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Smithsonian Institution

Office of General Counsel

VIA US MAIL

October 3, 2018

RE: Your Request for Smithsonian Records (request number 48730)

This responds to your request, dated June 18, 2017 and received in this Office on June 27, 2017, for "a copy of the meeting minutes from the Hirschhorn (sic) Museum Board of Trustees, during the time period 2013 to present." The Smithsonian responds to requests for records in accordance with Smithsonian Directive 807 – Requests for Smithsonian Institution Information (SD 807) and applies a presumption of disclosure when processing such requests. The policy is posted on our website at <http://www.si.edu/OGC/Records-Requests>.

Enclosed on a CD are 112 pages of material. Please be advised that certain information has been redacted from the enclosed documents consistent with SD 807. Information related to certain fundraising and donor-related activities has been redacted consistent with SD 807 under Exemption 4, where release of the information would likely impair the Smithsonian's ability to raise private funds. Confidential commercial or financial information has been redacted consistent with SD 807 under Exemption 4, where release of the information would likely cause substantial competitive harm to either the Smithsonian or a third party. Certain deliberative material, including material compiled as part of an anticipated exhibition or program, has been redacted consistent with SD 807 under Exemption 5. Donor-identifying information and other personal information have been redacted consistent with SD 807 under Exemption 6. Finally, law enforcement information which would disclose techniques and procedures of law enforcement investigations or prosecutions has been redacted consistent with SD 807 under Exemption 7(E). The exemption invoked appears over each redaction.

This concludes the Smithsonian's response to your request. Thank you for your interest in the Smithsonian.

Sincerely,

A handwritten signature in cursive script, reading "Laura Damerville".

Laura Damerville
Assistant General Counsel

Enclosures

You have the right to appeal a partial or full denial of your request. Your appeal must be in writing, addressed to the Smithsonian Institution Office of General Counsel at the address below, and made within sixty days from the date of this response letter. Your letter must explain your reason(s) for the appeal. The Smithsonian Under Secretary for Finance and Administration will decide your appeal and will respond to you in writing. You also have the right to seek dispute resolution services from the Office of Government Information Services, within the National Archives and Records Administration.

Minutes

Board of Trustees

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of February 7, 2013
Washington, DC
Acting Chair Constance Caplan presiding

CONFIDENTIAL

The one hundredth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Thursday, February 7, 2013. Trustees in attendance were:

Gina Diez Barroso
Kenneth Bentsen
Peggy Burnet
Jane Cafritz
Constance Caplan
Ann Hamilton
Robert Lehrman
Dani Levinas
Daniel Sallick

Participating by telephone were:

Kathryn Gleason, Richard Levitt, John Pappajohn, Paul Schorr

Also present: Richard Koshalek, Director; Richard Kurin, Under Secretary for History, Art and Culture, Smithsonian Institution; Jennifer Barrett, Director of Development and Liaison, Advancement Committee; Kerry Brougher, Deputy Director and Chief Curator, Liaison, Collections Committee and Public Programs Committee; Valerie Fletcher, Senior Curator; Deborah Horowitz, Director of Curatorial Administration and Publications and Liaison, Communications and Technology Committee; Laurie James, Assistant to the Director and Liaison to Board of Trustees; Susan Lake, Director of Collections and Liaison, Governance and Nominating Committee; Chris Wailoo, Director, Administration and Finance

The meeting convened at 10:35 a.m. Portions underlined below indicate actions or votes.

Chairman's Report: Connie Caplan, Paul Schorr, and Richard Koshalek

Acting Chair Connie Caplan reported on her first meeting in her new role with Smithsonian Secretary Wayne Clough and Under Secretary Richard Kurin, Under Secretary of History, Art and Culture. The meeting served as an update on matters related to the Hirshhorn's Board. As a result of board members' questions, Connie requested information about the hiring procedures for institutional directors and asked Drs. Clough and Kurin about the contractual terms made with Richard Koshalek when he was hired. Dr. Clough explained that negotiations with directors are conducted at the senior Smithsonian level and they were delighted to follow up with a letter to Board members. Connie also requested information about museum practices associated with appointment to other Smithsonian boards (b) (4)

Mrs. Caplan then asked if there were any outstanding issues from previous meetings.

The first section of Mrs. Caplan's report then was to ask for the treasurer's report from Paul Schorr.

Treasurer Paul Schorr asked Chris Wailoo, the Museum's Director of Finance and Administration, to present the financial report. Mr. Wailoo had distributed a detailed document titled, "HMSG Financial Update, February 2013," which would provide a comprehensive report on FY 2012, as well as a look at

the plans and challenges for FY 2013. He said that Jennifer Barrett would address the development portion of the report later, but did note that \$5.5 million had been raised in FY12.

Mr. Wailoo reviewed the topics that would be discussed in the above-referenced document, which were the Museum's performance in FY 12, the FY 12 year-end closing results, the implications of actions taken to close the year FY 12, the implications of those actions on FY 13 and finally, the projections and challenges for FY 13. A copy of this document is included with these minutes.

Mr. Wailoo explained that the Museum's federal funding is allotted annually by the Smithsonian but discretion is allowed on how the money is spent over two years. The Museum had decided to spend its full federal allocation in FY 12 for purposes listed in the document, with the approval of the Smithsonian. With regard to the Museum's trust funding, several sources of Museum funding had been secured to cover trust expenses, however the year ended with a \$40K trust salary deficit which was carried over to FY 13. These Trust salaries included 11 employees and 7-8 "temporary intermittents" who work as needed on exhibitions.

At one point, several trustees agreed that it would be desirable to see a traditional financial statement. Mr. Wailoo responded that the numbers requested were included in the document, an income statement, using the terms "sources" and "uses." Mr. Lehrman asked if it would be possible to provide a detailed, written explanation of the numbers that were provided, the sources of the funding and the ways in which it was allocated.

In response to that question, Ms. Barrett pointed to the last page of the Financial Update, a page titled "10 Year Fundraising Summary," which included the information for which Mr. Lehrman was asking, as well as some information on historical trends over the last ten years. Mr. Lehrman stated that he would like to know in a detailed format how much has gone into staffing and how much has changed from FY 11 to FY 12. Ms. Barrett attempted to provide clarification, further referencing the summary sheet. Mr. Lehrman reiterated his desire for a further breakdown of the numbers, specifically how much of spending is Seasonal Inflatable Structure (SIS)-related, including staffing, and how much is non-SIS, including staff. After further discussion, Mr. Lehrman also raised the question of how much money was actually received, how much was pledged and how much is directed toward the Museum's operating expenses, art exhibitions and programming and how much is for the "Bubble" initiative. Mr. Koshalek recommended that he, Mr. Lehrman, Ms. Barrett and Mr. Wailoo meet following the meeting to clarify what Mr. Lehrman is requesting.

There was discussion with Ms. Barrett about her development report. Ms. Barrett said that \$4.1 million of the \$5.5 million raised are not related to the (SIS) but for ongoing needs of the museum. Board members were concerned that there is only one staff person in the Development department. There is a need for another front-line fundraiser focusing on exhibitions and programs. Mrs. Caplan pointed out the critical need for trustees to step up with unrestricted funding in order to add staff members in the development department. No federal funds can be applied to fundraising positions.

Several trustees made a request to see a traditional financial statement. In addition, Mr. Lehrman asked for a specific written explanation of how monies had been allocated for art exhibition and programming costs, including staffing, as well as a detailed explanation of fund allocations and staffing for the SIS in FY 2011 and 2012. Ms. Burnet agreed and made a motion, duly seconded, that the Board would like to see the information Mr. Lehrman requested. All voted aye.

There was discussion of the limitations placed on Hirshhorn by the Smithsonian as to which prospects can be approached by the Hirshhorn. The Smithsonian's nineteen museums must coordinate fundraising efforts through the "the Castle." While it poses a challenge for the Hirshhorn to have to give ten percent of the funds it raises to the Smithsonian, this is not unlike what other large institutions like universities do. It was noted that the Smithsonian provides the Hirshhorn a variety of types of support in terms of security, facility services, etc. The museums are not independent entities like other museums, as are the Museum

of Contemporary Art in Los Angeles or the Walker Center for the Arts in Minneapolis. However it is true that if the Hirshhorn has a potential large donor interested in the Hirshhorn alone, the Smithsonian will not stand in the way.

Next, substantial discussion ensued on what the trends and levels of trustee giving have been over the past ten years. Mr. Lehrman put forth an alternative view of the pattern of trustee giving than had been asserted. It was agreed that this debate should be held in an executive session. Mrs. Cafritz made a motion to that effect, which was seconded, with which the board unanimously agreed. The new Advancement Committee and the Nominating Committee will be looking at ways to add additional trustees and increase commitments.

Mrs. Caplan then called upon Director Richard Koshalek for an update on the seven priorities of the Museum, first introduced to the Board in 2009, providing several examples of accomplishments made in each area to date.

The Seven Priority Initiatives and Current Status:
A Fundamental Commitment to Research
An Emphasis on Thematic Content
An Updated Approach to Collecting and Conserving
Curating the Museum as a Unified Public Space
A New Level of Connectivity
The Artist's Presence, Throughout the Museum
Opening the Doors to Collaboration

Under Secretary's Report: Richard Kurin

In his report, Dr. Kurin reported on the Smithsonian's position in relation to federal budget cuts. The impending sequestration of federal funds required a 5% across-the-board cut of budgets. A Continuing Resolution remained in effect four months into the fiscal year limiting agencies to the previous year's spending level. The Smithsonian's federal funding budget allocation is 80% salaries. While the Smithsonian will make the required 5% cut, the Institution is using all means possible to avoid staff furloughs. Hiring, construction projects and contracts are being delayed.

Dr. Kurin reminded the Board that fundraising for exhibitions and programming is done by staff who are paid with trust funds only—privately raised funds—rather than with federal funds. The museums' exhibitions and programming are also funded solely by private support which, in this environment of reduced federal funding, is obviously ever more critical. The Institution is taking a close look at additional ways to augment its funding, from membership and events to having work done on contract rather than by full-time employees. He strongly suggested that if the Hirshhorn is inclined to undertake a particular type of fundraising project, such as a gala, he offered this caution: benchmark the idea; look at what success the other museums have had doing something similar. Some efforts have been unsuccessful so it would be helpful to make use of lessons from other museums.

Seasonal Inflatable Structure (SIS) Committee: Paul Schorr

Mr. Schorr said the SIS committee has divided its work into two areas; studying the feasibility of the SIS and determining how to pay for it.

Dr. Kurin said the Smithsonian's SIS Assessment team is to studying the feasibility of the project. The charge for this independent team was to come back with viable, objective data on operational costs using benchmarks from across the Institution and the city. Its analysis will not include construction costs, as

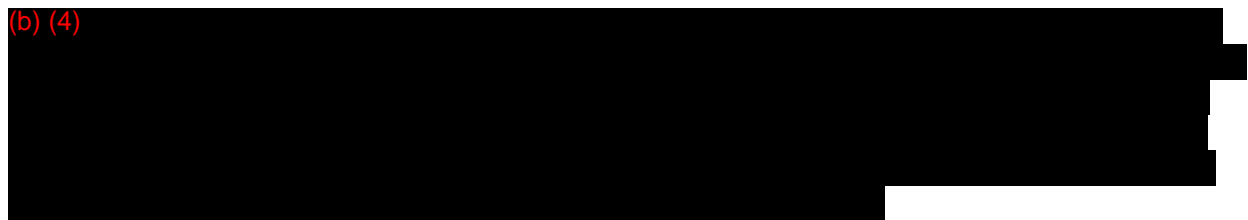
those have been evaluated separately. A copy of the specific instructions to the team was included in the board book.

With regard to funding the SIS, Mr. Schorr reported that a donor, who wishes to remain anonymous, had engaged a well-known, highly-regarded firm, CCS, out of New York. CCS had been successful raising funds for a wide range of Washington area organizations, such as The Holocaust Museum, the National Mall Trust, and the Baltimore Symphony, in addition to many other organizations across the country and the world. Their costs would not affect the Hirshhorn budget. CCS staff will be embedded at the Hirshhorn. Their work will be limited by the deadline that had been set for a decision on the SIS, three to four months from then. However, it was noted that this process may be able to help the Hirshhorn beyond SIS because it will raise awareness of the Hirshhorn with some major funders.

Mrs. Caplan said that she thinks that between these two approaches, the Board will get a clear picture of whether SIS will be a "go or a no-go" when the cut-off date arrives.

Mr. Lehrman asked more about what CCS will do. Will it also help analyze the cost to support the Hirshhorn's other staff such as Kerry Brougner and the curators do their work and the additional work of coordinating with "Bubble" programming? Will they speak with Board members? Mr. Schorr said he will make sure CCS staff members make themselves available for questions from the Board. Mrs. Caplan said she and Tom Hill already solicited input from the Hirshhorn's board members. Mr. Schorr said that the CCS will tell us is that, with a couple of exceptions, the current board will not be able to do this without picking up its giving level. As to the staff operations, Mr. Schorr said that that question was in Mr. Koshalek's area. In response, Mr. Koshalek indicated that there may be two contracts, one to help get the Bubble built, the second to support programming.

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Governance and Nominating Committee: Ken Bentsen

The committee had had two meetings, which Mr. Bentsen felt had been productive. There were a number of areas the committee was looking at. In terms of recruiting trustees, Laurie James is compiling a list of potential board members using suggestions that come to Ken from board members and others, and is assembling research conducted by the Hirshhorn and Smithsonian using some standard assessment techniques. Mr. Sallick will be looking at how peer institutions prepare their potential trustee list based upon diversity, demographics and giving capacity as factors. The committee plans to create a one year, then a five year plan. The committee is also looking at how new trustees are brought onto the board, i.e., should there be a more formal process. Mrs. Burnet and Mr. Lehrman are looking at that question. On governance related matters, the committee is looking at current board members' terms. The bylaws will be reviewed in both a micro and macro sense. The committee will look at succession. It will also offer a slate of officers at the spring meeting.

Mr. Bentsen made a motion to waive the by-laws as they relate to the current board members' terms for the purpose of re-establishing board terms. Modifications of terms will not be effective for one year, so they will be prospective instead of retrospective. Mrs. Caplan seconded, and the Board unanimously approved the motion.

Communications and Technology Committee: Dan Sallick

The committee is looking several things. The first is Web analytics and ways to improve those numbers. Secondly, Deborah Horowitz and Webmaster Mike Schiro are looking at e-newsletter options. Thirdly, Mr. Sallick's company is helping develop a mobile website to facilitate visitor ship. Mr. Sallick is hoping by the next meeting to have had a discussion with Chris Wailoo about how funds are being allocated. Are they being spent in a manner that will maximize the Hirshhorn's exposure, e.g., should publications be produced in hard-copy or digital? The committee will be looking at the old versus the new. Mrs. Caplan said that all of these initiatives might promote giving as well.

Public Programs Committee: Peggy Burnet

Mrs. Burnet said the committee is in its infancy but the programming has a robust history. Kerry Brougher recently sent out to the Board a thirty-two page, newly revised description of the education programs and initiatives, a document that gives a clear understanding of what has been done in the past, including the ARTLAB which has received national attention.

The committee has had one meeting. In the interim she had a conversation with Connie Caplan about re-orienting educational programming. She had a letter from Richard Koshalek outlining a new vision for education.

Mrs. Gleason added that she wants to endorse some of Richard Koshalek's early ideas on the role of museums in education. She agrees with his belief that it is important to be aware of "emerging markets" in the museum sphere. Further, she thinks that to the extent that we can make education a central focus of the committee, all the better. She also thinks collaborations are in the minds of all sorts of institutions.

Mrs. Burnet had spoken to Kerry Brougher about how the committee can help with the *Art and Destruction* and *Surrealism* exhibitions. She expressed concern about the amount of funding yet to be raised for the exhibitions.

Advancement Committee: Paul Schorr

Because the bulk of this meeting had already focused on financial issues, Mr. Schorr called upon Jennifer Barrett to report on anything beyond what had been discussed earlier in the meeting. Jennifer reported that as of that date, four months into the fiscal year, \$1,237,000 has been raised, one half of the annual goal. She is trying to "front load" all unrestricted funds so that at least one more front line fundraiser and one administrative support staff member can be hired. The amount quotes for two salaries was \$150,000. Development priorities for the remainder of the year are; **1)** Staffing - the Department has been staffed at 30% since 2009 and lacks critical fulltime positions for frontline fundraising and operations support. There is immediate need for Individual Gift position and Admin/Data Management position (total cost for both positions in FY13 \$75,000). **2)** Strategic planning - evaluate budget goals and put in place development plan for 2013 -17 focusing on raising funds for the exhibitions and programs and increasing major unrestricted gifts. **3)** Create a compelling and relevant case for support by finalizing the Case Statement for Smithsonian campaign initiatives using Hirshhorn brand that can be modified and tailored by frontline fundraisers. This includes developing a communications and programming strategy that connects philanthropy to impact and provides a clear definition of our unique niche. It will require working with the communications team to reinforce a campaign communications plan that involves outreach to priority audiences, using print and digital communications. **4)** Assess current benefits and design and implement industry standard stewardship programs that include donor acknowledgement, recognition and reporting.

Collections Committee: John Pappajohn

Mr. Pappajohn called on Kerry Brougner to make the committee's report. When the committee met, they talked about acquisitions, deaccessions, promised gifts, and to some extent, tax law.

No acquisitions were presented at this meeting. It may be that presentations of acquisitions and deaccessions will be alternated between meetings.

With regard to deaccessioning, a packet of information about possible deaccessions had been sent to committee members as it is important that committee members approve before any deaccession proposals are presented to the full board. The Hirshhorn's Board has complete responsibility acquisitions and deaccessions. Best practices in deaccessioning have been a hallmark of the Hirshhorn. Before the Hirshhorn deaccessions any work, the entire curatorial team reviews the work in the context of the entire body of work by the artist. Also, the idea of deaccessioning is not to make money; it is to improve the collection by weeding out some of the lesser works. When works are sold the resulting funds go into the acquisitions fund and only that fund. Deaccessioning also reduces need in the area of conservation and the always challenging issue of storage.

The committee discussed new promised gift agreements. The Smithsonian has requirements about promised gifts. They must be specific and binding not only on the donor but also the institution. All proposed gifts are brought to the Board for approval.

Mr. Brougner briefly spoke of gaps in the collection. The museum has met some of its priorities in terms of works to fill in gaps in the collection and increase its depth. The Hirshhorn is known for the depth of its collections. Moving forward, there are plans to pursue some major collections as well as involving more collectors in the institution itself.

It was noted that tax laws may be changing; the committee is looking at that as well.

Mrs. Caplan endorsed Mr. Pappajohn's belief that there is a need to create a group of young collectors who would work with younger curators to look at a new generation of art and artists. Such a group might develop into donors of art as well as funding.

Finally, and importantly, \$1.3 million still needs to be raised for the *Art and Destruction* and the *Surrealism* shows, \$650,000 each.

Before moving to the next item on the agenda, Mrs. Caplan thanked the committee chairs. This process is brand new and everyone has stepped up to the task. The work of the committees is very important to the Institution.

There was a motion to approve the minutes of the meetings of October 5 and December 12, with two amendments to the attendance lists of both meetings. Mr. Lehrman had been present at the meeting of October 5th and Mrs. Barbara Levine was present at the meeting of December 12th. The motion was approved.

Mrs. Caplan announced with great regret that this would be Dick Levitt's last meeting as a board member, as he is rotating off the Board. She thanked Mr. Levitt for his outstanding support of the Museum over many years.

The Board then relocated to an adjacent gallery to consider the proposed deaccessions, which were presented by Valerie Fletcher. The Board approved 51 works for deaccession (46 by Morris Broderson) and approved a motion by Mr. Lehrman to table a vote on deaccessioning a painting by Edvard Munch.

A vote on whether to deaccession the Munch work will be taken at the April 2013 meeting. A copy of the full list of proposed deaccessions is attached.

Over lunch Dr. Fletcher gave a special presentation on *Surrealism and the Object*. The exhibition will link two of the world's most important museums of modern art - the Hirshhorn and the Centre Pompidou - in the first major exhibition devoted to the sculptures and installations created by the great artists who espoused the Surrealist goal, beginning in Paris after World War I. The internationally renowned figures in the exhibition will include Arp, Bellmer, Calder, Cornell, Dalí, Duchamp, Ernst, Giacometti, Miró, Noguchi, and Man Ray, among others. In addition to the Hirshhorn and the Centre Pompidou, the exhibition will travel to one additional North American venue.

Mrs. Caplan thanked everyone again and concluded the meeting at 2:15 p.m.

Minutes

Board of Trustees

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of April 16, 2013
Washington, DC
Acting Chair Constance Caplan presiding

CONFIDENTIAL

The one hundred first meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Thursday, April 16, 2013. Trustees in attendance were:

Kenneth Bentsen
Constance Caplan
Robert Lehrman
Paul Schorr

Participating by telephone were:
Peggy Burnet, Jane Cafritz, Dan Sallick

A quorum of seven Trustees necessary to conduct business was present.

Also present: Richard Koshalek, Director; Richard Kurin, Under Secretary for History, Art and Culture, Smithsonian Institution; Jennifer Barrett, Director of Development and Liaison, Advancement Committee; Kerry Brouger, Deputy Director and Chief Curator, Liaison, Collections Committee and Public Programs Committee; Erica Clark, Consultant (by phone); Deborah Horowitz, Director of Curatorial Administration and Publications and Liaison, Communications and Technology Committee; Laurie James, Assistant to the Director and Liaison to Board of Trustees; Susan Lake, Director of Collections and Liaison, Governance and Nominating Committee; Chris Wailoo, Director, Administration and Finance

Also in attendance were Robert Kissane, President of CCS, and Katelyn Langs, Associate Director of CCS. CCS is the firm that was engaged to raise funds for the Seasonal Inflatable Structure.

The meeting convened at 10:45 a.m. The portions of the minutes underlined below indicate action items or votes.

Prior to moving to the agenda for today's meeting, Mrs. Caplan called for a vote on a remaining item of business left over from the February 7th meeting: a vote on whether to deaccession a proposed work by Edvard Munch, "Two Women on a Veranda, 1923." The members had physically seen the painting at the last meeting. There was a quorum of seven members present, however the deaccession was not approved due to one abstention. The seven members who were present voted as follows: Ayes: Bentsen, Burnet, Cafritz, Caplan, Sallick, Schorr. Abstention: Lehrman.

- Another vote will have to be taken on the deaccession at the May 23rd meeting.

Chair Connie Caplan stated that the primary focus of this meeting was financial: Richard Kurin would update the Board on budget and sequestration issues, to be followed by the SIS Committee update and a presentation by CCS.

Mrs. Caplan called on Dr. Richard Kurin, who gave a report on the status of the Smithsonian's federal budget allocation, sequestration and their impact on the Hirshhorn. The Smithsonian receives \$800 million in federal funding, of which 4.4 million goes directly to the Hirshhorn for the director and staff to control. As a result of sequestration, the Smithsonian, like other federal agencies, has been asked to cut 5% of its budget, which amounts to \$42 million which is equivalent to more than all of the Smithsonian's

art museums combined. The Hirshhorn must reduce its budget by \$139,000 by the end of this fiscal year. Furloughs of staff are not expected. The cuts to the Smithsonian's general budget are affecting primarily the Smithsonian's security staff, in particular the guards that are contracted through the firm Allied Barton. As a result, plans are underway for closing some of the Institution's galleries on a rotating basis.

Mrs. Caplan asked what will happen with the federal budget next fiscal year. Dr. Kurin replied that it will depend on the outcome of the Congressional debate on sequestration. The President's recently proposed budget was good to the Smithsonian because it is considered one of the leaders in education, but in terms of budget numbers, that will depend on which budget's numbers will be used; the President's budget, last year's or this year's budget. On balance, "guardedly optimistic" would describe Smithsonian executives' outlook on the budget.

Next, Mrs. Caplan asked for one of the most important topics of this meeting, a status report on exhibition funding. Mr. Brougher listed some recent gifts made to the Damage Control and Surrealism exhibitions. He described several proposals that are currently pending. There is also a fundraising trip that will take place in the immediate future involving Director Koshalek and him. Mrs. Caplan asked how much remains to be raised for the exhibitions, to which Mr. Brougher replied \$500,000 for Damage Control and approximately \$800,000 for Surrealism.

Mrs. Caplan asked that Mr. Brougher provide the Board with an status report on the fundraising when he and Mr. Koshalek return from the fundraising trips, even if it is a draft.

Mrs. Burnet asked how cuts are made to reduce the costs of exhibitions. Mr. Brougher described various methods that are used. During the discussion, Mrs. Caplan asked whether lenders are ever asked to cover insurance costs, which, it was pointed out by Mr. Sallick, could be considered a tax deduction.

Mrs. Burnet said that while the recent financial memo sent out to the Board was helpful, she would like to see a financial statement before the meeting on the 23rd of May. Mr. Schorr, Board Treasurer, said that in light of Richard Kurin's report - and following the financial update that Connie, Richard Koshalek and he had just sent to all Trustees, he thought that all board members recognize the challenges that sequestration is bringing to the Hirshhorn. One of the most unfortunate effects of this is the hiring freeze that has left the Museum with a development staff of just one person - entirely unrealistic for an institution of its size and national stature.

He said that rather than retreating, however, this is the time to boldly implement innovative solutions that can ensure the Museum's fiscal health. These solutions range from the creative engagement of outside expertise, to the completion of visionary projects such as the Seasonal Inflatable Structure and its Center for Creative Dialogue.

This is also the time that this Board of Trustees should be even more committed to the Hirshhorn's long-range well-being. This is the time to think big, not small.

As many members know, and as he strongly believes, the SIS and the Center are not only highly appropriate to the Washington environment, but are capable of bringing the Hirshhorn tremendous new visibility and new audiences -- and generous new revenues.

It's for these reasons as well that the Smithsonian has termed the SIS initiative "mission-critical" for the 21st century.

Because the SIS has such outstanding potential, he also felt that it's vitally necessary to have additional fundraising assistance on board. Thus for the past few months CCS was brought in to work with the Hirshhorn.

As Connie has said, CCS is one of the country's most respected firms, with a long list of clients in the nonprofit sector. Unlike many of its so-called competitors, CCS also distinguishes itself by "embedding" top personnel at its client organizations - a great way of increasing its efficiency, productiveness while

also becoming deeply familiar with the organization. In their short time at the Hirshhorn they have already brought great skill and expertise to bear on the SIS campaign.

While today's presentation by CCS focuses on the SIS initiative, please keep in mind that the company could also be retained to help work on the exhibition-related funding that Connie, Richard and he detailed in the recent memos to Board members.

- Mr. Schorr said to Board members' help will be needed. A list of prospects would be sent to them in the next two weeks. They will be asked to identify individuals they know and would contact for funding for exhibitions and the SIS.
- He then stated that the report of the Smithsonian's Assessment Committee would be received the first week of May. A Board phone call would be arranged to discuss the report prior to the May 23 meeting.

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Mr. Schorr then introduced Robert Kissane, President of CCS. Mr. Kissane introduced the three others from CCS who have been working on the Hirshhorn campaign. Linda Cameron, Corporate Vice President, Robert Rice, Principal and Managing Director, and Katelyn Langs, Associate Director, who is embedded with the Hirshhorn staff. Only Mr. Kissane and Ms. Langs were able to be present at the meeting.

Mr. Kissane introduced the firm, its mission and history, including a review of some other CCS projects and clients. CCS provides campaign design and development services, and strategic planning and development initiatives to diverse non-profit institutions worldwide.

Mr. Kissane followed that introduction with a detailed overview of philanthropy in the U.S. today. He described the major gift process, which usually takes at least six months. Despite that, CCS is committed to work within the short time frame required by the Hirshhorn. Among several statements he made that seem especially relevant to the Hirshhorn at this time were that 75% of philanthropy takes place within 25 miles of a donor's home. He also said the largest amount of giving comes from individuals rather than foundations or corporations, and that individuals can make their decisions quickly. He emphasized that each meeting that CCS conducts will be a good meeting because it will not only focus on the SIS, but will also introduce the Hirshhorn to major donors and put it into a funding pipeline for future activities of the Museum.

- He concluded this portion of the presentation by saying that he would provide to Board members a list of actual gifts (all public information) to art museums.
- He also agreed that a copy of the his Powerpoint could be sent to Hirshhorn Board members.

Mr. Kissane then called on Katelyn Langs, who described in detail CCS's game plan to raise the necessary funds in the next 40 days.

Next Steps: 40 days and Beyond

Before April 30, CCS' goal is to share the master prospect list and others with all Board members for review.

- Trustee identifies an individual / foundation or corporate contact and is willing to make the introduction to Hirshhorn
- CCS will prepare a letter or email from the Trustee to the prospect, and include the "View Book," which will provide a description of the project.

- Invite the prospect to meet with the Director and the Trustee to discuss the project in greater detail if the prospect is interested.

This effort has both short-term and long-term benefits:

First, to secure commitments for the SIS project which is urgent.

Second, to build a broader base of financial support for the Hirshhorn.

Mr. Kissane concluded CCS's presentation with a quote:

"Board members are the primary stewards of the nonprofit organization, ultimately responsible for securing adequate resources and overseeing the disposition of those resources. For this reason, a commitment to fundraising must begin with the Board."

- Boardsource

There was a last discussion of the need to get clarity on the costs of the Bubble, which seem to have fluctuated. There was agreement with Dr. Kurin that the Board and he need to be discussing the same figures. How much has already been spent? How much is for programming costs?

Dr. Kurin said that he had received a preliminary report from the Smithsonian's Assessment Team on the previous Friday. The final report is due the first week in May. There will be a chance for the Board to review the report before the discussion at the May 23rd meeting.

Ms. Burnet asked if Jennifer Barrett will be able to focus on fundraising for exhibitions; the response was yes. Mr. Sallick asked if there are restrictions on fundraising for exhibitions or Bubble fundraising caused by sequestration. The answer to that was no, we are not talking about Federal funds.

The meeting concluded at 12:15 p.m.

