

# **HIRSHHORN**

**MUSEUM AND SCULPTURE GARDEN  
Smithsonian Institution, Washington, DC**

## **FIVE-YEAR STRATEGIC PLAN 2007–2011**

Board Endorsed	<i>2/15/07</i>
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## INTRODUCTION

On behalf of the Hirshhorn Museum's staff and Board of Trustees, we are pleased to present the following strategic planning document, the culmination of over a year of intensive work. During that period we have conducted staff and Board discussion groups, commissioned audience surveys and focus groups, and engaged in invigorating dialogue with several leading artists, as well as institutional consultants, museum stakeholders, and Smithsonian leadership.

We are grateful to Smithsonian Secretary Lawrence Small, Under Secretary for Art Ned Rifkin, and Director of Smithsonian Arts Susan Talbott for their support and counsel during this process. Arthur Cohen of LaPlaca Cohen and Philippa Polskin of Ruder Finn Arts Communications Counselors have also been essential, as has the executive management team at the Hirshhorn, Kerry Brougher, Beth Tuttle, and José Ortiz, and senior managers Milena Kalinovska, Susan Lake, Al Masino, Roberta Catalinotto, and Gabriel Riera. Beth Tuttle deserves thanks for co-authoring this document and bringing her strategic planning and institutional advancement experience and passion to this endeavor.

We owe a special debt to artist Olafur Eliasson, one of the most distinguished and original artists working today, for his inspiring and ongoing conversation with us about the nature of visitor experience and the importance of meaningful audience engagement. Eliasson stretched our imaginations in ways we could not have envisioned, and our process has been richer for his involvement. Artist Ann Hamilton, a member of the Museum's Board, provided a responsive ear and perceptive, thoughtful commentary along the way.

Throughout this assessment, we have examined our strengths, as well as our challenges and opportunities, and have come to understand how uniquely positioned we are to focus attention on contemporary art from our highly visible platform in the nation's capital. As the only museum in Washington devoted to presenting contemporary art from around the globe, we reach a large audience of over 750,000 people each year. We have the opportunity to connect with our visitors in ways that we hope will inspire exploration and stimulate creativity.

Embracing our national role as part of the Smithsonian, we will focus our efforts over the next five years on three areas: 1) providing meaningful and exceptional experiences rooted in the voices and visions of artists for our visitors at all levels of awareness, appreciation, and understanding 2) ensuring long-term financial health and stability for continued growth and development, and 3) enhancing our institutional capacities in key areas including staff, facilities, technology, and systems. Success in all three areas is essential to securing the Hirshhorn's position at the forefront of the international contemporary art arena and to maximizing its longer-term opportunities.

J. Tomilson Hill  
Chairman

Olga M. Viso  
Director

## EXECUTIVE SUMMARY

In support of the Smithsonian Institution's and Smithsonian Arts' strategic goals to 1) increase public engagement, 2) strengthen research, scholarship, and collections, 3) enhance management excellence, and 4) achieve greater financial strength, the Hirshhorn Museum and Sculpture Garden has developed the following commensurate goals:

### 1. PUBLIC ENGAGEMENT

Demonstrate leadership among international contemporary art museums by providing our audiences with an **exceptional and approachable visitor experience** informed by the voices and visions of artists and distinguished by regard for each visitor's personal experience of art.

### 2. RESEARCH, SCHOLARSHIP, COLLECTIONS, AND EXHIBITIONS

Define ourselves as a **forward-looking** museum that is at the forefront of researching, collecting, preserving, presenting, interpreting and advancing the art of our time.

### 3. MANAGEMENT EXCELLENCE

**Enhance our institutional capacities:** improve facilities, technology, systems, and staffing as needed to solidify the Museum's position at the forefront of the international contemporary art arena. Integrate artists into our practice to inspire a culture of greater creativity within the Museum and among our audiences.

### 4. FINANCIAL STRENGTH

Build the foundation for long-term **financial health** and prepare for future operating, endowment, and capital needs by developing a committed fundraising leadership base, broadening the constituency of support, and enhancing financial management and procurement systems.

In 2011, at the end of the five-year cycle, the Hirshhorn will affirm its place as the premier venue for contemporary art in the nation's capital and be a vanguard among international contemporary art museums in providing an exceptional experience for visitors of all levels of awareness and understanding. As the foremost voice for contemporary art and culture at the Smithsonian, the Hirshhorn will be distinguished not only by the strength of its collection and critically acclaimed exhibition program, but also by its commitment to artists. We will be a catalyst for the creation of new art and will enhance the Museum's own creative potential by integrating artists as partners and collaborators into all aspects of our practice.

