ultimate responsibility for the experience? Will they continuously improve and evaluate it?
DISRUPTION

BEYOND

CORE DECK
SUPPORT

Will the technology be around in a year's time? How about 5 years? How long can you expect external support?
DISRUPTION

BEYOND

CORE DECK
RELOCATION

Will the venue always be available? Can the experience be relocated or taken indoors/outdoors?
DISRUPTION

BEYOND

CORE DECK
BEHAVIOUR

FLOW

Are there established patterns/trajectories of visitor movement? Can these be changed?
DISRUPTION

CONSTRAINTS

CORE DECK
THEFT

Will any of your assets tempt thieves? Might visitors treat them like souvenirs?
DISRUPTION

CONSTRAINTS

CORE DECK
Is the venue an inherently noisy or otherwise distracting environment?
DISRUPTION

CONSTRAINTS

CORE DECK
Do visitors expect a calm, contemplative atmosphere? Can this be broken?
POLITICS & POLICIES

Will this experience clash with the museum's policies, its politics, or general philosophy? If so, is this a problem?
ACCESSIBILITY

Does the venue cater for visitors of all physical abilities? If not, can visitors still engage somehow?
LOCATION

CAPACITY

How much space is available for the visit? Should there be more or less?
DISRUPTION

CONSTRAINTS

CORE DECK
DYNAMIC SPACES

Will the locations stay accessible and unchanged? Will they need to be shared?
LEGIBILITY

Is it easy for visitors to identify and navigate to different parts of the venue? Will they be able to find their way during the experience?
DISRUPTION

CONSTRAINTS

CORE DECK
SAFE SPACE

Is there a space where visitors can assemble and plan before the experience, or take a rest and reflect afterwards?
DISRUPTION

CONSTRAINTS

CORE DECK

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CONSERVATION

Are there objects or locations that need protection? How can you keep them safe during the experience?
DISRUPTION

CONSTRAINTS

CORE DECK
REDUNDANT GUIDES

Do staff or volunteers guide visitors? Could the new experience alter or replace this role?
DISRUPTION

CONSTRAINTS

CORE DECK
RISK

Do you have staff with experience of conducting risk assessments for this type of experience? Do you have liability insurance to cover the risks encountered during the experience?
DISRUPTION

CONSTRAINTS

CORE DECK
UNSTABLE CONNECTIVITY

Is wifi and/or phone signal necessary for the experience? Is it available and dependable?
DISRUPTION

CONSTRAINTS

CORE DECK

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DISTRACTION

Do visitors create a lot of noise or behave in a way that might interfere with other visitors?
DISRUPTION

EXPERIENCE

CORE DECK
HUMAN RESOURCE

Does the experience change based on available staff or volunteers? When might this happen, and what will the consequences be?
WEATHER

How will changes in the weather affect the experience?
DISRUPTION

EXPERIENCE

CORE DECK
ABUSE

Does the experience make it more likely for visitors to cause offence or break the law?
Are you collecting any information that can be linked to a visitor? Has the visitor given fully informed consent?
DISRUPTION

EXPERIENCE

CORE DECK
MINORS

Do children provide personal information? If so, have you ensured that an appropriate adult has helped them to provide informed consent? Do children interact with others? If so, this should happen under the supervision of an appropriate adult.
ETHICS

UNCOMFORTABLE INTERACTIONS

Will the visitor be embarrassed or otherwise uncomfortable during the experience? Is this necessary? Can they avoid the uncomfortable situation?

Created by Luis Prado from Noun Project
DISRUPTION

EXPERIENCE

CORE DECK
BATTERY LIFE

Does the experience drain the visitor's devices of energy? Will the batteries last?
Is too much technology involved in the experience? Can it be done with less tech?
DISRUPTION

EXPERIENCE

CORE DECK
DATA BLOAT

Is data being captured without a clear reason or strategy for processing it? This may contravene new data protection regulations, but also adds unnecessary cost and complexity to data infrastructure.
DISRUPTION

EXPERIENCE

CORE DECK
FOCUS OF ATTENTION

Will visitors be staring at their screens rather than their surroundings?
DISRUPTION