Minutes

Board of Trustees

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of May 23, 2013
Washington, DC
Chair Constance Caplan presiding

Confidential

The one hundred second meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Thursday, May 23, 2013. Trustees in attendance were:

Kenneth Bentsen
Peggy Burnet
Constance Caplan
Kathryn Gleason
Ann Hamilton
Robert Lehrman
Paul Schorr
Thomas Stoner

Unable to attend: Jane Cafritz, Dani Levinas, John Pappajohn, Daniel Sallick, Ginny Williams
A quorum was present.

Present for Executive Session: Richard Koshalek, Director; Richard Kurin, Under Secretary for History, Art and Culture, Smithsonian Institution; and Laurie James, Assistant to the Director and Liaison to Board of Trustees. At the invitation of Mr. Schorr, Chair of the Committee on the Seasonal Inflatable Structure (SIS), also in attendance were Robert Kissane, President of President of Community Counseling Service (CCS), Linda Cameron, Corporate Vice President, and Katelyn Langs, Associate Director. CCS is the firm that had been engaged to raise funds for the Seasonal Inflatable Structure.

Joining the meeting for the post-Executive Session program were: Kerry Brougher, Deputy Director and Chief Curator and Liaison to Collections and Public Programs Committees; Jennifer Barrett, Director of Development and Liaison, Advancement Committee; Erica Clark, Consultant; Valerie Fletcher, Senior Curator; Deborah Horowitz, Director of Curatorial Administration and Publications and Liaison, Communications and Technology Committee; Susan Lake, Director of Collections and Liaison, Governance and Nominating Committee; Chris Wailoo, Director, Administration and Finance; Jean Belitsky, Executive Assistant to the Director.

For the record, Gina Diez Barroso had resigned from the Board on May 19.

The meeting was convened in Executive Session at 10:38 a.m.

First, Acting Chair Caplan said that this meeting was being held in Executive Session.

Prior to voting on the minutes of the February 7th and April 16th meetings of the Board, Mrs. Caplan called for a correction in the section of the minutes of February 7th that referred to the purpose of the telephone calls she and former Chairman Tom Hill had made to current and former trustees. She stated that the purpose of the calls was specifically to solicit contributions to the project. She and Mr. Hill had limited themselves to calling current and former trustees.

VOTE: A motion was made by Mr. Stoner, duly seconded, to approve the minutes of the meetings of February 7, 2013 and April 16, 2013, with the correction noted above. The minutes were approved unanimously.

As the next order of business, Ken Bentsen, Chair of the Governance and Nominating Committee reported on the work of that committee. First, the committee is developing criteria for new trustees.

Another of the committee's initiatives is looking at the bylaws. Peggy Burnet is taking the lead on that in light of her experience on the Smithsonian's National Board. Judith Leonard, General Counsel of the Smithsonian, has agreed to assist as needed.

Finally, Mr. Bentsen said that according to the bylaws it is the Governance and Nominating committee's responsibility to put forth a slate of officers at the spring meeting of the Board. There are four officers established in the bylaws: Chair, Vice Chair, Secretary and Treasurer. Mr. Bentsen said that there had been discussion in the committee of whether a new slate should be presented at the May 23rd meeting or the July 25th meeting. One view held that the committee should refrain from proposing a slate until after the Board's May 23rd decision on its recommendation on the SIS. However, after a variety of factors were discussed, a decision was made to move forward with a slate. The proposed slate consisted of Connie Caplan as Chair, Paul Schorr as Vice Chair and Dan Sallick as Treasurer. Given that time had not permitted a nominee to be secured, the committee had generally agreed that, with permission from the full board, the position of Secretary would remain open until a candidate could be put forth for a vote. Mr. Bentsen said the committee had also agreed that for this extraordinary election, again with permission from the full board, the officer terms would be limited to one year rather than two years. Judith Leonard, the Smithsonian's General Counsel, was agreeable to that plan. The Executive Committee agreed.

VOTE: Therefore, Mr. Bentsen then made a motion, duly seconded, that the Board approve the slate as proposed with the one year term stipulation. Mr. Bentsen's motion passed unanimously.

Moving to the next order of business, Mrs. Caplan called upon Paul Schorr, Chair of the Committee on the Seasonal Inflatable Structure (SIS) for an update on the committee's work. Mr. Schorr said that while it seemed clear that most members of the Board had made a decision on whether or not to go forward with the project, he would give a brief synopsis of the current status on the SIS.

Construction costs were reduced to approximately \$14,000,000. About \$8,000,000 had been raised and there were many proposals pending [some of these funds had already been spent for design and staffing]. All members of the Board had had a chance to read the Smithsonian's Project Assessment, as well as the Hirshhorn staff's response to that report. Members had had an opportunity to participate in discussions of the information presented. It appeared that members had received enough information to determine their view on the SIS. His own view, considering everything including the requirement that the Hirshhorn give the Smithsonian 10% of every dollar it raised [at \$10,000 and above], is that if the staff report is accepted as a best case scenario in terms of cost for the first three years of operation, then \$15,000,000 would be needed. Half of that amount had been raised, but could the remainder be raised? Mr. Schorr said he was convinced it could be done given an extension in time.

In terms of timeline considerations, the Board had previously expressed that the money for this project should have been raised, or substantially raised, by this meeting of the Board. However, Mr. Schorr said, there had been a major delay in the start of CCS's fundraising because of the Smithsonian's contracting process. As a result, given that there had been only nine weeks of CCS's intensive, high level fundraising, a momentum had been reached but he thought it could take until the end of the year to raise the necessary funds. He said if the Board agreed to extend the deadline (b) (6) (b) (6).

Mrs. Caplan then called upon Under Secretary Richard Kurin for his report on the Smithsonian's SIS Project Assessment. He summarized the issues that must be considered by the Smithsonian in making its decision on the SIS. A copy of the SIS Project Assessment will be included with the official record of these minutes, as will a copy of the Hirshhorn staff's response to the report.

Dr. Kurin first explained the projected revenue and expenses included in the report. There was discussion about those figures. The Smithsonian estimates that \$14,800,000 will be needed in order to go forward with construction of the SIS. The projected annual operating budget indicated that operationally and programmatically the SIS would sustain a substantial deficit each year in each of three scenarios studied.

Credibility. There was discussion of the possible impacts on the Museum if the Board approved or disapproved of this project. Dr. Kurin said that a recommendation by the Board for yet another delay in the deadline in order to raise the funds will strain credibility with the Regents.

Budget at the Hirshhorn and at the Smithsonian. Dr. Kurin went on to describe the budget situation at Hirshhorn. Despite careful oversight, there has been a necessity for substantial shifting of funds from one budget category to another. In answer to a question, Dr. Kurin said that the bottom line is that the Hirshhorn simply does not have enough money in trust (non-Federal) funds. At the Smithsonian, furloughs were averted this fiscal year, but next year it is possible, depending on what the Congress does, that the Smithsonian could sustain a 13% cut, or \$100,000,000. There is no room on the trust fund side to offset potential cuts.

Financial risk. The Smithsonian's assessment team was charged with looking at the ability of the Hirshhorn to raise the money needed to sustain the SIS year after year. Going ahead with the project would require the Hirshhorn and its board to raise \$1,600,000 each year. The Board's division on the SIS, he said, will affect its ability to work together to raise money and recruit new board members.

Employee morale. According to an annual, government-wide survey of employee satisfaction, staff morale at the Hirshhorn is being negatively affected by the lack of decision on the SIS and the inability to raise money.

Long term impact on the future of the Hirshhorn. It must be considered that the Museum may lose its director, Richard Koshalek, at some point. The Smithsonian will then need to recruit a new director. If the SIS goes forward, the new director will have to raise millions of dollars annually to sustain it. That will make recruiting of a new director very difficult.

In summary, Dr. Kurin said he has supported the vision and development of the SIS project since its inception, but the Smithsonian must now consider all of the above factors along with the recommendation of the Board. He reminded members that they have a responsibility for the health of the Museum, as does the Smithsonian.

Mrs. Caplan then called upon Robert Kissane, President of CCS, to provide a sense of the general fundraising environment and how successful the Hirshhorn would be if given an extension to the end of the year. Mr. Kissane gave background saying that CCS had been engaged for only nine weeks thus far. Its staff had reviewed what had happened at the Hirshhorn for the past few years; strategized on potential large donors; and quantified the results so far. He said that he feels confident if given more time, with solid fundraising principles, the guidance of Katelyn Langs, Linda Cameron, and the continued involvement of at least five to six members of the Board that the necessary funding could be raised. The ultimate goal is to have a sustainable fundraising foundation so that each year a substantial amount of funds can be raised. He finds that there are some challenges to getting to that sustainable base. The problem, bottom line, is the Hirshhorn has not asked enough people; hasn't done the research to identify potential donors comparable to other institutions with a comparable collection. He believes that outreach to potential donors, art lovers in the U.S. would undoubtedly be successful. However, he understands the financial pressures involved in doing that and other issues being discussed. The most successful campaigns require strategy, affinity, and relationships.

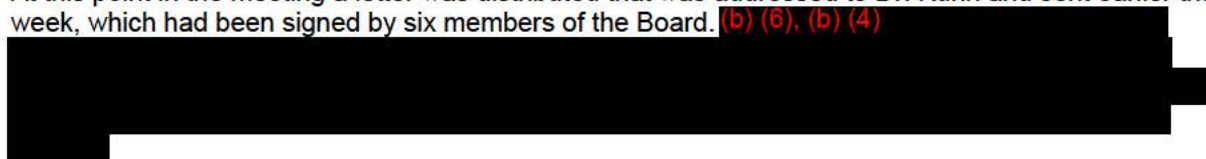
Discussion ensued on topics such as multi-tasking in fundraising (for both operational needs and a capital campaign); on adding a capital project during a period of sequestration; on how many staff would need to be deployed, using best practices in fundraising, and what that deployment would cost; the fact that the Museum probably wouldn't be hiring in the current environment; credibility problems with the Regents, the donors who have already given and with the community if paychecks began to be suspended. The

question was put to Mr. Kissane as to the real probability, not possibility, that this museum with its resources, its history, and its current capacity could rise not only the funding for the structure but to operate the program at the same time. What is the probability that the bare-bones staff can do their work plus pay for the existing \$1,000,000 deficit in exhibition funding? Had it been considered that Smithsonian fundraising is different from private fundraising? On the other hand, had the Smithsonian's assessment team factored in that the SIS is unique and visionary and would attract its own attention and funding because it is such an extraordinary project? Would it not to some degree provide for its own operational and staffing costs and then some? Mr. Kissane replied that it would be probable if there is a whole plan, if it is executed well, and funding is available to make it work. The project would give the institution the opportunity to speak to a lot of people to whom it isn't speaking now. The problem, said Mr. Kissane, was that not enough people have been asked. Too few organizations had committed to be programmatic and/or funding partners. In response, it was said that many potential partners want to know when the project was "a go" at which point they will get involved and would jointly fundraise.

Mrs. Caplan expressed her view that as the newly elected chair of this board she would have a good deal of responsibility for the fundraising, but that without the professional assistance of CCS the Hirshhorn could not raise the necessary funds. However, funding has been provided for that assistance. She thinks that credibility-wise it would be problematic to discontinue the effort while there are still the professional resources to do it. While she knew that it will be hard work to continue raising funds for the project, with the professional assistance of CCS and a good amount of effort from Board members, she believed that the SIS would bring the Hirshhorn and its superior collection into the national spotlight. She went on to say that she believes that continuing with a board committee on SIS and CCS's systematic, organized approach through the end of the year would be the best way to proceed. But if the money can't be raised, she believes, it can't be assumed that once the SIS is built the money will come. Mr. Koshalek expressed that, with new leadership on the Board and with the current momentum, going forward would allow the institution to catalyze its fundraising with something unique, something more competitive with other institutions.

There was further discussion including whether the Smithsonian is behind the project. It was said that while there has always been support for the project, at the same time there was and is ongoing concern about the sustainability of the programmatic part of it. Also, if the Board and staff were unified on the project that may have had different implications, but that has not been the case. The cost to the Smithsonian could come from its largest donor, the Congress. Some members of Congress may consider that moving ahead with this project in a time of austerity would be unwise, regardless of whether the project would spur private fundraising. It may be thought by some that money should be being raised for other projects, i.e., is this the project to pick at this time?

At this point in the meeting a letter was distributed that was addressed to Dr. Kurin and sent earlier that week, which had been signed by six members of the Board. (b) (6), (b) (4)



In light of the letter and the evident lack of a consensus within the Board to move forward with the project, Mr. Schorr indicated that he would make no motion in favor of pursuing the project.

Richard Koshalek said that such a visionary project is always controversial. Board members emphatically recognized that Mr. Koshalek has invested enormous passion into this project, the vision for which had had the support of many members. However, one member called attention to the fact that the Hirshhorn is in financial crisis, and that, according to the statute establishing the Hirshhorn and its board, the board is responsible for the Museum's collection, exhibitions, and related policies. As such, stewardship should be first and foremost.

EXECUTIVE SESSION: At this point, a full Executive Session was convened, with only trustees, Richard Kurin and Richard Koshalek participating.

For the record, during the full Executive Session, Richard Koshalek announced his resignation as director of the Museum.

At the conclusion of the full Executive Session, Chair Caplan moved to the next item on the agenda, Acquisitions and Deaccessions. Kerry Brougher, Susan Lake, and curator Mika Yoshitake led the discussion.

VOTE: The Board voted unanimously to approve the following acquisition:

ARTIST, NATIONALITY, DATES: Nobuo Sekine (Japanese, b. Saitama, 1942; lives and works in Tokyo and Los Angeles)

TITLE, DATE: *Phase-Sponge*, 1968/2012

MEDIUM, DIMENSIONS, EDITION: Sponge, steel plate, 51 7/8 x 47 1/4 x 47 1/4 inches overall

It was also reported that the director's discretionary fund was used to purchase:

ARTIST, NATIONALITY, DATES: Diana Thater (American, b. San Francisco, CA, 1962; lives and works in Los Angeles, CA)

TITLE, DATE: *Oo Fifi, Five Days in Claude Monet's Garden: Part 1 and Part II*, 1992

MEDIUM, DIMENSIONS, EDITION:

Oo Fifi Part One: 1 video projector, 1 DVD, 1 DVD player, Lee filters and existing architecture, dimensions variable

Oo Fifi Part Two: 3 video projectors, 3 DVDs, 3 DVD players, sync box, Lee filters and existing architecture

(Note: The work will play on state of the art media at the time of exhibition, so these captions are subject to change as technology changes.)

In the interest of time, Deaccessions as an agenda item was postponed to a later meeting.

At the conclusion of Acquisitions, a motion was made by Mr. Bentsen, duly seconded, that the meeting adjourn. The motion passed; the meeting concluded at 2:15 p.m.

Submitted by Laurie James

Minutes

Board of Trustees

Hirshhorn Museum and Sculpture Garden

Proceedings of the Meeting of July 25, 2013

Conference Call

Kenneth Bentsen, Chair of Committee on Governance and Nominations, presiding

Confidential

The one hundred third meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held via conference call on Thursday, July 25, 2013. Trustees in participating were:

Kenneth Bentsen
Peggy Burnet
Jane Cafritz
Kathryn Gleason
Robert Lehrman
Dani Levinas
John Pappajohn
Daniel Sallick
Ginny Williams

Unable to attend: Ann Hamilton and Thomas Stoner

A quorum was present.

Also present were Kerry Brougher, Interim Director and Liaison, Collections Committee and Public Programs Committee; Deborah Horowitz, Director of Curatorial Administration and Publications and Liaison, Communications and Technology Committee; Susan Lake, Director of Collections and Liaison, Governance and Nominations Committee; Chris Wailoo, Director, Administration and Finance; and Laurie James, Assistant to the Director and Liaison to Board of Trustees.

The meeting was convened at 11:05 a.m.

As the Chair and Vice Chair positions were vacant (Constance R. Caplan had resigned as Chair and Paul C. Schorr had resigned as Vice Chair after the May 23, 2013 meeting and the Smithsonian's decision on the Seasonal Inflatable Structure) and Treasurer Daniel Sallick was one of the nominees on the proposed slate of officers, Mr. Bentsen convened the meeting to vote on the new officers.

Interim Director Kerry Brougher thanked the Board for their support of the Museum and for the enthusiasm of their responses during his conversations with them during the past weeks. Mr. Bentsen reported that the Committee on Governance and Nominations had unanimously approved the slate of officers, as listed below, to recommend to the Executive Committee. The Executive Committee unanimously agreed to recommend the slate to full Board. Mr. Bentsen stated that the officers would serve two years, through Spring of 2015.

Chair	Peggy P. Burnet
Vice Chair	John Pappajohn
Secretary	Jane L. Cafritz
Treasurer	Daniel Sallick

Mrs. Gleason moved that the Board approve the slate as proposed. Seconded by Mr. Levinas, the motion passed unanimously.

Mrs. Burnet thanked Board members for their continuing commitment to the Hirshhorn. She stated that she will be in touch with each member prior to the next Board meeting, which would be held on **Thursday, September 26**. In advance of that meeting, she said, an ad hoc task force focused on a strategic plan for strengthening the finances of the Museum and the board would be formed.

The conference call concluded at 11:11 a.m.

Submitted by
Laurie H. James

Board of Trustees
Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of September 26, 2013
9:30 a.m. – 2:00 p.m., at the Museum
Washington, DC
Chair Peggy P. Burnett presiding

Confidential

The one hundred fourth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Thursday, September 26, 2013. Trustees in attendance were:

Peggy Burnet
Jane Cafritz
Kathryn Gleason
Robert Lehrman
Dani Levinas
Barbara Levine, Trustee Emeritus
John Pappajohn (by telephone)
Daniel Sallick
Thomas Stoner (by telephone)
Ginny Williams

Unable to attend: Kenneth Bentsen, Ann Hamilton

A quorum was present, with proxies from Ann Hamilton, Thomas Stoner, and John Pappajohn
[As needed]

Also present were Kerry Brougher, Interim Director; Richard Kurin, Under Secretary for History, Art, and Culture, Smithsonian Institution; Jennifer Barrett, Director of Development and Liaison, Advancement Committee; Deborah Horowitz, Director of Curatorial Administration and Publications and Liaison, Communications and Technology Committee; Laurie James, Assistant to the Director and Liaison to Board of Trustees; Susan Lake, Director of Collection Care and Management/Chief Conservator and Liaison, Governance and Nominating Committee; Chris Wailoo, Director, Administration and Finance.

The meeting convened at 9:45 a.m.

Chair Peggy Burnet opened the meeting with acknowledgements and appreciation to trustees, staff and in particular to Dr. Kurin, who had, she said, in difficult times advocated for funds that the Hirshhorn really needed, She stated that by the end of the meeting trustees would see that the museum is moving in a positive direction.

Mrs. Burnet said that it is a pleasure to have the opportunity to serve as chair of the board and to be chairing her first meeting.

VOTE: Mr. Lehrman's motion to approve the minutes of the board's meetings of May 23 and July 25, 2013, duly seconded, was approved.

Under Secretary's Report

Richard Kurin, Smithsonian Under Secretary for History, Art, and Culture, reported that Smithsonian Secretary Wayne Clough had announced his retirement, effective in the fall of 2014. A search committee for his replacement had been formed. There had also been transition among Regents due to appointments to other positions and the end of terms, so the Institution is also in transition.

Dr. Kurin said that since the Congress had been unable to approve necessary budgets, the Smithsonian's Boards had been all the more important in stabilizing the Smithsonian, especially at the Hirshhorn. It means a lot to have people who don't have to do this, but who care about the Hirshhorn, about the Institution, about the nation's cultural and artistic life. It means a lot to the Hirshhorn's staff, to the artists, to scholars and educators. In the broader world, in the chaotic economic context, the Hirshhorn Board provides a lot of stability.

Dr. Kurin described several ways in which the Smithsonian had taken an active role in working with the Hirshhorn on a number of financial matters. (b) (6), (b) (4)

[REDACTED] Some extra year-end money (\$178,000) had been steered by the Smithsonian to the Hirshhorn to help fund the *Damage Control* exhibition. Mr. Brougher thanked Dr. Kurin for also helping secure \$900,000 from the Office of Facilities, Engineering and Operations (OFE0), to renovate the third floor.

Moving on to the Federal budget, Dr. Kurin said that it is possible that if the sequester stays in place and a Continuing Resolution is passed by Congress the Smithsonian stood to lose seven to eight percent of its budget, or sixty million dollars; two to three hundred thousand dollars of that would come from the Hirshhorn's Federal budget. Additionally, the Hirshhorn would be affected by a nine to ten million dollar cut that would be sustained by the Smithsonian for guards, utilities, etc. at the Hirshhorn. Dr. Kurin noted that, interestingly, the Hirshhorn has the highest utility bill of any of the museums due to its architecture. If the Congress didn't come to an agreement by the following week, a shutdown of the government would result, causing Smithsonian and Hirshhorn staff to be furloughed. Life, property, and facilities, however, would be secured.

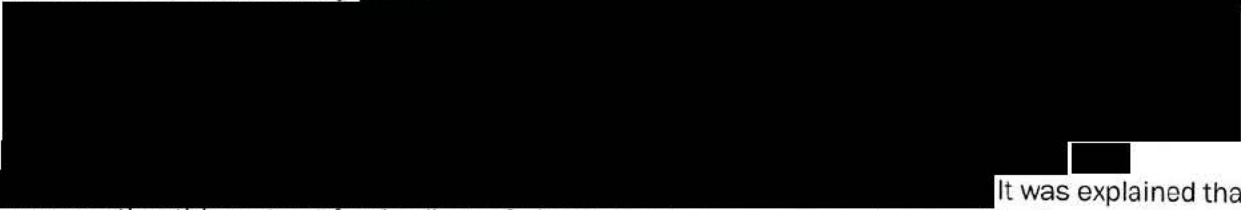
A search committee has been put in place for the Hirshhorn director position. The first meeting of that committee was to take place that afternoon. Kathryn Gleason was among the group that selected the search firm, which will be Heidrick and Struggles. The search committee consists of Trustees Peggy Burnet, Dan Sallick, Dani Levinas, and Jane Cafritz, Hirshhorn senior staff member Susan Lake, Smithsonian Regent Robert Kogod, Director of the Smithsonian Museum of African Art, Johnetta Cole, and Director of the Phillips Collection in Washington, DC, Dorothy Kosinski.

Interim Director's Report

Mr. Brougher reported that a concerted fundraising effort was being made to ensure that the Hirshhorn's exhibitions for this year continue to be funded, in particular *Damage Control: Art and Destruction Since 1950*.

Mr. Brougher went on to the "State of the Hirshhorn: Where We Are and How We Got Here." He said that much time had been spent reviewing a large amount of data to determine where the museum

was financially, what the trends have been, in order to move forward quickly and effectively in addressing the needs of the museum. Top priority, he said, was being put on very transparent and clear reporting to trustees. He then detailed the status with regards to finances, fundraising, and staffing. His presentation included an analysis of reserves; a fundraising summary; analysis of adjustments to exhibition budget in recent years to balance budget, a staffing analysis, and steps that have already been taken to re-stabilize museum. Trends in the data over the previous four years had been examined closely. (b) (4)



It was explained that, among other things, trust funds allow a federally funded museum such as the Hirshhorn to be competitive for talented people, in terms of salaries, with private art organizations that are not subject to federal GS rules. It was explained that staff members who fundraise cannot be Federal employees.

There was considerable discussion of unrestricted giving, which is highly dependent on trustee gifts. In answer to a trustee question, it was stated that about six more trust-funded employees are needed, mostly in Development—special events and membership—and programs, and exhibitions, estimated at a total cost of one half million dollars. One way to increase unrestricted funds is through increasing the number of trustees. According to the bylaws, the maximum number that the museum can have is twenty-eight trustees. However, if the Hirshhorn could get into the twenty trustee range within a couple of years, Mr. Brougher thinks the museum would be functioning at a much more sustainable level. He also noted that it should be remembered that employees in the Development office bring in money, they don't just cost money. Membership and patron groups also assist with trust funding.

In terms of restricted giving, for exhibitions and programs, the data indicated that fundraising for these has remained relatively stable. However, as indicated in Appendix C, since 2009, the exhibition schedule has had to be shifted or exhibitions cut mid-year to establish a balanced budget. Such changes in mid-year make it difficult to plan and work cost effectively, and have required a substantial amount of extra staff time, which has hurt morale. If changes must be made to the schedule, it is essential that they are made at the beginning of the year so that adjustments do not create issues.

The staffing analysis was reviewed. Attention was called to the addition of four staff members to the Director's office that were assigned to the Seasonal Inflatable Structure while the other departments generally had a drop in staff. In order for the Hirshhorn to accomplish what it needs to do, staff must be added. Thus, funding must increase on the unrestricted side at it is expected that Federal funding will remain flat or decrease.

Mr. Brougher went on to detail a number of steps that have already been taken to re-stabilize the museum in the months since he became Interim Director, including re-purposing money from the "the Bubble" project (the Seasonal Inflatable Structure) into exhibitions, projects and programs; working with the Castle to secure needed funds; staffing adjustments to help departments, like development; cancelling unnecessary contracts, like those with SIS staff. Those steps were described in detail in the board book.

Treasurer's Report

Treasurer Dan Sallick, along with Chris Wailoo, presented the FY 14 budget.

Prior to presenting the budget, Mr. Sallick provided trustees with a detailed explanation the categories of which the museum's budget is comprised, both on the revenue side and the expense side.

Discussion ensued about the income side of the budget. Related to the income category, Mr. Sallick said that an expected cut of about 7% due to the Federal budget sequestration had already been factored into the FY 14 budget. Dr. Kurin explained to trustees that the \$7,292,000 Hirshhorn budget number reflects only the budget that the Hirshhorn controls; it does not include Smithsonian-funded expenses such as guards, utilities, facility maintenance, custodial, or for capital improvements, which contribute an additional \$10 million to the Hirshhorn's operations.

Next there was discussion of the expense side of the budget. (b) (5)

The Hirshhorn director is the highest paid of the Smithsonian museums, even relative to cabinet secretaries. That salary is required in order to be competitive with private art organizations. ARTLAB+ expenses and other programs are not listed in the budget because they are paid by outside grants and are self-sustaining.

Other trustees emphatically agreed with Mr. Sallick when he said he would like to see the Smithsonian contribution, as well as the various grant funding sources for ARTLAB+, ARTWORKS, and other ongoing public programs, represented in the revenue column, even if the programs are funded by Smithsonian and other outside grants. Some trustees would like the endowment figures (income and expenses for acquisitions) to be added to the balance sheet, with specific notes of explanation if necessary, although a separate acquisition budget is included in each board book. A financial statement in that format would help not only current but prospective trustees from the outset. Such a clear matrix would answer the inevitable questions from prospective members as to where their contributions would go. These items should be included in a quick-read executive summary of the budget. Importantly, such holistic information would inform a prospective director of the museum.

Board Chair's Report

Mrs. Burnet reported that a small, ad hoc team had been formed made up of Dan Sallick and Kathryn Gleason, in addition to herself, to look at strategic priorities for the museum and a timeline of opportunities. Of the Museum's needs, three main priorities were determined to be necessary to address this year:

- Increasing the size of the board
Some progress had already been made in this area. A document entitled "Roles and Responsibilities," while it is a work in progress, had been produced to provide trustees talking points to use in speaking with potential candidates. A form was provided to propose candidates.
- Building trust/unrestricted funds
\$350,000 is needed this year for our current level of trust staff; \$500,000 would be required to augment trust employee as needed. This funding has historically come from trustees and other unrestricted lines like membership.
- Raising restricted money for exhibitions

It is crucial that we raise the funds necessary to put in place our exciting exhibitions and programs, much of which is for the 40th Anniversary.

Mrs. Burnet said that Kerry and staff had come up with some very concrete next steps the museum can take besides adding trustees and building membership. Mr. Brougher presented those:

- Naming opportunities
- Creation of an endowment fund for exhibitions
- Revenue generators like special events and adding a café in the lobby

Outlining the above ideas, trustees were presented with a document titled "Timeline for Strengthening the Hirshhorn in 2014," about which there was considerable discussion.

To move forward in the fundraising area, Mrs. Burnet asked to have a case statement, condensed to an "elevator speech," within the next month. It was urged that the speech capture the quality of the collection. Mr. Lehrman proposed that each Trustee write his/her own elevator speech on the value of the Hirshhorn which could be compiled into one elevator speech.

The discussion proceeded to the 40th Anniversary as a marketing and fundraising tool. The discussion was based on a document that was provided with funding opportunities. The merits of various ideas for fundraising were debated. The ideas included were asking former trustees for donations; an auction of works donated by artists, galleries who would want to gift the museum; a gala. It was pointed out that success in any of these endeavors is dependent upon personal relationships. It was agreed that if any of these major fundraisers were to be successful, work would need to begin immediately. Mrs. Burnet proposed that a telephone call among trustees take place by the first week in October to make decisions.

Next, the Board considered electing a new trustee, Steven Elmendorf. After a strong recommendation by trustee Dan Sallick, among others, the Board

VOTED: Unanimously to elect Steven A. Elmendorf to the Board of Trustees of the Hirshhorn Museum and Sculpture Garden. Proxies are attached related to this vote.

Acquisitions

As it moved to the next order of business—the acquisition portion of the meeting—the Board was first asked to delegate authority to the Interim Director to accept year-end gifts of art to the museum on behalf of the Board. After Mrs. Gleason's motion that the Board delegate authority to the Interim Director to accept year-end gifts of art to the Museum on behalf of the Board, was seconded, there was discussion as to the reason the delegation of such authority is warranted. This delegation allows the museum to accept gifts of art offered at the end of the tax year, between regular Board meetings, without convening a special meeting the Board. The Board then

VOTED: Unanimously to delegate authority to the Interim Director to accept year-end gifts.

The next agenda item was a presentation by Mr. Brougher and curator Melissa Ho of the following artworks being proposed for acquisition by either gift or purchase. The works were approved for acquisition. A quorum was present for each vote, using the proxies attached. (b) (6)

Joseph Cornell

Untitled (Aviary with Yellow Birds)

c. 1948

Mixed media

21 1/8 x 15 x 6 1/4 in.

(b) (6)

Sabine Hornig

Nr. 4

2003

Chromogenic print mounted on plexiglass

59 x 106 1/4 in.

(b) (6)

Teresa Hubbard
and Alexander Birchler

Gregor's Room III

1999

Chromogenic print mounted on plexiglass

73 x 89 in.

