MUSEUM OF
SCIENCE FICTION
WASHINGTON DC

Prospectus
2013

Contact

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Statement regarding future events

This document is a prospectus and contains forward-looking statements within the same meaning of the U.S. Private Securities Litigation Reform Act of 1995. Forward-looking statements include any statement regarding future events or the future financial performance of the Museum of Science Fiction that involves risks or uncertainties. In evaluating these statements, readers should specifically consider various factors that could cause actual events or results to differ materially from those indicated, including without limitation: changing economic conditions, visitor demand, competition, funding projections, and other important factors as described in this document.

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INTRODUCTION

Through story, science fiction has the potential to transform, motivate, and educate. In one sense, science fiction is fun, but in another sense, it explores the themes of ethics and morality in evolving societies and inspires its audiences. Science fiction is the art of the possible.

Defining science fiction with a one-size-fits-all description is challenging. Ray Bradbury's definition describes the genre's broad spectrum as it pertains to film, television, music, art, and literature. This definition offers a solid platform from which to guide museum planning activities.

MISSION AND PURPOSE

The Museum of Science Fiction will be a destination and a point of departure that inspires people and motivates learning.

The museum's main mission is to create a center of gravity where art and science are powered by imagination. The museum will offer visitors opportunities to experience and learn about some of the most important science fiction artifacts and achievements. In doing so, the museum will preserve important cultural icons and create an environment that perpetuates higher levels of creativity, imagination, and thoughts about our future.

SCIENCE FICTION THROUGH HISTORY

The beginnings of science fiction are frequently debated. The first work of science fiction could date as far back as 170 AD, when Lucian of Samosata wrote a satirical adventure called A True History in which the character visits the moon by way of a giant waterspout. Others argue that Mary Shelley or Jules Verne penned the genre's first true work. No matter its official starting point, science fiction has served an important role in drawing others to the intersection of art and science. Through its various mediums of literature, poetry, graphic novels, video games, fine art and illustration, plays, radio, film, and television, science fiction has allowed its practitioners and audiences to experience uncountable possibilities as well as explore evolving societies and technology. Once a pulp genre, science fiction is now mainstream, and is appreciated for its role in shaping the world as we know it.

INCREASING POPULARITY

Major motion pictures and television programs have firmly established the genre in American and international pop culture. In film, Star Trek, Star Wars, Planet of the Apes, 2001: A Space Odyssey, and Alien each broke new conceptual ground and raised our collective imagination.

The recent success of the film Avatar, the television series Game of Thrones, and the ongoing popularity of the annual convention Comic-Con further underscore the financial significance and mainstream embracement of science fiction and fantasy. Anecdotal statistics are compelling. Avatar was the first film to gross more than $2 billion. In June 2013, the HBO season finale of Game of Thrones drew 5.4 million viewers, making it the second most watched HBO show in the network's history. In 2012, Comic-Con attendance again surpassed 130,000 people for the fifth consecutive year; tickets, which cost up to $175, sold out in under 1.5 hours.[1] Sustained popularity and public interest continue to grow.

What is Science Fiction

"Science fiction is the fiction of ideas. Ideas excite me, and as soon as I get excited, the adrenaline gets going and the next thing I know I'm borrowing energy from the ideas themselves. Science fiction is any idea that occurs in the head and doesn't exist yet, but soon will, and will change everything for everybody, and nothing will ever be the same again. As soon as you have an idea that changes some small part of the world you are writing science fiction. It is always the art of the possible, never the impossible."

Ray Bradbury

EXPECTED VISITOR TRAFFIC: WASHINGTON, DC

Currently, the District of Columbia's visitor traffic is estimated to be over 1.5 million visitors per month with annual spending of $6.21 billion.[2] The most recent visitor statistics from the tourism bureau, Destination DC reports:

- International visitor spending makes up 27 percent of total visitor spending and increased by 13.5 percent in 2011
- Domestic visitor spending grew 3.8 percent in 2011
- For domestic visitors, 56 percent are leisure travelers and 44 percent are business travelers
- Two-thirds of domestic visitors stay overnight

Top countries visitor growth to the District of Columbia

Visitor statistics from the International Spy Museum and the Newseum

COUNTRY	GROWTH 2009-2010 (%)
Australia	57.4
Brazil	39.2
China	23.7
France	44.4
Italy	68.9
Japan	30.5
South Korea	43.2

are used for comparative forecasting due to their similar size and location. Beginning visitor traffic for these museums ranged between 400,000 to 600,000 visitors at the end of the first full year of operation.

This prospectus will use a forecast of 170,000 visitors in the first year to baseline start up operations and financial projections. Museum development goals will focus on increasing public awareness and attendance by 15 percent each year for the first 5 years.

COMPETITIVE LANDSCAPE

Metropolitan Washington, DC is home to many well-known museums and institutions. The Smithsonian is a group of 19 museums, 9 research centers, and a zoo administered by the U.S. Government – it is the largest such complex in the world. The National Air and Space Museum is included in this group. Unlike the Smithsonian, the International Spy Museum and the Newseum are privately run organizations and rely on admission fees for

1. Lori Weisberg, March 3, 2012. U T San Diego
2. Washington, DC's 2013 Visitor Statistics, Destination DC

http://washington.org/press/DC-information/washington-dc-visitor-research

http://washingtonexaminer.com/d.c.-sets-tourism-record-with-19m-visitors-in-2012/article/2529134

financial support. Globally, only two other museum-like institutions partially focus on science fiction: The EMP Museum (formerly known as Experience Music Project and Science Fiction Museum and Hall of Fame or EMP|SFM) in Seattle, Washington is a museum dedicated to the history and exploration of popular music, science fiction, and pop culture. The Maison d'Ailleurs (translated as "House of Elsewhere"), in Yverdon-les-Bains, Switzerland. A museum of science fiction, utopia, and extraordinary journeys – functioning both as a public museum and a specialized research center. The archives of the museum contain about 70,000 documents related to science fiction and utopia.

MARKETING AND PUBLIC RELATIONS

Marketing and public relations activities are creating awareness and support for establishing the museum. Social media is allowing people to monitor the museum's progress and engage with the museum's staff. Marketing and public communications will support the Phase II capital campaign to be initiated in Q2 2014.

INITIAL FUNDING

In the first three years, the management team with support from the Board of Directors and Board of Advisors will raise approximately $30 million to establish the physical museum. The museum will leverage several sources of funding. Early fundraising estimates are based on availability of government bonds, corporate sponsorship, grants, private financing, private gifts from individual donors, as well as board member contributions. The museum will raise these funds in four phases beginning in November of 2013. Based on preliminary conversations, it is anticipated that the District of Columbia will provide assistance with bonds similar to the incentive package offered to the International Spy Museum.

"Everything is theoretically impossible, until it's done. One could write a history of science in reverse by assembling the solemn pronouncements of highest authority about what could not be done and could never happen."

Robert A. Heinlein
Between Planets (1951)

Gustavo of Argentina

RELEVANCE

The Museum of Science Fiction will highlight innovation, imagination, and the human need to explore.

With its presence and mission, the museum will provide both tangible and intangible benefits to the community. Upon opening, the physical museum will serve as an economic anchor to a downtown area, creating upwards of 200 jobs, drawing visitors, increasing tourism, consumer spending, tax revenue, and surrounding property values. In this regard, the museum's presence will allow new businesses to open nearby with less risk.

Additionally, it's possible that the museum's popularity may spur additional events and science fiction-themed business. For instance, the museum's presence could attract science fiction writer's conferences and award ceremonies, conventions, panels, or other related events to the area thereby boosting local economic activity.

Recognizing innovation as an economic driver, President Obama launched the Educate to Innovate campaign in 2009, to assure that the next generation of Americans have the skills to excel in STEM (Science, Technology, Engineering, and Mathematics) educational areas. The museum will support this campaign by engaging children and young adults through a variety of exhibits and educational programs designed to interest them in creative STEM-related careers. The museum's education staff will collaborate with educators and school boards early in the planning phase to ensure effective engagement with students.
STEM skills are, however, only one element needed to drive innovation. The Museum of Science Fiction has the potential to motivate students to pursue not only STEM fields, but also the arts, and develop the curiosity and imagination necessary for effective innovative thinking and problem solving.

The museum will also fill a need to house historically important science fiction artifacts that is currently unmet by existing institutions. The museum will provide a permanent center for the science fiction community and culture, as opposed to short-duration special events and temporary exhibits. The museum will also strive to develop participatory activities through interactive exhibits, community involvement, and competitions.

