

**Virginia Museum of Fine Arts**  
**Transcript of the Virtual Listening Session for the VMFA Board of Trustees**  
**Monday, December 14, 2020, 4:00pm**

**The session began at 4:02pm.**

**Full attendance listed in the minutes.**

Caprice Bragg: Alex, we are ready whenever you are.

Alex Nyerges: Okay, I am just as ready as I am ever going to be. Welcome everybody, and thanks for getting together today. As you may remember, we were barreling ahead at the beginning of 2020 to put together the final pieces of the strategic plan and approve it at our June Board of Trustees meeting. Also the June Foundation meeting, and have a new plan that would be effective on July one. Then, of course, March hit with the Pandemic, and we had to step back shortly thereafter. With all the social unrest, we had to step back even further. And per your approval back in the spring, we decided that we would take this time over the next six months and rework the plan to some degree. The plan basically has had and continues to have four basic pillars to which we have added a fifth. Before are the same pillars we had in the 2015 to 2020 plan. Much of that we are carrying forward in the Capital Campaign with the expansion, with all of our statewide programs, obviously with special exhibitions and everything else that we do. We also added a fifth pillar around the issues of diversity, equity, inclusion, and accessibility. Ultimately, you know, we have been on this path for a long time. We started talking about accessibility certainly before I arrived, but it has been at the top of my list, which is, of course, why we are the only art museum open today that offers free general admission and is open 365 days a year. We are still giving people that opportunity. Little did we know we were going to close for three and a half months, and the Pandemic continues, although today we can celebrate the first vaccines being distributed across country. There is hope and promise for us. This plan looks at all aspects of our operation continuing those things that we have been doing, and then building upon those strengths and successes as well as filling in a number of other priorities. I will make my final conclusion here. Kudos go to Caprice Bragg as our head of strategic planning, to Rachel Crocker Ford and Susan Nelson and all of our colleagues over at TDC. Because quite frankly, we were on a path, getting pretty close, and then we had to pivot. We substantially changed what the plan says with respect specifically to DEIA, but then also we retooled a number of other areas. We have had other listening sessions, and we have tried to then make sure we brought it up to date. And I will say this, this plan is not etched in stone. It is a living document. We have done much to change over the five years in this 2015 to 2020 plan, and I can only hope that we will have near the success that we have had in the strategic plan that we have just finished up where we have accomplished most of the things, despite economic changes, social changes, and then obviously, the pandemic. Congratulations to Caprice and then all of our senior management team who have been very involved in the changes that we have made over the last nine months.

Caprice Bragg: Thanks, Alex. Today our opportunity is really to listen to you. We wanted to do a couple of things. Let me give a couple of housekeeping notes, and then jump into how we want to organize our time. Just as a quick update, since we are a virtual and this is a public board, we are recording this session. I want to say that first as you see that, that is because we are going to provide

a transcript of this session in accordance with the Freedom of Information Act. Secondly, we offered an opportunity for public comment, and there were no requests for public comments. We wanted to include that on the record. Shifting to how we want to use our time today, really we envision our listening around three themes or organizing principles. First, you have the plan. It is a draft in front of you. We want to provide you with an opportunity to ask clarifying questions about the current state, so we will spend a little bit of time on the current state. We will then shift into just a brief, and we mean brief, 20 minute overview of vision, goals, and strategies. You will hear from several members of the senior management team, as we capture that very quickly. We know your time is valuable, and you have already read this. Then we will pivot into breakout groups. Our Strategic Planning Committee felt that with a group this large, it was very important to have smaller sessions where people could talk maybe a little bit more easily. Then we will all come back together at the end, very quickly compare some notes, and then we will talk about next steps. With that, I want to invite Rachel to quickly guide us.

Rachel Crocker Ford: Great. Thank you, Caprice. I am going to do a screen share and..

Caprice Bragg: While you are doing that, let me do one quick thing that I neglected, and that is to acknowledge the hard work of the Strategic Planning Committee. Several members are on right now. It is led by Andy Lewis, and includes Lynette Allston, Ken Dye, Sara O'Keefe, Denise Keane, Jim Klaus, Lilo Ukrop, and Monroe Harris. I think many folks are on this session, so I wanted to acknowledge their work and thank them. Thanks.

Rachel Crocker Ford: Thank you, Caprice. So I have got this slide up. We can see the slide, but cannot see anything we should not be seeing? Yes. All right. So very quickly. As Caprice said, I wanted to make a little time to make sure we have comfort with the current state part of the plan. So you read the draft, you understand that we are in the final stretch of the planning process. As part of the planning process, you want to take stock of where you are, and you want to articulate that within your plan so that your strategy responds to your current reality. So pages four to eight in the plan give a pretty succinct description of the current state, and then there is some more detail in the appendices. We wanted to make sure we did take a little bit of time to hear if people had any questions about the way the plan discusses where we are right now. What happened with the last plan? Answer what the implications are of the current state, because we want to make sure that we can have all the facts and evidence that we need to posit a strategy for the next five years, and that those all makes sense. So any questions as you were reading this over about what you were reading around the current state or thoughts like, "I still do not have an answer to where we are on this topic." "I do not really know how to respond to what you're saying we should do next." Primarily, this should be for the Trustees, because the senior team should know this. We hope.

Charlie Whitaker: I have a question. This is Charlie Whitaker.