(b) (6)

Frank Thiel

Stadt 2/51/A

2001

Chromogenic print mounted on plexiglass

68 7/8 x 93 1/4 in.

(b) (6)

William Kentridge

Industry and Idleness

1986-87

Portfolio of eight etchings

9 7/8 x 7 7/8 in., each

(b) (6)

Camille Henrot

Grosse Fatigue

2013

Video

(b) (6)

*Salvatore Scarpitta

Trevis Race Car (Sal Gambler Special)

1985

Racing car, paint

85 x 152 x 74 in.

(b) (6)

Cot and Lock Step n. 2 Cargo

1989-2000

Wood, metal, cloth, and mixed media

24 x 144 x 35 7/8 in.

(b) (6)

(b) (4), (b) (6)

*Salvatore Scarpitta

Sal Cragar

1969

Racing car components

46 x 138 x 70 in.

(b) (6)

(b) (6)

Review of Upcoming Exhibitions and Events

Mr. Kerry described the major exhibition that will open on October 25th, *Damage Control: Art and Destruction from the 1950s*, along with the events that will accompany the opening. These included an opening dinner, an *After Hours* event, and a very substantive two-panel symposium the following day followed by a dinner that evening at the Embassy of Switzerland. There was discussion of how to increase attendance of donor prospects at the dinners, how much media promotion could be afforded and was expected for the exhibition? (b) (6) had already donated funds for promotion. It was suggested that the Museum engage in some strategic promotion with particular writers. (b) (6) offered to host a lunch or dinner in connection with the symposium. Also discussed was how the opening would be handled if the Federal government was shut down due to failed budget negotiations. [Note: The government was subsequently shut down for two weeks and the *After Hours* event had to be cancelled.]

Presented next were the Hirshhorn's shows that are in the planning stages, including related events. Mr. Brougher took the opportunity to explain the renovations being made to the third level. Discussion ensued on funding the exhibitions, controlling their costs, of using each show as a cultivation opportunity, and, further, about methods to strategically promote these shows as well.

An Executive Session followed.

The meeting concluded at 2:15 p.m., followed by an informal, board-hosted gathering of the Hirshhorn staff for the purpose of thanking them for their hard work.

November 2013



Dear Trustees,

The past month has been a particularly dynamic one for the Hirshhorn on many fronts, so we wanted to share some of the highlights with you.

Damage Control: Art and Destruction Since 1950

Opening Weekend

Damage Control opened with a bang on October 25, and we were glad to welcome so many trustees, donors, and friends, as well as eight of the artists from the exhibition. Raphael Montañez Ortiz's *Piano Destruction Concert* was a powerful and memorable experience.

[See website for performance](#)



The opening symposium offered two fascinating panels featuring artists Yoko Ono, Raphael Montañez Ortiz, Monica Bonvicini, and Ori Gersht as well as scholars in the fields of film, anthropology, art history, and cultural history. We also enjoyed an impromptu performance by Yoko.

[See website for symposium videos](#)

Damage Control Press

We have been thrilled with the coverage of the *Damage Control* exhibition, which has included the cover of the Arts section of the *New York Times*, a good review by Philip Kennicott in the *Washington Post*, and a feature in *Architectural Digest*, among many others.

[Selected Press](#)



Collaboration with the Bulletin of the Atomic Scientists



Kerry delivered the keynote address at the 5th Annual Doomsday Clock Symposium, which focused on *Communicating Catastrophe*; Bulletin board member and acclaimed author Sara Paretsky held a book signing; and we co-sponsored Meet the Artist: Yoshitomo Nara. An excerpt of Kerry's catalogue essay is featured in the latest issue of the *Bulletin*.

Artist Interview Program: Capturing the Contemporary

The first seven interviews with artists about their process and the preservation of their work as part of the Artist Interview Program are now on our website. This ever-expanding initiative, a collaboration between conservation, curatorial, and other departments in the Museum, offers an invaluable resource for scholars, artists, students, and visitors internationally.

ARTIST INTERVIEW PROGRAM

Capturing the Contemporary



Vito Acconci, Christo, Kiki Smith, Ann Hamilton, Maggie Michael, Dan Steinbock, Andrea Wray

In the News

MEET THE ARTIST:

Jake Chapman
7 pm

Wednesday,
December 11

MAJOR GIFTS:

The Hirshhorn was pleased to receive a donation of \$100,000 from the Ellsworth Kelly Foundation toward its conservation lab renovation, one of our major campaign initiatives. The foundation had previously donated \$100,000 toward the project, so we are grateful for this increased show of support.



Smithsonian
Hirshhorn Museum and Sculpture Garden



MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of March 20, 2014
10:00 a.m. – 2:00 p.m., at the Museum
Washington, DC
Chair Peggy P. Burnet presiding

Confidential

The one hundred fifth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Thursday, March 20, 2014. Trustees in attendance were:

Peggy Burnet
Kenneth Bentsen
Jane Cafritz
Steve Elmendorf
Kathryn Gleason
Robert Lehrman
Dani Levinas
John Pappajohn (by telephone)
Mark Rosman (by telephone)
Daniel Sallick
Ginny Williams

Unable to attend: Ann Hamilton

Also present were Kerry Brougher, Interim Director; Richard Kurin, Under Secretary for History, Art, and Culture, Smithsonian Institution (by telephone); Jennifer Barrett, Director of Development and Liaison, Advancement Committee; Deborah Horowitz, Director of Curatorial Administration and Publications and Liaison, Communications and Technology Committee; Laurie James, Assistant to the Director and Liaison to Board of Trustees; Milena Kalinovska, Director of Public Programs; Susan Lake, Director of Collection Care and Management/Chief Conservator and Liaison, Governance and Nominating Committee; Chris Wailoo, Director, Administration and Finance.

The meeting convened at 10:05 a.m. in the Lower Level of the Museum in order for Trustees to view and vote on proposed acquisitions.

VOTE: All acquisitions were approved by the Board and will be listed at the end of these minutes.

Following the votes, the Board re-located to the Museum's ArtLab.

Chair Peggy Burnet opened the meeting by welcoming new trustees Steve Elmendorf and Mark Rosman to their first meeting. She also welcomed Dianne Niedner, who works with Under Secretary Richard Kurin.

For the record, the Board book cover for this meeting is dated February 13th, because this meeting replaced the February meeting that was cancelled due to inclement weather,.

VOTE: Mr. Bentsen's motion to approve the minutes of the Board's meeting of September 26, 2013, duly seconded, was approved.

Under Secretary's Report

Richard Kurin, Smithsonian Under Secretary for History, Art, and Culture, joined the meeting by phone.

Dr. Kurin reported that Dr. David Skorton will become the next Secretary of the Smithsonian. The current Secretary, Wayne Clough, will stay until the end of the year. A former cardiologist, Dr. Skorton is President of Cornell University. He has a very successful record in fundraising, having spearheaded a five billion dollar campaign for the University. Importantly, he has been a champion of the arts and humanities at a time when there has been much focus on science. When he joins the Smithsonian he will be joining at the start of the Smithsonian's first ever \$1,500,000,000 fundraising campaign, which will be formally announced in October. Led by Regent David Rubenstein, the Smithsonian is putting together an honorary committee for the campaign that will consist of a host of celebrities, the Smithsonian's National Board members and Regents. The Hirshhorn is part of the national campaign, about which the Board will receive more information later.

In other news, the Smithsonian was shut down for about two weeks in October due to Congress's inability to agree on a budget. For new board members, Dr. Kurin explained that the Smithsonian's budget is roughly 1.4 billion dollars annually. About \$800 million dollars are Federal funds. Of that, about \$4 million is allocated to the Hirshhorn for operating expenses, which include salaries. In addition, about 10 million dollars are provided to the Hirshhorn for guards, custodians and utility bills. It also receives capital funds, this year, for example, the Hirshhorn received close to one million dollars for the renovation of its third floor. In all, approximately \$15 million of Federal money is going into the Hirshhorn annually. Increasingly, however, federal, state and local funds around the country are not adequate to support the Institution, so it must depend heavily on grants and philanthropy.

In October the Smithsonian managed to avoid sequestration that would have resulted in, roughly, a \$60 million cut in its budget, pain that would have to have been absorbed across the Institution. Possible furloughs of staff and closures of the museums for one or more days a week had been considered. Attendance was severely affected. Ultimately, cuts were not necessary. A Federal budget agreement that covers two years was passed, meaning that hopefully the Smithsonian can count on some stability from Congress during that time. But because that stability cannot be counted upon, the Institution has been increasingly left to support itself with funding from Hirshhorn board members, Regents, National Board members, other boards around the Institution and the public. Not only is funding needed, but sheer dedication is sorely needed from people, like the Hirshhorn's trustees, who volunteer their time and treasure because they care about impact the Institution has on the American public and worldwide, whether in collecting, research or inspiration.

As to the status of the search for a new Hirshhorn, the committee has been diligent in its work and is on target timing-wise. It has finalists right now and expects a final selection to be made in April by the Secretary, who ultimately has the responsibility for that decision. Kurin reminded Trustees of the high quality and wide range of knowledge and expertise that exists among members of the search committee. The committee consists of Trustees Peggy Burnet, Kathryn Gleason, Dan Sallick, Dani Levinas, and Jane Cafritz, Hirshhorn senior staff member Susan Lake, Smithsonian Regent Robert Kogod, Director of the Smithsonian Museum of African Art, Johnnetta Cole, and Director of the Phillips Collection in Washington, DC, Dorothy Kosinski.

Dr. Kurin concluded by saying that he looks forward to the continuing growth and forward movement of the Hirshhorn. It has a great collection, great location on the Mall, wonderful staff and great possibilities for the future. As it welcomes an incoming director and builds the Board he thinks the future is bright for the Hirshhorn.

New Trustee Welcome Protocol Laurie James

Ms. James introduced the just-published handbook for new Trustees. She thanked trustee Robert Lehrman for his input into the book and thanked the staff for their work on it, especially Deborah Horowitz

and graphic designer, Kristi Mathias. The handbook will accompany a new on-site orientation that will include a conversation with department heads and a behind-the-scenes tour of the Museum. Current Trustees were welcomed to have such a tour. Mr. Lehrman said he is delighted to see the handbook. T he asked the Board to consider it a work in progress and to let him know if they would like any changes to it. He suggested adding photographs of Trustees to the back of the book. Mr. Bentsen wondered if this book or something like it could be used as part of a "pitch book" for potential trustees. In response, Mr. Brougher pointed out the board book includes a new case statement that was designed to serve as such a summation of the Museum. The statement includes talking points that provide a kind of overview for a pitch to potential trustees. Mrs. Burnet said if trustees would like more copies of the handbook to use in the course of talking with people about the museum, speak to Laurie James.

Interim Director's Report Kerry Brougher

Substantial progress has been made in filling some long-vacant staff positions. A number of other key positions still need to be filled, but it takes a long time to fill positions at the Smithsonian.

In other news, Brougher reported that a \$1,000,000 gift was received from (b) (6), who designated the gift as an acquisition fund for emerging painters. These funds will be considered an endowment.

Mr. Brougher made note of the fact that (b) (6) gave \$50,000 for the *Days of Endless Time* exhibition.

An important development in relation to the Surrealist sculpture exhibition is that (b) (6) has provided \$250,000 for the show (b) (4). To date, more than \$470,000 has been raised for that show. Trustees may remember that Brougher said the exhibition had been reduced in scale to make it more feasible.

Mr. Brougher detailed the renovations being made of the Museum's third floor, saying that these changes, especially the removal of the carpet, would enhance the already high quality of the Hirshhorn's exhibitions.

Mr. Brougher then outlined the exhibitions that are planned for the 40th Anniversary and beyond. The exhibition schedule was provided in the board book.

In a significant success, Mr. Brougher reported that Kelly Gordon and Deborah Horowitz approached the publishers of *Lapham's Quarterly*, who agreed to partner with the Hirshhorn on a publication to accompany the exhibition, *Days of Endless Time*. Lapham's Quarterly focuses each of its issues on one theme in depth, with the referenced issue to be devoted to "time." The issue will serve as a catalogue for the show (b) (4). Lapham produces 50,000 copies and distributes 30,000 of them. On the back of the publication will be an advertisement for the Hirshhorn's show, including the donors to it.

Next, Mr. Brougher reported that there is under discussion a redesign of the entrance lobby. The planning is underway to have art in the lobby as well as a café.

Kerry Brougher then introduced, Milena Kalinovska, Director of Public Programs and Education, who would present the Education Department's programs which were the focus of the meeting.

The Department, said Ms. Kalinovska, considers its main responsibility to connect the Museum's fabulous collection of art, to artists and audiences in a dynamic and creative environment in which ideas are exchanged. The ideas come from artists; eighty percent of the programming involves artists; with a large percentage of the programs involving art from the Hirshhorn's and Smithsonian's collections. She gave an

overview of the types of public programs offered by the Education Department, the various types of audiences that are reached by the programs.

AFTER HOURS

Kevin Hull, Program Manager

Started in 2006, *After Hours*, for which the Hirshhorn has become well-known, has been held about eighteen times, about three times a year, each time selling about 2,000 tickets. The event calls for the museum to be open late and to have performing artists appear in a party-like atmosphere.

Each event generates an amazing amount of energy. A popular date night attraction, *After Hours* brings together contemporary art with performance art. It has been said that *After Hours* is one of the events that excites this young demographic, and among other things, makes them proud to live in this city.

After Hull's presentation, several Trustees spoke highly of *After Hours*. They were assured attendees' names and email addresses are captured for membership purposes.

ARTWORK

Kristy Maruca, Manager of Education Programs

Ms. Maruca said there are several Hirshhorn education programs under the ARTWORKS umbrella that develop visual literacy, creativity and innovation, all of which are becoming increasingly vital to success in the evermore complex world outside of the Museum. She described the various elements and goals of the ARTWORKS program.

ARTWORKS Teacher Programs

These programs educate teachers about how they can connect with students through art, as well as why it is important to do so. Partnerships with other organizations and professional development programs for teachers combine an exploration of the museum galleries with hands-on art and technology projects in the ARTLAB.

Interpretive Guide Internship Program

This program mentors college students while giving them an important start in the art world.

The guides welcome visitors to the Museum, many of whom are new to modern and contemporary art, and engage them in conversation in the galleries about what they are seeing.

Development of Online Resources

There are plans to offer the ARTWORKS programs online, which expand the Hirshhorn's outreach exponentially. This online resource will enable a better understand audience interests through web analytics. Online offerings will build on expertise cultivated through existing programs, particularly as related to teachers and teens.

Digital assets are being developed that support the Collection and Exhibitions as well as contributing to efforts to build a collaborative Smithsonian site focused on STEAM education (Science, Technology, Engineering, Art, and Math).

Cultivation of Family Audiences

Building on best practices in early childhood art education, new materials are being created that will empower parents to create an ongoing dialogue with their children, not only about art, but how to better see the world.

ARTLAB+

Ryan Hill, Director of Digital Learning Programs and Amy Homma, Manager of Digital Learning Programs

ArtLab+ has been in existence for about four years and in that time has attracted major funding from such entities as the MacArthur Foundation for its pioneering initiatives. Serving teens ages 13 through 19, the program is available from 3 p.m. to 7:00 p.m. every day. From 3 to 5 p.m., students "hang out," socialize, and use equipment according to their own interests. From 5 to 7 p.m. workshops are held with mentors.

The programming is driven by students' interests, using the Hirshhorn and Smithsonian's collections as inspiration. One of the goals of ARTLAB+ is to transform teens from consumers to creators. It offers programs in all of the digital media, from audio engineering to graphic illustration to metal-working. Other goals are to promote life-long learning among students as well as a sense that they can bring their ideas to fruition. The staff members who serve as mentors are not only museum professionals, but have expertise in digital processes and connections to professionals in the field. If a mentor doesn't have experience with a student's idea, the mentor and student learn together. The ArtLab+ staff was approached by a number of other Smithsonian museums for partnerships.

ARTLAB+ is having impact in three major ways: on the teens, to get them to become change agents, critical consumers; with the program's DC-VA-MD community partners; and through national and international conferences. Staff members have done workshops in, for examples, Korea, Russia, Nashville, and San Diego. None of the travel costs comes from the Hirshhorn's budget, but the Hirshhorn is given a reputation for innovative approaches.

CONCLUSION

Milena Kalinovska

Ms. Kalinovska closed by giving examples that demonstrated the impact of each program, elaborating on the national and international attention each of the programs has received. The programs have become models for many other museums and educational organizations of all kinds. She specifically recognized (b) (6), other individuals, foundations and organizational funders for their support. Since the programs began, they have steadily gained momentum not only in influence but in fundraising. Each of the program staff has devoted significant effort to securing funding that resulted in income that had increased from \$500,000 to \$1,500,000. She emphasized that additional funding for these programs would demonstrably increase the Hirshhorn's visibility and influence across the world and with a wide spectrum of audiences.

Governance and Nominating Committee

Ken Bentsen

Mr. Bentsen had three elements to his report.

First, he moved to officially add Kathryn Gleason to the Governance and Nominating Committee.

VOTE: The motion, which was seconded, was approved unanimously.

Second, Mr. Bentsen reported on the Committee's commitment to review trustees' terms. He reminded members that at its meeting of February 13, 2013 the Board had adopted a resolution to extend for one year any changes in Trustee terms. Given that the past year was an unusual year in terms of changes in director and staff, the task of addressing Trustee terms wasn't completed. Thus, the Governance and Nominating committee has recommended that the Board extend terms to March 19, 2015 which means that all Trustees' terms will be extended for another year. Mr. Bentsen made a motion to that effect, adding that the motion would not preclude the Board from taking action to approve individual re-nominations or to propose new nominations to the Board.

VOTE: The Board approved the motion by Mr. Bentsen, as stated above.

Lastly, Mr. Bentsen announced that the Committee has tasked Robert Lehrman with reviewing the current bylaws and to recommend any changes that the committee should address before making recommendations to the full Board.

FY14 Budget

Dan Sallick, Chris Wailoo

The Financial Report dated March 14 was distributed and is associated with these minutes. Highlights of the report follow. On the income side, the Hirshhorn received its Federal allocation in November of \$4,183,000, which was \$135,000 more than had been projected at the beginning of the year. A Trust allocation of \$127,000 was received that hasn't changed yet. The new Museum director's salary will be funded by the Smithsonian from its central trust. Ms. Niedner explained that the Smithsonian's central trust consists of funds from a variety of sources, some dating back to James Smithsonian's original bequest. Trust funds come from the Smithsonian's magazine, its shops and enterprises, the Smithsonian's television channel and are distributed to the Smithsonian's institutions. Trust funds are the third largest source of the Hirshhorn's funds, after Federal funds and the Holenia Trust Funds. Holenia Trust funds are strictly restricted to acquisitions. Trust funds pay for the director, Board expenses, and some expenses for the director's staff. Income sources this year also include earned income in from the *Damage Control* agreements, along with the Hirshhorn's share of revenue from the book store. So the total operating income at this point in the year is \$7.3 million. So far income from (b) (6). A total of \$350,000 in trustee giving is budgeted for this year. Considered unrestricted funds, Trustees' gifts primarily fund the development department's staff salaries and expenses, some Board and Director's office expenses, and some exhibition programming. Mr. Wailoo reminded trustees that Federal monies cannot be spent on fundraising activities. (b) (4)

On the expense side, salary expenses are projected to be slightly less than budgeted for the end of this year. Money is saved when people are not hired, but then the Museum is lacks the employees needed to fully get the job done. Mr. Wailoo went on to list a number of positions that need to be filled and are in various stages in the process of hiring.

The primary challenge is, as always, securing the unrestricted funds that fund the development department, which raises funds for the museum, the exhibition programs, and the programs department.

Fundraising Report – Jennifer Barrett

Jennifer Barrett referred to a report that had been distributed and are included in the board book.

The goal for FY 14 is \$1.4 million consists of \$400,000 in unrestricted giving, with the remaining restricted giving.

The amount raised thus far is \$2.1 million. The \$1,000,000 restricted gift from (b) (6) is included in this figure.

Restricted funds, part of the 40% giving come from:

- Membership programs
- National Benefactors
- Annual Circle

Restricted funds: \$450,000 is still needed for this year, and are being sought from:

- Sponsorships
- Individual givers (primary targets)
- Foundation grants
- Corporate sponsorships

Advancement Committee members requested that the target list for restricted funds be distributed electronically, which Ms. Barrett agreed to do.

Mr. Levinas strongly recommended that the Museum arrange for trips for collectors and donors to visit collections locally, domestically and internationally. Such trips, he said, build community. Jane Cafritz concurred, suggesting that two interns be hired to plan trips. Ms. Burnet said such suggestions will be addressed by the Advancement Committee.

Fundraising Strategy

Peggy Burnet, Kerry Brougher

Ms. Burnet said that an Advancement Committee, the membership of which needs Board approval. The proposed membership of the committee is: Ken Bentsen, Steve Elmendorf, Robert Lehrman, Mark Rosman, Dan Sallick, and herself. Motion was made by Dani Levinas, duly seconded, to approve the membership of the committee.

VOTE: Board unanimously approved the members of the committee.

The priorities of the Committee, described in the document entitled "Campaign Goals" were included in the board book, are pursuing:

- Naming opportunities
- An endowment for exhibitions
- An art auction by Sotheby's next spring, with a target goal of 30 pieces, \$5 million+ along with Christie's
- Former trustees

A committee addressing 40th Anniversary Strategy Campaign Goals had been proposed consisting of a Celebration Committee which would be chaired jointly by Dan Sallick and Steve Elmendorf

Ms. Burnet said the next step is for Advancement Committee to meet to address some of these ideas.

No Executive Session was held. Ms. Burnet said she would meet individually with any member who wished to speak with her.

Acquisitions approved at the meeting

GIFTS

Gene Davis
Wall Stripes
1962
Acrylic paint on canvas
Six panels, each 9 in. x 9 feet
Gift of (b) (6)

Denise Green
Window 1976
Acrylic paint on canvas
42 x 42 in.
(b) (6)

Catherine Opie
Inauguration
2009
Portfolio of 33 archival pigment prints, linen box with tipped-in print and embossed text, printed trifold with essay, "Conversation with the Inauguration," by Eileen Myles. Each print is stamped and signed by the artist. Also included is a 6 5/8 x 10 in. (16.8 x 25.4 cm) archival pigment print tipped into the lid of the box.

Box dimensions: 2 1/4 x 17 x 20 3/4 in. (5.7 x 43.2 x 52.7 cm)
Paper dimensions: 16 x 20 in. (40.6 x 50.8 cm)

Image dimensions: 12 x 18 in. (30.5 x 45.7 cm)

Edition 1 of 10, plus 2 AP

(b) (6)

William Zorach

Seiners

1916

Linocut print on paper

12 1/2 x 9 1/2 in.

(b) (6)

PURCHASES

DEMOCRACIA

Ser y Durar [To exist and to persist]

2011

(b) (4)

Three-channel HD projection

Color. Sound

Running time: 20 minutes

Five red hoodies with specific emblems

Dimensions variable

(b) (4)

Thomas Struth

Cinema, Anaheim, California

2013

Chromogenic print

93 x 68 1/2 in.

(b) (4)

Marian Goodman Gallery

HIRSHHORN

BOARD OF TRUSTEES MEETING MINUTES:

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of May 15, 2014
Washington, DC
Chair Peggy P. Burnet presiding

Confidential

The one hundred sixth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the National Museum of Natural History on Thursday, May 15, 2014. Trustees in attendance were:

Kenneth Bentsen
Peggy Burnet
Jane Cafritz
Steve Elmendorf
Kathryn Gleason
Robert Lehrman
Dani Levinas
John Pappajohn
Mark Rosman
Ginny Williams

Unable to attend: Ann Hamilton, Dan Sallick
A quorum was present.

Also present were Richard Kurin, Under Secretary for History, Art, and Culture, Smithsonian Institution; Kerry Brougher, Interim Director and Chief Curator; Jennifer Barrett, Director of Development and Liaison, Advancement Committee; Deborah Horowitz, Director of Curatorial Administration and Publications and Liaison, Communications and Technology Committee; Laurie James, Assistant to the Director and Liaison to Board of Trustees; Susan Lake, Director of Collection Care and Management/Chief Conservator and Liaison, Governance and Nominating Committee; Chris Wailoo, Director of Administration and Finance.

Attendees for the Smithsonian Campus Master Plan Presentation
Al Horvath, Under Secretary for Finance and Administration, Smithsonian Institution
Thomas Christoffersen, Partner, Bjarke Ingels Group (BIG)
Ziad Shehab, Senior Project Manager, BIG
Daniel Kidd, Designer, BIG

The meeting convened at 10:05 a.m. in the Executive Conference Room of the National Museum of Natural History due to the construction underway at the Hirshhorn.

Call to Order. Chair Peggy Burnet opened by thanking Steve Elmendorf for the Board dinner he had hosted at his home the previous evening.

As this was Kerry Brougher's last Board meeting, Ms. Burnet expressed thanks to him for his extraordinary fourteen years of service to the Hirshhorn, first as chief curator, then chief curator and deputy director, followed by a courageous and resourceful tenure as interim director and chief curator, during which he managed to find funds to organize exceptional exhibitions under challenging circumstances. Other trustees paid tribute to Mr. Brougher's extraordinary vision as a curator and the high quality exhibitions produced during his time at the Museum. A celebration honoring Mr. Brougher was to be hosted by (b) (6). Mr. Brougher thanked Board members for their support for Hirshhorn exhibitions over the years, in particular those exhibitions that, as he said, had "pushed the envelope."

Ms. Burnet reported on a Smithsonian National Board retreat she had recently attended, both as a member of the National Board and as Chair of the Hirshhorn Board. At the meeting there had been a discussion of how the Board could work together with the Regents and the other museum boards as they work to fill out their boards. The Hirshhorn needs a well-rounded Board, with members who are not only interested in the Museum and its goals, but who have a variety of expertise. The Museum needs individuals who are active in the arts, collectors, philanthropists; individuals who know that board membership requires raising money, those who are active givers in other ways and have the wherewithal to give. The Hirshhorn can have as many as twenty-six members. The giving level is between \$25,000 and \$50,000, and above. At this time, the Hirshhorn especially needs corporate members, not only for their individual ability to give but for their company's connections to other individuals and companies. Mr. Bentsen said to keep in mind that there are not many companies headquartered in Washington, hence fewer top executives are located here.

The second meeting on which Ms. Burnet reported was the Steering Committee meeting for the Smithsonian's National Campaign. With a goal of \$1.5 billion, the campaign will be launched publicly October 17-19, 2014, and is slated to end in September 2017. As of the week of the Board meeting, the campaign had raised \$916 million, and the hope was to have one billion dollars by October 17, the public kickoff of the campaign. For its contribution to the campaign, the Hirshhorn has a goal of \$26 million. A number of events will take place during the weekend of the launch of the campaign, including the Hirshhorn's next Board meeting, which will be held on Friday, October 17, from 8:00 a.m. to 11:00 a.m. The Board meeting will be followed by lunch with the members of the other Smithsonian boards, which will be holding their meetings that week as well. There are over six hundred individuals serving on Smithsonian boards. The kickoff weekend will be full of events, culminating with a dinner for around eight hundred major donors, board members, and friends of the Institution at the Donald W. Reynolds Center. More details about the National Campaign and the schedule of events for October 17-19 will follow. Ms. Burnet encouraged Board members to take part in the weekend's events, as they were sure to be enjoyable.

Minutes. Mr. Lehrman's motion to accept the minutes of the Board's meeting of March 20, 2014, was approved.

Under Secretary's Report. Under Secretary Richard Kurin recognized Kerry Brougher as a force within the Hirshhorn and around the Institution, describing him as a scholar, a teacher, and an inspiration for curatorial and scholarly excellence. Dr. Kurin announced that the Smithsonian would bestow on Mr. Brougher the title of Curator Emeritus of the Hirshhorn.

The Smithsonian's budget was before Congress then, and it appeared that the Smithsonian could fare better than it had in the past few years. SI's FY 15 budget is \$850 million. The Hirshhorn's portion of that is \$14-15 million. Three quarters of the Hirshhorn's budget covers salaries, capital improvements, annual operating expenses, utility bills, custodians, and guards. The Federal portion of the Hirshhorn's budget will remain relatively flat. As trustees know, any exhibition, program, or publication produced by the Hirshhorn has to be paid for by private funds, whether they are grants or gifts given by corporations, foundations, or individuals.

Dr. Kurin informed members that another position is being added to the Development operation, with a commitment of at least two years, to help with the capital campaign.

Director search. The search committee has been exceptional in its work. There were three finalists for the director position. The three finalists met with Mr. Brougher, other museum directors, Secretary Clough, and Secretary-designate David Skorton. The candidates were also interviewed by a cross section of about a dozen staff members, who signed confidentiality agreements. In the end, the committee made a recommendation to Secretary Clough, who would make the final choice in consultation with Dr. Skorton. All involved were impressed with the level of candidates, and in the process learned much about the Hirshhorn's reputation at the moment. Dr. Kurin said he had spoken with former Hirshhorn Chairman Tom Hill and former Vice-Chairman Mitchell Rales during the process. Dr. Kurin closed by saying that he thought the Hirshhorn was in very good shape to move forward. A transition plan was being designed. An announcement would be forthcoming.

Governance and Nominating Report. Mr. Bentsen reported that the committee had met just prior to the last Board meeting in March. Several potential prospects had been discussed, with hopefully more to come. He called members' attention to the forms that had been provided to make nominations. He reported that the committee would be ready to work with the Hirshhorn's new director on new ideas for prospective candidates and plans to move forward quickly once s/he arrives. Mr. Lehrman will be looking at bylaws for possible revisions.

Advancement Committee. Ms. Burnet said that a productive first meeting of the committee had been held the previous evening. Committee members decided to meet by phone once a month and in person the day prior to the Board meeting. The committee had reviewed the status of restricted and unrestricted funds, discussing possible ways to address shortfalls. Board members would be invited to join the committee for a possible July meeting at which someone from the Smithsonian's Office of Advancement would brief members on the Smithsonian's National Campaign. Rather than planning around the single date of the Museum's opening in October, the committee decided to designate a "40th Anniversary Year" to allow for many more and varied fundraising events running from October 2014 to October 2015. Mr. Sallick and Mr. Elmendorf agreed to serve as chairs of the committee that would focus on events for the anniversary year. Mr. Elmendorf said that the October 17-19 campaign kickoff weekend would provide the Hirshhorn with two big opportunities: one, the opportunity to introduce a new director, and two, the opportunity to hold a major event for donors and possible new prospects. With so many new and old Smithsonian friends in town, the campaign weekend could kick off the anniversary year with some excellent opportunities to bring in some new participants. Ms. Burnet said the committee had also continued the conversation about holding an art auction, perhaps in the fall of 2015.