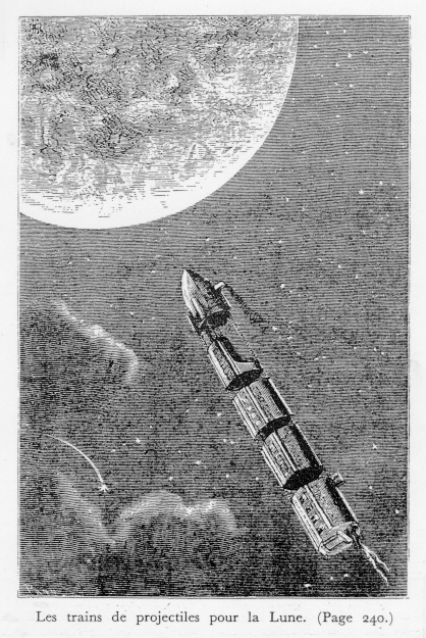
Over the past few decades, science fiction has trended away from technology and innovation and toward negative dystopian representations of the future. Some of the museum's exhibits will explore this trend; however, the presiding theme among the museum's content will be bold, futuristic innovation. The museum will support a revival of the science fiction that inspires positive imagination.

"Innovation is and always has been the engine that drives economic growth in the United States."

Center for American Progress (2012)

MUSEUM DETAILS

Legal name of entity	Museum of Science Fiction
Industry	Museums and Exhibits
Year established	2013
Proposed location	Washington, DC
Legal form of company	Nonprofit 501c(3)
Full-time paid employees	25 (planned)
Docent volunteers	20
Other volunteers	50
Security staff	outsourced to contractor
Janitorial staff	outsourced to contractor
Restaurant/Café staff	outsourced to contractor


Les trains de projectiles pour la Lune. (Page 240.)

Phased Approach: Online and Physical Museums

Museum development will be conducted in three phases: The Online Museum, the Preview Museum, and the Full-Scale Museum. By first establishing a web-based, online museum, a preliminary "blueprint" can be presented to various constituents for review and comment. This feedback will be collected and organized to guide and refine planning of the physical preview museum and full-scale museum presenting donors and the general public with greater visibility of the project.

Phase 1: The Online Museum

The online museum will be a website designed to mirror the full-scale museum and serve several key communication functions:

1. Provide information to the general public and donors
2. Provide images of proposed galley and exhibit layouts and designs
3. Provide timeline and project status updates
4. Collect public opinion
5. Form a museum community
6. Gather financial and donor support
7. Collect artifact and display object pledges

As progress is made, the online museum will evolve into a real-time resource for visitors. The online museum will also include a mobile app download for a new level of interactivity with display objects and exhibits, navigating the physical museum and an archive of past exhibits, programs, and lecture series videos and podcasts.

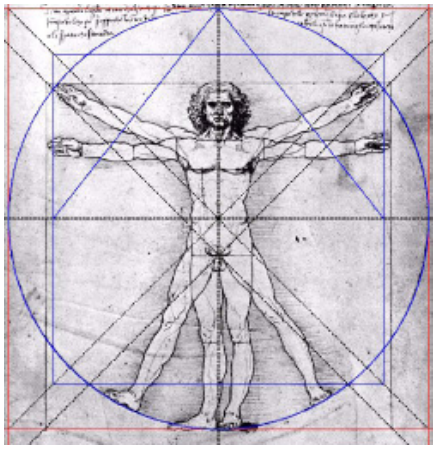
ONLINE MUSEUM CONTENT

The following sitemap illustrates the proposed website evolution:

HOME	TOUR	PROGRAMS	COLLECTION	NEWS	MEMBERSHIP	SUPPORT
About	Gallery Plan	Commitment Statement	By Exhibit	Blog	Join Now	Donate Now
FAQs	Exhibits	Educational Vision	By Category	Newsletter	Volunteer	Artifacts Donation
Executive Profiles	Model Shop	Lecture Series	Film	Help Build The Collection	Tell a Friend	
Donors	Featured Artists	Film Schedule	TV	Call For Artifacts		
Milestones		K-12	Art	Interior Design Contest		
Welcome from Executive Director		Higher Education	Music	Contest Rules		
		Scholarships	Literature			
		Contests	By Artifact Type			
TERMS OF USE	**PRIVACY**	**MAKE CONTACT**	**FACEBOOK**	**TWITTER**	**PRESS**	**MULTIMEDIA**
		Office of Executive Director	go to FB page	Follow link	Fact Sheet	Images
		Press			Logo Download	Video
		Marketing			Video Shorts	Podcasts
		Research			Press Resources	Mobile App
		Artifact Donation			Press Coverage	Webcams
		Suggestion Box				

Phase 2: The Preview Museum

The preview museum will be approximately 3,000 square feet and will give visitors a place to preview programming and exhibits. By involving visitors early in the development process, it will allow flexibility to adjust plans and assure a better visitor experience in the full-scale facility.



The preview museum will also allow an opportunity to present approaches on using wireless interactive exhibits as educational tools with classroom materials (consistent with Common Core and Next Generation Science Standards) that teachers can integrate into their daily lesson plans. Above all, we want our visitors to have fun—and maybe learn a few things along the way.

Phase 3: The Full-Scale Museum

For conceptual gallery organization and floor plans, see Appendix C.

PHYSICAL MUSEUM CONTENT

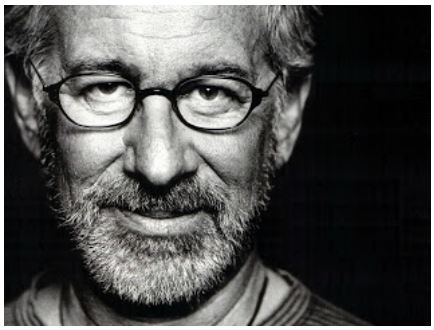
The Museum of Science Fiction will feature artifacts and display objects covering a wide range of subjects, in an immersive array so that visitors are absorbed by the wonder of human imagination. The artifacts will be arranged into distinct permanent and nonpermanent galleries designed to tell the story of the relationship between art and science across cultures since at least the time of the European Renaissance, which preceded the Industrial Revolutions of Europe and the United States.

Artifacts and display objects will be drawn from art (literature, fine art, illustration, industrial design, film, television, music, and dance), science, and engineering disciplines. Visitors will enjoy narratives regarding how art has inspired and informed science and engineering, as well as how science and engineering have informed art.

In addition, science fiction is a device to explore ethical and moral issues that would otherwise be ignored or create too much controversy in mainstream dialogue. These concepts will also be explored throughout the museum. The walk path and features of each gallery will be designed to encourage curiosity and learning. The museum's education director and chief curator will work closely to draw out project-based learning opportunities within each gallery.

The permanent collection will include galleries, divided into exhibits, and arranged according to the themes presented below.

Final galleries will present a balanced portfolio of artifacts from several media. Although, some overlap may occur, depending on how certain narratives are configured, these galleries are a representative starting point, and should not be seen as comprehensive or final:



GALLERIES

The museum will be composed of seven permanent galleries designed to celebrate and encourage the very human tendency to always ask: "What if?" Visitors will learn that science fiction is a form of rational speculation that has influenced and been influenced by scientific and technological progress for centuries. It's primary objective is to entertain, to infuse storytelling with threads of science that help push the bounds of what is possible in an effort to explore the human condition. Anchored by science, science fiction can open credible vistas of speculation and contemplation, making their consideration even more compelling and powerful.

Across the galleries, visitors will experience the rich history, storylines, and lessons of science fiction through multi-media displays, mobile applications, and the latest interactive exhibit technology. We believe the subject matter of science fiction provides fertile ground on which people will have a very unique visitor experience. The goal is to make sure every visitor comes away with a greater appreciation and understanding of science fiction.

It begins with the creative spirit, one that can manifest itself in the written word, paintings, sculpture, music, radio, television, or film. The journey of science fiction discovery begins with the creators themselves.

THE CREATORS

Upon entering the museum, the visitor will learn about how people have defined science fiction. It will become immediately apparent that there are many definitions, even among science fiction authors, literary experts, and filmmakers; however, the common thread is the exploration of the impact of science and technology on society through fictional stories.