EXPERIENCE

CORE DECK
HANDS FULL

Will visitors be carrying children, bags, brochures or other objects? Will this make it inconvenient to interact with the experience?
AT A GLANCE

Will visitors understand what to do if they pay little attention to the instructions?
DISRUPTION

EXPERIENCE

CORE DECK
Does the experience work for single visitors and groups? Couples and tour groups? School groups?
CRITICAL MASS

Does there need to be a particular number of visitors for the experience to work?
DISRUPTION

EXPERIENCE

CORE DECK

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EXHAUSTION

Is the experience physically tiring? Is it mentally tiring? Is this necessary and, if so, is there room to rest?
DISRUPTION

EXPERIENCE

CORE DECK
INVESTMENT

Will visitors spend as much time as you hope? What if they don't?
DISRUPTION

EXPERIENCE

CORE DECK
What story does the visit tell? Does it have a satisfying beginning and end? Does the visitor need to experience the elements in a particular order?
PACE

Will members of a group interact at their own pace? What happens to the group if they do?
DISRUPTION

EXPERIENCE

CORE DECK
Are visitors told what to do? Is it reasonable to expect visitors to follow those rules?
DISRUPTION

EXPERIENCE

CORE DECK
BIGGER PICTURE

Does the new experience enhance other elements of the visit, and the broader relationship with the museum?
DISRUPTION

EXPERIENCE

CORE DECK
BUZZ

Will the visitor have something to tell their friends, family, acquaintances or other potential visitors? Can you help them do this?
ENGAGEMENT

Do visitors actively engage with the museum, or remain passive? Do they leave having begun a relationship with the museum?
DISRUPTION

EXPERIENCE

CORE DECK
How challenging is the visit? How fun? How provocative?
ANYWHERE

The visitor can be involved wherever they are, although the experience might vary.
IDEATION

BUILDING BLOCKS

CORE DECK
LOCATION

FITTING LOCATIONS

The atmosphere of the location supports the visit
IDEATION

BUILDING BLOCKS

CORE DECK
HIDDEN LOCATIONS

Visitors get to visit places they otherwise would not
IDEATION

BUILDING BLOCKS

CORE DECK
HOPPING

The visitor must travel between locations or venues
IDEATION

BUILDING BLOCKS

CORE DECK
The visitor is taken to a location where there is no wifi, phone signal or GPS
IDEATION

BUILDING BLOCKS

CORE DECK
ONLINE

Part (or all) of the visit takes place online, whether this is on a website, social network, or elsewhere.
IDEATION

BUILDING BLOCKS
Visitors leave the venue, school, office, home or any other buildings.
IDEATION

BUILDING BLOCKS

CORE DECK
SUBVERTED LOCATIONS

The visitor behaves in ways that are unexpected in that location
IDEATION

BUILDING BLOCKS

CORE DECK
TRANSPORT

Part (or all) of the visit takes place while the visitor is travelling
IDEATION

BUILDING BLOCKS

CORE DECK
ADOPTION

The visitor takes on the role of caretaker or curator of an asset
APPOINTMENT

The visitor needs to be at a particular place (at a particular time)
IDEATION

BUILDING BLOCKS

CORE DECK
BEGINNING & END

The experience has a start and end that frame the visit
IDEATION

BUILDING BLOCKS

CORE DECK
CACHES

Visitors follow instructions to find hiding places, and use them to pass on objects or content to other visitors.

Created by Gan Khoon Lay from Noun Project
CHECK-IN

The visitor arrives at exhibits, places or events and announces (to the museum or other visitors) that they have done so.
IDEATION

BUILDING BLOCKS

CORE DECK
CITIZEN SCIENCE

The visitor plays an active role in the museum's research using their own technology
COLLECT

The visitor builds a personal collection of content and/or achievements
IDEATION

BUILDING BLOCKS

CORE DECK
CRITICISM

The progress of the visitor is evaluated and reflected back
IDEATION

BUILDING BLOCKS

CORE DECK
CROWD SOURCING

The visitor carries out a short, simple task to help solve a more complex issue
IDEATION