We will be rigorous stewards of our outstanding collection of international modern and contemporary art and will continue to build, preserve, interpret, and shape it for the future. We will bring audiences closer to art and artists by offering avenues for dialogue, encounter, and exploration. We will actively welcome visitors, will recognize that each individual will have a personal experience of and response to

the art, and will make contemporary art relevant for a more diverse audience. We will enjoy strong community and national support and loyalty and be a nexus in our region and beyond for those interested in contemporary art and culture. Having laid a foundation of regional, national, and international support, we will be financially prosperous and well positioned to address the programmatic and capital/facility needs of a leading contemporary art museum in the 21<sup>st</sup> century.

## MISSION, VALUES, VISION

(adopted October 2006)

### Mission

The Smithsonian's Hirshhorn Museum and Sculpture Garden is a leading voice for contemporary art and culture and provides a national platform for the art and artists of our time. We seek to share the transformative power of art with audiences at all levels of awareness and understanding by creating experiences in which art, artists, audiences, and ideas converge. We encourage public understanding and appreciation of modern and contemporary art through acquisition, exhibitions, education, outreach, conservation, and research.

### Values

ARTISTS + ART + AUDIENCE

**Passionate** about art and artists

**Committed** to audience and community

**Forward-thinking** in outlook and approach

**Excellent** in our practices

**Regard for** individual responses to art

### Vision

- To be **rigorous** and **daring** in our search for excellence in contemporary art, and draw on the creativity of our staff, the living artists we work with, and the strength of our collection for context and illumination
- To present a **dynamic** and **forward-looking** array of exhibitions, artists' projects, and public programs that offers the latest and most compelling contemporary art and energizes our historical modern holdings by placing them in thoughtful dialogue with more recent art and artists
- To provide a **welcoming environment** with experiences designed to enhance perception and encourage visitors at all levels of understanding to **experience the art** in their own ways
- To be the **nexus** in Washington, DC, and beyond for people who are involved with or curious about modern and contemporary art and culture
- To be known and respected among more experienced art audiences for the boldness and **excellence** of our presentations and practices
- To be appreciated by all visitors for the **intimacy** of the experience and the **personal** sense of welcome at the Museum

## **ORGANIZATIONAL PROFILE AND HISTORY**

The Hirshhorn Museum and Sculpture Garden is one of the world's preeminent museums of international modern and contemporary art. Chartered by the United States Congress in 1966, the Hirshhorn is one of 19 national museums and research centers that comprise the Smithsonian Institution. The Museum, which opened in Washington, DC, on October 1, 1974, is a result of the vision and generosity of entrepreneur and philanthropist Joseph H. Hirshhorn (1899–1981), a Latvian immigrant who in 1966 and 1981 donated his renowned collection to the Smithsonian. The Hirshhorn thrives today as one of the most visited contemporary art museums in the world, open free of charge 364 days a year, as the result of a continued public-private partnership within the federal government. Designed by Pritzker Prize–winning architect Gordon Bunshaft of Skidmore, Owings and Merrill, the Museum's elevated drum-shaped building has 60,000 square feet of interior exhibition space and nearly four acres outside in its two-level Sculpture Garden and Plaza. This welcoming, contemplative environment is meant to encourage the Museum's more than 750,000 annual visitors to experience art in their own ways.

### **Collection and Acquisitions**

The Museum is committed to putting the work and ideas of contemporary artists from around the world forward and within the context of its modern holdings. The Museum's collection consists of more than 11,500 objects by the most compelling and recognized artists working today as well as important artists dating back to the late 19th century and includes paintings, sculpture, mixed-media works, photography, works on paper, video, and film. The Hirshhorn's strengths include international contemporary art, American painting since the late 19<sup>th</sup> century, and in-depth holdings of work by Willem de Kooning, Alberto Giacometti, Clyfford Still, and other post-World War II American and European artists. The Hirshhorn also has one of the most comprehensive collections of modern sculpture in the world. An active acquisitions program continually adds pieces in all media, with an emphasis on recent art and the work of artists exhibiting at and collaborating with the Museum.

### **Exhibitions**

The Hirshhorn presents dynamic and forward-looking exhibitions, special projects, and public programs that offer visitors the chance to interact with artists and gain insights into the creative process. Mid-career surveys, comprehensive retrospectives, and group exhibitions explore current artistic trends as well as important moments and movements in art history. Two distinctive series—"Directions," which exhibits work by emerging and established artists, and "Black Box", which presents recent film and video works—are examples of the Hirshhorn's commitment to bringing the newest developments in contemporary art to the public. In 2006, the Hirshhorn also launched "Ways of Seeing," in which individual artists, filmmakers, and other creative thinkers are invited to act as guest curators and share their own artistic perspectives through installations of the Museum's collection.