Visitors move from the definitional area to a deeper part of the gallery containing exhibits that explore the elements of storytelling, from the emergence of imagination, the arts, and the sciences. Understanding these elements will help people appreciate how a creative person can combine them and tell compelling stories. Exiting the gallery, a visitor will become familiar with the many ways that people have asked "What if?" for thousands of years. In fact, from writing and painting to filmmaking and music, visitors may ask: "What if I could create a science fiction story or idea?"

OTHER WORLDS

This gallery presents the settings for science fiction stories, answering the question: "What if I could visit other worlds?" Naturally, the settings can vary greatly, but often include alien planets, alternate versions of Earth, or Earth itself in past, present, or future. Sometimes the setting is galactic or extragalactic, but may also be limited to a city or even be microscopic in scale. The setting can be a character in itself, but more often serves as an environment where characters interact.

Worlds can be natural or artificial. In this gallery, the exhibits on Alien Worlds and Alternate Earths focuses more on the natural environment, whereas the Exhibit on Societies focuses on the artificial construct that exists on these worlds; for example, governments and economies. Of course, some stories take place on worlds that are entirely artificial, and these are the focus of the Exhibit on Artificial Worlds.

VEHICLES

For centuries, people have wondered how one might travel to the Moon or stars, or if cars could fly. More often than not, science fiction stories depend on some sort of transportation, where characters move between locations in a story. These vehicles sometimes become characters in themselves, not unlike a ship at sea is conceived as a contributing personality by members of the crew. Mainly, because people who enjoy science fiction also enjoy speculative technologies, especially new forms of transportation, fictional vehicles can become iconic. Large vehicles may also serve as useful means to describe character relationships in closed or isolated environments, whereas others serve as the quintessential symbol of freedom for exploration or escape.

COMPUTERS AND ROBOTS

"What if computers could think like me?" is another question often pondered, especially in recent decades. Computers, robots, androids, and artificial intelligence (AI) are recurring elements in science fiction. Centuries ago, people had explored ideas of building artificial organisms, from birds to humans. Though some were actually built, these mechanical creatures remained largely fanciful forms of art and engineering. By the 20th century, and especially following the invention of the computer during World War Two, the idea of smart computers and sophisticated human-like robots emerged. Typically, science fiction stories that include these artificial organisms explore themes relating to technologies run amok, the ethics of creating an artificial intelligence, robotic warriors, computers that interpret commands in unpredictable ways with negative consequences for humans, and robots or androids as everyday companions.

TIME TRAVELS

Most people conceive of time as a linear construct. In reality, it is an integral part of the universe, a fourth dimension along with the three spatial dimensions. Some cultures perceive time as circular, so that it does not have a beginning or an end. This gallery explores how time is manipulated as part of the story, beginning with a display that describes what time is, special relativity, and other considerations. Here, we attempt to answer: "What if I could travel in time?"

ALIENS, CREATURES, AND ALTERED LIFE

Extraterrestrials are perhaps the first thing people think of when they ask: "What if life were different?" Often just called "aliens," this is a frequent concept in science fiction because it represents an opportunity to consider the question: "Are we alone?" Indeed, many consider discovering alien life to be the most significant event in human history, should it ever occur. But aliens are not the only things explored in this gallery. Science fiction also explores genetic engineering, body modification, diseases, and, in an obvious merging with Computers and Robots, biomechanical organisms. In some instances, science fiction dealing with human modification results in a sub-genre called body transmodification.

Nonpermanent collections will feature artifacts and narratives on loan to the museum and those designed to highlight a current event, scientific discovery, or similar. For example, a special exhibit may be one that explores the role of women in science fiction. These exhibits have the potential to become permanent depending on visitor response.

TECHNOLOGY

This gallery is home to all the tools conceived as supporting elements in science fiction stories that are not fully represented in the other galleries. These exhibits feature speculative technologies that deserve recognition in part because they have influenced today's technology or may influence technology development in the future. Here, we consider just a sampling of the kinds of tools conceived in science fiction.

ARTIFACT ACQUISITION, BUILDING, AND RESTORATION

Artifacts will be acquired through donations and inter-museum loans. At this time, the museum does not plan to acquire exhibit content through purchase, though donors may purchase an artifact on behalf of the museum and declare the amount as a tax-deductible charitable contribution. The museum will be a Smithsonian Affiliate, allowing artifacts to be on-loan to the Museum of Science Fiction.

A model-building and restoration facility will be established to construct and restore scale models, props, and other artifacts. Because of the nature of science

"Science fiction is the most important literature in the history of the world, because it's the history of ideas, the history of our civilization birthing itself. Science fiction is central to everything we've ever done."

Ray Bradbury

fiction as consisting of speculative subjects, and because film models and props are often destroyed or misplaced, the design and construction of models will be an ongoing attribute of the museum. Models and props will be built by museum staff under the supervision of the curator. These reconstructions, as part of the museum's immersive vision, will help explain various science fiction narratives.

PHYSICAL MUSEUMS FEATURES

The physical museums (preview and fill-scale museums) will house a permanent collection and nonpermanent artifacts and display objects on loan from other museums and individual collectors. Nonpermanent artifacts will be displayed for a specified time according to an established program schedule.

As various sites are considered for building the preview museum and full-scale museum, final designs will depend on the actual site location. Regardless of the actual site characteristics, a partial [wish] list of design features is presented below without regard for any physical or project constraints:

1. A Stargate at the museum entrance will emphasize the portal aspect of the museum as visitors approach and pass through it
2. Donor recognition similar to the stars on Hollywood Boulevard in the form of Stars, Planets, and Asteroids placed in the floor around the museum
3. Interior and exterior water features for cooling and humidity control
4. Large exterior sculptures
5. External landing pad area for short range spacecraft arrivals
6. Terraced roof gardens to complement large trees for the exterior site plan
7. Shuttlecraft flight simulators for virtual reality rides
8. Restoration facility and model making studio with public observation area
9. Five hundred-seat theater with dignitary entrance from flying saucer landing gear steps for entrance to the stage area (complete with lighting, sound, and ground fog)
10. Full-size vehicles (i.e., X-wing fighter, Star Trek shuttlecraft)
11. Full-size auditorium designed as a shuttlecraft hangar bay to serve as large conference room with a 50-table banquet capacity
12. Exhibit transitions designed as portals from different theatrical sets
13. Elevator turbo lift design, voice activated
14. Research center and library
15. Food and beverage court area
16. Retail and gift area

Other design and site considerations include:

1. Earthquake resistant building design
2. Anti-terrorism precautions
3. LEED compliant building design
4. LED lighting
5. Loading dock with secure loading and package / mail intake process
6. Access to mass transit
7. Disability accessible
8. Parking

"Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand."

Albert Einstein

SITE SELECTION

Newmark Grubb Knight Frank and the Washington, DC Economic Partnership (WDCEP) is providing site selection assistance in coordination with the District of Columbia Deputy Mayor's Office of Planning & Economic Development.

The District of Columbia is a favorable location for the Museum of Science Fiction due to tax and financial incentive programs specifically for the nonprofit sector. Incentives and benefits include:

1. Income and franchise tax exemption
2. Sales and use tax exemption
3. Property tax incentives
4. Financing opportunities and grants
5. Revenue Bonds

Additionally, the District of Columbia's Revenue Bond Program has issued nearly $7 billion since 1994 and has assisted numerous nonprofit organizations acquire, renovate, and establish new office locations.

VISITOR EXPERIENCE

Science fiction provides a rare foundation for a museum. It combines art, science, literture, and pop culture. The visitor experience inititives will focus on this unique platform.

The museum will be designed in a manner that is both elegant and wondrous, and should provide a visitor with feelings of adventure and inspiration as well as educational curiosity. It will house content intended for traditional science fiction fans as well as area tourists and local residents. The visitor experience will be accessible, inclusive and immersive, educating and inspiring individuals of all ages. The museum will attract a diverse set of visitors due to this participatory experience.

VISITOR SEGMENTATION

Visitors usually don't enter museums as "blank slates", but rather bring with them well informed interests, knowledge, opinions, and past experiences. People that enjoy science fiction have a sense of the genre's history and will have preferences for literature, film, art, and music. In addition, the museum will attract people with casual interest and some with little exposure to science fiction. These visitors may come to appreciate the genre at a greater level.

The visitor segments consist of: fans, casual admirers, enrichment parents, children, and what we call, "the unenlightened."

"Any sufficiently advanced technology is indistiguishable from magic."