BUILDING BLOCKS

CORE DECK
DECISION

The visitor must make a choice that affects their subsequent experience.
IDEATION

BUILDING BLOCKS

CORE DECK
EPISODES

Exhibits, content and story are divided into parts and revealed over time or multiple visits.
IDEATION

BUILDING BLOCKS

CORE DECK
GATEKEEPERS

Visitors induct other people into the experience
IDEATION

BUILDING BLOCKS

CORE DECK
GIFTING

Visitors create meaningful content and exchange it with each other.
IDEATION

BUILDING BLOCKS

CORE DECK
INVITE IMITATION

The visitor is given the skills and tools to act as an expert
IDEATION

BUILDING BLOCKS

CORE DECK
MARKETPLACE

The visitor creates and trades their content with other visitors or the venue.
MOB

Personal instructions cause visitors to gather together at a particular place and time
The visitor constructs or adopts a character during the visit

PERSONA

Created by Michael Wohlwend from Noun Project
IDEATION

BUILDING BLOCKS

CORE DECK
PRESSURE

Each visit has a fixed duration or scope
IDEATION

BUILDING BLOCKS

CORE DECK
Q&A

The visitor asks questions and receives answers from staff, volunteers or other visitors
IDEATION

BUILDING BLOCKS

CORE DECK
REWARD

The visitor is rewarded as they complete challenges during the visit
IDEATION

BUILDING BLOCKS

CORE DECK
SEAMFUL DESIGN

Technical (or other) flaws are embraced as positive elements of the visit
IDEATION

BUILDING BLOCKS

CORE DECK
STORYTELLING

The visitor creates or adds to a public narrative
IDEATION

BUILDING BLOCKS

CORE DECK
VOLUNTEERS

Visitors take on the responsibility of a member of staff
IDEATION

BUILDING BLOCKS

CORE DECK
GESTURES

The visitor makes movements or signs with their body to trigger a reaction
IDEATION

BUILDING BLOCKS

CORE DECK
The visitor creates new physical objects
HANDS ON

The visitor can touch and use physical assets
IDEATION

BUILDING BLOCKS

CORE DECK
LOW TECH

The visitor uses old-fashioned but reliable technology
IDEATION

BUILDING BLOCKS

CORE DECK
TECHNICAL ARTIFACTS

Mundane objects are made (unexpectedly) interactive by adding technology
IDEATION

BUILDING BLOCKS

CORE DECK
AUTHENTICITY

Sight, sound, smell and touch are augmented to give an "authentic" experience.
IDEATION

BUILDING BLOCKS

CORE DECK
BIOS-SENSING

Health trackers or other physiological sensors record the visitor's physical reactions
HAPTIC FEEDBACK

Physical feedback is delivered to the visitor's body based on their location and progress
MOTION TRACKING

Sensors measure visitor orientation, gestures and/or movement

Created by Manuel Nilsson from Noun Project
IDEATION

BUILDING BLOCKS

CORE DECK

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PERSONAL SOUNDTRACK

Music and sounds change based on the location and progress of visitors
BLURRED BOUNDARIES

Visitors engage directly with non-visitors
COLLABORATION

Visitors must work with each other
IDEATION

BUILDING BLOCKS
COMPETITION

Visitors must compete with each other
IDEATION

BUILDING BLOCKS

CORE DECK
NETWORKED

Visitors in the venue communicate with people outside the venue
IDEATION

BUILDING BLOCKS

CORE DECK

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NEW ACQUAINTANCES

Unfamiliar visitors meet each other
IDEATION

BUILDING BLOCKS

CORE DECK
OUTREACH

Staff go to the visitors, and work to directly impact their community
2D SCANNING

The visitor creates a digital copy of a document, artwork or other flat media
IDEATION

BUILDING BLOCKS

CORE DECK
3D PRINTING

The visitor creates a physical reproduction of a 3D digital model
IDEATION

BUILDING BLOCKS

CORE DECK

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3D SCANNING

The visitor creates a digital reproduction of a physical object.
AUDIO

The visitor captures and manipulates voice or other sounds
IDEATION

BUILDING BLOCKS

CORE DECK
AUGMENTED REALITY

The visitor views digital content overlaid into the surrounding environment
BIOMETRICS