Ms. Burnet reminded members that the Hirshhorn's goal of \$26 million is part of the Smithsonian's overall goal for the National Campaign. Forty percent of the Hirshhorn's goal has already been reached, but there are more needs to be met. A list was distributed that provided the naming opportunities, proposed projects, exhibitions, programs, and research initiatives, all of which compose the \$26 million goal.

Financial Report. In Mr. Sallick's absence, Chris Wailoo, Director of Finance and Administration, provided the status of the FY 14 as of the second quarter. He included a report produced with and for the Smithsonian called a Mid-Year Execution Review, which analyzed the status of the Hirshhorn's budget with a focus on projected needs through the end of FY 14, in terms of Federal, Trust, restricted, and unrestricted spending. Mr. Wailoo announced that a number of long-needed, key positions had been filled. There are some budget areas being carefully monitored, in particular the level of unrestricted funding to support the Hirshhorn's Trust employees and the level of restricted and unrestricted gifts that support the Museum's exhibition budget. As the end of the fiscal year approaches, if the projected levels of funding have not been reached, some alternative plans will have to be put in place. Ms. Burnet urged members to send in their annual gifts as soon as possible.

Fundraising Report. Jennifer Barrett, Director of Development, provided a fundraising summary through the second quarter, saying that 50% of the membership goal for the year had been reached and was on track with renewals through the end of the year. There were currently about \$3 million in asks in the pipeline, to individuals, foundations, and corporate sponsors. Some unexpected funding came in from (b) (6) which gave \$250,000—\$50,000 more than had been requested for the exhibition *Surrealist Sculptures: Arp vs Duchamp*. There is also an excellent lead for foundation funding for the upcoming Robert Irwin exhibition. However, \$120,000 still needs to be raised before the end of the year for exhibition costs, as well as a significant amount in the first quarter of 2015 for the shows coming later. Priority is being put not only on meeting current goals, but on building pipelines and re-building the membership program. A plan is being mapped out to follow up further on the phone conversations held earlier in the year with individual trustees about potential sources of restricted and unrestricted funding, of members, and donors, with a focus on the 40th anniversary year. Ms. Barrett said she was delighted that Dr. Kurin had arranged for a position assigned to augment the campaign for major gifts, saying that there hadn't been a staff person focused solely on Individual Gifts for three and a half years. She said she would be in touch with trustees to see if they had any connections for some several specific corporate asks now in the process that look promising.

Interim Director's Report. Kerry Brougher reported that the renovation of the third level, a major project, would be completed in the next six months. The opening of the new third-level exhibition space would occur just in time to contribute significantly to the Museum's 40th anniversary, in terms of its exhibitions and its ability to hold fundraising events in the third-level spaces. The renovation includes carpet removal, installation of a new concrete-like painted floor, wall re-painting, upgrades to the lighting, removal of spur walls with asbestos, and the raising of the ceilings. The renovation is a return to Gordon Bunshaft's original plans, with the exception of the carpet. The renovation will result in a lot more flexibility for the installation of art that is not diminished by carpet, a design that will far more effectively accommodate sculpture, floor pieces, and video. Now on schedule, the renovation is set to be completed in the first week of October. The opening of the collection exhibition *At the Hub of Things*, curated by Evelyn Hankins and Melissa Ho, is set to open on the third level on October 16, the kickoff of the anniversary year. It is hoped that the title of the show will be seen as a metaphor for the Museum.

Mr. Brougher pointed out that some major achievements had taken place in recent years: completion of the renovation of the third level, the long-desired move of the bookstore downstairs, the opening of new galleries for installations on the lower level, and, on the second level, more opportunity for new exhibitions of film, video, and digital technology. New staff positions are being added as money is found or raised. All of those accomplishments bode well for the future.

While there were no acquisitions to vote on at this meeting, Mr. Brougher made a visual presentation of the discretionary purchases that he had made for the collection. He reported that he spent some money for some engineering for the exhibition *Robert Irwin: All the Rules Will Change*, which will go up this spring as part of the 40th anniversary, and which involves a scrim that wraps around the Hirshhorn underneath its canopy. It will be Irwin's first outdoor piece. Engineering and tests are presently being done for the piece.

Mr. Brougher said that the reason why not many major works had been acquired this year was so that the acquisition fund, which had become fairly depleted, could be built back up. There will be \$1.1 million left in the acquisition fund this year. In October, an additional \$1.5 million will become available, so the new director, chief curator, and curators will have \$2.6 million to work with.

Mr. Brougher's report was followed by more thanks and well wishes from Board members.

Presentation of Smithsonian Campus Master Plan. Al Horvath, the Smithsonian's Under Secretary for Finance and Administration, along with two architects from Bjarke Ingels Group (BIG)

Executive Session. The meeting concluded with an Executive Session.

Notes submitted by Laurie James

HIRSHHORN

BOARD OF TRUSTEES MEETING MINUTES:

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of October 17, 2014
Washington, DC
Chair Peggy P. Burnet presiding

Confidential

The one hundred seventh meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Thursday, October 17, 2014. Trustees in attendance were:

Kenneth Bentsen
Peggy Burnet
Jane Cafritz
Steve Elmendorf
Robert Lehrman
John Pappajohn
Mark Rosman
Dan Sallick

Unable to attend: Kathryn Gleason, Ann Hamilton, Janine Hill, Joleen Julis, Dani Levinas, Harold Newman, Ginny Williams
A quorum was present.

Also present were Richard Kurin, Under Secretary for History, Art, and Culture, Smithsonian Institution; Melissa Chiu, Director; Elizabeth Duggal, Acting Deputy Director; Jennifer Renner, Acting Director of External Affairs; and Laurie James, Assistant to the Director and Liaison to Board of Trustees

Chair Peggy Burnet called the meeting to order at 8:10 a.m.

Welcome

Mrs. Burnet enthusiastically welcomed the Hirshhorn's new director, Melissa Chiu, to her first meeting of the Board, saying that her arrival will open a whole new chapter for the Hirshhorn. Then extended her gratitude to Elizabeth Duggal and Jennifer Renner for stepping in to help and everything they have done thus far, setting them up to speak about their efforts later in the meeting. Mrs. Burnet went on to invite Dr. Chiu to begin her report as they waited for Dr. Kurin to arrive.

Director's Report

Dr. Chiu began by expressing her happiness to finally be at the Hirshhorn and also acknowledged Ms. Duggal and Ms. Renner's efforts since joining the Hirshhorn team. She mentioned the Board Book, which included more information on the status of the Hirshhorn and recognized Laurie James for her work. She also acknowledged other work that had been completed prior to and in tandem with her arrival, including press previews, two shows, the

renovations, and preparations for the 40th Anniversary launch. Focusing her remarks, Dr. Chiu described major goals and new directions for the Hirshhorn moving forward, especially improved communications and Board engagement. External messaging: "Hirshhorn takes the lead in new thinking and new art." Internal messaging: "It is a new chapter and with new efforts towards internal communications within HMSG and across the Smithsonian Institute." On the role of the Board and Board engagement, she emphasized Board development and commented on the three new Board members that will be coming on: Janine Hill, Joleen Julis, and Harold Newman. Dr. Chiu shared something about each of them and what they will bring to the Board. She has a goal of bringing on ten new Board members (this number includes the three who have already joined). She said, however, she certainly cannot do this alone and needs the Board to actively seek out new members and introduce prospectives. She would also like to change the Board meeting structure by holding one of its three yearly meetings in New York, preferable planned around a fair, auction, or equivalent event. She proposed a 40th Anniversary gala to be held in New York in November of 2015 signaling the end of the 40th Anniversary celebrations. (b) (4)

(b) (4)

At the gala Dr. Chiu hopes to honor forty artists who are connected with the museum. Another proposal is to plan programming around each Board meeting, such as collection visits, etc. In the area of fundraising, she plans to build beyond existing efforts, which are considerably below what would be expected for an Institution of this size. She wants to establish a patron's group in New York, similar to something she had organized in the past, called "The Hirshhorn Council". At this point she introduced Laili Paksima who will represent the museum in New York. This council will hold monthly programmatic activities, from studio visits to behind the scenes activities. Membership fees will be at \$25,000. (b) (6) has already offered to host the launch reception for the group.

Dr. Chiu went on to say she will focus on the Hirshhorn's exhibition program with the goal of making the Hirshhorn a leader in the area of exhibitions and collecting efforts. The Hirshhorn has five curators now and a search for a Chief Curator is underway. One staff addition will be a new curator-at-large, Gianni Jetzer, who will be contracted for three years and will work out of New York. After providing a few of Mr. Jetzer's qualifications, Dr. Chiu said she will have him make a presentation to the Board at its meeting in February. She also expressed her hopes to establish a three to five year plan for exhibitions, which would include fundraising plans.

The final goal Dr. Chiu mentioned is to position the Hirshhorn for the 21st Century by demonstrating the intersection between art and technology. To this end she would like to establish a technology committee, which will be a standing committee that looks at this intersection and brings together those from the art world and those from the creative tech sector. She has brought in Kenzo Digital to help lead these efforts. Dr. Chiu went on to provide Mr. Digital's qualifications and her hopes for this project for the future of the Hirshhorn. She met with (b) (6) last week, who is very interested in this project.

Dr. Chiu thanked Dan Sallick for a wonderful start on Home Front Media's communications efforts. She also said the Hirshhorn obviously needs more resources in the Communications department.

Some very good news, Dr. Chiu said, is that the Hirshhorn is operating in the black. She recognized Elizabeth Duggal and Under Secretary Richard Kurin for successfully addressing the Hirshhorn's debt over recent months.

Smithsonian Report

Dr. Kurin made a few comments, listing a number of people to thank, inside and outside the Smithsonian, for helping address the budget and staffing needs. Jennifer Renner has come in,

knowing help was needed in that area. He reinforces the need for a strong development office. Then he went on to say that during the search process for director, much insight was gained about the Institution and that the Hirshhorn has great possibilities. He thanked the Board for its involvement in this process and expressed his gratitude to Elizabeth Duggal and Jennifer Renner for all they have invested in the Hirshhorn.

HMSG Operations and Fundraising Reports

Elizabeth Duggal began her report on her main objective: to stabilize the organization and to get things going. So far the staff has been warm and receptive. Everybody has come together. One general observation she had was that the Hirshhorn has become isolated from the Institution. She wants to fix that to take advantage of the Institution's many resources, rebuilding partnerships. She said that her key tasks are looking at oversight of the administrative, fiscal area, and the balances in terms of allocations. She has been working with Central Office of Planning, Management, and Budget in conjunction with Chris Wailoo and senior staff from the Under Secretary for Finance and Administration, Al Horvath. She then talked about the surplus of \$360,000, which is a combination of trust and federal. This is great, but help is still needed. Such help has come from the National Portrait Gallery who lent staff to the financial area. After NPG's commitment ends the Castle has agreed to continue help. We will also be hiring an extra finance and administrative person.

Next, Ms. Duggal outlined other staff changes. A Director of Development will be hired in a few months. A New York office staff is being hired. Jennifer Barret will be re-assigned to focus on funding exhibitions and special projects. Other Institution resources will be sought to help. Other developments in the area of personnel involved the fact that there has been a 14% turnover in staff, the retirements of the Susan Lake, Director of Collection Care and Management; and Laurie James, Assistant to the Director/Board Liaison; and the departure of Melissa Front, Registrar. These changes will provide a good opportunity for Dr. Chiu to build her own staff.

ArtLab+ was also mentioned. They received a \$150,000 Youth Access Grant. This grant needs to be matched with \$75,000 by March. She then introduced Jennifer Renner, Acting Director of External Affairs.

Ms. Renner reiterated that she had to the Hirshhorn in July, following an assignment at the National Portrait Gallery, where she had had a chance to get things up and running in their Development. At the Hirshhorn, she is currently looking at internal processing and best ways to move forward. She plans to get people (donors/trustees) re-engaged. She wants to renew the pipeline. Ms. Renner then brought attention to the Smithsonian's "Toolkit," talking points about the Smithsonian's campaign, which had been distributed to members at the meeting. She took a moment to speak about the capital campaign, not making it the main focus, but wanted to mention that she was glad to say that the Hirshhorn had 100% participation from trustees; only 50% of the other museums had achieved that level of support. For FY14, the Hirshhorn had a \$2 million goal and had met that goal, however, she pointed out that \$1 million of it was an acquisition gift that went to the endowment. This does not help with the annual operating support and she would like to push for a full \$2 million to \$3 million goal for FY15, much to go towards operational needs. She wants also to step up the number of events at the Hirshhorn and focus on the outcomes of each event. She expressed excitement over the council and committees as they build a sense of community and lasting, long term relationships. She is trying to build on the development office and will make sure we follow through. She also hopes to expand on earned income that the museum can receive from event space rentals.

Ms. Duggal closed the report by calling members' attention to the detailed financial report contained in the FY 14 Financial Report. She thanked trustees for events already being hosted around the country, emphasizing the need for the Hirshhorn to be introduced to a wider circle of

donors. Dr. Chiu mentions that she is planning to establish an annual trip for Board and council members. The first will be to the Vienna Biennial.

(b) (5), (b) (6)

Ms. Renner mentioned, for the Board's information, that there is a rule at the Smithsonian that prohibits rooms from being rented, but donations can be made allowing for the use of the space.

(b) (6)

A motion to accept the minutes of the meeting of May 15, 2014 was approved.

Next on the agenda, Mrs. Burnet brought up that during the 40th Anniversary year, the Board will want to have its bylaws revised. Therefore, it is hoped that by February recommendations for the necessary changes to the bylaws will be made bringing them up to date. Focus should be on addressing the bylaws' constitutional issues that are specific to the Hirshhorn. There are examples of bylaws across the Institution that can be used as examples where appropriate. Also, with more Board members joining, committee structures could be realigned.

Mr. Elmendorf requested a list of future meeting and event dates.

New Acquisitions

The Board then viewed a proposed acquisition presented by Assistant Curator Melissa Ho. The Board voted unanimously to approve the acquisition. A quorum was present. The acquisition was:

Yoko Ono (American, b. Tokyo, Japan, 1933; lives and works in New York)

Sky TV for Washington, 1966/2014

Closed-circuit video installation; dimensions variable; unlimited edition but a singular work for Washington, DC

(b) (4), (b) (6)

(b) (4)

OTHER WORKS IN COLLECTION: *Wish Tree for Washington, DC*, 2007 (07.6)

The Hirshhorn's Senior Staff and selected other staff joined the meeting after a break. Mrs. Burnet recognized and thanked the curators of the current shows: Melissa Ho, Kelly Gordon, Mika Yoshitake, and Evelyn Hankins, as well as each individual department for their staff's work over the past year, which she knew had been challenging.

40th Anniversary Exhibitions and Events

After Hours. Kevin Hull described the *After Hours* event that was to be held that evening. It was being held as part of the kick-off for the Museum's 40th Anniversary year and as part of the Smithsonian's campaign kick-off weekend. *After Hours* has been a wildly popular even at the Hirshhorn. The galleries are kept open late and there are live performances, such as that evening's performance by a band called Zola Jesus. Over 1,000 tickets had already been sold; and from previous experience, a large number of tickets would be sold at the door. Exhibitions. Melissa Chiu presented descriptions and images of three upcoming exhibitions that were in the planning stages. She emphasized the need for more fundraising for these exhibitions and explained that they are eighteen months-worth of programming that will enable us to strategically think about the next three to five years moving forward.

"SHIRIN NESHAT" Co-curators: Melissa Chiu and Melissa Ho (May 18, 2015 – September 20, 2015)

In conjunction with this show Dr. Chiu hopes to involve a movie Shirin Neshat had recently completed with Nathalie Portman, (b) (6). Dr. Chiu pointed out that this exhibit is timely and perhaps other programs with be created connecting Neshat's work to broader international politics.

"SURREALIST SCULPTURES: ARP vs. DUCHAMP" Curator: Valerie Fletcher (October 29, 2015 – February 15, 2016)

"ROBERT IRWIN: ALL THE RULES WILL CHANGE" Curator: Evelyn Hankins (April 7, 2016 – September 5, 2016)

Dr. Chiu reminded the Board about the difficulties of commissioned works and why the Robert Irwin show had been pushed back to these dates.

40th Anniversary Communications Strategy

Trustee Dan Sallick introduced the coordinated communications strategy that had been developed by his firm, Home Front Communications. Mr. Sallick announced that they hope to have advertisement in outdoor spaces all over DC that will work in digital, handout/give away, and merchandise forms. The campaign will encompass every kind of art work with in the Hirshhorn, celebrating contemporary art. Kevin Richards of Home Front Communications made the presentation. The traditional advertising venues would be coordinated with social media, which is very changeable. As a side-note, it was said that part of the design for the street advertising is to invite "selfies" and "Instagrams." Home Front wants to emphasize that the Hirshhorn is a contemporary museum in the ad campaign. Mr. Sallick remarked, in addition, that they are open to reframing what that means to best describe what the Hirshhorn offers to its public.

As to some of the locations the advertising would be placed, Mr. Sallick said that the Smithsonian has a lot of space it could give to the Hirshhorn for this purpose for free or at low cost. At this point, the budget had not been worked out, but there is a lot of opportunity for donated space.

Mrs. Burnet suggested that including the Smithsonian starburst logo would take advantage of the Smithsonian's 92% name recognition (b) (6)

In terms of timing of the rollout of the campaign, Mr. Sallick said it can be launched on social media in November. Some venues, like the construction fence around the African American museum, can be rolled out very soon. The roll-out of the campaign in other venues around town, including walls, will take three to four months. They will get back to the Board about those dates.

Mrs. Burnet asked what Mr. Sallick would need in the way of funding. He responded that they will need to get back to the Board on this point as well. He needs to speak with a few vendors first. Some of the work can be done in-house, meaning the Hirshhorn, which will help and also many of the wall hangings will be low cost.

Executive Session

The meeting concluded with an Executive Session.

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of February 19, 2015
Washington, DC
Chair Peggy P. Burnet presiding

Confidential

The one hundred eighth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Thursday, February 19, 2015. Trustees in attendance were:

Kenneth Bentsen
Peggy Burnet
Stéphane Crétier
Trinh Doan
Steve Elmendorf
Janine Hill
Joleen Julis
Robert Lehrman
Mark Rosman
Dan Sallick
Jill Cooper Udall
Ginny Williams

Unable to attend: Haryanto Adikoesoemo, Jill Bernstein, Jane Cafritz, Kathryn Gleason, Harold Newman, John Pappajohn
A quorum was present.

Also present were Richard Kurin, Under Secretary for History, Art, and Culture, Smithsonian Institution; Michelle Delaney, Director, Consortium for the American Experience, Smithsonian Institution; David Voyles, Director, Office of Planning, Management and Budget, Smithsonian Institution; Irene Kariampuzha, Associate Director, Office of the Chief Financial Officer, Smithsonian Institution; Charlotte Gaither, Director of Campaign Volunteer Management, Office of Advancement, Smithsonian Institution; Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Jean Belitsky, Development Associate; and Stéphane Aquin, Chief Curator.

Chair Peggy Burnet called the meeting to order at 9:32 am.

Welcome

Mrs. Burnet welcomed everyone to the meeting. She began by bringing everyone's attention to the dates of the next two Board meetings, June 8th and November 9th; dates were in the Board Book for future reference. Attention was then brought to the minutes of the October 17, 2014, meeting. Mrs. Burnet asked for a motion to be passed for approval of said minutes. Motion passed and minutes approved.

Mrs. Burnet commented on the positive trend of the Board as membership had grown to eighteen members since Melissa Chiu's arrival. Mrs. Burnet remarked that this is a welcomed direction. She took a moment to introduce the new Board members in attendance (Stéphane Crétier, Trinh Doan, Janine Hill, Joleen Julis, and Jill Cooper Udall). She welcomed them and extended her sincere hope that they enjoyed and benefited from the previous day's orientation. She also mentioned those new members who were unable to be with them (Haryanto Adikoesoemo, Harold Newman, and Jill Bernstein). Mrs. Burnet went on to announce that the Museum had already reached 40 percent of its annual fundraising goal, and

the second quarter had only just started. Mrs. Burnet then introduced the individuals from central Smithsonian as well as those from the Museum. (b) (4)

The funds will go toward staffing needs and programing and exhibition development. She thanked Dr. Kurin for his support in ensuring that the Museum received this funding and invited him to begin his report.

Smithsonian Report

Richard Kurin thanked everyone and welcomed the new members of the Board to the Hirshhorn. He praised Mrs. Burnet's and Dr. Chiu's leadership and Board participation for lifting the Museum back to where it needs to be. Focusing his remarks, Dr. Kurin reviewed the Smithsonian's finances by breaking down its revenue sources in order to paint a picture of how the Institution is funded both federally and privately. In terms of the Hirshhorn, the Museum receives between \$12 million and \$16 million a year from the federal government, which pays for infrastructure and base salaries. Funding for the Museum's exhibitions, education, and mission-based programming is then raised through grants, philanthropic monies, business activities, and endowments.

Moving along, Dr. Kurin spoke about the current fundraising campaign. It is a \$1.5 billion campaign, (b) (4) The campaign stresses both the need for the Institution as a whole to become more entrepreneurial and the importance of widening the Institution's philanthropic net. As for projects around the Smithsonian, Dr. Kurin discussed the construction of the National Museum of African American History and Culture and its fundraising goals. Other projects closer to the Hirshhorn include the Arts and Industry Building and the Air and Space Museum as well as future plans to update the South Mall campus of the Smithsonian. The latter will allow the main Hirshhorn building greater connectivity with the Sculpture Garden, create taller galleries, and make the building more accessible. The goal is to connect the Smithsonian museums and buildings between the Freer and Sackler Galleries and the Hirshhorn in order to achieve a more unified campus and add to the vibrancy of the Mall. Dr. Kurin finished by looking globally and questioning how the American museum complex might engage with the global society. He emphasized that the Hirshhorn increasingly has a role to play in this regard as the Museum is uniquely positioned to bridge differences. Dr. Kurin again thanked Dr. Chiu and the Board for their leadership and the support of the Hirshhorn in bringing people together in dialogue.

Mrs. Burnet thanked Dr. Kurin and invited Dr. Chiu to begin her report.

Director's Report

Dr. Chiu began by thanking Mrs. Burnet and Dr. Kurin. She then thanked (b) (6) for hosting an elegant and memorable Board dinner the previous evening. She felt the dinner signified a new sense of community around the Hirshhorn. Dr. Chiu went on to explain that the strategy behind building the Board is about expanding the Hirshhorn's reputation and reach both nationally and internationally. Here, she called upon the Board members for their help. She asked that they help find ways to engage potential advocates—including possible new Board members, supporters, and visitors—for the Hirshhorn. The Museum must expand its reputation as a national leader in modern and contemporary art, and it is through this kind of audience engagement that the Museum is able to do so.

Dr. Chiu then moved on to discuss Board meeting structure and agenda. She would like the meetings to focus not only on Board governance but also on content and curatorial input. Transitioning into programming, Dr. Chiu informed the Board that the staff has been focusing on how to drive programming in innovative ways. She mentioned the two curatorial retreats; the first concentrated on exhibitions, and the second focused on how artists could activate the Hirshhorn's unique building and space. Next, Dr. Chiu discussed the book, *Making a Museum in the 21st Century*, for which she was the editor and a contributor. The Hirshhorn, she asserted, is perfectly positioned to play a lead role in thinking about how museums can truly be of the 21st century. She believes that a large piece of this relates to technology, which she had also mentioned at the October 17 board meeting. She took this moment to bring up Kenzo Digital again, a young creative-tech entrepreneur. He has agreed to draw together other creative-tech individuals to help the Museum think through these issues. She also hopes to collaborate with other Smithsonian colleagues, specifically the Cooper Hewitt. The Museum is looking at technology in the

realm of visitor experience. How can technology augment the visitor experience that is otherwise about the direct encounter with art? She went on to say that the Museum is also looking at virtual communities, which are much larger than actual visitor numbers. Dr. Chiu talked about programing as public engagement. She spoke about how the Museum can update its thinking of engagement by reaching out to the local community while still being attuned to its virtual audiences who do not live in Washington, DC.

In terms of fundraising, Dr. Chiu reiterated that 40 percent of the Museum's overall institutional goal for the year had been reached. She credited some of this effort to new initiatives within the development area, such as the Shirin Neshat Gala to be held in May and the initiation of the International Council. The Council has seven members to date, and the Council members' dues will go toward underwriting the research and development of the Museum's exhibitions, programs, and scholarship. Dr. Chiu also mentioned the 40th Anniversary Gala that will be held in New York this fall. It will honor 40 artists for the 40 years of the Hirshhorn's history and is a way of engaging all of the great people who have supported the Hirshhorn over the years.

Dr. Chiu finished by discussing the administrative side of the Museum. She acknowledged that the last four months had seen many staff transitions. Administratively, Human Resources is the biggest challenge that the Museum faces. There are substantial processes that must be gone through, much of which Elizabeth Duggal is handling. Dr. Chiu is rebuilding the senior management team and looking at how to supplement it with other kinds of support. She ended by thanking the Smithsonian for the Institution's help, emphasizing the positive impact that (b) (4) will have in building the Museum's capacity.

Mrs. Burnet next introduced David Voyles, Director of the Office of Planning, Management and Budget.

Financial Overview of the Smithsonian Institution

Mr. Voyles thanked everyone for including him at the Board meeting. He indicated that his office had been working closely with Dr. Chiu and Ms. Duggal over the last few months to review the Hirshhorn's finances.

Beginning his presentation, Mr. Voyles restated the Smithsonian's financial structure reviewed in Dr. Kurin's report. The Smithsonian has an overall budget of \$1.255 billion dollars, of which \$820 million is federally funded and \$435 million comes from private sources. Next, Mr. Voyles introduced the strategic plan. The plan gives the Smithsonian a base around which to make budget requests to the President's budget office and on the Hill. It also outlines the goal to increase the Institution's reliance on private resources. Returning to the discussion on resources, he further broke down the complex process through which federal funds are lobbied for and allocated. This process begins with ten detailed presentations to the President's Office of Management and Budget (OMB) before moving to Congress for thirty to forty budget briefings to appropriations committees. Mr. Voyles also detailed where federal funds are used. On the private resources side, he outlined this year's goals in philanthropy, grants and contracts, and business enterprises for the Smithsonian.

Mr. Voyles continued his discussion of appropriations by looking at where the Institution's budget has been from FY 2010 to the present. He pointed out that in 2013 there was the sequestration. The 5 percent cut to the budget that year has not yet been recouped. In order for it to be recouped, his office has asked for increases each year. He explained where the budget increases would be spent for FY 2016. Ms. Duggal pointed out that according to Mr. Voyles' report, if the increases to the budget are passed, the Hirshhorn will be able to add approximately (b) (4) to its bottom line. These extra funds would support exhibitions, storage needs, and federal salaries. After further discussion of the allocation process, Mr. Sallick asked Dr. Kurin where the Museum was the most vulnerable. Dr. Kurin answered that the Hirshhorn is not vulnerable unless the whole Smithsonian or the federal government gets hit, as in another sequestration. In that case the Smithsonian would have to find a way to make cuts across the Institution. This discussion further emphasized the need for private funding. The private sector offers a quicker timeframe in gaining funds and ultimately a better avenue for growth. Ms. Duggal pointed out that private philanthropy also unlocks federal giving.

From here, Mr. Lehrman raised the question of building development. He explained that he and Mr. Hill have had difficulties building development due to federal concerns. Dr. Kurin explained that development positions can only be paid for through private or trust fund dollars, except in very specific situations. Dr. Kurin pointed out that the Hirshhorn has been hurting in this regard, but there are efforts underway to build up the development department. Mrs. Williams spoke out about the Board's responsibility being solely for the collection. Mr. Lehrman addressed this comment by asserting that while Mrs. Williams is correct, this responsibility does include raising money for exhibitions and educational programming that support the Museum's collection and mission. This is why the development piece is so important. (b) (4)

[REDACTED] Dr. Chiu then laid out where the Museum's efforts are in terms of development and how Board giving is dispersed.

After this discussion, Mr. Voyles restarted his presentation with the "other major projects" portion of the Smithsonian budget. There is \$5.8 million worth of capital infrastructure projects for the Hirshhorn for FY 2016. This will help cover conservation lab deficiencies and improve the fire suppression system, exterior components, and elevators. Moving along to the shared financing for major projects, Mr. Voyles pointed out that private revenues cover new initiatives, support the entire fundraising infrastructure, and much of the strategic plan: education, digital initiatives, exhibitions, and research activities. He finished the presentation with a discussion on the endowment, investments, and upcoming challenges. While the endowment and investments, are strong, challenges for the future include ensuring that funding resources fulfill the mission, reduce reliance on federal funds by increasing private resources, and optimize current businesses by looking to new endeavors. Mr. Voyles thanked the Board and repeated that if anyone had any further questions to please feel free to reach out to him.

Mrs. Burnet thanked Mr. Voyles for his concise report and introduced Ms. Duggal.

Operations and Fundraising Report

Ms. Duggal began by highlighting the Museum's visitorship numbers. It is 46 percent higher than it was last year at this time. She credited the opening of all of the galleries as well as advanced marketing and PR. Transitioning into the financial overview, Ms. Duggal announced that the revenue side is 14 percent higher than projected. This is due to two factors: fundraising and increased support from Central. She repeated that federal aid combined with Smithsonian support makes up 75 percent of the Hirshhorn's budget. Moving along to fundraising goals, she said the Hirshhorn hopes to reach (b) (4) for the year. This is money needed primarily for exhibitions and building staff capacity. The latter is funded with unrestricted money, which is why annual board giving is so crucial. Ms. Duggal also stressed the imperative that the Board members engage new donors.