Arthur C. Clarke
Profiles of The Future

It is very important for the museum to thoroughly understand these visitor segments through market research. The Museum of Science Fiction will use this research to create a museum experience that enables all visitors to experience science fiction in an intellectual, unique, and fun way.

VISITOR PARTICIPATION AND COMMUNITY INVOLVEMENT

Visitor participation and community involvement will be central to museum activities with STEM and arts education as a key component. Visitors will not only observe science fiction as a blend of art and science, they will also explore why this is important. Imagination and education are the hallmark of the museum's mission. Visitors will leave the facility appreciating the importance of imagination as an essential component in the educational process.

In addition, visitors, especially children, will learn about the different creative disciplines that exist today, and why these career areas are essential to the human experience.

The museum will have staff dedicated to programs that engage visitors, from children to adults, with a variety of events and activities. Appendix D provides a list of potential programs and Appendix E provides suggestions for a monthly lecture series.

Architectural Sociability
The advance of interactive architecture attempts to integrate social communication and technology with built environments as an effective design solution using social networks, localized data streams, ubiquitous computing, pervasive networks, and smart environments.

Steven W. Ochs

Simon Stalenhag

COMMITMENT TO EDUCATION

The museum will place special emphasis on programs that feature creative and inventive project-based educational activities for students. Members of both the Board of Directors and the Board of Advisors are committed to using the museum's resources to further this goal, having served as educators at various points in their careers. School tours and student grants will also facilitate greater community involvement. In addition, the museum will establish annual funding to provide a range of student financial support to include:

- Academic scholarships
- Academic awards (i.e., screenplay writing contests, costume design, and makeup/special effects, engineering)
- General academic grants
- Research grants
- Other awards and award ceremonies

Further, the museum will host competitions that support learning and innovation. These competitions will be open to the general public and could span a variety of arts and sciences. Potential contests could include:

- Science fiction writing (screenplay, novels, short stories)
- Computer programing using Rasberry Pi and Arduino
- New innovations or inventions
- Artistic concepts of scenes from science fiction literature

Not only will the museum be a center of inspiration and education, it will also serve as a central community for creative people, as well as curious onlookers who might find something within themselves not realized before. Academic opportunities will be central to creating an inclusive, participatory, and immersive visitor experience.

ACCESSIBILITY

It is essential that the museum be accessible to those with disabilities, and that museum reading materials (especially gallery and exhibit descriptions, maps, and guide information) be provided in a number of languages, including braille. Sign language interpreters will also be available as needed. These needs will also play a significant role in the recruitment of volunteer docents.

CREATING AWARENESS

The campaign to create public awareness and solicit funding for the Museum of Science Fiction will be managed by an outside communications firm using a detailed planning document and implementation strategy. The planning document will include the following sections: project background, simultaneous initiatives, target audiences, goals and objectives, strategy and tactics, key messages, timeframes and milestones, administration, budget, and quantifiable success measures.

The public awareness campaign will be divided into four phases:

Phase 0 will plan a public awareness and crowd funding campaign to help generate initial operating capital and build museum member and donor support.

Phase 1 will be a Quiet Phase to solicit an initial lead gift and local support.

Phase 2 will execute the Phase 0 plan to create public awareness and generate interest in the web-based, online museum, solicit financial contributions from large corporate and individual donors, and collect public opinion on exhibit and gallery layout design.

Phase 3 will plan and execute continued public awareness and solicit financial contributions from large corporate and individual donors; and solicit others to donate artifacts and display objects from their personal collections.

INITIAL FUNDING

Initial funding for the museum will principally come from large corporate and individual donors. It is also anticipated that the District of Columbia will prepare enterprise zone bonds and tax increment financing (TIF) bonds similar to the incentive package offered to the International Spy Museum.

Grants from federal agencies may also be available from the museum's strong emphasis on STEM educational activities. Federal agencies that fund STEM education include U.S. Department of Education, National Science Foundation, NASA, National Oceanic and Atmospheric Administration, and Department of Energy. Crowd funding may also be considered as a source of start up operating capital. A medium-term objective would be to build an endowment to allow the museum to operate without being overly dependent on earned revenue.

Once the physical museum opens, eight main revenue sources will support operations:

- Visitor admissions
- Museum membership
- Food and beverage sales
- Retail sales
- Special event venue rentals
- Theater ticket sales
- Lecture series ticket sales
- Fundraising events

COMPARABLE PROJECTS

The $40 million International Spy Museum project raised $20 million from private investors. The other $20 million came from the District of Columbia as enterprise zone and TIF bonds as part of the ongoing Penn Quarter rejuvenation effort, launched in the 1990s by the Pennsylvania Avenue Development Corporation.

"The impossible is only barely less likely than the normal around here."

Glenn Cook

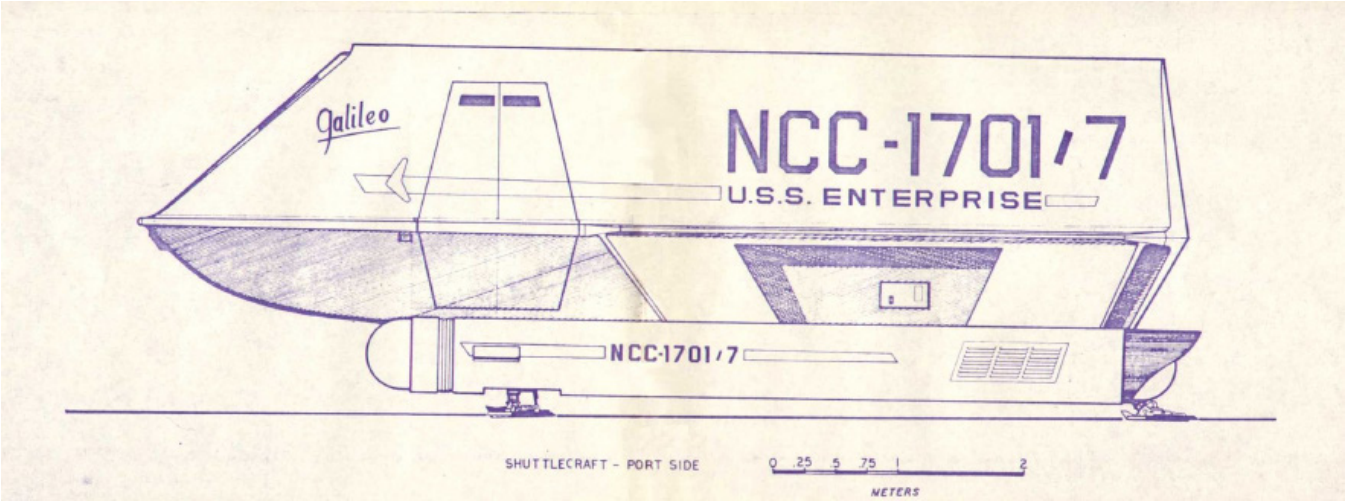
OPERATIONAL PROJECTIONS

Operational performance will be monitored by the Vice President, Operations and reported to the Executive Director and Board of Directors at regular intervals.

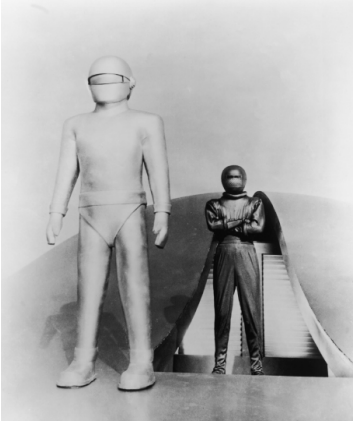
Operations will span the day-to-day management of the physical museum, including: in-house retailers, research and library services, project management, programming, educational outreach, human resources, visitor experience, marketing, and public relations.

The management team will monitor key performance indicators in the following operational areas:

1. Revenue and degree of self sustainability
2. Visitor traffic and demographics
3. Visitor experience and participation
4. Public awareness, buzz, and media monitoring
5. Cost control
6. Acquisitions / collection activity
7. Collection value
8. Project schedules



LEADERSHIP
EXECUTIVE PROFILES



Greg Viggiano | Executive Director

Greg is an entrepreneur and product management executive. He has a 20-year product management and international operations background. His previous positions have given him a broad background on which to build and launch successful and well-run ventures. Greg holds a PhD in Communication from Florida State University and has served as an adjunct professor at American University, Kogod School of Business. He will direct the day-to-day management of the museum and liaise with the Board of Directors and Board of Advisors.