### **Public Programs**

The Hirshhorn's innovative educational programs provide opportunities to learn more about exhibitions, artistic practices, and art-related issues. Program highlights

include: Meet the Artist lectures, artist-led gallery tours, the annual James T. Demetrian Lecture featuring a noted artist, curator, critic, or museum leader, youth programming and interactive art-making workshops designed and led by artists. More than 20,000 students visit the Museum each year, and more than 2,000,000 visits are made to the Hirshhorn website. Several times a year, the Museum hosts After Hours, late-night events with exhibition-related programming and music that encourage local residents to enjoy art in a social setting. Since 1976, the film program—one of the first in the United States to focus on independent cinema and art films—has regularly offered narrative and experimental features, documentaries, and shorts. Held in the 272-seat Gustave and Marion Ring Auditorium, the program is also noted for screening films by and about artists and presenting world premieres.

### **Operations**

As part of the Smithsonian, the Hirshhorn operates as a public-private partnership. Approximately half of its annual operating budget is supported by a yearly federal allocation, while the balance is provided by several small programmatic endowments (continuing in the range of \$400,000 annually) and funds raised each year through private sources, including corporations, foundations, and individuals. In addition to its federal allocation and private fundraising, the Hirshhorn benefits from centralized Smithsonian support services to operate a safe and secure building, provide basic facility maintenance and repairs, and make essential capital improvements. The Museum's total budget for facilities and operations in 2006 was \$11 million, and it had 110 full- and part-time staff and a corps of 60 volunteers. A \$41 million acquisition fund (endowment) supports approximately \$1.7 million of art acquisitions annually.

### **Leadership**

Since the Museum opened in 1974, it has been led by four directors. Abram Lerner, who helped to shape Joe Hirshhorn's private collection as his personal curator, was the Hirshhorn's first director. In 1986, James T. Demetrian began his seventeen-year tenure and significantly raised the international profile and brought prominence to the Hirshhorn's collection and program. Over the next four years (2002–2005), Ned Rifkin propelled the Museum forward to embrace its future in an uncertain funding climate and restructured the organization and its Board. The current focus on artists as critical partners as well as on external relations, community, and audience begun by Rifkin was advanced by Olga Viso, long-time curator and deputy director at the Museum, who became the fourth director in September 2005. The Museum's 21-member Board of Trustees includes an impressive and diverse array of philanthropists, cultural leaders, and noted collectors of modern and contemporary art from around the country. Its members have oversight of the collection and advise the director on all areas of museum operation.



## **CRITICAL STRATEGIC ISSUES**

### **Identity**

While acknowledged as a leading museum of modern and contemporary art among peer institutions and committed audiences, the Hirshhorn's public profile has been quietly understated for most of its history. Among more general audiences, neither the Museum nor its programmatic focus is widely recognized.

- Forge a distinguishing identity for the Museum within the Smithsonian umbrella that maximizes the Hirshhorn's position as a national platform for international contemporary art
- Implement an institutional messaging campaign, built on solid programming that declares the Museum's commitment to audience and to presenting the most compelling contemporary art from around the world. Highlight the Hirshhorn's ongoing collaborations with artists in all aspects of its work and practice
- Make the Hirshhorn a cultural destination in Washington, DC for local and non-local visitors

### **Audience**

The Hirshhorn's strong annual attendance has been consistent for most of its history and has fostered a certain lack of urgency about serving its audiences among its staff and major stakeholders. Outreach to the local community and to under-served populations has not been a constant priority.

- Shift resources (human and financial) and reprioritize staff goals to refocus the Museum's culture toward visitor-orientation and commitment and to delivering an exceptional and approachable audience experience with contemporary art to visitors at any level of understanding and awareness
- Deepen connections to local community and commit resources to reaching traditionally under-served populations, including teens, African Americans, and Latinos
- Secure private funding as well as support and resources from the Smithsonian to develop a strong visitor services capacity at the Museum

### **Financial and Community Resources**

Federal funding has sustained the organization and helped it grow during its first three decades. Yet federal funding has been on a steady decline since 2000 and is uncertain in the future.

- Broaden the constituency of regional and national support from individuals, foundations, and corporations
- Develop a committed fundraising leadership base among the Board and beyond
- Build local community leadership, support, and political currency

### **Flexibility**

Compliance with federal regulations and procurement/hiring practices often impedes the staff's ability to develop and present a timely program that responds to currents in the art world as well as artists and the creative process and is global in perspective.

- Increasingly form strategic alliances with private foundations, individuals, and independent international curators outside the Hirshhorn to gain greater flexibility and enhance response time and perspective
- Forge a relationship with a private foundation to facilitate and streamline processes for commissioning new art
- Develop ways to increase flexibility in our facilities, significantly enhance technological capabilities, and diversify curatorial expertise by hiring staff with expertise in international, non-western art and working with guest curators who offer new perspectives

### **Human and Facility Capacity Building**

The Hirshhorn maintains an impressive reputation with limited staff, diminishing resources, and an aging facility. To remain at the forefront, the Hirshhorn must increase its staff, address collection storage issues, improve its facility, and enhance its technological capabilities.