The visitor's physical characteristics are recorded and used as a trigger
IDEATION

BUILDING BLOCKS

CORE DECK
INSTANT MESSAGING

Visitors send and/or receive instant messages
INTELLIGENT ASSISTANT

The visitor can ask questions or otherwise interact with an automated expert system.
IDEATION

BUILDING BLOCKS

CORE DECK
LINKED DATA

Your assets are linked to open information held across the web, allowing visitors to freely browse that content.
IDEATION

BUILDING BLOCKS

CORE DECK
PAPER

The visitor writes or draws on paper as a way of creating content.
PHOTOGRAPHY

Visitors stage, take and manipulate photos
PROJECTION

The environment around the visitor is enhanced with visual projections.
IDEATION

BUILDING BLOCKS

CORE DECK
PROXIMITY

Sensors detect nearby visitors and react when they are close or touching
PUBLIC DISPLAYS

Small or big screens, situated in the environment, play a role in the visit
The visitor can buy digital content from an online or virtual shop
IDEATION

BUILDING BLOCKS

CORE DECK
SOCIAL MEDIA

Visitors create opinions and other content, and share it publicly.
IDEATION

BUILDING BLOCKS

CORE DECK
TELEPHONY

Visitors make and/or receive phone calls or text messages
IDEATION

BUILDING BLOCKS

CORE DECK
VIDEO

The visitor captures and manipulates video
VIRTUAL REALITY

The visitor enters an immersive virtual environment that temporarily replaces the real world
VISUAL MARKERS

Visitors scan objects to reveal hidden information or trigger an event
IDEATION

BUILDING BLOCKS

CORE DECK
ACQUIRE MORE DIVERSE ASSETS
DIGITISE MORE ASSETS
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE EDUCATIONAL ACTIVITIES
INSTITUTIONAL GOALS

GOALS

CORE DECK
USE ASSETS IN NEW WAYS
USE GREATER PROPORTION OF ASSETS
INSTITUTIONAL GOALS

GOALS

CORE DECK
FURTHER SOCIAL MEDIA REACH
INSTITUTIONAL GOALS

GOALS

CORE DECK
INSTITUTIONAL GOALS

GOALS

CORE DECK
AWARENESS

HIGHER VISITOR SATISFACTION

INSTITUTIONAL GOALS: GOALS

09/07/2019
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE VISITOR FEEDBACK
INSTITUTIONAL GOALS

GOALS

CORE DECK
MORE VISITOR AMBASSADORS
INSTITUTIONAL GOALS

GOALS

CORE DECK
WIDER SOCIAL MEDIA DIVERSITY
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE ONLINE VISITS

Created by Dinosoft Labs from Noun Project
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE OUTREACH
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE VISIT DURATION
INCREASE
VISITOR PARTICIPATION
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE VOLUNTEERING
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE DONATIONS
INCREASE MEMBERSHIP
INSTITUTIONAL GOALS

GOALS

CORE DECK
INCREASE
REPEAT VISITS

Created by Llisole
from Noun Project
INCREASE VISITOR NUMBERS
INSTITUTIONAL GOALS

GOALS

CORE DECK
HOW MANY?

INCREASE VISITOR SPEND
INSTITUTIONAL GOALS

GOALS

CORE DECK
MORE DATA-DRIVEN DECISIONS
INSTITUTIONAL GOALS

GOALS

CORE DECK
REDUCE VENUE COSTS
INSTITUTIONAL GOALS

GOALS

CORE DECK
WIN MORE FUNDING
INSTITUTIONAL GOALS

GOALS

CORE DECK
WHO?

ATTRACT NEW DEMOGRAPHICS

Created by S Madsen from Noun Project
INSTITUTIONAL GOALS

GOALS

CORE DECK
WHO?

CHANGE VISITING PARTY SIZE
WHO?

CHANGE VISITOR ATTITUDES OR BELIEFS
INSTITUTIONAL GOALS

GOALS

CORE DECK
WHO?

INCREASE INTERNATIONAL REACH
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