Phil Smith | Chief Curator

Phil is a fine artist, futurist, historian, imagineer, writer, and senior space industry analyst. He is also affiliated with the Smithsonian National Air and Space Museum in Washington, DC. As Chief Curator, Phil will oversee the museum's exhibits, restoration projects, permanent collection, and archive. Phil will also direct the curatorial staff and manage inter-museum artifact and exhibit loans.

Mandy Sweeney | Vice President Museum Operations

Mandy has been a deputy program manager at NASA Headquarters and is the lead consultant for developing NASA's strategic plan. She is also an active member of Women in Aerospace. As the Vice President of Museum Operations, Mandy will manage Programming, Educational Outreach, Human Resources, Project Management, Risk Management, Research and Library Services, Marketing, and Public Relations.

Calvin Coolidge | Vice President, Development

Calvin has nearly 14 years of experience in the nonprofit sector. He has led both programmatic and development teams and has a passion for helping donors fulfill their dreams through philanthropy. As the Vice President of Development, Calvin brings that passion to museum as he leads the Museum's fundraising efforts.

Alexandre Carvalho | Chief Information Officer

Alexandre has a proven background of entrepreneurship: he founded two non-profits in the areas of space and astronomy, and aerospace science – and three IT companies. He has over 25 years of experience in every area of software development and hardware integration, from hands-on coding and software architecture to quality assurance and project management. Alexandre has worked with a wide variety of technologies, ranging from the most exoteric Assembly and Forth programming languages to the most modern mobile app development platforms. Naturally, he is a science fiction enthusiast. Alexandre will be responsible for all things concerning information technology for the Museum of Science Fiction.

Leo Imperial | Vice President Visitor, Experience and Programs

Leo is an international market research and product management professional covering a broad range of telecom and IT services. He also has entrepreneurial experience in consumer products. Utilizing his enthusiasm for science fiction and an analytical approach to market insight, Leo will oversee the development of the museum's visitor experience and programming. Leo will manage a staff that will enrich the visitor experience through various technologies and creative means.

Daniel Weiss | Vice President, Business Development

Danny brings experience in public sector and nonprofit organizations to the museum. He has held positions with the U.S. Senate, the Federal Communications Commission, the Future of Music Coalition, and the New York City Economic Development Corporation. He is a musician and arts advocate with a sound public policy background. Danny will plan and execute the museum's business development strategy and creative partnerships. He holds a B.A. from Davidson College and is currently completing his law degree at Benjamin N. Cardozo School of Law in New York City with a focus on intellectual property and communications policy.

Jonathan Askin | General Counsel

Jonathan is a professor at Brooklyn Law School, teaching technology, telecommunications, and entrepreneurial law and policy. He is the Founder of the Brooklyn Law Incubator & Policy Clinic, which represents Internet, new media, communications and other tech entrepreneurs, startups, innovators and organizations on business development, policy advocacy and law reform. Jonathan is also a Visiting Professor at the University of London, Queen Mary School of Law, a Fellow at the Columbia Institute for Tele-Information, an Adjunct Professor at Columbia Law School, and Founder and Advisor to iLINC, a network of legal support clinics for the European startup community. He has served on the boards of many communications and Internet industry and consumer groups. Jonathan is an honors grad of both Harvard College and Rutgers Law School.

To execute this plan, a senior management team with thorough knowledge and specialized expertise will be formed in the following areas:

Bryan Bayley, Director, Video Production and Digital Effects
Dave Hart, Director, Project Management Office
Dan Hendrickson, Director, Public Relations and Communications
Steven Hummel, Webmaster
Susie Johnson, Director, Educational Outreach
Timo Lorenzen-Schmidt, Architecture and Gallery Design
Joshua Lynsen, Director, Digital Communities
Soledad Pellegrini, Architecture and Interior Lighting Effects
Jerry Vanek, Architecture and Gallery Design

GOVERNANCE AND OVERSIGHT

The Museum of Science Fiction will be governed by a board of directors. Organizational bylaws and articles of incorporation specify the manner in which the board will provide governance and oversight.

The Board of Directors will be comprised of five members that serve rotating, staggered, three-year renewable terms. Primary responsibilities will include providing compliance oversight and performance monitoring. Board members will also monitor potential conflicts of interest and review and approve budgets.

The museum's Board of Advisors will be comprised of 12 members also serving rotating, staggered, three-year renewable terms. Recruitment for this board will focus on developing a representative group of senior industry professionals including science fiction authors, film and television producers, education experts, local stakeholders, and museum specialists. The Board of Advisors will be involved with all aspects of planning the museum's galleries, exhibits, programs, and lectures.

Both the Board of Directors and Board of Advisors will provide guidance and assistance with developing a culture of transparency, consistency, and accountability; assisting with forming the museum's strategic plan; refining the museum's mission and purpose; evaluating and advising on organizational planning, financial planning, and effective resource management; advising the organization on programs and services; enhancing the museum's public image where possible; fundraising efforts; and building the museum's permanent collection.

The Board of Advisors currently includes science fiction authors Greg Bear and David Brin, collector Adam Schneider, Melissa Conway (UC Riverside), Jane Frank (Frank Collection), Anna Holloway PhD, Greg Smith (American University), and Mark Edward CPA (Chair). Other invitations are pending acceptance and will be communicated later in 2014.

"I would sum up my fear about the future in one word: boring. And that's my one fear: that everything has happened; nothing exciting or new or interesting is ever going to happen again … the future is going to be a vast, comforting suburb of the soul."

J.G. Ballard

CHALLENGES AND OBSTACLES

As with any large-scale project, there are numerous challenges and obstacles to be considered. The museum's governance structure will emphasize proactive project and risk management with the overall monitoring responsibility assigned to the director of project management. The management team, comprised of director-level professionals, will conduct operations and development projects according to the master project plan and alert the executive team of any challenges, risks, or obstacles.

In concert with the executive team, managers will establish risk mitigation plans and implement corrective actions. The following table represents preliminary considerations on potential project threats and weaknesses:

THREAT OR WEAKNESS	POTENTIAL MITIGATION STRATEGY
Insufficient start up funding	Execute effective marketing communication strategies that raise public awareness, solicit assistance from large and small donors, leverage partnerships offering tax breaks, minimize expenses by soliciting donations from private collectors.
Competition with established museums	Form a relationship with the National Air and Space Museum, offer competitive admission prices and membership options; rotate special exhibits and other attractions, such as film viewings and lecture series.
Physical space availability	Acquire sufficient space at the start of the project or leverage smaller space to generate interest and increase awareness; rotate exhibits in the smaller space until larger space is available, build initial space in anticipation for the larger, customized space.
Greater inclusivity and accessibility	Make content more comprehensible and interesting for general audiences, assure visitors that the museum and exhibits surpass requirements for accessibility.

ACTION PLAN

Creating a major new museum is an ambitious endeavor with many tangible benefits. A dedicated planning team will evolve a set of ideas into a project with actionable steps and activities. In a sense, this document is planning the future for a place that will house interpretations of our future. Mapping these interpretations into concrete and pragmatic actions will progress the project from concepts to architectural blueprints.

As the team executes this plan, management will use key performance indicators to gauge progress. The action plan may be adjusted as necessary to ensure alignment with resources and the museum's mission. The near-term milestones and a proposed timeline are presented below to illustrate an initial action plan for establishing the Museum of Science Fiction.