- Raise endowment gifts to support positions and secure major capacity building grants in the area of technology
- Inventory and assess the permanent collection, decompress collection storage, and address long-term storage and collection management needs in conjunction with the Smithsonian's Capital Planning office and other Smithsonian arts organizations
- Develop a phased master plan for the facility with the Smithsonian's Capital Planning office

## **COMPETITIVE LANDSCAPE**

### **In Washington**

By continually bringing the most distinguished and compelling new art and artists to Washington through free exhibitions, collections, and public education programs, the Hirshhorn fulfills a unique role in the city. Unlike its more encyclopedic neighbor, the National Gallery of Art, or the eclectic collections of the Phillips Collection and the Corcoran Gallery—which occasionally present contemporary art—the Hirshhorn stands out as the only museum in Washington dedicated primarily to the presentation of contemporary art.

By underscoring its commitment to the art of today, developing an increasingly international program, and actively collaborating with artists, the Hirshhorn has already begun to distinguish itself more clearly from the National Gallery, which focuses primarily on modern art with occasional forays into the established contemporary arena; the Phillips, which maintains its identity as the private collection/residence of Duncan Phillips; and the Corcoran, which under its new leadership, will focus increasingly on design, its early American holdings and period collections, and integration of the College of Art with the Museum.

Within the Smithsonian, the Hirshhorn stands out as the foremost contemporary voice. It is a pioneer in the research of the art of our time and is looked to by the other art museums for leadership, counsel, and partnership in this area. The Smithsonian has embraced the energy and vitality that the contemporary focus of the Hirshhorn and the Cooper-Hewitt National Design Museum can bring to the Institution and acknowledges the Hirshhorn's potential to enhance the Institution's local community presence by serving a large and increasingly loyal Washington audience (the Hirshhorn draws nearly 38% of its annual attendance from within 40 miles as compared to only 10–12% local attendance at the science and history museums).

Washington has a burgeoning community of individuals interested in contemporary art, architecture, culture, and design, as evidenced by growth in galleries, retail enterprises, restaurants, “art” hotels, and clubs. One only need observe the crowds at gallery openings and art events to perceive that the local appetite for a contemporary sensibility is strong.

### **Nationally**

The Hirshhorn was chartered by Congress as a museum dedicated to the collection, care, and presentation of modern and contemporary art for the nation. We continue to hold that distinctive position today. The Hirshhorn's collections and program are comparable to other important contemporary art museums around the country that offer international programs and initiatives. Peer institutions include the New Museum in New York City, the Walker Art Center in Minneapolis, the Museum of Contemporary Art in Los Angeles, and the San Francisco Museum of Modern Art. What distinguishes the Hirshhorn from these museums is the quality and depth of its permanent collection, particularly in the area of modern sculpture.

The Hirshhorn uses the modern aspects of its collection to establish a dynamic dialogue with contemporary art and does so more frequently than many of its peer museums. It should also be noted that while the Hirshhorn's reputation is commensurate with these institutions, its staff is considerably smaller. The Walker, Whitney, and San Francisco Museum of Modern Art consistently have more than double the number of staff members as the Hirshhorn.

While comparisons to the Museum of Modern Art in New York are inevitable due to MoMA's large visitation and parallel collections, the Hirshhorn is a distinctly different institution as it is free to the public and reaches a broader audience coming to the nation's capital. It is a smaller, leaner museum distinguished by the depth of its holdings (rather than by its breadth and encyclopedic range), and its dedication to developing new art.

### **Internationally**

The Hirshhorn has always maintained a strong reputation in Europe as well as in Latin America. Indeed, the Hirshhorn has particularly notable status in countries like Germany and Switzerland, where it is acknowledged for its distinctive architecture, the depth of its modern sculpture collection, noted exhibitions of under-recognized artists, and installations based more on the sparser European model. Comparisons to the Tate Modern, as with MoMA in New York, are common and perhaps more justified as the Tate Modern also receives about 50% of its funding from government sources and is committed to serving a broad general audience and provides free admission to its collection. Although significantly smaller in terms of staff and collection, the Hirshhorn shares the Tate's commitment to showcasing its collections and commissioning experimental projects with artists; therefore, the Tate is in many ways a more relevant benchmark for the Hirshhorn than other American institutions.

## **STRATEGIC PROGRAM GOALS AND OBJECTIVES**

### **1. Public Engagement Goal**

Demonstrate leadership among international contemporary art museums by providing an exceptional and approachable visitor experience distinguished by the voices and visions of artists and distinguished by regard for each visitor's personal experience of art.