Switching over to the expense side, Ms. Duggal remarked that the figures shown project a fully staffed operation. Due to the many transitions in staff, the expense side is flexible. By filling some of the gaps with contractors and consultants, there is more time to think through the Museum's workforce needs. One of Ms. Duggal's key areas of focus is strengthening the finance and administrative department. She is in the process of hiring for two positions, one being a senior position. Looking to the bottom line, there is a projected surplus, which Ms. Duggal is very confident in reaching if fundraising continues on target. (b) (4)

[REDACTED] The remainder will be held back to seed and pilot other projects in 2016.

Projected revenue, Ms. Duggal explained, reflects the 10 percent administrative fee on all gifts that automatically goes to Central. This is how development positions are funded and some of the funds flow back to the Museum. The other main focus that Ms. Duggal stressed was the workforce planning. When she started at the Museum there were fifty full-time employees. Since then, there have been eight departures. This is a great opportunity to think through the management team. There have already been four new hires. It is a key area that will be looked at over the next few months, and contractors, consultants, and part-time staff will be brought on to fill the gaps while full-time employees are sought after. There are also partnerships being established between the other units and the Museum to support workflow needs.

To finish, Ms. Duggal spoke about the development department. She reiterated that the search for a new director of development is underway. She also talked about the recent special events that have occurred throughout the US, welcoming Dr. Chiu and engaging new audiences. She asked the Board to look at the upcoming programs and events and invited them to attend. She emphasized the Shirin Neshat Gala and exhibition programming and thanked those who had already offered their support.

Mrs. Burnet thanked Ms. Duggal and then introduced the Governance and Nominating Committee. Kenneth Bentsen reported.

Governance and Nominating Report

Mr. Bentsen started by recapping the Governance and Nominating Committee meeting on January 14. The Committee approved the new members who had been added to the ranks as well as re-nominated and approved Board members whose terms were expiring (Peggy Burnet, Robert Lehrman, Dan Sallick, and Kenneth Bentsen). He mentioned the re-working of the by-laws but deferred to Mrs. Burnet as she had been doing the majority of the work. In conjunction with the reworking of the by-laws the officer slates were also re-nominated. The officer slates were submitted with Mrs. Burnet as chair, Mr. Pappajohn as vice-chair, Mr. Sallick as chair of the Governance and Nominating Committee, Mr. Bentsen as treasurer, and Ms. Cafritz as secretary. Mr. Bentsen then made a motion to approve these officer slates and wave the by-laws so that officer terms would be held for one year. Motion was seconded and approved. Mr. Bentsen then invited Mrs. Burnet to go over the by-laws.

Mrs. Burnet announced that there will be four committees: the Executive, Governance and Nominating, Development, and Collections. She said that she would be in contact with each member within the coming weeks in regards to serving on a committee. As for the by-laws, she explained that the next step will be to send them to the General Council at the Castle. They will return them at the June 9 meeting and a discussion will ensue then. After an approval, the by-laws will go to the Board of Regents' Governance and Nominating Committee. From there, they will go to the full Board of Regents for approval. Mrs. Burnet described the four main changes to the by-laws: 1) The number of Board members will be raised from twenty-six to forty. 2) The number of Board meetings will be reduced to a minimum of two. 3) The chairperson shall hold the position for a term of four years, up from two years. 4) Term limits for Board members will remain at three four-year terms. After such time the member can be nominated for re-election upon the recommendation of the chair, vice-chair, the nominating committee, and the director for a possible additional term.

Mrs. Burnet called for a break. Mrs. Williams and Dr. Chiu quickly discussed adding another artist to the Board. Dr. Chiu would like at least one artist and one art historian to join.

BREAK

ACQUISITIONS

Board members moved to the adjoining gallery to review and vote on proposed acquisitions and gifts to the Museum.

The first two works presented by Kelly Gordon (curator of film):

For purchase:

SUPERFLEX

Flooded McDonald's, 2009

Video

Color. Sound

21 minutes

Edition 4/5

(b) (4)

Gift to the museum:

Rainer Ganahl
El Mundo, 2013
Dual-image video projection
Color. Sound
58 minutes
Edition 2/10

(b) (6)

Peggy Burnet called to vote:
Robert Lehrman moved
Ginny Williams seconded
All in favor: Aye

The next two works presented by Mika Yoshitake (assistant curator):

For purchase:

Chung Sang-Hwa
Untitled 73-7, 1973
Acrylic on canvas
65 x 45 ¼ in. (165 x 115 cm)

(b) (4)

Park Seobo
Ecriture No. 64-74-77, 1974-1977
Graphite and oil on canvas
76 ¾ x 118 in. (195 x 299.7 cm)

(b) (4)

Dr. Chiu noted that the Museum is looking at areas to collect. She noted these two paintings are part of the Korean Monograph Movement and that it is a good time to collect them in terms of the market. Large galleries are beginning to carry work by these artists.

Ms. Cooper Udall asked whether we needed to acquire both works and Dr. Chiu stated that we did not need to but that this was a unique opportunity and we should consider acquiring both.

Peggy Burnet called to vote:
Robert Lehrman moved
Dan Sallick seconded
All in favor: Aye

The last two works presented by Mika Yoshitake:

Gifts to the museum:

Dan Colen
Let's Spend the Night Together, 2012
Trash and paint on canvas
105 x 85 in. (266.7 x 215.9 cm)

(b) (6), (b) (4)

Dan Colen
The Pastoral Symphony, 2012
Oil on canvas
105 x 84 ½ in. (266.7 x 214.6 cm)

(b) (4), (b) (6)

Peggy Burnet called to vote:
Robert Lehrman moved
Trinh Doan seconded
All in favor: Aye

All acquisitions were accepted.

Senior staff then joined the members of the Board for the second half of the agenda. Following staff introductions, Mrs. Burnet introduced Melissa Ho, Associate Curator, for her report on the upcoming *Shirin Neshat: Facing History* exhibition and related programs.

***Shirin Neshat: Facing History*, opening Events, and Programs Report**

Ms. Ho began by thanking the members of the Board for having her. She explained that this exhibit was co-curated by Dr. Chiu and herself. *Shirin Neshat: Facing History* will be the artist's first museum survey to be presented on the East Coast. The occasion will introduce Neshat's mesmerizing video installations and photographs to scores of new viewers, celebrating in the nation's capital the great relevance of her deeply humanistic art. Using image, sound, and text, Neshat examines the nuances of power and gender in the Islamic world—particularly in her native country of Iran. Along with the Gala event on Saturday, May 16, there are several programs celebrating the artist and her work. On May 18, Ms. Ho reported, there will be a panel discussion moderated by Haleh Esfandiari at the Woodrow Wilson Center. This is part one of a two part discussion; the second will be held on September 17. Also on May 18, there is a *Meet the Artist* event where Neshat will discuss her work in conjunction with the official opening.

The Board expressed their excitement about the upcoming events. (b) (6)
[REDACTED]. Mr. Sallick and Ms. Cooper Udall have been very helpful in their work on the Gala host committee and in their efforts to introduce supporters.

Mrs. Burnet thanked Ms. Ho for her presentation and invited Mr. Sallick and the Home Front Communications team to begin their presentation.

Update on 40th Anniversary Communications Strategy

Mr. Sallick began by thanking the Board and Kelly Carnes, Director of Communications and Marketing, for their support. To help the Hirshhorn celebrate its 40th anniversary, Home Front Communications, under Mr. Sallick's leadership, provided their creative services (b) (4) to help design a dynamic marketing campaign that will span the city and saturate the Museum's online offerings. The campaign's bold, colorful approach invites audiences and visitors from around the Washington, DC, area to come see the Hirshhorn in a fresh way. Its aim is to reinvigorate the brand and raise awareness and enthusiasm among potential audiences. The campaign will consist of physical signage, online ads, a compelling social media campaign, and a bus circulating the National Mall. It will kick off March 20 to coincide with the highly trafficked spring break and cherry blossom season. Mr. Sallick shared a promotional video of the campaign, which the Board received with much excitement.

Other Business

Moving along, Mrs. Burnet brought up other business. She acknowledged the two Board members who were rotating off of the Board (Ann Hamilton and Dani Levinas). She spoke about their dedication to the Hirshhorn and their insightful penetrations into the contemporary art world. She indicated that a gift for each was at the back of the room (framed photographs of the Hirshhorn's Doug Aitken at night) and asked that every member sign them. She then acknowledged Susan Lake, Director of Collections and Chief Conservator, as Dr. Lake will be retiring at the end of March after thirty years at the Hirshhorn. Mrs. Burnet conveyed that Dr. Chiu had proposed to the Smithsonian that Dr. Lake receive the designation of Emeritus in recognition of her service and outstanding contributions to the Museum during her tenure. A photo of the Hirshhorn for Dr. Lake was also at the back of the room, and Mrs. Burnet asked that everyone sign that one as well.

The meeting was concluded with a curatorial presentation by Gianni Jetzer, Curator at Large, entitled "New Developments: The Contemporary Art Scene." Mr. Jetzer spoke on the globalization of the art

landscape. He used Bogota, Columbia; Stockholm, Sweden; and Dhaka, India, as examples of the proliferation of art scenes across the world.

Meeting adjourned at 1:30 pm.

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of June 8, 2015
Washington, DC
Chair Peggy P. Burnet presiding

CONFIDENTIAL

The one hundred ninth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Monday, June 8, 2015. Trustees in attendance were:

Haryanto Adikoesoemo
Kenneth E. Bentsen, Jr.
Jill Bernstein
Peggy Burnet
Jane Cafritz
Stéphan Crétier
Trinh Doan
Steve Elmendorf
Janine Hill
Joleen Julis
Robert Lehrman
Harold Newman
Mark Rosman
Dan Sallick
Jill Udall
Ginny Williams
Unable to attend: Kathryn Gleason, John Pappajohn.

A quorum was present.

Also present were Al Horvath, Acting Secretary, Smithsonian Institution; Richard Kurin, Under Secretary for History, Art, and Culture, Smithsonian Institution; Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Stéphane Aquin, Chief Curator; Emily Moqtaderi, Director of Advancement; Jennifer Renner, Acting Director of External Affairs; Jean Belitsky, Development Associate, and Sheila Basey, Executive Assistant. Chair Peggy Burnet called the meeting to order at 10:35 am.

Welcome

Mrs. Burnet welcomed everyone to the meeting. She began by bringing attention to the board minutes of the February 19, 2015, meeting. Mrs. Burnet asked for a motion to be passed for approval of said minutes. Motion passed and minutes approved.

Mrs. Burnet acknowledged the excellent board attendance at 16 out of 18 members. She took this moment to introduce the new board members in attendance (Haryanto Adikoesoemo, Jill Bernstein, and Harold Newman). She welcomed them and extended her sincere hope that they enjoyed and benefited from the orientation breakfast. She noted that renewals of annual board dues would be sent out very soon. She thanked the members who had already given their dues and emphasized the importance of the unrestricted funds from the Board, noting that although ambitious, the fundraising goal of (b) (4) is obtainable. She pointed out that the next board meeting would be on November 9 and that it would be held in New York starting at 9:00 am. Mrs. Burnet explained that we would also be honoring 40 artists for 40 years in a black-tie gala to be held at 4 World Trade Center that evening. The list of participants would include world-renowned artists whose works have been featured in Hirshhorn exhibits, the collection, and public programs. Jim Demetrion and Yoko Ono have already agreed to be Honorary Chairs for the evening, and

there are others pending, including (b) (6). Theaster Gates has also agreed to perform. She explained that the fundraising goal is (b) (4) and that we need active board participation to help us achieve this. It is a wonderful opportunity to engage galleries, corporations, and future prospects in a memorable and fun evening.

Mrs. Burnet then previewed some of the highlights of the board meeting. She said that it should be a particularly engaging meeting because of the board visioning workshop facilitated by Brightspot, a strategy consulting firm that has worked with numerous institutions, including SFMOMA, MOCA, and other Smithsonian museums. She also noted that the Hirshhorn International Council would join the meeting in the afternoon for a curatorial conversation between Chief Curator Stéphane Aquin and Curator-at-Large Gianni Jetzer and that the conversation would be followed by a reception at (b) (6) and dinner at Bourbon Steak.

Mrs. Burnet went on to welcome Acting Secretary Al Horvath and Under Secretary Richard Kurin to the meeting and thanked them for their continued support of the Hirshhorn. She then turned the floor over to Al Horvath for his report.

Acting Secretary's Report

Mr. Horvath began by noting July 1 as the date when Secretary Skorton would be joining the Smithsonian. He also mentioned that in May the Smithsonian was featured twice on 60 Minutes. He then went on to talk about the Smithsonian Campaign, stating that \$1.2 billion had been raised toward the \$1.5 billion goal and that in April, \$136 million had been raised toward the annual goal.

Mr. Horvath continued to update the Board by talking about the upcoming June 26 Folklife Festival. He said that the festival would focus on the culture of Peru and the Inca Road. He also talked about the first phase of reopening the American History West Wing on July 1. Mr. Horvath wrapped up his report by thanking the Board for their support and handed the floor to Dr. Kurin for his report.

Under Secretary of History, Art, and Culture's Report

Dr. Kurin began by mentioning the book *Making a Museum in the 21st Century*, which Melissa Chiu had shared with him, and said that museums were becoming increasingly participatory and relevant. He said that fundamentally, the Hirshhorn was fine and that Dr. Chiu and her team were doing an excellent job in beginning to transform the Museum. He said that those board members who attended the opening of *Shirin Neshat: Facing History* saw the Iranian community come to the Hirshhorn to support the exhibition. Dr. Kurin said that we could look forward to a great future. He talked about the Museum as being a global convener and stressed the importance of embracing global artistic expression. He noted that Dr. Chiu was traveling a great deal and acting as an emissary for the Museum in places like Tehran and that we could be proud of that. He pointed out that we do not yet know how important the Hirshhorn can be in building bridges across cultures.

Mrs. Burnet thanked Dr. Kurin and asked the Board to introduce themselves and indicate how long they've been on the Board. Mrs. Burnet then invited Dr. Chiu to begin her report.

Director's Report | Dr. Chiu began by thanking Mr. Horvath and Dr. Kurin for their moral support. She especially thanked Dr. Kurin for hiring her and providing staff support in the early days of her tenure. She also introduced Emily Moqtaderi, the incoming director of advancement, to the Board. Dr. Chiu then began a presentation of slides to update the Board on recent Hirshhorn activities. She spoke about the exhibition *Shirin Neshat: Facing History* as well as the related gala. She also spoke of the Meet the Artist programs with Shirin Neshat, Theaster Gates and Jason Moran, and Julie Mehretu. She finished by talking about the successful study trip to the Venice Biennale and Milan with the International Council and board members. Dr. Chiu concluded her report by discussing the upcoming 40th Anniversary Gala in New York, expressing her excitement with engaging new audiences. She noted that the celebratory year began in Washington and would end in New York, the workplace of founder Joseph Hirshhorn. (b) (4)

Governance and Nominating Report

Board Chair Peggy Burnet notified the Trustees that the conversation concerning the Board Bylaws was going to be tabled until the next meeting pending additional action/discussion at the committee level; thus, no items were discussed. Ms. Burnet then proceeded to invite members into the gallery for the acquisition portion of the meeting.

Acquisitions

Board members moved to the adjoining gallery to review and vote on proposed acquisitions and gifts to the Museum. *Please see attached Acquisitions memorandum, dated June 11, 2015, from Melissa Chiu to the Smithsonian Institution Office of the Treasurer*

Visioning Session with Brightspot

Melissa Chiu introduced the Brightspot team and turned the floor over to them for a visioning exercise with board members, select staff, and outside guests from Kenzo Digital. Brightspot started by saying that the visioning was not a strategic plan, rather an articulation of the Hirshhorn's vision as a twenty-first-century museum. Brightspot shared some recent trends and research revealing that museumgoers span all generations, that younger visitors obtain most of their information and perform most of their communication through digital media, and that museums are increasingly adopting digital technologies to reach this group.

They then asked the participants what role they thought art museums should play in the twenty-first century. Brightspot continued by explaining that they were a partner in defining the vision for the Museum and in identifying opportunities to realize the vision. They stated that the objectives of the visioning would include discussion of Hirshhorn achievements, discussion of what is changing at the Museum, and discussion about the future of the Hirshhorn.

The group talked about visitor experience and about the personality of the Hirshhorn. Many agreed that the building had a lot to do with the experience and with what makes the Hirshhorn different from other contemporary art museums.

Brightspot then split the Trustees and staff into four groups to discuss, respectively, potentials for the Hirshhorn's future programs, its use of technology, and its use of space. The groups reported some of their thoughts to the entire group before Brightspot ended the visioning session. As we move ahead with planning the use of technology in the Museum, representatives from Kenzo Digital encouraged the Hirshhorn to let technology be a means of fulfilling the overarching mission of the institution. They stressed that museums should not adopt digital tactics simply for technology's sake.

The findings of the visioning session will be presented at the November board meeting. Lastly, Board Chair Peggy Burnet thanked Brightspot for facilitating this informative session and encouraged the Trustees to begin making their way to the Ring Auditorium to join the Hirshhorn International Council for a curatorial discussion featuring Gianni Jetzer and Stéphane Aquin. The meeting was adjourned at 3:00 pm.

Hirshhorn Museum and Sculpture Garden
Independence Avenue at Seventh Street SW
MRC 350 PO Box 37012
Washington DC. 20013-7012
T 202.633.4674 F 202.633.8796
hirshhorn.si.edu

Date: June 11, 2015
To: Office of the Treasurer
Smithsonian Institution
From: Melissa Chiu



Director

Re: Acquisition of thirteen works by the Hirshhorn Board of Trustees

This is to confirm that the minutes of the June 8, 2015 meeting of the Hirshhorn Board of Trustees have not yet been approved by the Board. The Board will not meet again until November 9, 2015

Having conducted the vote on acquisitions, this is to confirm for the record that the Board approved the thirteen acquisitions by Senga Nengudi, Monir Shahroudy Farmanfarmaian, Natsuyuki Nakanishi, Susan Philipsz, Charles Gaines, Michael Todd, Art Workers' Coalition, Hans-Peter Feldmann, David Claerbout, Gerco de Ruijter, Hector Zamora, and C.T. Jasper and Joanna Malinowska that were proposed. A quorum was present for the conduct of business, with 15 voting members out of 18 on-site for review and vote on the works.

Purchases:

Senga Nengudi

R.S.V.P. X, 1976/2014

Nylon stockings, sand, and rose petals
48 x 180 x 60 in.

(b) (4)

White Cube, London

Monir Shahroudy Farmanfarmaian

Untitled, 1975–76

Mirror, reverse-glass painting, and plaster
on wood
32 x 28 x 2 in.

(b) (4)

Haines Gallery, San Francisco

Natsuyuki Nakanishi

Rhyme-S', 1960

Paint, enamel, sand, string, and plaster on panel

51 5/8 x 64 1/8 in.

(b) (4)

Fergus McCaffrey Fine Art, New York

Susan Philipsz

Part File Score, 2014

Twelve-channel sound installation and
twelve digital and silkscreen prints

Print dimensions: 72 1/2 x 59 in., each

Running time: 36:30 minutes

Edition 2/3, plus 2 AP

(b) (4)

Tanya Bonakdar Gallery, New York

Charles Gaines

Walnut Tree Orchard: Set 13, 1975–2014

Black-and-white photograph and two drawings (ink on paper)

23 x 29 in., each; framed, 31 3/4 x 25 1/2 x 1 1/2 in., each

Walnut Tree Orchard: Set 14, 1975–2014

Black-and-white photograph and two drawings (ink on paper)

23 x 29 in., each; framed, 31 3/4 x 25 1/2 x 1 1/2 in., each

(b) (4)

Paula Cooper Gallery

Hans-Peter Feldmann

Shadow Play, 2002–14

Found-object and light installation with turntables placed on tables

Dimensions variable

(b) (4)

303 Gallery

David Claerbout

Travel, 1996–2013

Single-channel video, HD animation

Color. Sound

Running time: 12 minutes

(b) (4)

Sean Kelly Gallery

Gerco de Ruijter

CROPS, 2012

HD animated digital video

Color. Sound

Dimensions variable; gallery and auditorium options

Running time: 4 minutes

Edition 3/5, plus 1 AP

Includes photo poster “key” to imagery

(b) (4), (b) (6)

Héctor Zamora

O Abuso da História (The Abuse of History), 2014

HD DVD

Color. Sound

Running time: 2 minutes

Edition 2/3, plus 1 AP

(b) (4)

Luciana Brito Gallery, São Paulo

Gifts:

Michael Todd

Cluster, 1963–64

Found objects (wood and metal) and paint on redwood base

10 x 8 x 7 in.; base: 2 3/8 x 8 x 8 in.

(b) (6)

Art Workers’ Coalition

Q: And babies? A: And babies., 1970

Offset lithograph

25 x 38 in.

Unnumbered edition

(b) (6)

C.T. Jasper and Joanna Malinowska

Halka/Haiti 18°48'05 N 72°23'01 W, 2015

Three-channel HD video

Color. Sound

Running time: 86:53 minutes

Edition 2/5, plus 1 AP

(b) (6)

cc: Sarah Stauderman
Director, Collection Care and Management

Chris Wailoo
Director, Finance and Administration

Stéphane Aquin
Chief Curator

Melissa Ho
Associate Curator

Jean Belitsky
Development Associate

Tracey Buckus
Financial Specialist

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden

Proceedings of the Meeting of November 9, 2015

U.S. Trust Building

New York, NY

Washington, DC

Chair Peggy P. Burnet presiding

CONFIDENTIAL

The one hundred tenth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the U.S. Trust Building in New York City on Monday, November 9, 2015. Trustees in attendance were:

Haryanto Adikoesoemo

David Appel

Jill Bernstein

Marcus Brauchli

Peggy P. Burnet

Stéphan Crétier

Trinh Doan

Steve Elmendorf

Theaster Gates

Janine W. Hill

Joleen Julis

Robert Lehrman

Harold J. Newman

John Pappajohn

Mark Rosman

Daniel Sallick

Sheri Schlesinger

Jill Cooper Udall

On phone: Jane Lipton Cafritz (portion of the meeting)

Unable to attend: Kenneth E. Bentsen, Jr., Ginny Williams.

A quorum was present.

Also present were Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Stéphane Aquin, Chief Curator; Emily Moqtaderi, Director of Advancement; Lawrence Hyman, Manager of Exhibition and Curatorial Planning. *Joining for the Collections and Exhibitions portion of the meeting:* Lisa Gold, Director of Public Engagement; Evelyn Hankins, Curator; Gianni Jetzer, Curator-at-Large; Sarah Stauderman, Director of Collections.

Chair Peggy P. Burnet called the meeting to order at 9:05 am.

WELCOME

Ms. Burnet welcomed everyone to the meeting, especially new board members: Mr. Appel, Mr. Brauchli, Mr. Gates, and Ms. Schlesinger. All attendees introduced themselves and spoke of their history with the Hirshhorn and/or with Dr. Chiu.

Ms. Burnet asked for a motion to approve the board minutes from June 8, 2015. Mr. Lehrman motioned that the minutes be accepted, and Ms. Hill seconded. All concurred, and the minutes from the last meeting were approved.

Ms. Burnet began the meeting by noting the major successes of Dr. Chiu's first year as director, citing the dramatic growth of the Board of Trustees, increased fundraising, increased visitorship, and a series of strategic management hires. Ms. Burnet gave special thanks to (b) (6) for their recent, significant leadership gift, and additional thanks were given to (b) (6) for their support at the Vice Chair level for this evening's gala, and to (b) (6) who purchased tables and tickets. Additional recognition was given to Mr. Brauchli and Mr. Sallick for recent media counsel to Dr. Chiu; to Mr. Bentsen and Mr. Rosman for organizing last week's event in Houston; and to Dr. Chiu, Ms. Duggal, Ms. Moqtaderi, and Ms. Paksima for their organization of this evening's event.

TRIBUTE

Mr. Lehrman gave a tribute to Olga Hirshhorn, who passed away earlier this year after an extraordinary life of collecting and patronage. Mr. Lehrman provided a history of Joseph and Olga Hirshhorn's support of the Museum and confirmed Ms. Hirshhorn's unwavering passion for the Museum and its mission.

DIRECTOR'S REPORT

Dr. Chiu began by thanking everyone for their unique contributions over the past year and marked today's meeting and tonight's gala as the culmination of a successful 40th Anniversary year at the Museum. Dr. Chiu articulated her desire to align the Board and the Museum staff toward a vision that will position the Hirshhorn as a leader in the field of modern and contemporary art and as a vanguard of the new opportunities available to twenty-first-century museums. Dr. Chiu encouraged Trustees to review the Organizational Dashboard in the board book, which illustrates the past year's upturn in visitorship, programming, press notices, fundraising, and board membership.

Dr. Chiu has devoted her first year to developing the Hirshhorn's infrastructure, including the hiring of a new deputy director, chief curator, director of advancement, director of collections, director of marketing and communications, and director of public engagement. She looks forward in the next year to enabling this group to enlarge their teams internally and to build on recent fundraising (including the \$1.55 million brought in by this evening's gala) to bring the Hirshhorn to a firm and sustainable position to enhance its international reputation and expand its reach as a leader in the field.

Nominating and Governance Report

Mr. Sallick again welcomed the four new Trustees to this meeting. He reported on the proposed change to the Hirshhorn Bylaws that would allow the potential board membership to increase from 28 to 40 Trustees and that would also allow for other minor streamlining edits to the Bylaws. Ms. Burnet thanked Ms. Duggal for her great efforts in bringing this change to the attention of the Smithsonian Board of Regents, which will review the change in January. Mr. Sallick explained that in reviewing candidates for board membership, each new candidate will have introductory meetings with at least two Hirshhorn board members and at least one member of the Hirshhorn's senior staff. Ms. Udall called attention to two typographical errors in the Bylaws, with which corrections made she motioned the changes be approved. Mr. Brauchli seconded the motion, and the Bylaw changes were approved pending final approval by the Board of Regents.

ADVANCEMENT COMMITTEE REPORT

Ms. Doan encouraged all Trustees to support the strategy and mission laid out by Dr. Chiu, and she stressed the need to build the Museum's capacity in order to provide sustainable support for this vision. Ms. Doan expressed her eagerness to work with all Trustees and other strategic partners to fulfill this goal.

COLLECTIONS COMMITTEE REPORT

Mr. Pappajohn complimented all on the productive lunch yesterday, which served as a start-up opportunity for the Museum's new Acquisitions Council, which will support new acquisitions. Mr. Lehrman explained to new Trustees that Mr. Hirshhorn's generous financial provision to the Museum enables a robust acquisitions program, but the Hirshhorn is increasingly unable to keep up with values in today's art market. A Smithsonian asset committee manages these acquisition funds, (b) (4), from which the Museum traditionally draws off 5% each year for annual acquisitions; although, the amount can vary as needed.

Dr. Chiu explained that the members of the Acquisitions Council would be able to vote with board members on the acceptance of works (first identified by the Hirshhorn's curators) into the collection.

Mr. Lehrman explained that the creation of the Acquisitions Council would provide an alternate funding stream to augment the Hirshhorn acquisition provision funds, which would, in turn, enable Trustee support to be directed toward exhibition and programming, which have no other internal funding source.

Mr. Sallick asked about the Museum's collecting strategy, and Dr. Chiu explained that she and Hirshhorn curators have been reviewing this internally over the past year and will be presenting some ideas at the February Board Meeting regarding areas where the Hirshhorn can most effectively target acquisition resources in today's art market. The Hirshhorn has made strategic acquisitions over the past year that broaden the global narrative of modern and contemporary art, and a more comprehensive rollout of this plan will be unveiled in the upcoming year, to be informed by input from the Collections Committee.

Mr. Gates asked about the process for accepting gifts of art. Mr. Aquin explained that proposed gifts should be brought to the attention of Dr. Chiu and Mr. Aquin, who will present them to the Museum's curatorial and collection teams for review. Potential gifts are judged upon existing collection holdings, the quality and physical condition of the proposed work, and the ability to display, conserve, and store the work at the Museum in our limited gallery and collection storage spaces. Mr. Sallick cautioned against the growing trend of dealers to offer discounts to collectors when buying two works, one of which is promised to a museum as a gift. Dr. Chiu responded that the Museum would be open to all gift offers, but, for reasons of space and staff resources, we will remain highly selective in our selection of works that meet our stringent criteria for the national collection. Dr. Chiu remarked that the Hirshhorn must balance its collections and curatorial staff resources between the workload required for exhibitions, acquisitions, and loans. The Hirshhorn has a very active outgoing loan program, and Mr. Sallick suggested that the Museum make a greater effort to publicize our most visible outgoing loans.

MUSEUM VISION

Dr. Chiu directed the Trustees to the draft of the Visioning Statement included in the board book, thanking Trustees for their participation in the visioning process at the June meeting and thanking Ms. Duggal and Mr. Hyman for their work on the document. Dr. Chiu explained that the vision presented in the document came from the input of Trustees and staff as well as interviews with peer museums, and she noted that it is meant to serve as a response to the question of what a museum should be in the twenty-first century. Dr. Chiu explained how the art museum world has dramatically changed over the past several years and how museums must rise to the challenge of new expectations of younger visitors as well as the increasing influence of technology in cultural life and basic communications.

While not a strategic plan, the Visioning Statement calls attention to information gathered from three strategic workshops at the Hirshhorn over the past year as well as the results of comprehensive surveys to peer contemporary art institutions. The survey results, reported in the document, show that the Hirshhorn has a much smaller staff and a much smaller budget than peer museums who aspire to many of the same goals as the Hirshhorn.

Dr. Chiu referred Trustees to the document's "Road Map for the Future," which lays out the directions the Hirshhorn must take to become a leader among our peers in the twenty-first century, namely: 1) Create connected engaging visitor experiences, 2) Convene and lead global conversations on the art of our time and its influence, and 3) Become a creative hub at the intersection of art and technology. At the next board meeting, discussion will include the steps that the Hirshhorn plans to take to address all three of these goals, including increased opportunities for sharing artists' voices within the Museum and beyond.

Dr. Chiu asked if there were any comments or questions on this document.