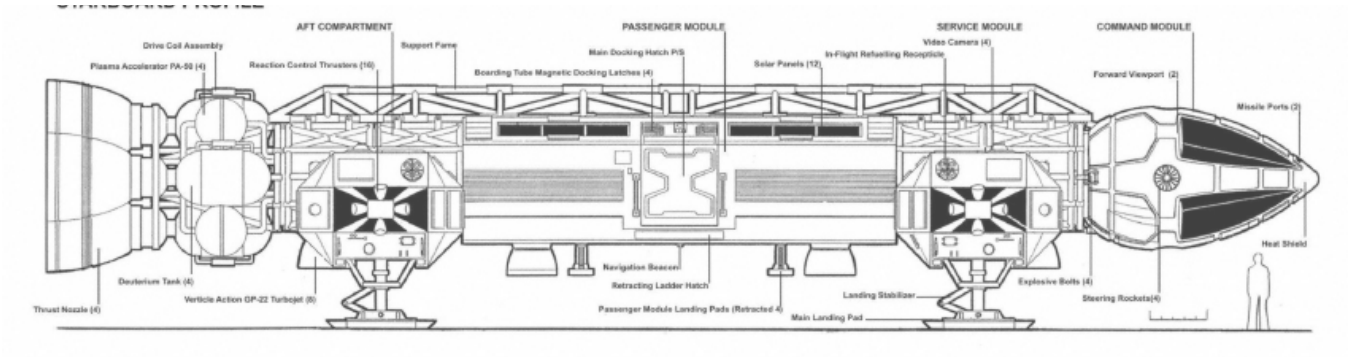
PROPOSED MILESTONES

	MILESTONE
*	Establish legal entity as a nonprofit 501(c)3 museum
*	Secure Internet presence and social media assets
*	Register trademark with U.S. PTO
*	Complete preliminary project plan
*	Complete museum prospectus
*	Assemble Board of Directors
*	Assemble management team
*	Select public relations agency / develop PR communications plan
-	Assemble Board of Advisors
*	Begin discussion with Washington, DC government officials
-	Develop permanent collection acquisition plan
-	Develop museum gallery layout plan
-	Assemble major donors
-	Speak with donors / secure pledge commitments
-	Select marketing firm / develop marketing plan
-	Validate visitor traffic projections, economic feasibility

LEGEND:
* completed
- in progress

PROPOSED TIMELINE

YEAR QTR	PROPOSED ACTIVITY
2013 Q4	Online museum opens to general public, public communications, initial fundraising
2013 Q4	Discussions with major donors, Commercial estate professionals, regarding site selection, architechural designs considered
2014 Q2	Identify site for physical museum, award architectural and construction contracts, continue soliciting donor support and pledges from major donors
2014 Q3	Preview museum construction planning begins
2014 Q3	Begin physical collection acquisitions and pledges
2015 Q1	Preview museum opens (target)
2015 Q1	Public communication and update on progress on full-scale museum
2015 Q2	Public communication and update on progress on full-scale museum
2015 Q3	Public communication and update on progress on full-scale museum
2015 Q4	Public communication and update on progress on full-scale museum
2016 Q1	Public communication and update on progress on full-scale museum
2016 Q2	Public communication and update on progress on full-scale museum
2016 Q3	Physical collection installation and gallery completion, staff hiring and training
2017 Q1	Full-scale museum opens to general public, commence planned programs, lecture series, and educational components

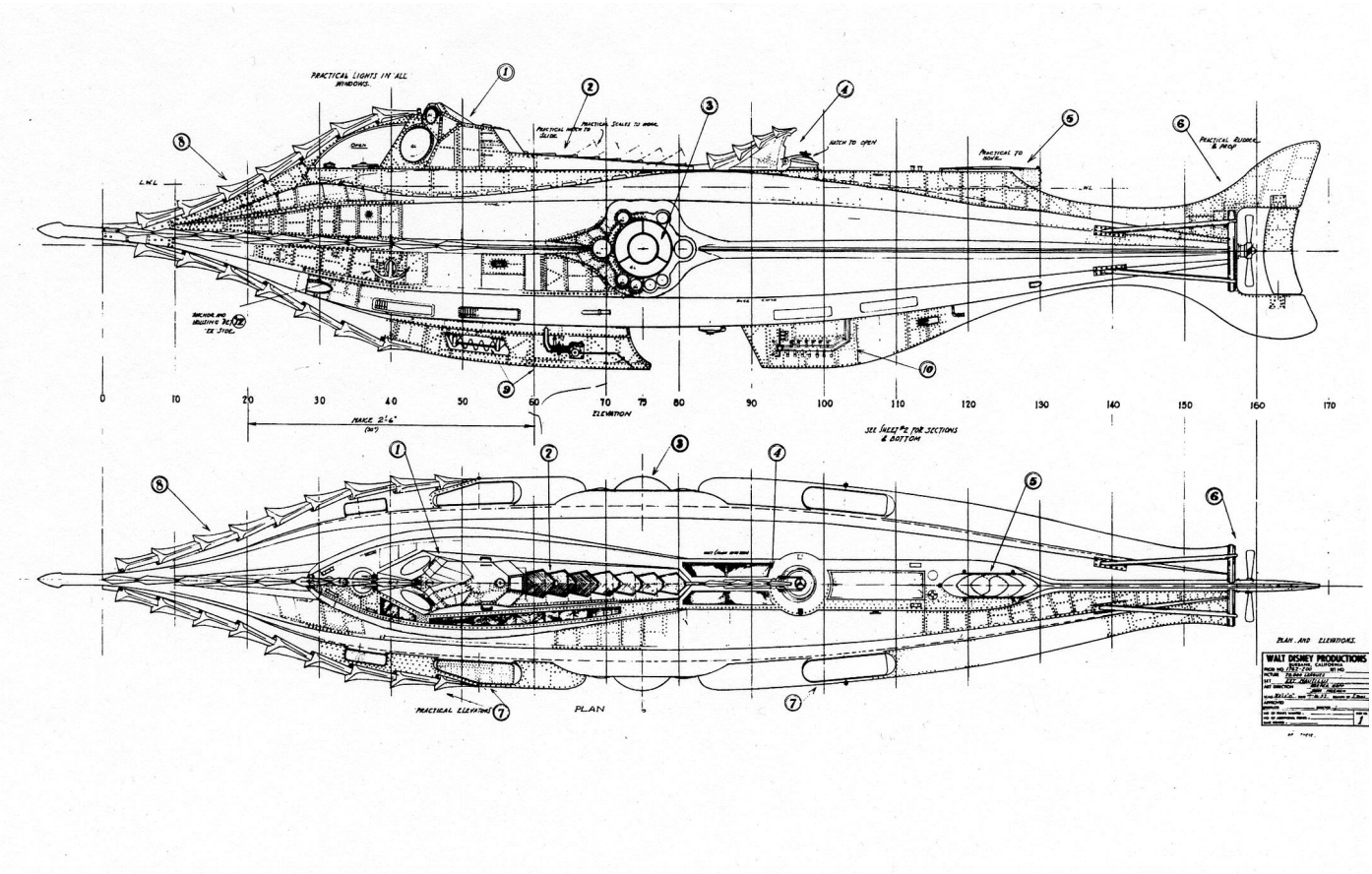


APPENDICES

A. DRAFT FINANCIAL PRO FORMA

The following performance projections are based on a set of financial and operational assumptions. These assumptions include the following criteria:

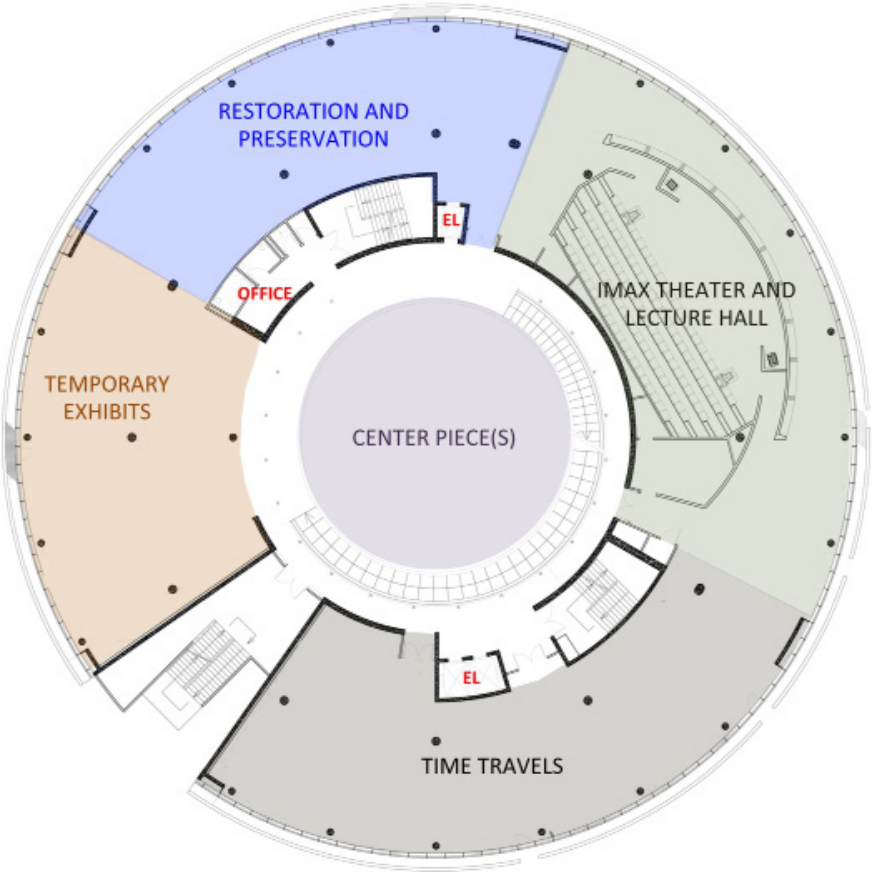
1. Visitor attendance beginning with 170,000 during the first full operational year.
2. Increased annual visitor attendance of 15 percent year over year.
3. All proposed galleries and exhibits are open to the general public.
4. Admission prices are competitive with other area museums admission prices.
5. Cost structure is similar to like-sized museums.
6. Minimum physical space of ~50,000 square feet to support projected visitor traffic.
7. $40 per square foot budgeted with 5 percent increase per year.
8. Average salary cost based on 25 FTEs with 20 percent benefit allocation.
9. Security and janitorial staffs are outsourced to outside contractors.