#### **Subgoals**

- a. Create ongoing opportunities for visitors to engage with artists, their perspectives and ideas within the Museum and through its website
- b. Significantly improve visitor amenities throughout the facility
- c. Increase the Hirshhorn's local presence and community following, acknowledging the evolving demographics of the metro area
- d. Develop a variety of orientation and educational approaches that engage visitors at different levels of interest, knowledge, age, and physical ability
- e. Pilot programs to develop community-based partnerships that address underserved teens
- f. Reinforce key messages and attributes of the museum through consistent application of its identity in its programs, communications, and aesthetics

#### **Objectives**

- a. 70% of the Museum's programs and exhibitions have been substantially shaped by artists' creative input
- b. Reconfigure the Museum's entrance and lobby to provide a clearer sense of welcome and orientation for visitors. The Museum shop is relocated downstairs, store merchandise is improved, and quality food service is added
- c. Establish a visitor services department within the Museum with trained, dedicated staff that, with the entire staff, continually assesses and responds to visitor needs
- d. Increase the percentage of visitors who rate their overall experience as excellent or superior from 65% to 85%
- e. Increase local annual attendance by 25,000 visitors (a minimum of 10%), through targeted signature programming and innovative marketing efforts like After Hours, to attract more than 250,000 local visitors by FY2011
- f. Have researched and implemented best practices in visitor orientation and interpretation strategies among international contemporary art museums and share that knowledge with peer museums through conferences, publications, or media coverage
- g. Increase underserved audience participation in educational programs by 5%, focusing on youth (in particular teens), and work with community-based organizations to develop tailored outreach programs both within the Museum and through innovative use of

its website so that the Museum would act as an important resource, both in terms of our collection and our studio (ArtLab), to provide quality arts experiences for these audiences, especially local teens

## **2. Research, Scholarship, Collections, and Exhibitions Goal**

Define ourselves as a forward-looking museum that is at the forefront of researching, collecting, preserving, and advancing the art of our time.

### **Subgoals**

- a. Be a leader in identifying and examining new developments in contemporary art from around the world and laying the foundation for future research, presenting this art innovatively to the public, and collaborating with artists to break new ground in exhibitions and museum practice
- b. Be daring, rigorous, and global in outlook and approach to the programs and the art we research, collect, and present
- c. Be responsible stewards for the existing and growing collection through research, preservation, and improved collection management policies and practices
- d. Build the collection in all media through gifts and acquisitions with particular focus on the post-1960 period, including art from Latin America and Asia. Honor Joe Hirshhorn's commitment to collecting the most compelling and influential international contemporary artists in depth

### **Objectives**

- a. Each year, present a dynamic mix of exhibitions, special projects with artists, and innovative public educational programs that convey a spirit of experimentation, explore diverse media, and are global and contemporary in perspective
- b. At least once a year, use the modern collection innovatively for context to provide historical perspective on the contemporary moment
- c. Initiate one new, highly visible commission (temporary and/or permanent) for the Museum each year, providing resources, facilities, and support for artists to expand on their own ideas and practice
- d. Reinforce the contemporary, experimental, and forward-looking image of the Hirshhorn with varied publics through innovative programmatic efforts, creative curatorial approaches and practice, use of technologies like the internet, and a targeted institutional messaging campaign
- e. Complete the permanent collection inventory and implement 80% of the 5-year Collection Management Plan to address both short- and long-term storage needs
- f. Pursue acquisition through gift and/or purchase of at least 2 major private collections that further distinguish the Hirshhorn and expand the Museum's in-depth holdings by individual artists in all media. Work with artists to build and diversify current holdings and pursue additional gifts to the collection

- g. Increase the Museum's global holdings, especially in Latin American and Asian art, by 10% through the identification of significant works by key artists missing in the collection and pursuing those works for acquisition through gift or purchase or partnership with other Smithsonian art museums
- h. Continue partnerships with conservators at SFMoMA, Guggenheim, and Tate Modern to assume a leadership position in the field of preserving contemporary art and art made with electronic media
- i. Explore and identify funds to support a distinctive artist-in-residence program in partnership with other institutions that draws on the Smithsonian's and Washington's diverse resources



## STRATEGIC MANAGEMENT/OPERATIONS GOALS AND OBJECTIVES

### 3. Management Excellence Goal

Enhance our institutional capacities: improve facilities, technology, systems, and staffing as needed to place the Museum at the forefront of the international contemporary art arena.

#### Subgoals

- a. Significantly improve the Museum facility, focusing specifically on visitor experience and public amenities, collection storage, public and office space, and artist work areas to carry the Museum forward for the next 20 years
- b. Continue to build technical infrastructure, systems, and technological capabilities to support operations and enhance programming and responsiveness
- c. Recruit, train, and retain a skilled, efficient, motivated, and diverse work force needed to implement the long-range plan
- d. Integrate artists into our practice to inspire greater creativity among the Museum staff, the Smithsonian, and our audiences
- e. Increase diversity on our Board (race, cultural heritage or nationality, gender, professional skills, and/or knowledge), provide leadership training and increase involvement of members in Board committees as well as leadership and outreach roles