In reference to the second of these directions (convening global conversations), Mr. Brauchli suggested collaborations with organizations such as (b) (5), which has a history of organizing such events. Dr. Chiu agreed, citing next year's potential collaboration with (b) (5)

[REDACTED]

[REDACTED]

An extended conversation on technology ensued, with comments clarifying that it is indeed a challenge for museums to successfully embrace technology, which often moves at a quicker pace than museums are traditionally able to match. The Hirshhorn can uniquely address this through strategic partnerships with technology leaders and companies with a Washington, DC, presence. Mr. Newman noted that dedicated staff and financial resources must also be identified for a sustainable technology program. Balance should be maintained to attract Millennials through the technology they use while not alienating older generations of visitors. Mr. Sallick volunteered to lead an ad hoc board committee to continue to investigate and discuss these issues. Other Trustees interested in participating on this ad hoc committee should contact Mr. Sallick and Dr. Chiu.

Ms. Udall referenced Secretary Skorton's recent talk on his vision of the twenty-first-century museum as a place that 1) moves from solely object-based encounters to virtual encounters for increased democratization of the museum through access, 2) Increases diversity of the museum's audience and workforce, and 3) focuses on STEM learning (Science, Technology, Engineering, Math), with art set aside for having value on its own terms. Mr. Lehrman and Mr. Gates seconded the importance of the role of the arts in the life of communities.

Dr. Chiu summarized some of the preliminary tactics that the Hirshhorn would be pursuing to move in the directions outlined in the Visioning Statement. To greatly increase the Hirshhorn's sense of openness and to create a more welcoming environment, changes must be made to the way visitors access and enter the Museum. Plans are being investigated to alter the large sculpture installations, which currently block the entrance from Independence Avenue, and the Museum is also looking into the possibility of removing the tinted blast film, which dulls the view of the Lobby instead of allowing it to read as an illuminated box from the street and from the Plaza. (b) (6) the Hirshhorn is working with artist Hiroshi Sugimoto to redesign the Lobby's public space and furniture to incorporate improved communal seating areas and a café. Attention will also be given to visitor services and security requirements to create a more welcoming entry to the Museum. (b) (5)

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[Richard Kurin, scheduled to speak via telephone at this time, was delayed with Secretary Skorton and unable to call in to the meeting.]

COLLECTIONS

For the benefit of new Trustees, and for all, Mr. Aquin provided a history of the Hirshhorn collection and the Museum's evolving collections strategy, calling special attention to the Museum's internationally renowned collection strengths.

Ms. Stauderman next presented a comprehensive outline of the Hirshhorn's deaccessioning policy and procedures, tracing the procedures that the Museum follows to identify works for deaccession, the Board's role in the process, and the process for moving deaccessioned works to market. Mr. Lehrman reminded the Board that Mr. Hirshhorn anticipated strategic deaccessioning of his collection and made provisions for this in his bequest to the Museum.

[Tom Boehlke of U.S. Trust, our host for this meeting, briefly joined the discussion to welcome everyone and to remark on U.S. Trust and Bank of America's sustained commitment to the arts through exhibition sponsorships, conservation initiatives, and sponsoring of free access nights at museums around the nation.]

ACQUISITIONS

Mr. Aquin presented the following works for acquisition (excerpts of videos displayed):

Ragnar Kjartansson

(Icelandic, b. Reykjavik, 1976; lives and works in Reykjavik)

S.S. Hangover, 2013

Two-channel HD video

Color. Sound

2 hours, 46 minutes

Edition 4/10

(b) (4)

18 Gallery, Reykjavik

No other works in the Museum Collection

Ms. Burnet called to vote:

Mr. Gates moved to acquire

Ms. Julis and Mr. Sallick seconded

All in favor: Aye

Hito Steyerl

(German, b. Munich, 1966; lives and works in Berlin)

How Not to Be Seen: A Fucking Didactic Educational .MOV File, 2013

HD Video, single screen in an architectural environment

Color. Sound

Dimensions variable

14 minutes

Edition 10/10

(b) (4)

Andrew Kreps Gallery, New York

No other works in the Museum Collection

Ms. Burnet called to vote:

Mr. Elmendorf moved to acquire
Mr. Sallick and Mr. Brauchli seconded
All in favor: Aye

Dr. Hankins presented the following work, which was displayed yesterday for viewing in New York:

Mary Weatherford

(American, b. Ojai, California, 1963; lives and works in Los Angeles)

***Engine*, 2015**

Flashe and neon on linen,
117 x 104 in. (297 x 264 cm)

(b) (4)

(b) (4)

Brennan and Griffin, New York

No other works in the Museum Collection

Ms. Burnet called to vote:
Ms. Bernstein moved to acquire
Mr. Brauchli seconded
All in favor: Aye

EXHIBITIONS

Mr. Jetzer delivered a five-minute presentation on the Museum's upcoming exhibition *Suspended Animation* (opening February 10), which will feature the work of six emerging international artists working with the ideas and technology of animation.

Dr. Hankins delivered a five-minute presentation on the Museum's upcoming exhibition *Robert Irwin: All the Rules Will Change* (opening April 7), which will trace Irwin's trajectory from painting to site-conditioned works, examining his evolving ideas of perception and definitions of art.

Ms. Burnet thanked the curators and asked that any Trustee with ideas for corporate funding for these projects please contact Dr. Chiu or Ms. Moqtaderi.

CONCLUSION

Ms. Burnet reviewed the plans for remaining events in New York, including the gala this evening and the

(b) (6). Ms. Burnet asked Trustees to please introduce themselves to Secretary Skorton, Mr. Kurin, and Mr. McCarter (Chair of Smithsonian Board of Regents) at tonight's gala.

The meeting was adjourned at 12:08 pm.

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden
Proceedings of the Meeting of February 10, 2016
U.S. Trust Building, NY
Dan Sallick presiding

CONFIDENTIAL

The one hundred eleventh meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Wednesday, February 10, 2016. Trustees in attendance were:

David Appel
Kenneth E. Bentsen, Jr.
Marcus Brauchli
Jane Lipton Cafritz
Stéphan Crétier
Trinh D. Doan
Steve Elmendorf
Janine W. Hill
Robert Lehrman
Harold J. Newman
Mark Rosman
Daniel Sallick
Sheri Schlesinger
Jill Cooper Udall

On phone: Joleen Julis, John Pappajohn

Unable to attend: Haryanto Adikoesoemo, Jill Bernstein, Peggy P. Burnet, Theaster Gates, Ginny Williams.

A quorum was present.

Also present were Richard Kurin, Acting Provost/Under Secretary for Museums and Research, Smithsonian Institution; David Skorton, Secretary, Smithsonian Institution; Ginny Clark, Director of Advancement and Philanthropic Giving, Smithsonian Institution; Joanne Flores, Head of Special Projects, Smithsonian Institution; Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Stéphane Aquin, Chief Curator; Emily Moqtaderi, Director of Advancement. *Joining for the Collections and Exhibitions portion of the meeting:* Melissa Ho, Associate Curator; Gianni Jetzer, Curator-at-Large; Mika Yoshitake, Associate Curator. *Joining for the Hirshhorn Vision portion of the meeting:* Kelly Carnes, Director of Communications and Marketing; Masa Kawamura and Kenzo, Kenzo Digital.

Mr. Sallick called the meeting to order at 9:07 am.

WELCOME

Mr. Sallick welcomed everyone to the meeting, especially Sec. Skorton, as this was his first Hirshhorn Board of Trustees meeting.

Mr. Sallick then asked for a motion to approve the board minutes from November 9, 2015, with a consensus from the members.

Mr. Sallick pointed out several highlights for the Hirshhorn since the last meeting. He mentioned the record-breaking (b) (4) [REDACTED]; the positive response to the *Marvelous Objects* exhibition, which received great reviews in the *Washington Post* and other media outlets; the Demetrios lecture and dinner with Anish Kapoor; and the programs that Dr. Chiu and Mr. Aquin led at Art Basel, which were incredibly well attended. Mr. Sallick also discussed Dr. Chiu's efforts to secure a (b) (4) [REDACTED] donation for the Museum. Mr. Sallick gave a special thanks to Mr. Lehrman for his *Marvelous Objects* exhibition lecture and (b) (6) [REDACTED]. Additional recognition was given to the Hirshhorn staff for all their hard work as well as to the Smithsonian leadership for all of their support and guidance.

SMITHSONIAN REPORT

Sec. Skorton talked about how impressed he had been with Dr. Chiu and noted how thrilled he was that she had joined the Hirshhorn as director. He then explained the paradigm of venerable institutions like the Smithsonian, noting that the advantage is that we can be a dynamic organization that pushes the envelope within its field, but one of the obstacles is implementing change.

Sec. Skorton defined three areas wherein the Smithsonian required modifications. The first area being superfluous administration at the top of the Institution, in which the positions of the Under Secretary of Science and Under Secretary of History, Art, and Culture were eliminated. Sec. Skorton clarified the re-adoption of an academic model that has a Provost or Vice President for Academic Affairs to streamline upper administration. Sec. Skorton noted the second area of change is a new campaign to hire a creative class on five-year terms, a decision that was predicated by the nearly 25% decrease in curatorial staff. The goal is to philanthropically fund these five-year terms and ultimately have them 1) perform so well that the original contributor extends funding for the term, 2) perform exceptionally well causing the contributor to endow the position, or 3) compete effectively for the position after a retirement within the unit. These five-year positions would begin to create jobs for the next generation of PhD's, for which there is currently a void at the Smithsonian. Lastly, the third area of adjustment would be to shift the perception of the Smithsonian as a day-to-day functioning institution to that of a thought leader.

Sec. Skorton acknowledged the Hirshhorn Vision Statement's bold stance as the national museum of contemporary art. In response to this, he asked why the Hirshhorn should not be in a leadership position. Sec. Skorton noted that the document outlined concrete goals for the future of the Hirshhorn. After reiterating his excitement to be a part of the Smithsonian and the Hirshhorn, he concluded by paraphrasing a portion of the Vision Statement, stating that the Hirshhorn has a mission to collect and display great art while expanding its audiences (physically and digitally) to provide bold perspectives on the issues and art of our time.

Sec. Skorton asked if there were any questions or comments.

Ms. Doan asked how asset allocation is divided amongst Smithsonian units, and Sec. Skorton explained that he is surprised by the relatively small amount of discussion at the director level regarding monies. He would like to see more communication take place and suggested disseminating a monthly spreadsheet that discloses the detailed aggregate finances to allow for more transparency amongst units. Sec. Skorton hopes to execute this monthly report so directors can understand the overall fiscal picture. Sec. Skorton explained that asset allocation comprises two aspects: acquiring resources and distributing resources. The distribution of resources is what Ms. Doan was referring to specifically, however, Sec. Skorton proclaimed that the Smithsonian should be aiming higher in acquiring resources. He praised the Hirshhorn's Gala as a step in the right direction and wants the Smithsonian to continue to capitalize on the virtuous cycle of inspiration and excitement.

Mr. Brauchli thanked Sec. Skorton for speaking on the Smithsonian and asked for his thoughts on how much emphasis should be placed on digital outreach. Sec. Skorton said that creative organizations may be too quick to use technology only because it is so easily accessible. He believes that measurable goals need to be established to truly understand whether technology benefits an institution. Nonetheless, Sec. Skorton stressed the importance of having digital access and said that he had posed questions on this issue to museum directors and a youth advisory council in coordination with Washington, DC, Mayor Muriel Bowser. Sec. Skorton indicated that the conversations he had with area college students has shed light on youth enjoying the separation of technology from face-to-face interaction with artwork. Ultimately, Sec. Skorton's assumption is that there will need to be a conglomerate of digital technology chosen to achieve a certain purpose in conjunction with physical visits to museums. He emphasized that this area will need be continuously revisited.

Mr. Sallick thanked Sec. Skorton for answering the questions from the Trustees.

CAPITAL CAMPAIGN

Ms. Clark thanked Dr. Chiu for inviting her to speak. Ms. Clark praised how well the campaign is progressing with \$1.333B of the \$1.5B goal. She explained that this represents all the goals across every unit within the Smithsonian, of which twelve institutions have received their largest gifts ever this year. Among other things, this campaign will help facilitate the opening of the National Museum of African American History and Culture, assist with handling of pandas and elephants, and contribute to digitizing collections. It has already funded or endowed five or six director positions.

Ms. Clark thanked the commitment of Dr. Chiu and her curatorial staff for taking the Smithsonian across the country. Last year, the program "People, Passion, and Purpose" highlighted the work of select curators and researchers, such as Dr. Hankins, who was commended on her involvement. Ms. Clark ended by celebrating the addition of nearly a thousand potential donors to the Smithsonian through this program, and as a result, the Institution will continue to present this program.

DIRECTOR'S REPORT

Dr. Chiu started by taking a moment to appreciate and thank senior leadership, the Trustees, and committee chairs for their continued support of the Hirshhorn. Particular acknowledgement was given to Ms. Doan for spearheading the advancement committee, to Mr. Sallick for his work on nomination and governance, to Mr. Bentsen for his financial leadership as the treasurer, and to Mr. Pappajohn for reestablishing collectors that will support the Hirshhorn's collections and acquisitions. Dr. Chiu directed the Trustees to review the Organizational Dashboard, which shows that visitorship has increased 28% over the last year. This increase is due to the great programming work being done at the Museum. To continue the growth, Dr. Chiu noted that a three- to five-year exhibition plan of twenty new exhibitions and initiatives is being developed by the curatorial staff. In conjunction, a development plan will also be created and presented at the May Board Meeting, along with an annual plan, which will outline how to raise funds on the programming side through galas and a high-level patrons program. Internally, Dr. Chiu described a continued effort to develop the management team at the Hirshhorn.

Dr. Chiu revisited the Vision Statement and its goal of unveiling the Hirshhorn as a twenty-first-century museum and, ultimately, the leader of contemporary art museums. The hope is to showcase contemporary artists as visionaries in society and thus utilize technology as one of the Hirshhorn's strengths in accomplishing this. Dr. Chiu briefly announced that Kenzo Digital will later unveil short-term technology goals, such as mobile technology integration as well as long-term technology goals.

Dr. Chiu named several future exhibitions, including (b) (5)

In addition, the Hirshhorn is developing a new brand identity with Patrick Li, known for his design of the *The New York Times Style Magazine* logo, which will be presented at the May board meeting.

and have also begun talking with Hiroshi Sugimoto regarding furniture and café design. Dr. Chiu emphasized the need to focus on the Sculpture Garden with active and different programming so the space can function more like a Museum.

Dr. Chiu illustrated a number of challenges that the Hirshhorn will continue to address. Areas of focus include cash-flow management; outstanding pledges and staggering payments; and visitor experience, particularly with regard to millennial audiences. Dr. Chiu concluded by reviewing the dates of some of the key upcoming events (the opening for Robert Irwin: *All the Rules Will Change*, the Olga Hirshhorn memorial, the San Francisco and Napa Valley study trip, and the India study trip). Mr. Lehrman called attention to the improvement of signage in the Lobby and indicated that it could be a project that includes all Museum signage.

UPCOMING EXHIBITIONS AND PROGRAMMING VISION

Mr. Aquin opened by commending the Hirshhorn on its current undertaking of twenty different projects and explained that the principles of programming had been divided into three areas: a search for relevance of exhibitions toward visitors; a balance of the exhibitions based on size, type (monographic or thematic), age of artist, etc.; and partnerships with institutions to expand outreach and lower costs. He also spoke of the decision to present three large exhibitions per year rather than two in order to better align the Hirshhorn with other major art museums.

Mr. Aquin introduced, in detail, the upcoming exhibition by Ragnar Kjartansson, which opens in October 2016. The mid-career survey of the artist's work will focus on the threshold of humor and tragedy. Dr. Chiu added that Mr. Kjartansson has begun to receive international and critical acclaim, and this exhibition will place the Hirshhorn ahead of the curve. Ms. Cafritz asked if late-night hours would be added to reach a wider audience. Dr. Chiu noted that it was a great idea and said that our visitor experience surveys have indicated that visitors prefer to attend evening hours in the warmer months. A discussion ensued regarding all aspects of the exhibition, with a focus on the musical and performance portions. Mr. Sallick added that the Hirshhorn could utilize this exhibition as a moment to reach out to the local music and film communities.

Dr. Yoshitake presented the upcoming exhibition *Yayoi Kusama: Infinity Mirrors*. Slated for a February 2017 opening, the show and accompanying tour, will span five decades of the artist's career, focusing on her immersive and multi-reflective mirror rooms. Dr. Chiu emphasized that this exhibition will be a game-changer for the Museum. The Hirshhorn will need to determine ticketing for anticipated popularity to maintain a continuous flow through the space. Mr. Sallick suggested that the exhibition is a remarkable marketing opportunity to increase visitorship. Ms. Hill suggested that marketing for this exhibit be done within neighboring cities, which was met with support. Mr. Aquin indicated that two venues, with a possible third, had committed to participate in the national tour. Mr. Sallick and Ms. Doan both recommended corporate underwriting be used for the tour.

(b) (5)

(b) (5)

Mr. Aquin proceeded by announcing additional upcoming exhibitions, including Linn Meyers's drawing on the Second Level in May, Bettina Pousttchi's *World Time Clock* on the Third Level in June, and Mark Bradford's artwork that will be presented on the Third Level in November. (b) (5)

Ms. Udall suggested a collaboration with the National Museum of African American History and Culture. The opening of the museum is scheduled for September 24, 2016, and there have been discussions regarding possible collaboration.

NEW ACQUISITIONS

Ms. Ho presented the following works for acquisition:

Barbara Kasten

(American, b. Chicago, Illinois, 1936; based in Chicago)

Construct PC 4B, 1981

Polaroid; 24 x 20 in. (61 x 50.8 cm); Version 3 of 6 + 2AP

Construct PC 1A, 1981

Polaroid; 24 x 20 in. (61 x 50.8 cm); Version 5 of 7 + 2 AP

Architectural Site 7, July 14, 1986, 1986

Cibachrome; 60 x 48 in. (152.4 x 121.9 cm); Version 4 of 5 + 2AP

Studio Construct 8, 2007

Pigment print; 53 3/4 x 43 3/4 in. (136.5 x 111.1 cm); Version AP of 5 + 2AP.

(b) (4)

Bortolami, New York

Mr. Sallick called to vote:

Ms. Cafritz moved to acquire

Mr. Brauchli seconded

All in favor: Aye

Peter Saul

(American, b. San Francisco, 1934; based in Germantown, New York)

Target Practice, 1968

Acrylic paint on canvas

91 1/2 x 99 1/2 in. (232.4 x 252.7 cm)

(b) (6)

Venus Gallery, New York

Mr. Sallick called to vote:

Ms. Udall moved to acquire

Mr. Bentsen seconded

All in favor: Aye

Mr. Jetzer presented the following works which were projected onto the screen for acquisition:

Huang Yong Ping

(Chinese, b. Xiamen, 1954; based in Paris, France)

Abbottabad, 2013

Terracotta, compost, wood chips, printed canvas, and plywood; 4 feet, 5 in. x 37 feet, 9 in. x 16 feet, 5 in. (135 x 1150 x 500 cm)

(b) (4)

Gladstone Gallery, New York

Mr. Sallick called to vote:

Ms. Udall moved to acquire

Ms. Hill seconded

All in favor: Aye

Jimmie Durham

(American, b. Washington, Arkansas, 1940; based in Berlin)

Title, Date

Still Life with Spirit and Xitle, 2007

Medium, Dimensions

Car, volcanic stone, and acrylic paint overall 82 x 175 1/2 x 96 in. (208.3 x 445.8 x 243.8 cm)

(b) (4)

Vendor

Peter Freeman Gallery, New York

Mr. Sallick called to vote:

Mr. Sallick moved to acquire

Mr. Lehrman seconded

All in favor: Aye

THE HIRSHHORN VISION

Dr. Chiu referred back to the Vision Statement and described how the Hirshhorn would take necessary steps toward the goals it outlined. The Hirshhorn will focus on visitor experience and technology integration. To initiate this process, Dr. Chiu introduced Kenzo Digital, which was commissioned to develop several ideas for the Hirshhorn to consider.

Kenzo Digital shared over twenty ideas, ranging from near-future and practical projects to more ambitious, long-term projects for the Hirshhorn. The concepts all use technology to create magical moments with emotional resonance to deepen visitors' experiences. Kenzo indicated several prominent facts about millennials that helped define the formation of the ideas. They suggested thinking of collaborations as a new form of currency, blurring the lines between physical and digital space, and creating immersive experiences to allow new ways of experiencing art. They also discussed the desire to encourage visitors to share their experiences via social media and described millennials' vital connections to their mobile devices.

The first idea they offered was an update to the audio tour. By creating a multi-dimensional and interactive mobile application, one could utilize the artist's voice to navigate exhibitions and include the views of prominent social figures or collector. The application would allow the visitor to customize their experience while walking through the Museum.

"Phhhoto" is the second idea, which would combine recognition software with a photo-taking application. Visitors would be able to take photos of or with artworks and would gain access to additional information related to the artworks. The need for wall labels would end. In addition, visitors would be able to create, save, and share albums from their mobile device.

A virtual reality headset was the next concept explained. The thought is that a 360° video could record "a day in the life of an artist," such as Mark Bradford, and that the video could accompany an upcoming exhibition. The headset would provide a hyper-immersive experience that could even be administered prior to viewing an exhibit. Footage could also be made available online to assist with increasing visitorship.

In regards to the upcoming Kusama show, Kenzo proposed an interactive flip-dot media. Allowing visitors to create seven-second 3D videos manipulating the content within the projection, the media can be edited and recalled year after year to develop a unique story.

The next idea, entitled "You+Art Machine," is an enhanced photo-booth experience that allows visitors to take selfies and superimpose a select artist's style on the photo. The booth could either print postcard copies for memorabilia or send photos digitally.

Then, Kenzo introduced the next set of ideas entitled "Blue Sky Dreams," encompassing aggressive, long-term concepts. The first idea utilized virtual reality to enable visitors to navigate through the Museum and experience all exhibits and artworks that have been presented at the Hirshhorn since its opening. This technology would celebrate the Hirshhorn's archives and create a sense of exclusivity for the visitor. The next was a simulator/immersion experience. The structural installation would recreate an abstract immersive experience that allows a visitor to fly through the textures, materials, and flows of an artwork. Due to it being out of the scope of an exhibition, this installation could potentially utilize tickets and be a revenue driver. "Drone Explorer" was the final concept that Kenzo suggested. The idea is to utilize drone technology during off or late night hours to navigate through the halls of the museum.

Dr. Chiu reiterated that the goal of these concepts is to allow visitors to connect to the Hirshhorn in different ways and to focus on millennials and create an experience that is similar to VIP or customized access that can be shared via social media. Mr. Sallick suggested creating a consortium of three or four museums that would co-develop the products that would be used. Dr. Chiu indicated that this is a possibility and has been done in the past.

Ms. Cafritz asked why people come to museums, to which Dr. Chiu replied that visitors ultimately come to view art. A conversation arose regarding the Hirshhorn's low ranking for visitor experience among all Smithsonian Institutions. Due to the ranking, Dr. Chiu underlined the importance of improving the visitor experience by focusing on how millennials function and implementing changes with upcoming exhibits and over the next few months. Kenzo added that by making these changes, millennials will share via word-of-mouth and social media, which will benefit the Hirshhorn. Mr. Appel wondered if the survey gave reasons why the visitorship rating was so low. Dr. Chiu indicated that findings would be provided, however, some indicators are the memorability of the Hirshhorn, experiences, orientation within building, and statement of purpose.

Ms. Udall recommended creating an experience for visitors to utilize an app or website to view a video stream of artists working in the space or exhibits being resurrected. Kenzo explained that this is a possibility, but the app would need to be multi-functional in order for it to be a success.

Mr. Lehrman clarified that although the Hirshhorn is in the bottom quartile of the survey results for visitorship experience, the Board must understand that attendance at the Hirshhorn is still robust. The Hirshhorn's goals and successes are not measured by volume. Mr. Lehrman stressed that while blockbuster attendance may be occasionally beneficial, it is not inherently necessary or good for the Hirshhorn's balance of service to the community. Mr. Sallick agreed and added that although growing the audience is important, the visitor experience should be the area of focus in order to better serve our patrons.

FINANCIAL REPORT

Mr. Bentsen started by thanking Ms. Duggal and her team for undergoing the process of preparing the financials for the Hirshhorn. He indicated that this year the Smithsonian Institution experienced an uptick in federal support of \$5M of appropriations for the Capital Plant Improvement and for federal salaries. Mr. Bentsen pointed out that there were still positions open at the Hirshhorn and there would be a close look at how staffing levels ought to be versus current levels. Ms. Duggal and Dr. Chiu increased the Hirshhorn's revenue share for the central trust that supports Smithsonian Institution.

(b) (4)

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NOMINATING AND GOVERNANCE REPORT

Mr. Sallick presented two candidates to be considered for Board membership. Both had shown dedication through the year-long cultivation process. The first candidate was Adam S. Metz, a member of senior leadership at the Carlyle Group in Washington, DC. Mr. Sallick moved to approve. Ms. Udall, Ms. Hill, and Mr. Lehrman seconded. The aye vote was unanimous. The second candidate was Stephanie Foster, a banker and philanthropist interested in collecting, who is connected to the Hirshhorn through the Asia Society in New York. Mr. Lehrman moved to approve. Mr. Newman seconded. The aye vote was unanimous.

Mr. Sallick also spoke to the desire to continue expanding the Board beyond its present membership. There are currently twenty-three members. Mr. Sallick asked everyone to bring forward people who would build the intellectual and financial capacity of the Board.

ADVANCEMENT COMMITTEE REPORT

Ms. Doan reported that (b) (4) had been raised to date this fiscal year, nearly (b) (4) raised during FY 2015. The advancement committee has set an aspirational goal of (b) (4) and is working to finalize the strategic development plan and clarify its implementation plan. Ms. Doan expressed her eagerness to work with all Trustees and other strategic partners to fulfill this goal.

Conclusion I Ms. Duggal reviewed the plans for the day's remaining events, highlighting an optional tour of the conservation lab on the Fourth Level and a tour of the Supreme Court building (b) (6).

The meeting was adjourned at 12:15 pm.

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden

Proceedings of the Meeting of May 25, 2016

Hirshhorn Museum and Sculpture Garden, Washington, DC

Chair Peggy P. Burnet presiding

CONFIDENTIAL

The one hundred twelfth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Wednesday, May 25, 2016. Trustees in attendance were:

Haryanto Adikoesoemo

David Appel

Kenneth E. Bentsen, Jr.

Jill Bernstein

Peggy Burnet

Marcus Brauchli

Jane Lipton Cafritz

Trinh D. Doan

Stephanie Foster

Janine W. Hill

Joleen Julis

Robert Lehrman

Harold J. Newman

John Pappajohn

Mark Rosman

Daniel Sallick

Sheri Schlesinger

On phone: Stéphan Crétier, Adam Metz

Unable to attend: Steve Elmendorf, Theaster Gates, Barbara Levine, Jill Cooper Udall, Ginny Williams

Also present were Richard Kurin, Acting Provost/Under Secretary for Museums and Research; Joanne Flores, Head of Special Projects; Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Stéphane Aquin, Chief Curator; Emily Moqtaderi, Director of Advancement. *Joining for the Collections and Exhibitions portion of the meeting:* Valerie Fletcher, Senior Curator; Mika Yoshitake, Associate Curator.

Ms. Burnet called the meeting to order at 9:03 am.

WELCOME:

Ms. Burnet greeted everyone and extended a warm welcome to new board member Stephanie Foster.

Ms. Burnet asked for a motion to approve the board minutes from February 10, 2016, with a consensus from the members.

Ms. Burnet began the meeting by noting some recent accomplishments and highlighting upcoming events. She touched on the successful opening of *Robert Irwin: All the Rules Will Change*; the upcoming opening reception for *Linn Meyers: Our View From Here*; and the robust season of public programs. She thanked (b) (6) for hosting the International Council tour and for hosting an event for the Museum in August. She thanked (b) (6) for hosting a dinner for the board members the prior night, and she gave thanks to Mr. Lehrman for his support of the Development team in expanding the Collectors' Council membership.

(b) (6)

Ms. Burnet thanked Mr. Adikoesoemo for the invitation to his museum. She then expressed thanks to the Hirshhorn staff for their hard work in planning the board meeting and for their toast to her the day before. She thanked the trustees for (b) (6) and expressed how incredible her experience has been being part of the Board.

SMITHSONIAN REPORT:

Dr. Kurin thanked Ms. Burnet for her introduction and welcomed members and staff to the meeting. Dr. Kurin began by highlighting the Smithsonian Campaign's goal to raise \$1.5 billion to support all units. In tandem, the Smithsonian requested \$920 million in federal appropriations for the next fiscal year, \$80 million more than federal funds in FY 2016. Due to recent changes in the government, Dr. Kurin expressed uncertainty in acquiring the full request of appropriations. Of the appropriations received for FY 2017, approximately \$15 million will be granted to the Hirshhorn. The \$15 million will fund approximately \$4 million toward staff salaries and \$10 million toward building utilities, maintenance, security guards, and capital improvement projects.

Dr. Kurin discussed the grand opening of the National Museum of African American History and Culture (NMAAHC), which will commence with a ribbon cutting by President Obama on September 24. (b) (4)

Dr. Kurin also emphasized the dire need to renovate the National Air and Space Museum (NASM). In recent years, the museum has faced HVAC, façade, and amenity issues. The cost to renovate the entire museum has been estimated at \$500 million to \$600 million. Of this total, the board for NASM has been tasked with raising (b) (5) to rebuild the exhibits within the new museum.

Dr. Kurin expressed Dr. Skorton's desire to elevate the arts within the Smithsonian. He identified a need to strengthen curatorial staff because with the reduction of staff, the Smithsonian suffers a decrease in the creation of ideas, receipt of grants, etc. An initiative was announced to fund 40 new positions to bring back intellectual capital; \$25 million would be allocated to fund new curator and scientist positions. These positions will allow curators and scientists to move into permanent roles with the successful completion of assigned deliverables after five years.

Dr. Kurin also noted a few other highlights, including the construction of a \$1 billion telescope in Chile in conjunction with 12 other institutions. Spanning 100 feet, the telescope will allow scientists to see almost as far back as the big bang to help to discover life within the universe. The telescope is scheduled to go into operation in 2022. Dr. Kurin brought attention to three areas in which the Smithsonian is engaged in current events in the world: Zika research; saving

Iraqi cultural heritage from ISIL in cooperation with the Kurds; and protecting two-thousand-year-old mosaics in Syria from Assad's destruction.