REVENUE - CASH BASIS	Year 1	Year 2	Year 3	Year 4	Year 5
Support:					
Federal Grant		500,000	1,000,000	2,000,000	2,500,000
Trust Allocation	-	-	-	-	-
Gifts & Non-Govt. Grants & Contracts	-	-	-	-	-
District of Columbia Incentives					
Endowment Payout	-	-	-	-	-
Revenue:					
Revenue from Ticket Sales	4,509,400	5,185,810	5,963,682	6,858,234	7,886,969
Revenue from Goods Sold	543,915	625,502	719,328	827,227	951,311
Revenue from Services Provided	276,050	317,458	365,076	419,838	482,813
Contributions	750,000	825,000	907,500	998,250	1,098,075
Investment Income	-	-	-	-	-
Fundraising Events	200,000	220,000	242,000	266,200	292,820
TOTAL SOURCES	**6,279,365**	**7,173,770**	**8,197,585**	**9,369,748**	**10,711,988**
TOTAL FUNDS	**6,279,365**	**7,673,770**	**9,197,585**	**11,369,748**	**13,211,988**
EXPENDITURES - CASH BASIS					
Salaries	1,875,000	1,968,750	2,067,188	2,170,547	2,279,074
Benefits	375,000	393,750	413,438	434,109	455,815
COGS	587,979	617,378	648,247	680,659	714,692
Marketing and Public Relations	439,556	461,533	484,610	508,840	534,283
Insurance	20,000	21,000	22,050	23,153	24,310
Travel	150,000	157,500	165,375	173,644	182,326
Transportation	100,000	105,000	110,250	115,763	121,551
Membership and Programs	152,000	159,600	167,580	175,959	184,757
Exhibit construction	100,000	105,000	110,250	115,763	121,551
Grants and Scholarships	250,000	262,500	275,625	289,406	303,877
Information Technology	1,000,000	1,050,000	1,102,500	1,157,625	1,215,506
Rent, Communication, & Utilities	3,000,000	3,150,000	3,307,500	3,472,875	3,646,519
Printing & Reproduction	300,000	315,000	330,750	347,288	364,652
Contractual Services	1,000,000	1,050,000	1,102,500	1,157,625	1,215,506
Supplies & Materials	200,000	210,000	220,500	231,525	243,101
Equipment (Incl. Collections Acquisitions)	200,000	210,000	220,500	231,525	243,101
Land & Structures	50,000	52,500	55,125	57,881	60,775
Professional Services	50,000	52,500	55,125	57,881	60,775
TOTAL OPERATING EXPENDITURES	9,849,535	10,342,011	10,859,112	11,402,067	11,972,171
NET OPERATING CASH OUTFLOW	(3,570,170)	(2,668,242)	(1,661,527)	(32,319)	1,239,817
Debt Servicing - Interest & Principal	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)
NET CASH OUTFLOW	**(4,570,170)**	**(3,668,242)**	**(2,661,527)**	**(1,032,319)**	**239,817**

B. MOST POPULAR DC AREA MUSEUMS

MUSEUM	ADMISSION	VISITORS 2012	PRIVATE	DAYS OPEN	BUDGET	SQ. FT.
National Museum of Natural History	Free	7.6M	-	364	-	350k
National Air and Space Museum	Free	6.8M	-	364	-	161k
National Museum of American History	Free	4.8M	-	364	-	300k
National Museum of the American Indian	Free	1.6M	-	364	-	250k
National Air and Space / Udvar-Hazy	Free	1.4M	-	364	-	360k
Smithsonian "The Castle"	Free	1.4M	-	364	$9M	40k
The National Portrait Gallery	Free	1.0M	-	364	$9M	57k
The Maryland Science Center	$17	-	Yes	363	-	170k
International Spy Museum	$20	700k	Yes	365	n/a	65k
Newseum	$22	550k	Yes	362	$30M	250k
Museum of Science Fiction	$16	300k	Yes	365	$11M	50k



Deck 1

First level includes a theater that can serve as a lecture hall, with seats going below floor-level.

Restoration and preservation will feature tools and equipment used for preparing and maintaining artifacts. A dedicated freight elevator is adjacent.

TIME TRAVELS

Doctor Who
The Restaurant at the End of the Universe
A Sound of Thunder
Star Trek (various)
Time Bandits
The Time Machine
Planet of the Apes

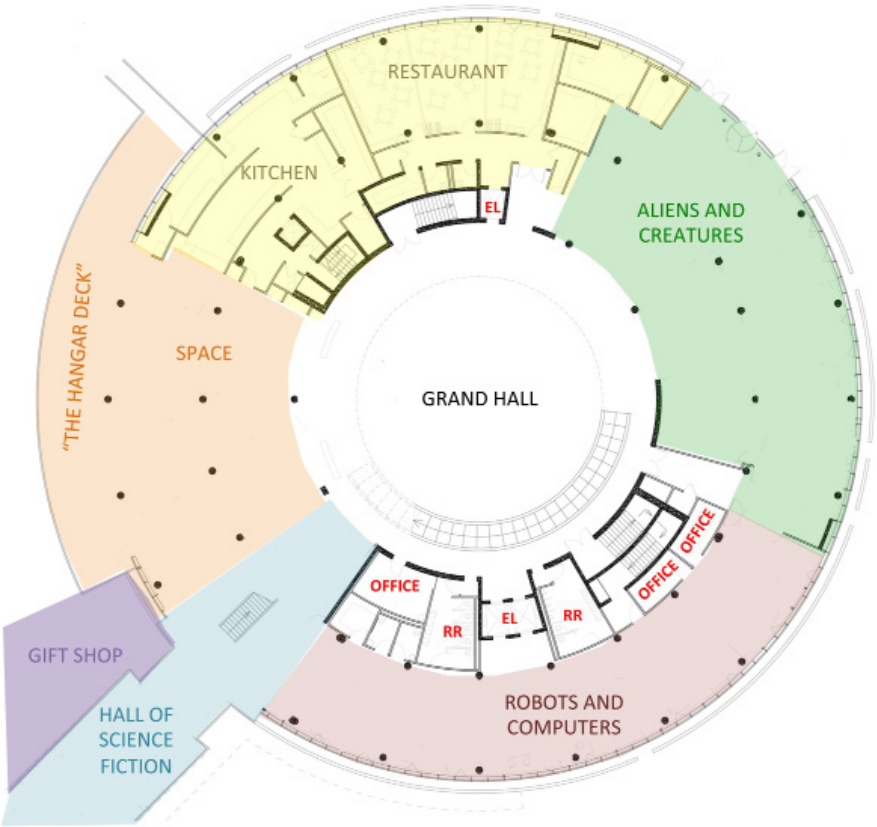
ARTIFACT SOURCES

Private collectors
Prop houses
Other museums (loans)
Commissioned work (art and models)
Book collectors

Deck 2

Visitors enter the museum at the second level, walking through a hall that features timelines and displays capturing the history of science fiction, beginning with a Leonardo da Vinci exhibit.

Arriving in the Grand Hall, visitors will see a dazzling large scale object in the middle of the space (perhaps, the "Space Jockey" prop from Alien), and can see space on the left, Aliens and Creatures in front, and Robots and Computers to the right. Overall, the museum is bright white with colored glass and brushed steel. Lighting and display dynamics will provide interest. The Hangar Deck will display models and prop vehicles visible from the outside. The restaurant will have a fun "Forbidden Planet"/1950s-scifi atmosphere.