#### Objectives

- a. Develop a comprehensive Facility Master Plan with the support of the Smithsonian's Capital Planning office that is ecologically conscious and feasible
- b. Implement Phase 1 of the Facility Master Plan (Museum Shop relocation and lobby/food service and visitor orientation upgrade)
- c. Acquire off-site storage facility shared with other Smithsonian art museums. Up to 40% (estimate) of the permanent collection could be stored in this 10,000+ square feet space that is easily accessible, secure, and climate controlled
- d. Explore feasibility of reconfiguring the fourth floor to provide increased office space, Board and staff meeting spaces, and ultimately a semi-public open storage facility
- e. Strengthen the Museum's executive and senior management teams through leadership training and offer professional development workshops annually to all staff
- f. Develop ways and identify resources to enhance efficiencies and bring wider international curatorial expertise to the staff through partnerships, fellowships, and exchanges, both within the Smithsonian and beyond
- g. Secure financial means to create a New Media services department to ensure that all exhibitions, programs, educational

activities, and communications will be delivered and administered with state-of-the-art technologies

- h. Maintain a diverse pipeline of 8 to 10 potential Board nominees through continuous networking, prospect identification, cultivation, and recruitment by Board and staff. Ensure 50% of these candidates enhance the diversity of the Board. Develop candidates over time through participation and leadership opportunities in donor affinity groups (Director's Circle, National Benefactors, CAC, Corporate or International Councils)

#### **4. Financial Strength Goal**

Strengthen and solidify long-term financial health and prepare for future operating, endowment, and capital needs by establishing a stable, professional fundraising team, committed Board and volunteer fundraising leadership base, broadening the constituency of support, and enhancing financial management and procurement systems.

##### **Subgoals**

- a. Identify and cultivate motivated fundraising leadership (on and outside of Board) to conduct peer-to-peer solicitation and form the core of a future capital campaign leadership team
- b. Continue to diversify sources of funding, develop affinity groups, expand patrons program, and establish a political and local community base sufficient to support the launch of a capital or endowment campaign
- c. Institute a broad-based membership program to engender community ownership and provide a pipeline for higher levels of giving
- d. Strengthen, diversify, and expand the Board
- e. Create opportunities to generate earned income; explore fee-based programs, membership, travel opportunities, and facilities usage
- f. Build a fully integrated financial management system that incorporates forecasting models and timely reporting mechanisms to fully leverage our resources

##### **Objectives**

- a. Expand the annual campaign by \$3 million to \$4.5 million, with a stretch goal of \$5 million, and have an increased donor and patron base of sufficient size and momentum to sustain this level
- b. Increase the size of broad-based membership to 2,500 from 200, with a stretch goal of 5,000 members
- c. Have full complement of 28 diverse Board members in place with 100% giving participation. Establish HMSG as a top-tier giving priority for Board members, and have many make increased, special project, multi-year, endowment, and/or capital campaign commitments beyond their annual support. Ensure Trustees are active in identifying and soliciting prospects
- d. Ensure an artist's place on the Board by securing an endowment that generates \$50,000 a year for annual operations
- e. Renegotiate the profit share for the Museum Shop and food service with Smithsonian Business Ventures, increasing annual share from 5% to a minimum of 30% of net revenue
- f. Endow at least 1 major staff position (for example, director, chief curator, curator of contemporary art, curator of modern art, head of conservation) and/or major program (for example, conservation, sculpture garden, artists commissions) to free up federal dollars for other uses

- g. Increase exhibition and program endowment funds (including the Friends of Jim and Barbara Demetrion Endowment Fund) from \$1 million to \$10 million in order to generate \$500,000 in annual operating revenue
- h. Develop donor affinity groups such as a Corporate Council to generate local and national community leadership and support and/or an International Council to help provide support, presence, and network for increasingly global program emphasis
- i. Have a fully integrated financial management system that is successful and used as a model by the other Smithsonian museums

## **APPENDICES**

A. FY2011 Benchmarks

B. FY2007 Goals (1-year Goals)

C. Target Audiences and Summary of Audience Surveys

## APPENDIX A

### KEY BENCHMARKS FOR SUCCESS IN 2011

#### **Public Engagement/Impact**

1. Have shifted the perception of the Hirshhorn from that of a museum of modern art with an emphasis on sculpture to that of a dynamic museum of international contemporary art focusing on artistic collaboration and diverse media. Provide evidence of new image recognition through the nature and content of media coverage, an audit of museum and contemporary art world figures, and/or qualitative audience research.
2. 85% of visitors rate their overall experience as excellent or superior as a result of combined improvements in visitor orientation, exhibition, interpretation, education, facilities, amenities, and services.
3. A visitor services department is established with trained, art knowledgeable staff that is conceiving, implementing, and evaluating initiatives that improve the visitor experience and serve a range of visitors at different levels of interest, knowledge, and physical ability. Visitor Orientation improved with lobby/entrance/visitor amenity upgrades completed.