Dr. Kurin indicated that congressional efforts are underway to create museums for both Latino and Asian heritage. He underscored how vital museums are for cities, for civic, educational, and economic purposes. Dr. Kurin mentioned that Dr. Chiu is currently on two search committees to assist with finding a replacement for Betsy Broun, Director of the Smithsonian American Art Museum, and to find the person to head the future Asian heritage museum. In looking forward, roughly 15 directors will need to be replaced due to retirement over the next 10 years.

DIRECTOR'S REPORT:

Dr. Chiu thanked Ms. Burnet for her service and thanked Dr. Kurin for creating a great picture of where the Hirshhorn stands within the Smithsonian Institution. Dr. Chiu then summarized her first 18 months as director and articulated a roadmap of how the Hirshhorn will continue to lead and be the national voice for contemporary art in the twenty-first century. In order to accomplish this, the Hirshhorn will convey its vision through proper vetting of programmatic and exhibition planning.

Dr. Chiu introduced some of the upcoming exhibitions, including *Ragnar Kjartansson*, which will feature a live performance during the exhibition (*Woman in E*); *Yayoi Kusama: Infinity Mirrors*, the largest exhibition, and likely to be the most well-attended exhibition, in the history of the Hirshhorn; and *Mark Bradford*, which will showcase a site-specific work in the Museum's inner-circle galleries. In parallel, the Hirshhorn will host *Processions*, a performance series organized by new board trustee Theaster Gates. The series will bring international and local performers together to challenge and explore notions of cultural heritage, personal identity, and social justice. The first performance will occur in September as a collaborative effort with NMAAHC, followed by another three to four performances over the following year. In honor of the ten-year commemoration of Yoko Ono's *Wish Tree for Washington, D.C.*, (b) (5) and the 2017 calendar also includes the *Ai Weiwei: Trace* exhibition.

Dr. Chiu affirmed the need for the Hirshhorn to address building renovations as well as visitor experience improvements. The results of a visitor experience survey revealed the Hirshhorn was at the bottom ranking for several indicators in the Smithsonian. Dr. Chiu established the ranking as an opportunity for the Hirshhorn to improve their visitor service experience through careful determination of next steps through a visitor experience strategy. Dr. Chiu asked how the Museum would differentiate itself. She outlined architectural plans by previous directors to expand the Museum and noted that her approach would update the existing structure. (b) (5)

An additional project to reimagine the lobby of the Museum includes a Hiroshi Sugimoto-designed coffee café and corresponding lobby furniture. A final project to propel the Hirshhorn's visitor experience is the implementation of a rebranding of the Hirshhorn logo by designer Patrick Li. Dr. Chiu explained that the rebranding will move from our current branding of the three "H's" to focus on the physicality of the Museum and its cylindrical shape.

(b) (5)

Additional key items discussed included the increased use of vibrant colors to attract new visitors, later hours in the lobby/café, and promoting the Sculpture Garden as a rental space.

HIRSHHORN COLLECTION – HISTORY AND FUTURE ACQUISITION STRATEGY:

Mr. Aquin opened by providing a brief history of the Hirshhorn's vast collection. He highlighted the changes in collection strategies since the creation of the Museum, placing particular emphasis on how the Hirshhorn has continued to identify key areas of modernism to pursue in order to remain a leader amongst modern and contemporary art museums.

Mr. Aquin named a few challenges that the art market has endured over the past decade: an increased global demand for contemporary art, substantial increases in the prices of artwork, and an abundance of artists redefining the definition of art. To counteract these challenges, Mr. Aquin distinguished the following areas in which the Museum will focus: (b) (4). A prioritization of these areas has already begun over the last year.

Although the Hirshhorn has a long-standing tradition of acquiring works of art that highlight the global dimension of modernism, the Museum will refine its focus to acquire works that emerged in the 1950's, 1960's, and 1970's, which have fallen through due to Surrealism. Continuing with Mr. Hirshhorn's established support of emerging artists, Mr. Aquin outlined a two-year plan to acquire paintings within the New York art scene followed by the London art scene. Furthermore, Mr. Aquin clarified that the third acquisition priority was not originally part of Mr. Hirshhorn's plan for the Museum. However, acquiring works in new media and time-based practices is critical today.

NEW ACQUISITIONS:

Ms. Burnet took a moment to congratulate Dr. Valerie Fletcher for her 38 years of unwavering service at the Hirshhorn.

Mr. Aquin presented the following gifts for acquisition:

Harold Ancart

(Belgian, b. Brussels, 1980; based in New York)

Untitled, 2015

Oil stick on canvas

113 x 81 in. (287 x 205.7 cm)

(b) (6)

No other works in the Museum Collection

Ms. Burnet called to vote

Mr. Pappajohn moved to acquire

Mr. Bentsen seconded

All in favor: Aye

Sanya Kantarovsky

(American, b. Moscow, Russia, 1982; based in New York)

Effacement, 2016

Oil paint, watercolor, oil stick, and pastel on canvas

85 x 65 in. (215.9 x 165.1 cm)

(b) (6)

No other works in the Museum Collection

Ms. Burnet called to vote

Mr. Adikoesoemo moved to acquire
Ms. Bernstein and Mr. Bentsen seconded
All in favor: Aye

Mr. Aquin presented the following works for acquisition:

Eduardo T. Basualdo

(Argentinean, b. Buenos Aires, 1977; based in Buenos Aires)

The End of Ending, 2012

Black aluminum foil, wire, and wood

Dimensions variable

(b) (4)

PSM Gallery, Berlin

No other works in the Museum Collection

Ms. Burnet called to vote
Mr. Bentsen moved to acquire
Ms. Bernstein seconded
All in favor: Aye

Shana Lutker

(American, b. Northport, New York, 1978; based in Los Angeles)

La Closed L'Eyes, 2013

Nickel-chromed steel and mirror

20 x 28 x 1 in. (50.8 x 71.1 x 1.5 cm)

(b) (4)

Susanne Vielmetter Los Angeles Projects

No other works in the Museum Collection

Shana Lutker

(American, b. Northport, New York, 1978; based in Los Angeles)

Russes, 2013

Cotton rope and steel

62 x 283 x 56 in. (157.5 x 718.8 x 142.2 cm)

(b) (4)

Susanne Vielmetter Los Angeles Projects

No other works in the Museum Collection

Ms. Burnet called to vote
Mr. Brauchli moved to acquire
Mr. Bentsen seconded
All in favor: Aye

FINANCIAL REPORT:

Mr. Bentsen opened by thanking the Hirshhorn staff for their extraordinary work on managing the Museum's discretionary fund. In addition, the delay of several exhibits has alleviated previous funding constraints that the Museum faced. Mr. Bentsen identified (b) (4) to cover exhibitions and personnel expenses for FY 2017, of which (b) (4) still needs to be raised. Several opportunities to raise funds include the upcoming Yayoi Kusama exhibition and accompanying tour, (b) (5), and board dues.

(b) (5)

The Hirshhorn's Development team will lead in recognizing both corporate and private funding opportunities for the exhibit.

Mr. Bentsen explained that the Hirshhorn's board dues have traditionally been received in the fourth quarter of the year. This practice has limited yearly spending abilities. Dr. Chiu added that managing cash flow has been an area that needs improvement at the Museum. To assist with a more continuous cash flow, the board dues will be staggered beginning in FY 2017. Ms. Doan noted that the upcoming (b) (4), the two upcoming galas, and the expansion of the Museum's Board are excellent fundraising opportunities. In addition, Dr. Chiu congratulated Ms. Doan on securing (b) (6), which reinforces a long-term partnership between the Museum and (b) (6) for the future.

ADVANCEMENT STRATEGY AND PLAN:

Dr. Chiu acknowledged the growth of the Board with the addition of 14 new members. Dr. Chiu noted an 81% increase in the Board's annual fund from FY 2014 to FY 2015. Yet, while the Museum has aggressively expanded its funding, the 75% increase in the annual operating budget that is called for in the business case would mean increasing fundraising to (b) (4) by 2019.

Dr. Chiu emphasized the importance of event fundraising to support the Museum's vision. In particular, the New York gala will present the opportunity to expose potential donors to the Hirshhorn. The Washington, DC, gala will provide a unique circumstance for the Hirshhorn to build on the momentum of its largest exhibit to date—*Yayoi Kusama: Infinity Mirrors*—which will be in the mid-point of its run.

A conversation arose regarding revenue-generating ideas for the gala. The ideas included group pricing for tables, announcing both gala dates concurrently, and conducting a live auction of 20 emerging artists' original pieces. In reference to the Washington, DC, gala, Ms. Duggal suggested opening the Museum and hosting up to 1,000 guests at the Arts & Industries Building next door.

(b) (5)

(b) (4)

NOMINATING AND GOVERNANCE REPORT:

As Ms. Burnet's term as Board Chair is ending, she presented the following slate of officers, approved by the Nominating and Governance committee, for Board approval:

- Board Chair, Dan Sallick
2-year term
- Vice Chair, John Pappajohn
1-year term
- Treasurer, Ken Bentsen

- 2-year term
- Secretary, Jane Cafritz
- 2-year term

Mr. Rosman motioned to approve. Ms. Hill seconded. The aye vote was unanimous.

Ms. Burnet presented Ms. Hill for consideration to serve as Nominating and Governance Committee Chair. Mr. Bentsen motioned to approve. Ms. Cafritz seconded. The aye vote was unanimous. In addition, Ms. Burnet presented Mr. Brauchli as a new member of the Nominating and Governance Committee. Mr. Bentsen motioned to approve. Mr. Adikoesoemo seconded. The aye vote was unanimous.

Next, Ms. Burnet presented a four-year renewal of terms for Ms. Cafritz, Mr. Pappajohn, Mr. Rosman, and Ms. Williams. Ms. Bernstein motioned to approve. Mr. Appel and Mr. Brauchli seconded. The aye vote was unanimous.

To continue growth of our Board, Ms. Burnet presented Adam Singer as a new candidate to be considered for Board membership. Mr. Singer is the President of The Prospective Investment and Trading Co. Ltd., in Scottsdale, Arizona, and is an avid art collector. Mr. Bentsen moved to approve. Mr. Lehrman seconded. The aye vote was unanimous.

Mr. Lehrman gave thanks to Peggy for her service as Board Chair. Dr. Chiu conveyed her thanks to Peggy and congratulated Mr. Sallick on his nomination as Chair. Dr. Chiu acknowledged Ms. Hill for the generous gift made in honor of Mr. Sallick.

CONCLUSION:

Dr. Chiu reviewed the remaining event plans for the day, including a private tour of (b) (6) as well as a Meet the Artist event and reception for Linn Meyers.

The meeting was adjourned at **12:24 pm.**

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden

Proceedings of the Meeting of November 3, 2016

US Trust Building, New York

Chair Dan Sallick presiding

CONFIDENTIAL

The one hundred thirteenth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the US Trust Building in New York on Thursday, November 3, 2016.

Trustees in attendance were:

Jill Bernstein

Marcus Brauchli

Jane Lipton Cafritz

Stéphan Crétier

Trinh D. Doan

Steve Elmendorf

Stephanie Foster

Danny Goldberg OAM

Janine W. Hill

Joleen Julis

Isaac Lee

Adam Metz

Harold J. Newman

Daniel Sallick

Sheri Schlesinger

Adam Singer

On phone: Kenneth E. Bentsen, Jr. (portion of the meeting), Robert Lehrman, Jill Cooper Udall (portion of the meeting)

Unable to attend: Haryanto Adikoesoemo, David Appel, Peggy Burnet, Theaster Gates, Barbara Levine, John Pappajohn, Mark Rosman, Juliana Terian, Ginny Williams, X.D. Yang

Also present were Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Stéphane Aquin, Chief Curator; Emily Moqtaderi, Director of Advancement; Samir Bitar, Director of Visitor Services; Jean Belitsky, Advancement Associate; Hannah Vicencio, Coordinator for Board Relations. *Joining for the Acquisitions Viewing portion of the meeting:* Evelyn Hankins, Curator; Gianni Jetzer, Curator-at-Large.

Mr. Sallick called the meeting to order at 9:03 am.

Welcome

Mr. Sallick welcomed everyone to the meeting and extended thanks to Ms. Doan for the use of her company's room.

Mr. Sallick welcomed new trustees Mr. Goldberg, Mr. Metz, Mr. Singer, and Mr. Lee and asked them to briefly introduce themselves. Mr. Goldberg, who is from Sydney, is an avid collector of contemporary and modern art, (b) (6)

(b) (6). Mr. Metz, (b) (6), works at a private equity firm. (b) (6)

(b) (6).

Mr. Lee, (b) (6) and founded several media companies before joining Univision six years ago.

Ms. Doan made a motion to approve the board minutes from May 25, 2016. Mr. Brauchli seconded and the motion carried.

Mr. Sallick complimented the quality of the Museum's programming, including the successful opening of *Ragnar Kjartansson* and public programs with David Adjaye, Theaster Gates and Holland Cotter. He gave a special thanks to (b) (6) for arranging an event over the summer in Aspen, to (b) (6) for hosting a dinner with Theaster Gates, to (b) (6) to (b) (6) for hosting a pre-gala reception.

Mr. Sallick thanked all of the trustees for their support of the annual gala that evening and mentioned how close the Museum was to reaching its one million dollar goal. He also highlighted Ms. Doan's and Ms. Foster's efforts in gathering support.

Director's Report

Dr. Chiu thanked Mr. Sallick for his leadership. Dr. Chiu is now heading into her third year at the Museum and is in a period of consolidation. Fundraising has increased 80 percent from last year, and for the first time, the Museum has a financial base for its great ideas.

Dr. Chiu outlined 5 goals:

1. Reenvision and renovate the lobby

Create a more welcoming environment. Dr. Chiu explained that the Museum does not currently have control of its own lobby and that both security guards and volunteers occupy the front desk. She has established a taskforce to ensure that a staff member is always in the lobby, and she has commissioned Hiroshi Sugimoto to design lobby furniture and a coffee café. The Museum has contracted with a high-end vendor to provide food and beverage services for the café.

2. Become a creative hub at the intersection of art and technology

Dr. Chiu feels that no museum has fully realized the idea of art and technology. She extended thanks to (b) (6) for providing funds to develop a groundbreaking visitor experience guide. The guide will be free to Museum visitors, and Dr. Chiu hopes that it will help people understand what they are looking at. Mark Beasley has been chosen for the curatorial appointment, which is one of Dr. Skorton's main initiatives, but his appointment has not yet been announced because he is still in the security clearance phase. Mr. Goldberg asked if we were using proven technology, and Dr. Chiu explained that she is trying to use available technology and that the Museum plans to produce the guide as a website rather than as an application. She will be able to give an in-depth update in February.

3. Create a visitor services model

The lobby is one piece of this as it provides the first point of contact to a visitor. Dr. Chiu wants to focus on how a visitor experiences the Museum, whether from signage or face-to-face interactions.

4. Convene and lead global conversations

Dr. Chiu would like the Museum to hold a series of summits to take on topical issues and relate them to art. She also would like the Museum to create shorter video statements that can be circulated.

5. Transforming the 21st-century learning experience

ARTLAB+ is an education program that has been used as a model and had good initial funding. After six years of programming, we are now seeing other museums have taken ideas from it. Dr. Chiu would like to consider how to build on ARTLAB+. Mr. Goldberg asked how much was being spent on the program, and Dr. Chiu's response was that its budget was small compared to the Museum's exhibitions as it receives little Smithsonian support and no government support. It provides a great opportunity for growth, and the Museum would like to create an endowment for it. Mr. Metz asked how these five goals fit in with other museums in Washington, DC. Dr. Chiu replied that only 22 percent of the Hirshhorn's audience is local. The Hirshhorn is the only exclusively modern and contemporary museum in DC, and most visitors come

from other places in the US or other places in the world. Dr. Chiu closed her presentation by saying that she would provide more details on the five goals at the February meeting. She also asked board members to review the upcoming key dates in their board books.

Visitor Experience Open Forum

Mr. Brauchli chaired an open discussion on visitor experience and asked for feedback from the board members on what they have seen at other institutions that could be used at the Hirshhorn to engage its audience. Mr. Bitar began by highlighting several museum findings, including dwell time, personal relevance, and being surprised by visitors' unexpected positive experiences. The Hirshhorn has ranked low in these respects compared to other Smithsonian museums. Mr. Newman asked if we understand what the visitors were critical of, and Mr. Bitar responded that the Museum has received low ratings in staff interactions, particularly with our security staff. Dr. Chiu explained that there is a disconnect in the roles and expectations for security staff, and she said that the Museum is working to add an additional layer of expertise in the galleries for the Kusama exhibition opening in February.

There was a lengthy discussion among the trustees regarding what they liked at other museums. Ms. Hill discussed SFMOMA and their video screens on every floor welcoming guests and indicating what is on view. Dr. Chiu noted that the Hirshhorn has recently added a welcome message to the monitor in the lobby. Ms. Cafritz mentioned the Children's Museum in Vienna that broke all the barriers of one's expectations of what was acceptable in a museum. She said that she feels that the Hirshhorn lobby is too pristine, and Dr. Chiu responded by noting that the Museum is taking away extraneous items so that artists can be commissioned to create projects in the lobby. Ms. Foster noted that a welcoming attitude and signage in the elevator would be an improvement. Dr. Chiu responded that there is now signage in the elevator. Mr. Singer said that he felt that the Museum was missing an opportunity by not educating the security guards as they can be its best ambassadors. (b) (6)

(b) (5)

(b) (5)

The discussion closed with Mr. Metz stating that a comparison with other Smithsonian Museums may not be useful because the Hirshhorn has a completely different scope. Dr. Chiu responded, noting that the study was useful in giving the Museum a comprehensive understanding of its visitors and their expectations.

Advancement Report

Ms. Doan provided an update on the Museum's 2016 fundraising activities and highlighted that (b) (4) was raised, which is the highest amount ever raised for the Museum.

(b) (6)

(b) (4)

The Museum has a plan to increase membership during the Yayoi Kusama exhibition in February. Because we expect record attendance and long lines, we will offer a \$50 membership that can be bought online beforehand or while waiting in line. This membership will allow purchasers to bypass the admission line.

Mr. Metz stated that government support is flat to declining and asked how the Museum plans to fill that gap in funds. Dr. Chiu discussed the Collectors Council, co-chaired by Mr. Lehrman, which has membership levels at \$5,000, \$10,000, and \$25,000. This council, she noted, is also a good pipeline for board membership. She asked trustees to send their membership suggestions. The Museum has also just started the Acquisition Council, which recently met for the first time, in London, along with the Board's Collection Committee. Additionally, there is an International Council Membership at \$25,000, with most of the members based in New York. Ms. Moqtaderi said she would circulate the different membership levels to the trustees. Ms. Hill mentioned that the Guggenheim Museum has a council for younger collectors.

Dr. Chiu stated that the main revenue stream for most museums is private philanthropy, with the exception of the Guggenheim and MoMA, which generate a certain amount through admissions. Ms. Duggal said that the museum café and souvenir guides would generate a small amount of revenue. Ms. Doan said that the Museum is adding a major gifts corporate officer position to focus on corporate gifts. The DC Gala will be held on May 6, 2017. Per Dr. Chiu, the target for the gala is (b) (4) with a net of (b) (4). Mr. Singer stated this would be a good place to start with local members.

The discussion closed with a question from Mr. Metz on how the Hirshhorn's revenue of (b) (4) compares to other contemporary and modern museums. Dr. Chiu explained that we are on the smaller side (for instance, MoMA is \$1 billion), but we have an excellent reputation. The Hirshhorn is the smallest entity in its class but has an edge in innovative flexible programming.

Nominating and Governance Report

Ms. Hill presented the following committee assignments, approved by the Nominating and Governance committee, for Board approval:

- David Appel (Nominating and Governance)
- Stéphan Crétier (Nominating and Governance)
- Stephanie Foster (Advancement)
- Theaster Gates (Collections)
- Robert Lehrman (Co-Chair of Collections Committee)
- Adam Metz (Collections)
- Adam Singer (Collections; Technology Ad Hoc)

Ad Hoc Finance Committee:

- Ken Bentsen, Chair
- David Appel
- Stephanie Foster
- Hal Newman

Ad Hoc Building Committee:

- Adam Metz, Chair

Dr. Chiu asked trustees to let her know if they were interested in joining an ad hoc committee.
Mr. Brauchli made a motion to approve. The motion was seconded by Ms. Schlesinger and Ms. Bernstein.
The motion was passed.

Collections Committee Report and New Acquisitions I

Mr. Aquin opened by presenting the priorities from the first meeting of the Acquisition Council that was held in London the prior month:

- (b) (4)
- [REDACTED]
- [REDACTED]
- [REDACTED]

Mr. Aquin presented the following works for acquisition:

Shirin Neshat
(American, b. Qazvin, Iran, 1957; based in New York)
***Fervor*, 2000**

Two-channel video installation on side-by-side screens
Black-and-white. Sound. Running time: 10 minutes
AP, Edition of 6 + 1 AP

(b) (4)
Vendor: Gladstone Gallery, New York
Other Works in the Museum Collection: None

Mr. Sallick called to vote:
Ms. Bernstein moved to acquire
Mr. Goldberg seconded
All in favor: Aye

Ed Atkins
(British, b. Oxford, England, 1982; based in Berlin)
***Safe Conduct*, 2016**

Three-channel HD video
Color. Sound. Running time: 9:05 minutes
Edition 4 of 6 + 2 AP

(b) (4)
Vendor: Gavin Brown's enterprise, New York
Other Works in the Museum Collection: None

Mr. Sallick called to vote:
Mr. Goldberg moved to acquire
Ms. Hill seconded
All in favor: Aye

Mr. Aquin presented the following gifts for acquisition:

Joseph Kosuth
(American, b. Toledo, Ohio, 1945; based in Rome and New York)
***'The Paradox of Content #1' [Green]*, 2009**

Neon, transformers, and certificate of authenticity
72 x 56 3/4 in. (182.9 x 144.1 cm)

(b) (6)
[REDACTED]

Other Works in the Museum Collection:

Four Colors Four Words, 1966 (01.5)

Box, Cube, Empty, Clear, Glass—a Description, 1965 (07.60)

'One and Five (Clock) [Eng.-Ita.]', 1965 (07.61)

Self-Defined, 1965 (07.62)

'Titled (Art as Idea as Idea) [idea]', 1966 (07.63)

'Titled (Art as Idea as Idea) [ultimate]', 1967 (07.64)

Ex-Libris (Wittgenstein's Gift), 1990 (91.30)

Mr. Sallick called to vote:

Mr. Goldberg and Mr. Brauchli moved to acquire

Mr. Lehrman seconded

All in favor: Aye

Dan Graham

(American, b. Urbana, Illinois, 1942)

***Half Two Way Mirror Cylinder Half Curved Hedge*,
2002**

Curved hedge and curved wall of two-way mirror and
transparent glass around a slate foundation

34 ft., 2 in. x 33 ft., 4 in. x 7 ft., 7 in. (10.4 x 10.2 x 2.3 m)

(b) (6)

Other Works in the Museum Collection:

For Gordon Bunshaft, 2006 / fabricated 2007–08 (08.7)

Mr. Sallick called to vote:

Ms. Bernstein moved to acquire

Ms. Cafritz and Mr. Lehrman seconded

All in favor: Aye

(b) (6)

Three works by Jesper Just were presented for one vote:

Jesper Just

(Danish, b. Copenhagen, Denmark, 1974; based in New York)

***Bliss and Heaven*, 2004**

Film

Color. Sound. Running time: 8:10 minutes

Edition 6 of 10 + 2 AP

***Sirens of Chrome*, 2009–10**

Video

Color. Sound. Running time: 12:38 minutes

Edition 2 of 7 + 2 AP

***It Will All End in Tears*, 2006**

Film

Color. Sound. Running time: 20 minutes

Edition 4 of 7 + 2 AP

(b) (6)

Other Works in the Museum Collection: None

Mr. Sallick called to vote:

Ms. Goldberg moved to acquire

Mr. Singer seconded

All in favor: Aye

Financial Report

Mr. Bentsen was unable to give the financial report due to poor connection by phone so Ms. Duggal gave a brief overview.

Ms. Duggal gave a brief update on financials stating that by January and February, the Museum will be moving toward the key projects of Sean Scully and Ai Weiwei. She said that there will be a Finance Committee meeting in February. Due to the timing of this board meeting, shortly after the close of the Smithsonian Institution's fiscal year on September 30, 2016, preliminary financial information was presented. The final year-end statements will be shared at the February 22, 2017, meeting. The Museum's FY 2016 key operational goals have been met. Mr. Metz asked what the Hirshhorn's campaign goal was, and Ms. Duggal replied that the goal is \$26 million, and that the Smithsonian's goal was \$1.5 billion. The Smithsonian does provide some fundraising support, but the balance is from museums.

Conclusion

Mr. Sallick asked the trustees to review the conflict of interest statement in each of their chairs and requested that they sign it and give it to staff.

The meeting was adjourned at 11:16 am, with trustees moving on to Chelsea to view the last three works proposed for acquisition.

Enrico David

(Italian, b. Ancona, Italy, 1966; based in London)

Mother Tunnel, 2013

Acrylic paint on canvas

109 ½ x 112 ½ in. (278 x 286 cm)

(b) (4)

Vendor: Michael Werner Gallery, New York

Other Works in the Museum Collection: None

Mr. Sallick called to vote:

Mr. Goldberg moved to acquire

Mr. Sallick and Mr. Crétier seconded

All in favor: Aye

Acquisitions Viewing in Chelsea

Crozier Fine Arts

525 West 20th Street, New York, NY

Mr. Aquin presented the following work for acquisition:

Galerie Lelong

528 West 26th Street, New York, NY

Mr. Aquin presented the following works for acquisition:

Krzysztof Wodiczko

(American, b. Warsaw, Poland, 1943; based in New York)

Homeless Vehicle, Variant 5, 1988/1989

Aluminum, fabric, wire cage, and hardware

60 x 36 x 56 in. (152.4 x 91.4 x 142.2 cm)

(b) (4)

19

Greene Naftali

508 West 26th Street, New York, NY

Ms. Hankins presented the following work for acquisition:

Study for Homeless Vehicle, 1986–87

Graphite, crayon, ink, and correction fluid on paper

19 3/4 x 29 3/4 in. (50.2 x 75.6 cm)

(b) (4)

Vendor: Galerie Lelong, New York

Other Works in the Museum Collection:

Hirshhorn Museum, Washington, DC, 1988–2000 (00.23)

Mr. Sallick called to vote:

Ms. Cafritz moved to acquire

Ms. Bernstein and Ms. Hill seconded

All in favor: Aye

Jacqueline Humphries

(American, b. New Orleans, Louisiana, 1960; based in New York)

O, 2015

Oil paint on canvas

100 x 111 in. (254 x 281.9 cm)

(b) (4)

Vendor: Greene Naftali Gallery, New York

Other Works in the Museum Collection: None

Mr. Sallick called to vote:

Mr. Goldberg moved to acquire

Ms. Bernstein and Ms. Schlesinger seconded

All in favor: Aye

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden

Proceedings of the Meeting of February 22, 2017

Hirshhorn Museum

Washington, DC

Chair Dan Sallick presiding

CONFIDENTIAL

The one hundred fourteenth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Wednesday, February 22, 2017.

Trustees in attendance were:

Haryanto Adikoesoemo

Kenneth E. Bentsen, Jr.

Jill Bernstein

Marcus Brauchli

Peggy Burnet

Jane Lipton Cafritz

Stéphan Crétier

Trinh D. Doan

Steve Elmendorf

Theaster Gates

Danny Goldberg OAM

Janine W. Hill

Joleen Julis

Robert Lehrman

Adam Metz

Harold J. Newman

Daniel Sallick

Sheri Schlesinger

Adam Singer

Ellen Susman

Juliana Terian

Unable to attend: David Appel, Stephanie Foster, Sonny Kalsi, Isaac Lee, Barbara Levine, John Pappajohn, Mark Rosman, Jill Udall, Ginny Williams, X.D. Yang

Also present were Richard Kurin, Under Secretary for History, Art, and Culture; Joanne Flores, Head of Special Projects; Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Stéphane Aquin, Chief Curator; Emily Moqtaderi, Director of Advancement; Ricky Ramos, Assistant to the Deputy Director; Hannah Vicencio, Coordinator for Board Relations. *Joining for the Lobby and Sculpture Garden Presentation:* Hiroshi Sugimoto; Al Masino, Director of Exhibitions, Design, and Special Projects. *Joining for the Acquisitions Viewing portion of the meeting:* Gianni Jetzer, Curator-at-Large.

Mr. Sallick called the meeting to order at 9:08 am.

Welcome

Mr. Sallick began the meeting by welcoming new trustee Ellen Susman. He also noted that new trustee Sonny Kalsi was not able to join the board meeting but attended a portion of the committee meetings the prior day.

Mr. Sallick made a motion to approve the board minutes from November 3, 2016 and the motion carried. Mr. Sallick congratulated the Hirshhorn team on the Yayoi Kusama exhibition and noted the extraordinary amount of work and effort that has gone into the incredibly complex exhibition. Over 1,500 new members have joined, compared to the 100 members the Hirshhorn had previously. The new membership has generated (b) (4) in additional revenue. The Museum now needs to consider how to continue meaningful relationships with these new members, rather than having this be a one-time interaction. Mr. Sallick recognized the significant support from board members toward the Spring and Fall Galas,

(b) (6)

The Museum is also halfway to its goal for the Spring Gala, with over (b) (4) so far toward its (b) (4) goal. The Museum is already starting on the Fall Gala in New York, and Ms. Terian has agreed to chair the benefit committee. Mr. Sallick also thanked Ms. Foster and Ms. Doan, who are working on supporting the benefit committee. Mr. Sallick mentioned that later in the meeting there would be the opportunity for an open, frank discussion on the building and asked everyone to speak up with their hopes for the building and flaws that can be fixed.

Mr. Sallick noted the tentative schedule of upcoming board meetings, particularly the June dates which include offsite retreats. He expressed his hope that the Trustees could dedicate two full days in June to have a deep dive on the Hirshhorn.