Robots and Computers

Terminator
HAL 9000
Robbie
M5
R2-D2 and C-3PO
Commander Data
Cylons
Foundation Series
The Matrix
Blade Runner/Do Androids Dream of Electric Sheep
WALL-E
Minority Report

Aliens and Creatures

Alien
Star Wars Cantina Scene
ET: The Extraterrestrial
Independence Day
Star Trek (various)
War of the Worlds
Jurassic Park
Avatar
District 9
20,000 Leagues Under the Sea
Frankenstein
The Island of Dr. Moreau
The Thing/Who Goes There?
Body Snatchers
The Day the Earth Stood Still
Contact

Space Adventures

From the Earth to the Moon
The Brick Moon
Frau im Mund
Forbidden Planet
2001: A Space Odyssey
Star Wars (Falcon, X-Wing, Tie fighter, Death Star, Destroyer)
Star Trek (Enterprise, Klingon)
Battlestar Galactica (and 1:1 Viper)
Moon
Alien/Aliens
Space: 1999 and Gerry Anderson

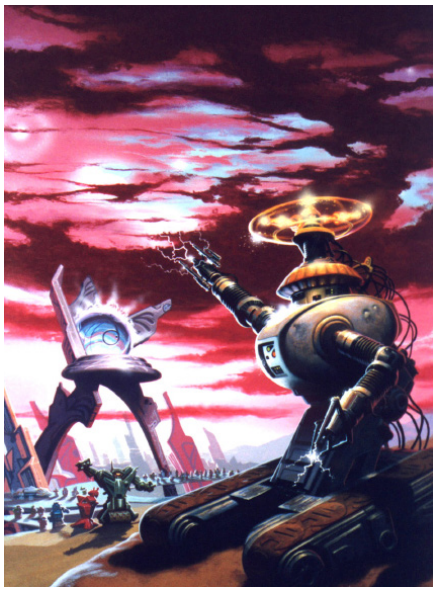
"Exhibit areas will feature movie props, books, film clips, music, magazines and comics, costumes, and other artifacts. They will also highlight jobs – industrial designers, game programmers, filmmakers, animators, writers, etc. Aliens and Creatures should look organic and alive. Space should look like a hangar or spacecraft interior. Robots and Computers should look sterile and polished. Time Travels should have a varied look depending on subject."

Phil Smith
Artist and Curator

D. PROPOSED PROGRAMMING

The Museum of Science Fiction is unique because, unlike other museums, it has the potential to provide an additional layer of experience for the visitor. This layer is somewhat complex because of the unique qualities of science fiction itself. The goal is to use this layer to reach the visitor and enrich their experience through:

1. Stories that challenge conventional boundaries
2. Imagination, inspiration, and creativity
3. Foundations in the sciences and technology
4. Emotional ties to the stories or series
5. Visions for the future and exploration
6. Entertainment value – adventure, danger, mystery of the unknown
7. Educational value – for children, aspiring students, and adults
8. Questions about "the meaning of it all"



Romas

Programs could include the following areas:

1. Outreach to schools
2. Make-up artistry (scholarship or grant opportunity)
3. Costume design (scholarship or grant opportunity)
4. Filmmaking, digital editing, and effects (scholarship or grant opportunity)
5. Screenplay writing contests (scholarship or grant opportunity)
6. Writer workshops
7. Educator workshops
8. Wargaming (possibly coordinated with Pentagon officials)
9. Model building for children
10. Building large-scale studio miniatures
11. Robotic operating systems

E. PROPOSED MONTHLY LECTURE SERIES TOPICS

Authors, Actors, Directors, Artists, Scientists, Futurists

Solar System Internet

Science Fiction and Politics

Science Fiction and Weapons

Science Fiction and Hunger

Science Fiction and Water

Science Fiction and Poverty

Science Fiction and Energy

Science Fiction and Genetic Engineering

Science Fiction and Modern Medicine

Science Fiction and Transportation

Science Fiction and 911

Emergency Services / Air Sea Rescue

Science Fiction and Terrorism

Science Fiction and Telecommunications

Science Fiction and Music / Scores

Faster-Than-Light Travel

Antimatter as a Power Source

Star Trek Technologies

Suspended Animation

Real X-Files

UFOs and Project Blue Book

Bermuda Triangle

Origins of Science Fiction

So, What Kind of Future Can We Really Expect?

Computing Power in 30 years– What Will Be Possible?

Bionics: Are We There Yet?

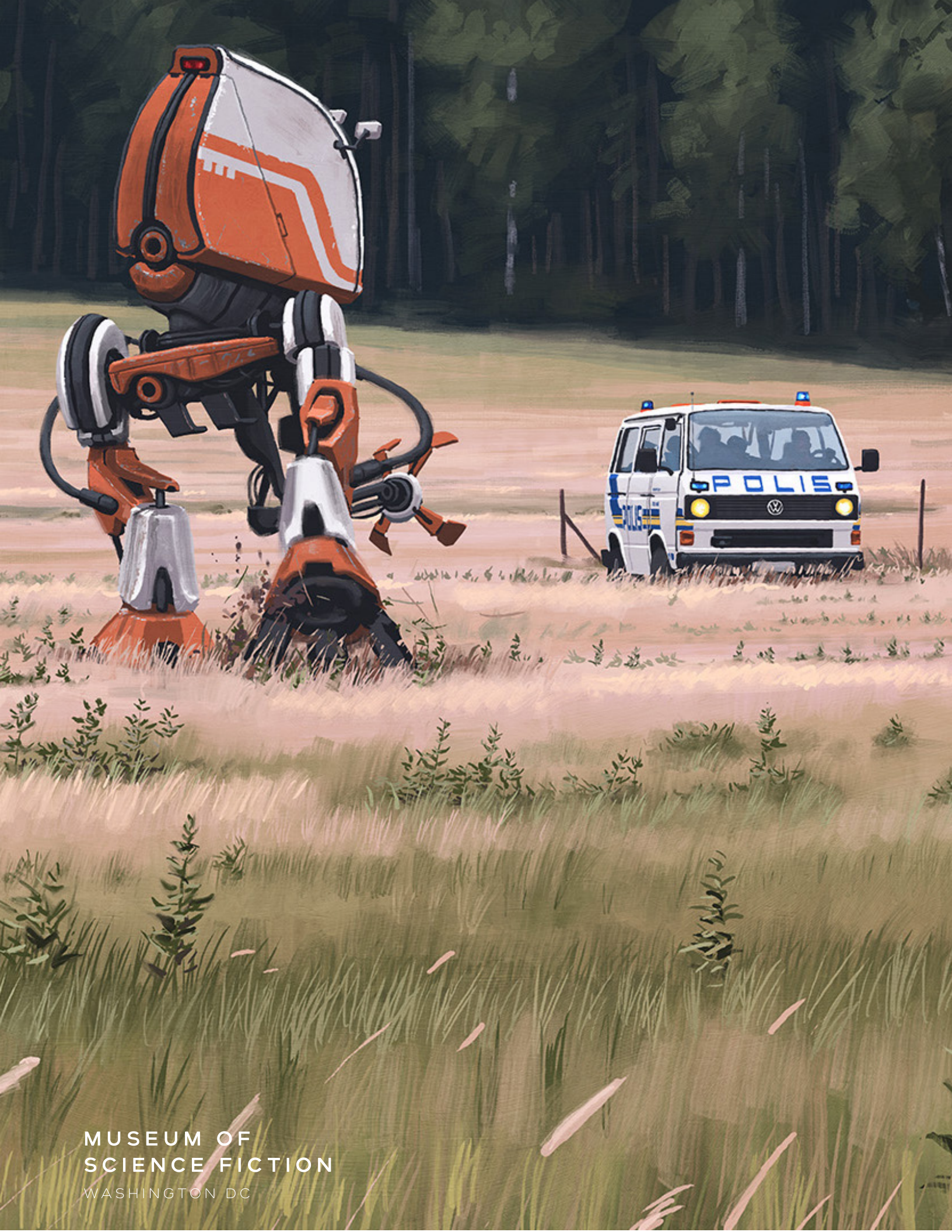
Robotic Operating Systems

Science Fiction on the Brink of Reality

Women in Science Fiction

The Singularity

All lectures to be recorded / podcasted with permission and archived on the museum's website.



MUSEUM OF
SCIENCE FICTION
WASHINGTON DC