#### **Research, Collections, and Exhibitions**

1. 70% of exhibitions and public programs offer opportunities for visitors to hear from, interact with, observe, or gain deeper understanding of working artists and their art and creative motivations; and/or those programs have been materially influenced or shaped by creative input of an artist.
2. As the circle of new donors expands, acquire or have significantly negotiated at least 2 major private collections that further distinguish the Hirshhorn as a museum collecting individual artists in depth.
3. Have explored fully a long-term relationship with other non-profit foundation(s) to develop an artist-in-residence program in Washington that draws on the riches of the Smithsonian and the nation's capital and supports the Hirshhorn's exhibitions, programs, and commissions.

#### **Management Excellence**

1. 85% of the staff rates job satisfaction as high and is motivated and committed to the organization's mission and goals.
2. Facility Master Plan is complete with the support of the Smithsonian's Capital Planning office.
3. Off-site storage facility shared with other Smithsonian art museums has been acquired. Up to 40% (estimate) of the permanent collection is stored in this

10,000+ square feet space that is easily accessible, secure, and climate controlled.

**Financial Strength**

1. Expand the annual campaign to \$5 million and have an increased donor and patron base of sufficient size and momentum to sustain this level.
2. Enlarge and diversify Board and maintain its stature, deepen its support, and strengthen its participation in building reputation and financial and political capital.
3. Be poised for capital campaign to implement Facility Master Plan.

APPENDIX B  
**HIRSHHORN MUSEUM FY2007 GOALS**

**PUBLIC IMPACT**

1. Create ongoing opportunities to bring artists' voices forward prominently into our program, events and communications as a bridge to our audiences. 50% of public programs offer opportunities for visitors to hear from, interact with, observe or gain deeper understanding of working artists, their art and creative motivations, and/or those programs have been materially influenced or shaped by the creative input of an artist.  
(All staff departments)
2. Continue ongoing improvement to onsite signage and communications. Evaluate current signage and begin to develop, test, and evaluate alternative printed, electronic and/or human gallery guide formats to address visitors at different levels of awareness, understanding and physical abilities.  
(Programs, External Affairs, Administration)
3. Develop a comprehensive plan for improved visitor orientation and interpretation services, assessing visitor flow, infrastructure and staffing. Identify funding needs and finalize a plan with Smithsonian Business Ventures and other partners to reconfigure the lobby and lower level in FY2008.  
(Administration, External Affairs, and Programs)
4. Launch a major institutional messaging campaign that underscores the Hirshhorn's dual commitment to artists and audience. Launch a new graphic identity system, new calendar, and media and marketing initiatives.  
(External Affairs)
5. Ensure that the range of public programs offered addresses defined target audience segments we serve and develops our target audiences, in particular our local audiences.  
(Programs and External Affairs)
6. Successfully launch an After Hours program as a signature membership program distinguished by rich content inspired by the art and artists we present. Achieve break-even or low cost financial model.  
(Programs and External Affairs)



## **STRENGTHEN RESEARCH, COLLECTIONS AND EXHIBITIONS**

1. Implement a feasible, balanced program of international contemporary art that makes strides in shifting public perception of the Hirshhorn as a museum of modern sculpture to a dynamic contemporary museum with a global program that advances art produced in all media.  
(Programs, Collections Management, and Exhibits)
2. Use the Hirshhorn's renowned collection innovatively to forge deeper connections between modern and contemporary art and make the historical collection relevant to our contemporary, forward looking program.  
(Programs, Collections Management and Exhibits)
3. Complete inventories of paintings and works on paper collections as a means to accurately identify for SI our future off-site collection space needs. Continue to lobby for a minimum of 10,000 square feet at the new Pod 3 in Suitland, MD.  
(Collections Management and Programs)
4. Continue to improve the conditions of on-site-art storage by moving works off-site, pursuing opportunities for extended loans for large outdoor sculptures, and continue to address the deaccession backlog.  
(Collections Management, Programs and Exhibits)
5. Remove lesser works from the Sculpture Garden, work with Horticulture Department to improve and enhance landscaping, conserve one major outdoor sculpture and develop one new commission of contemporary works for the garden and/or plaza.  
(Programs, Collections Management, Exhibits and Administration)
6. Add 700 objects images to the Museum database (TMS).  
(Collections Management)
7. Distinguish ourselves nationally for our research in conservation through partnerships with the National Gallery and the Getty Conservation Institute.  
(Collections Management)
8. Pursue several opportunities for major gifts of art to the collection and successfully launch the Contemporary Arts Council focused on bringing works by emerging artists to the collection.  
(Programs, Collections Management and Administration)