Smithsonian Report

Dr. Kurin opened by noting the beautiful orchids in the Museum Lobby. He said these were interesting times for Washington, DC, and the Smithsonian served as ground zero for the inauguration and the Women's March. He explained the makeup of the Board of Regents—the governing board of the Smithsonian, which is chaired by the Chief Justice, and members consist of the Vice President, 3 senators (2 from the majority party, 1 from the minority party), 3 representatives from Congress (2 from the majority party, 1 from the minority party), and 9 citizen members. The President, Ben Carson, and Tim Scott were among visitors to the National Museum of African American History and Culture yesterday. That museum has been a great success, but the Smithsonian has been dealing with the request that the museum should more prominently feature Clarence Thomas.

Dr. Kurin stated that the Smithsonian's budget is \$1.5 billion, with \$850 million being federal. The Smithsonian has a Continuing Resolution to address the frozen level of federal funding from last year. There has been no guidance or progress on the budget for fiscal year 2018. The Hirshhorn Museum receives \$15 to \$16 million in federal funding every year. Dr. Kurin noted that climate change research and funding for the NEA and NEH are threatened. This climate of uncertainty makes it hard for the board to raise private money. For instance, the National Museum of African American History and Culture was able to raise \$400 million privately because they knew the federal government was giving \$270 million, which gave the private funders confidence. The next big project for the Smithsonian is the National Air and Space Museum, which is now falling apart. It will cost \$650 million to rebuild plus \$250 million for the next exhibits. If the federal government does not come through with the \$650 million, the museum will close even though it is the second most visited museum in the world. The Smithsonian is looking for more mixed income; they raised \$290 million last year philanthropically.

(b) (5)

He also provided an update on events around the Smithsonian, including the opening of the Renwick, the panda Baobao's arrival in China, developing plans for a large Earth Day conference, working on the Zika virus at the Tropical Research Institute in Panama, tracking 852 viruses worldwide, running a center in Urbeel to train 500 Iraqis to protect their cultural heritage, and providing booklets to the US military that identify cultural heritage sites in Mosul.

Director's Report

Dr. Chiu opened by thanking Elizabeth Duggal, Stéphane Aquin, and Emily Moqtaderi for their efforts. There have been many firsts for the Kusama exhibition, and everyone has been involved. At the last board meeting the Board had an open forum on visitor engagement and took away many of those thoughts to build out the plan for the Kusama exhibition.

Kusama came after the Ragnar Kjartansson exhibition, which was a great show in many ways and a surprise hit for the Museum. It was reviewed everywhere in the media and was the first time the Museum had a performance for the entire duration of the exhibition, which we worked on in collaboration with the local music scene.

Dr. Chiu elaborated on the five goals that she identified in the previous board meeting:

1. Reenvision and renovate the lobby

Sugimoto is with us today and will present his thinking on the Lobby (b) (5). Adam Metz will then moderate the conversation on the Museum's public spaces. Additionally, the Museum will plan to open the café in the Lobby in the fall.

2. Become a creative hub at the intersection of art and technology

The Museum has the history of the Black Box program (started in 2005), which was a video designated space for which we acquired video art. We have also just hired Mark Beasley to help acquire performance art and new media. Additionally, the Museum now has a virtual reality experience and an audio guide.

3. Create a visitor services model

The Museum now has over 120 gallery guides, ambassadors, and visitor services personnel. They were recruited in anticipation of the large numbers for the Kusama exhibition, but this was also a way to train people to welcome visitors.

4. Convene and lead global conversations

The Museum is now mapping out a series of public programs with the idea of an annual summit to place the Hirshhorn at the center of a transnational conversation. More details will be provided at the next board meeting.

5. Transforming the 21st-century learning experience

The Museum is working with an education consultant to look at an expanded audience and outreach for ARTLAB+.

Dr. Chiu provided detail on the infrastructure put in place for the Yayoi Kusama exhibition. For the first time the Museum offered online timed passes after working with crowd specialists to map out a system for knowing how many people the Museum can hold at any given time. They are in the second week of releasing tickets. This week they released 18,000 tickets that sold out in 1.5 hours. The Museum has also worked on the membership program and has launched the Kusama one-time membership so that people can skip the line. The Museum has worked with Antenna on the audio guide, which also was a great test for the ground breaking video guide that is currently being developed (b) (6). Additionally, the Museum brought in a large amount of visitor services staff and volunteers and is currently working to retain some of them going forward and make them part of the Hirshhorn family. Finally, the Museum provided the virtual reality experience and appointed Mark Beasley as the curator for performance art and new media.

Dr. Chiu discussed the Ai Weiwei exhibition that would follow Kusama. The plans started one year ago. The exhibition was first commissioned and shown at Alcatraz and the works that the Museum is most interested in are the Lego portraits, which depict prisoners of conscience. The Museum is very aware of the impact and is working with Marathon Strategies to develop a substantial media plan for various scenarios. Mr. Bentsen, Mr. Brauchli, and Mr. Sallick have been instrumental in helping, and the Museum has also done a number of Smithsonian briefings.

(b) (5) [REDACTED]

(b) (5)

(b) (5)

(b) (5)

Artist Presentation and Q & A

Mr. Sugimoto presented a PowerPoint of past and current projects, plus examples of his furniture for the Lobby renovation (b) (5). Mr. Sugimoto's PowerPoint included images of his Hirshhorn Museum show in 2006, plus architectural projects at the Go-Oh Shrine and Odawara Art Foundation. The building entrances he created at the Odawara foundation take advantage of light from the seasonal equinoxes.

For the Museum Lobby, he displayed a mock-up of the chairs, a sample of the wall panels for the coffee shop and a tree root used for the base of the tables. (b) (5)

(b) (5)

(b) (5)

[REDACTED]

Open Forum: Museum Public Spaces

Mr. Metz moderated the discussion and opened by acknowledging the generous funding from (b) (6). He noted the number of restrictions that the Museum faces such as traffic, security, and internal Smithsonian issues. He stated that someone told him the Museum “should glow and beam with style; it should be saying something about our mission and not about the fact that we are a late 1960s museum.” Mr. Lehrman commented that the Museum has a great capacity to welcome and engage a broad spectrum of visitors into the space and that it should also take advantage of its positioning across from the Air and Space Museum, which has an extraordinary attendance record.

(b) (5)

[REDACTED]

(b) (5)

[REDACTED]

(b) (5)

[REDACTED]

[REDACTED] Ms. Bernstein said that she liked Sugimoto’s design and feels that it works to showcase the art but is bothered that one cannot see it from the mall. Mr. Gates recommended that the curators begin to put together plans for programming in the space as it is hard to conceptualize the architecture without the programming. Adam Metz encouraged board members interested in this issue to let him know so they could join the new building task force being formed.

Financial Report

Mr. Bentsen thanked Ms. Duggal and her team for all their work in increasing the Board's understanding of the Museum's finances. 57 percent of funding comes from federal funding so the Museum has to receive 43 percent from private funding. (b) (4)

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Nominating and Governance Report

Ms. Hill welcomed the two new board members, Ellen Susman and Sonny Kalsi. Ms. Susman introduced herself and said she would offer her understanding of the difficulties in navigating a bureaucratic system that can be unfriendly depending on the political factions. She also is concerned with how art and institutions are perceived and thinks Dr. Chiu is charting an amazing course and is excited to be part of the Hirshhorn expansion.

Ms. Hill presented the following committee assignments, approved by the Nominating and Governance committee, for Board approval:

- Stephanie Foster (Co-Chair of Advancement Committee)

Ms. Burnet made a motion to approve. The motion was seconded by Ms. Bernstein. The motion was passed.

Advancement Report

Ms. Doan thanked the Board for its support of the upcoming galas on May 6 and November 6 and said that the development team will be reaching out to trustees for their corporate foundation connections. The Museum now offers different levels of council memberships and Mr. Lehrman is the co-chair of the new Collectors Council patron membership group.

The Museum has raised \$1.7 million to date, which is 30 percent of its goal for FY17. Membership revenue is up over 400 percent from last year due to the Kusama membership drive. Since December 30, 1,560 new members have joined, and the Museum has received \$165,000 in membership revenue.

Collections Committee Report and New Acquisitions

Mr. Lehrman reminded new members that the Hirshhorn Board is unique in the Smithsonian because it is not just an advisory board but has the responsibility to bring works into the collection as well as provide permission to deaccession works. The Collections Committee has reviewed the two works that will be voted on today.

Mr. Aquin presented an image of the Alex Israel work that was given as a gift by (b) (6) in December:

Alex Israel

American, b. Los Angeles, California, 1982; based in Los Angeles

***Untitled (flat)*, 2012**

Acrylic on stucco, wood and aluminum frame

96 x 72 in.

The work is part of Alex Israel's "flat" series, which the artist did four years ago. Mr. Israel's work has been acknowledged worldwide and he is represented by major galleries. Mr. Aquin believes he is one of the most important artists to emerge from Los Angeles in the past ten years. (b) (6)

[REDACTED]

Mr. Aquin presented the following works for acquisition:

Katherine Bernhardt

American, b. St. Louis, Missouri, 1975; based in New York

***Toilet Paper and Cigarettes Black and Pink*, 2016**

Acrylic paint on canvas 96 x 120 in. (243.8 x 304.8 cm)

(b) (4)

[REDACTED]

Vendor: CANADA, New York

Other Works in the Museum Collection: None

Mr. Lehrman moved to acquire

Ms. Cafritz seconded

All in favor: Aye

Isaac Julien

British, b. London, England, 1960

Pas de Deux, 1989/2016

Looking for Langston (Vintage series) Edition 2 of 3 + 2 AP

Kodak Premier print, Diasec mounted on aluminum 70.9 x 102.4 in. (180 x 260 cm)

(b) (4), (b) (6)

Vendor: Jessica Silverman Gallery, San Francisco

Other Works in the Museum Collection: *Fantôme Créole*, 2005

Ms. Burnet moved to acquire

Ms. Susman seconded

All in favor: Aye

Conclusion I The meeting was adjourned at 12:03 pm.

MINUTES

Board of Trustees

Hirshhorn Museum and Sculpture Garden

Proceedings of the Meeting of June 27, 2017

Hirshhorn Museum

Washington, DC

Chair Dan Sallick presiding

CONFIDENTIAL

The one hundred fifteenth meeting of the Board of the Hirshhorn Museum and Sculpture Garden was held at the Museum on Tuesday, June 27, 2017.

Trustees in attendance were:

David Appel

Kenneth E. Bentsen, Jr.

Marcus Brauchli

Jane Lipton Cafritz

Trinh D. Doan

Steve Elmendorf

Stephanie Foster

Danny Goldberg OAM

Janine W. Hill

Sonny Kalsi

Isaac Lee

Adam Metz

John Pappajohn

Mark Rosman

Daniel Sallick

Adam Singer

Ellen Susman

Juliana Terian

Jill Udall

Unable to attend: Haryanto Adikoesoemo, Jill Bernstein, Peggy Burnet, Stéphan Crétier, Theaster Gates, Joleen Julis, Robert Lehrman, Barbara Levine, Harold Newman, Sheri Schlesinger, Ginny Williams, X.D. Yang

Also present were David Skorton, Secretary; Richard Kurin, Under Secretary for History, Art, and Culture; Joanne Flores, Head of Special Projects; Melissa Chiu, Director; Elizabeth Duggal, Deputy Director; Stéphane Aquin, Chief Curator; Emily Moqtaderi, Director of Advancement; Ricky Ramos, Assistant to the Deputy Director; Hannah Vicencio, Coordinator for Board Relations. *Joining for the Acquisitions Viewing portion of the meeting:* Jarrett Gregory, Curator, International Art; Gianni Jetzer, Curator-at-Large; Mika Yoshitake, Curator

Mr. Sallick called the meeting to order at 9:05 am.

WELCOME

Mr. Sallick began the meeting by welcoming new trustee Sonny Kalsi. (b) (6)

Mr. Sallick thanked all the board members for their contributions at the retreat on the previous day and said that he will work with John Wilkerson moving forward to determine the action steps from the retreat.

Mr. Sallick made a motion to approve the board minutes from February 22, 2017. Ms. Susman and Mr. Singer seconded and the motion carried.

Mr. Sallick noted achievements from the spring, including a council trip to Hong Kong and Indonesia and a gala that raised over (b) (4). He concluded by informing everyone of the upcoming board schedule that was provided in the meeting packet and requested feedback on the schedule from the trustees.

DIRECTOR'S REPORT

Dr. Chiu opened by welcoming all the board members and inviting them to stay after the meeting for the lunch forum. She reviewed the successes and achievements of the Kusama exhibition, including 475,000 visitors, (b) (4) over 500 media articles, 120 new visitor guides, and 270 million impressions on social media. A discussion ensued regarding the importance of social media impressions, how the museum can leverage this success for the future, and how it can retain this impact. Mr. Lee noted that the museum needs to bring content that is shareable.

Dr. Chiu discussed the museums upcoming exhibitions under the theme of Art, History and Politics. The museum has commissioned the longest ever Mark Bradford painting at 400 feet in the inner gallery. She reminded the board that everything the museum is working towards ties to the three items in the Road Map for the Future from the Vision document.

Dr. Chiu reviewed the funding and resource achievements that have occurred over the last few months. There has been an increase in federal support, staffing additions, private fundraising and awards.

On the horizon, there will be a focus on performance art with curator Mark Beasley's expertise. There will be a Yoko Ono concert in September and the second installment of Theaster Gates in October. The lobby redesign with Dolcezza café is coming up and the museum will be rebooting ARTLAB and its education strategy. A formalized plan will be presented at the next board meeting. The museum will develop annual signature programs, including (b) (5) and a garden summer series.

RICHARD KURIN RECOGNITION

Following the director's report, Mr. Sallick welcomed Mr. Kurin and thanked him for all of his support and congratulated him on his new position. Mr. Sallick presented Mr. Kurin with an Ai Weiwei lego portrait. Mr. Kurin thanked the board and said he had a soft spot for the Hirshhorn museum because it has allowed millions of visitors to be exposed to contemporary art in a way that they have never been before.

FINANCIAL REPORT

Mr. Bentsen thanked everyone for their support and said that the museum is in a great financial position compared to five years ago. (b) (4)

Mr. Bentsen reminded everyone of board dues and that the federal government fiscal year starts on October 1 so it is important to get dues in before September 30.

There will be two major shows opening at the beginning of the fiscal year followed by another major show after the first quarter so funds will be depleted quickly.

(b) (4)

(b) (4)

ADVANCEMENT REPORT

Mr. Sallick began by thanking Ms. Terian for being the benefit committee chair for the New York Gala. He also thanked Ms. Doan and Ms. Foster for their tremendous efforts to make the gala a success.

Ms. Doan stated that planning for the gala is well underway and that they are looking for ways to cultivate corporate sponsorship and requested the board to share any leads. Ms. Foster emphasized the importance of galas to the success of an organization. She noted that a signup sheet is being circulated to send letters to art insurers to take a table. She asked the trustees to check off their art insurance company and sign their name. She also asked for trustees to send the committee any possible names for the Collectors Council and think of financial advisors that the committee could ask for support by taking a table at the gala.

Mr. Metz noted that the Kusama exhibition was very successful and that previously it was discussed to have corporations host private events at the museum but that this didn't gain traction. Dr. Chiu noted that many corporations did not understand the impact of the exhibition until it had already begun and by that time they could not put something financially in place within twelve weeks. A discussion ensued about building corporate relationships for future event possibilities and Mr. Kalsi agreed to help with corporate strategy. Mr. Bensten emphasized focusing on fall events for banking corporations since they have meetings in DC around this time.

NOMINATING AND GOVERNANCE REPORT:

Ms. Hill welcomed Mr. Kalsi to the board meeting and invited him to introduce himself. (b) (6)

Ms. Hill presented Isaac Applbaum as a new candidate to be considered for board membership. (b) (6)
(b) (6). Mr. Sallick moved to approve. The aye vote was unanimous.

Ms. Hill proposed the following committee assignments for Board approval:

Danny Goldberg OAM (Collections Committee)
Sonny Kalsi (Advancement Committee)
Isaac Lee (Nominating & Governance Committee)
Ellen Susman (Nominating & Governance Committee)
Juliana Terian (Advancement Committee)
X.D. Yang (Collections Committee)

Ms. Susman moved to approve. Mr. Sallick seconded. The aye vote was unanimous.

BUILDING TASKFORCE REPORT

Mr. Metz thanked everyone for the committee meeting yesterday and Dr. Chiu for allowing an inclusive form of input. He mentioned the tour of the National Gallery of Art Sculpture Garden tour the prior day and asked for trustees to send any input to him. (b) (5)

(b) (5)

(b) (5)

SMITHSONIAN REPORT

Dr. Skorton opened by paying homage to (b) (6) and commended Dr. Chiu for her success in facing a difficult time for the museum and her placement of it on a trajectory towards becoming a world destination for contemporary and modern art. Dr. Skorton and Dr. Chiu thanked the museum staff for the success of the Kusama exhibition and the trustees for their support in moving the museum to the next level.

(b) (7)(E)

Dr. detailed several initiatives including the Inv Optimism Summit that will review the Smithsonian's 160 plus years of research on climate change, an immigration initiative, and the opening of the Folklife Festival celebrating the circus. Dr. Skorton requested support from the board for the Smithsonian's strategic plan. By 2022 he would like to reach two billion people.

The Smithsonian was one of several entities that received an increase in federal spending under President Trump's budget plan. He emphasized the importance of branding inclusion for SI to allow us to be united as one entity to Capitol Hill and the world.

Mr. Metz asked about the state of funding of other agencies to which Skorton replied that chances are slim that the agencies will disappear but they may have their budgets trimmed. Funding for the sciences may also be impacted which in turn could affect the Smithsonian's ability to publish scientific findings.

COLLECTIONS COMMITTEE REPORT AND NEW ACQUISITIONS:

Ms. Yoshitake presented the following eleven works of Japanese photography for acquisition:

Eikoh Hosoe

Japanese, b. Yonezawa, Yamagata Prefecture, 1933; based in Tokyo

Vendor: Taka Ishii Gallery

Other Works in the Museum Collection: None



(FPO)

Man and Woman #24, 1960 (printed in 1960s)

Gelatin silver print

Image size: 16.8 x 30 cm

Paper size: 25.3 x 31.2 cm

Unframed

(b) (4)



(FPO)

Kamaitachi #37, 1965 (printed late 1960s-early 1970s)

Gelatin silver print

Image and paper size: 19.9 x 29.7 cm

Unframed

(b) (4)

Minoru Hirata

(Japanese, b. Tokyo, 1930; based in Tokyo)

Vendor: Taka Ishii Gallery

Other Works in the Museum Collection: None



(FPO)

Nakanishi Natsuyuki's Clothespins Assert Churning Action (Clothespins on a model at the artist's studio for Hi Red Center's event, 6th Mixer Plan, in Tokyo, May 28, 1963), 1963/2015

Gelatin silver print

Image size: 33.5 x 22.2 cm

Paper size: 35.7 x 27.8 cm

Edition 3 of 10

Unframed

(b) (4)



(FPO)

Nakanishi Nastuyuki's Clothespins Assert Churning Action (Street performance for Hi Red Center's event, 6th Mixer Plan, in Tokyo, May 28, 1963), 1963/2015

Gelatin silver print

Image size: 33.5 x 22.2 cm

Paper size: 35.7 x 27.8 cm

Edition 3 of 10

Unframed

(b) (4)

Koji Enokura

(Japanese, b. Tokyo, 1942–1995)

Other Works in the Museum Collection: None



(FPO)

P.W.-No. 40 Symptom—Sea, Body, 1972

Gelatin silver print

Image size: 33.2 x 42 cm

Unframed

(b) (4)

Vendor: Shigeru Yokota Gallery



(FPO)

P.W.-No. 47 Lump of Lead to the Sky: Mountain in Nagano, 1972

Gelatin silver print

Image and paper size: 21.7 x 30.2 cm

Unframed

(b) (4)

Vendor: Taka Ishii Gallery



(FPO)

P.W.-No. 51 Symptom—Floor, Hand, 1974

Gelatin silver print

Image and paper size: 18.8 x 20.2 cm

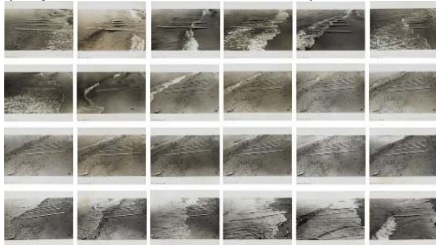
Unframed

(b) (4)

Vendor: Shigeru Yokota Gallery

Tatsuo Kawaguchi

(Japanese, b. Kobe, 1940)



(FPO)

Land and Sea, 1970

Gelatin silver prints

Image size: 18.4 x 30.3 cm

Paper: 25.3 x 30.3 cm

Set of 24 prints

Unframed

(b) (4)

Vendor: Taka Ishii Gallery

Other Works in the Museum Collection: None

Miyako Ishiuchi

(Japanese, b. Yokosuka, 1947)



(FPO)

Apartment #9, 1977-78

Photograph

102.9 x 76 cm

Unique

Unframed

(b) (4)

Vendor: Alison Bradley Projects

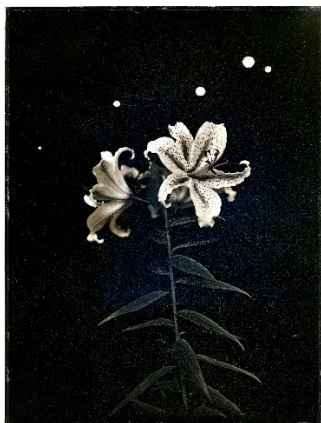
Other Works in the Museum Collection: None

Takashi Arai

(Japanese, b. Kawasaki, 1978)

Vendor: PGI (Photo Gallery International)

Other Works in the Museum Collection: None



(FPO)

July 25, 2011. Radioactive Lilies, litate Village, Fukushima, 2011

Daguerreotype

25.2 x 19.3 cm

Unique

Framed

(b) (4)



(FPO)

May 21, 2012. Annular Eclipse at 7:42am Onahama, Fukushima No. 1, 2012

Daguerreotype

25.2 x 19.3 cm

Unique

Framed

(b) (4)

Ms. Cafritz moved to acquire

Ms. Hill seconded

All in favor: Aye

Mr. Aquin presented the following works for acquisition:

Deb Sokolow

(American, b. Davis, CA, 1974; based in Chicago)

Vendor: Western Exhibitions, Chicago

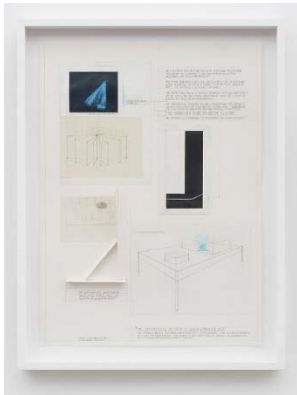
Other Works in Collection: None



(FPO)

The Embarrassing Incident at the Kremlin, 2016
Graphite, crayon, colored pencil, and collage on paper
30 x 22 x 1 inches

(b) (4)



(FPO)

Mr. Vladimir Putin's Special Request for Mr. David Copperfield, 2016
Graphite, crayon, colored pencil, and collage on paper
30 x 22 x 1 inches

(b) (4)



(FPO)

Mr. Kim Jon-Un's Design for a Guest House for Mr. Michael Jordan, 2016
Graphite, crayon, colored pencil, and collage on paper
30 x 22 x 1 inches

(b) (4)



(FPO)

Mr. David Copperfield and the Great Wall of China, 2016

Graphite, crayon, colored pencil, and collage on paper
30 x 22 x 1 inches

(b) (4)

Ms. Terian moved to acquire
Ms. Hill seconded
All in favor: Aye

Hurvin Anderson
(British, b. Birmingham, UK, 1965; based in London)
Other Works in Collection: None



(FPO)

M.J., 2016
Acrylic paint on canvas
51 1/4 x 39 1/4 in. (130 x 100 cm)

(b) (4)

Vendor: Michael Werner Gallery, New York



(FPO)

Jet, 2016
Acrylic paint on canvas
51 1/4 x 39 1/4 in. (130 x 100 cm)
(b) (6)

Mr. Metz moved to acquire
Ms. Hill seconded
All in favor: Aye

Aaron Garber-Maikovska
(American, b. Washington, DC, 1978; based in Los Angeles, CA)



(FPO)

Untitled, 2016

Ink and pastel on archival gator board, painted aluminum frame
121 x 61 in. (307.3 x 154.9 cm)

(b) (6)

Other Works in Collection: None

(b) (6)

Mr. Singer moved to acquire

Mr. Brauchli seconded

All in favor: Aye

General Idea

AA Bronson (Canadian, b. Vancouver, British Columbia, 1946);

Felix Partz (Canadian, b. Winnipeg, Manitoba, 1945-1994);

Jorge Zontal (Italian, b. Parma, 1944-1994)

Other Works in Collection: None



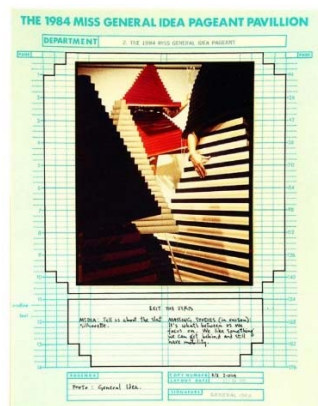
(FPO)

V.B. Gown #6 (a.k.a. Massing Studies for the Pavilion #6), 1975

Venetian blind slats, pink and black enamel plating on aluminum, 213.3 x 154.9 x 154.9 cm overall, two parts 91.4 x 121.9 x 70.3 (top), 21.9 x 154.9 x 154.9 cm (bottom)

(b) (4)

Vendor: Esther Schipper, Berlin



(FPO)

Exit the Verb (From the Showcards Series, 1975-1979, Department 2: The 1984 Miss General Idea Pageant), 1975

Chromogenic print, felt pen and screen print on card

46 x 35.5 cm.

Edition of 2 (#2/2)

(b) (6)

(b) (6)

Mr. Sallick moved to acquire

Ms. Susman seconded

All in favor: Aye

Annette Lemieux

(American, b. Norfolk, Virginia, 1957; lives in Brookline, Massachusetts)

Vendor: Elizabeth Dee Gallery, New York

Other Works in Collection: None



(FPO)

Courting Death, 1985/2014

(the faded original print was replaced by the artist in 2014)

Ed. 1/1: Collection Thomas Ammann, Zurich

Pigment on Epson Luster paper

48 x 38 in.

AP, from an edition of 1

(b) (4)



(FPO)

Nomad, 1988
Latex on unprimed canvas
112 x 155 in.

(b) (4)

Mr. Brauchli moved to acquire
Ms. Hill seconded
All in favor: Aye

Shirin Neshat
(American, b. Qazvin, Iran, 1957; based in New York)

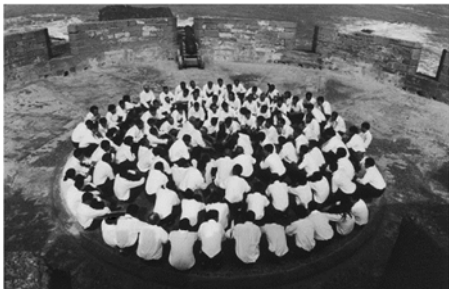
(b) (6)

Other Works in the Collection: *Fervor*, 2000 (Acquired November 2016)



(FPO)

Untitled from the series *Rapture*, 1999
Gelatin silver print
45 x 68 in.
Edition of 5



(FPO)

Untitled from the series *Rapture*, 1999
Medium, Dimensions, Edition
Gelatin silver print
45 x 68 in.
Edition of 5



(FPO)

Untitled from the series *Rapture*, 1999

Gelatin silver print
45 x 68 in.
Edition of 5

(b) (6)

Mr. Pappajohn moved to acquire
Mr. Metz seconded
All in favor: Aye

Zhang Huan
(Chinese, b. Anyang City, Henan Province, China, 1965; based in Shanghai and New York)



(FPO)

Untitled (Wood Cut on Old Door) (Mao with Leaders), 2006
Wood cut on wood and paper
117 3/8 x 55 7/8 in. (298 x 142 cm)

(b) (6)

Other Works in the Collection: None

(b) (6)

Mr. Sallick moved to acquire
Mr. Pappajohn seconded
All in favor: Aye

Ragnar Kjartansson
(Icelandic, b. Reykjavik, 1976)

(b) (4)

Vendor: i8, Reykjavik
Other Works in Collection: None



(FPO)

Me and My Mother, 2000

Single-channel video

7:00 minutes

Edition 6 of 6 +2AP



(FPO)

Me and My Mother, 2005

Single-channel video

3:40 minutes

Edition 6 of 6 +2AP



(FPO)

Me and My Mother, 2010

Single-channel video

20:00 minutes

Edition 6 of 6 +2AP



(FPO)

Me and My Mother, 2015

Single-channel video

20:25 minutes

Edition 6 of 6 +2AP

Mr. Pappajohn moved to acquire
Mr. Metz seconded
All in favor: Aye

After viewing and voting on the proposed acquisitions, Mr. Pappajohn made a motion that the Hirshhorn Museum and Sculpture Garden utilize (b) (4) of its unrestricted acquisition funds (Joseph H. Hirshhorn Purchase Fund) to cover costs related to the installation of *Trace* by Ai Weiwei, a proposed (November 2017) acquisition of the Museum.

Within the last decade the Museum has used acquisition funds to assist with the installation of works such as (b) (4) in order for Museum Trustees to review the works prior to acquisition and for the initial installation of the works. (b) (4)

The pertinent section of the collections management policy which the museum has determined to indicate that installation costs may be authorized as an acquisition cost is the following statement:

When collections are acquired by purchase, the Museum shall ensure that the transaction complies with Smithsonian policy requiring a determination that the purchase price is fair and reasonable under the circumstances and that such purchases and related decisions are appropriately documented. All costs associated with the purchase of a new acquisition and related decisions will be documented and maintained in the object record.

Further, it has long been a best practice that Trustees should be able to view works prior to acquisition, in the galleries, as much as feasibly possible. As a result, the Museum understands that the financial support for the installation could come from acquisition funds when the acquisition and the display are clearly closely bound.

Mr. Sallick and Mr. Singer seconded the motion and the motion was passed with eighteen votes and one abstention from (b) (6).

CONCLUSION

The meeting was adjourned at 11:52 am.