## **MANAGEMENT EXCELLENCE**

1. Continue to implement a three-year budget cycle and prepare a “Plan vs. Actual” monthly budget reporting system to allow managers and staff to better control departmental spending.  
(Administration and All Departments)
2. Eliminate redundancy in data systems and process by assessing data tracked for budget and human resources.  
(Administration)
3. Establish an Over-time and Compensatory time plan for HMSG Budget annually for expenses in both categories.  
(Administration)
4. During SI operational reviews, have no more than 20% of HMSG funds with variances out of the tolerance range.  
(Administration working with All Departments)
5. Reduce the amount of late/ex post facto contracts and purchase orders by 75%.  
(All Departments)
6. Identify museum-wide technology needs and challenges through the cross-departmental New Media Committee and develop core content to submit a major capacity building grant to potential funders in FY2008.  
(All Departments)

## **FINANCIAL STRENGTH**

1. Create an annual financial statement for HMSG that can be leveraged for fundraising.  
(Administration and External Affairs)
2. Renegotiate our revenue sharing arrangement with Smithsonian Business Ventures to increase the percentage of earned income. Explore food service partnership to subsidize visitor amenities and help drive facility use.  
(Administration and External Affairs)
3. Recruit three new Board members for a total of 25 and raise \$2,005,000 from Board gifts.  
(Administration and External Affairs)
4. Increase the number of National Benefactors (\$10K donors) to 20 from 12 and number of Director’s Circle (\$25K) to five from three.  
(Administration, External Affairs and Programs Staff)

5. Significantly expand the Museum's patrons program for donors between \$1K-\$10K. Focus on growing the group of patrons at the \$5K level with better defined program and benefits.  
(External Affairs working with All departments)
6. Develop a plan to implement a broad based membership program in FY2008 or FY2009.  
(External Affairs)
7. Continue to increase funding from corporations and foundations and develop a Corporate Partners program.  
(External Affairs)

## APPENDIX C

### Target Audiences

- Art world participants  
(collectors, patrons, artists, academics, professionals)
- Influentials (cultural, social, political)
- Culture Seekers
- Media (Art, design, general, travel/tourism)
- YoCos (Young Cosmopolitans)
- Tourists
- Students and Educators
- Under-represented/opportunity communities  
(emphasis on African American, Latino, teens)

### Understanding the Hirshhorn Visitor

#### Key Findings Visitor Surveys

Summer '06, Winter '05, Summer '04

#### Visitor Satisfaction – needs improvement

- Percentage of visitors rating their experience as “excellent” or “superior” is gradually improving: 66% (S06), 64% (W05), 62% (S04). We seek to have 85% or more in these top two highly satisfied categories.
- Only 34% of visitors in the most recent survey rated “Learning Opportunities” as “excellent” or “superior”
- First-time visitors are most critical of their experience.
- Most frequently cited ways to improve the visitor experience were “more information on the artwork” and “more information on the artist.”

#### Demographics

The Hirshhorn visitor:

- Average age of visitor is 39. In all three surveys, more than 50% of visitors were either Generation Y (12-28 yrs) or Generation X (29-39 yrs). Trailing Edge Baby Boomers (40-49 yrs.) were 20% of visitors in the Summer 2006 survey.
- More visitors are from outside the DC metro area in the summer than the winter: 74% (S06) vs. 64% (W05).
- HMSG visitors are more likely to be local than at other SI museums such as NASM (8%), NMNH (11%), and NMAH (8%). Local visitation was 26% (S06) and 36% (W05).
- Has visited the Hirshhorn before (42% S06) (61% W06) but not in the past year (22% S06) (34% W05)
- Is well educated with 85% having a bachelors, graduate or professional degree
- Is wealthy with 72% of local and 56% of all summer respondents having \$50K+ household income

#### Visitor Profile/Psychographics – Art Aware Visitors

- Visitors fall into one of four profiles: S06 W05

- |                                             |     |     |
|---------------------------------------------|-----|-----|
| - Cognoscenti/Discerning Independents:      | 44% | 41% |
| - Social Cognoscenti/Committed Enthusiasts: | 33% | 31% |
| - Curious/Socials:                          | 11% | 13% |
| - Accidentals/Explorers-                    | 12% | 11% |
- 79%(S06)/82% (W05) have visited another museum of contemporary/modern art
  - 62% (S06)/41% (W05) express a specific interest in contemporary/modern art
  - Visit the Hirshhorn because of our collection, want to see what is new on exhibit, and/or thought it would be a good place to spend time with family or friends.

### **Opportunities for Improvement/Growth**

- Attract and increase satisfaction of local first-time visitors to encourage repeat visits
- Reintroduce HMSG to Cognoscenti/Social Cognoscenti who have not visited in last year and give them a good experience.
- Improve satisfaction for Generation Y (young) visitors with a better social experience
- Fulfill expressed desire by locals for after work programs
- Attract ethnic audiences who share psychographic traits of current visitors
- Retain and increase our committed core of Cognoscenti/Social Cognoscenti
- Target arts professionals, culture seekers, YoCos (Young Cosmopolitans), college students, arts educators, ethnic audiences through marketing.