Rachel Crocker Ford: Hi, Charlie.

Charlie Whitaker: The plan refers in that section to a reputational research study. Have you all made that available?

Rachel Crocker Ford: Well, I know I did not. Caprice, will you tell me where you are with reporting it out?

Caprice Bragg: You know, Charlie. It was actually scheduled to be reported out at the meeting that was canceled at the start of the Pandemic, and we have not circulated it. We can absolutely do that in advance of the next full Trustees meeting. Happy to do that.

Charlie Whitaker: Okay, great.

Rachel Crocker Ford: Great, that is helpful for sure. Other questions about something that did not make sense or a piece of information that you wanted. One of the things that people said to us earlier when we were looking at the hypothesis was, “it would really help me to know and to understand the places where we should go to know where we were, and where we are against the last plan.” This is what this is attempting to answer for folks, and I want to make sure it is really scratching that itch. Charlie you unmuted, so I am guessing you have a follow up.

Charlie Whitaker: It is just what was behind my question. I know in the 2015 plan we wanted our reputation to move from a regional reputation to a national reputation. Now we are doubling down on that. There was even a reference to international reputation, and I was just curious how we would measure that. It looked like this reputational study was the measurement, but in the report itself it has more qualitative descriptions and maybe that's the best you can get?

Rachel Crocker Ford: Yes, so Caprice can definitely go into more detail. I will give you a 15 second summary of how that works. So, you measure it by asking, so in lots of ways that is qualitative. There is also you will see in this study a quantitative triangulation of some metrics that are available about different museums and their attributes. It is recognizing that people point to things that are quantifiable like square footage and dollars and whatever, but it really has everything to do with how people think about you, and whether they look to you or not, as a leader. In the last plan, as you said, it was to get to the top of the regional pile as of 2020, and even in the last plan it articulated a 2025 goal of getting into that next tier of national leaders. We are carrying that forward, and the international piece I will look to Michael, I hope you are expecting this, to talk a little bit more about why we chose to add in this international dimension of discussing reputation.

Michael Taylor: Absolutely, I am happy to answer that, Charlie. There are two real prongs to this. One is our exhibitions are traveling internationally, and you know we have been to places like Qatar and China and Europe, of course and all over Asia. We see that continuing especially with the expansion which gives us a chance to travel the Lewis and Mellon Collections internationally. That is really building our brand beyond the United States. The other key piece is our desire, and it was really laid out in the position paper on the curator-led, visitor-centered museum, our desire that VMFA represent the United States at the Venice Biennale in the next five years. We have identified an artist, Dawoud Bey who would be our artist that we would enter for this competition. It is kind of like the Olympics of the art world, but when we started to think about those two things together, we realized that we are indeed focused on our national reputation and that will continue. But there is an international opportunity in the next five years that we thought was just too delicious to miss.

Rachel Crocker Ford: Thank you. Okay, any other questions?

Janet Geldzahler: I had a question. There is a sentence on page seven that says, “The museum has recently come to believe that much of what it has done to advance diversity, equity, inclusion, and

access is not widely understood internally or externally.” I was struck by the internally part of that. Why do we think that?

Rachel Crocker Ford: So, maybe I will put that back to you Caprice. When you think about that from the DEIA, or Kimberly from the perspective of staff and boards, I think some of the conversation we have had has found that there has been work that has not been visible. Maybe you could talk a little bit about what that meant and why we see that as something to solve for.

Caprice Bragg: I am going to invite Kimberly to join me. I think In part what we saw in the months, actually it started as the pandemic was in full bloom and then in the context of the protests and social justice movement and in particular VMFA Reform, there was a need to share additional information that our staff was not aware of. We could pick a number of different things out. I will use one in particular. We learned there was very little awareness of our efforts to convert part time positions to full time positions over the last five years. Not just that we had done it, but also the cost associated with it. That was one of many things we, I think because of the size of the organization found that our staff did not fully know even about the diversity as reflected on the senior leadership team just by way of example, or on our Board. I think what we learned was that there were a number of opportunities to share, but also, we still have a ways to go. We know that. What we wanted to do with this plan is articulate very clearly DEIA as a standing goal, and then integrate it through all the other strategic goals. Kimberly?

Kimberly Wilson: Yes, I think that is exactly right. In addition too, I think within even this last strategic plan there was a lot of work that was done with the organizational capacity. Recruitment was very focused on that and the metrics and what I would call more culture work within the organization with DEIA. We knew we were going to be doing it, but we had to start with the baseline of correcting and working on the organizational capacity to create more full time jobs, as Caprice just noted. I think that staff were aware on some levels because we would have an HR scorecard that we report out, but I think that integration truly of what I call that deeper dive work in the culture, that cultural competency that we are now doing within our structure was not evident at that time.

Janet Geldzahler: Do we have any kind of regular newsletter or anything like that? That goes out to staff generally?

Kimberly Wilson: Yes, we do. It has not over this past five year period, but we have in the last year created more opportunities of communications to staff through town halls, through staff stories. We have created a staff association. We have created affinity groups within VMFA over the last three years.

Rachel Crocker Ford: Great. So does that address the question?

Janet Geldzahler: Yes. Thank you.

Rachel Crocker Ford: Great. Anything else that people thought about that they need some clarification on around current state? Okay, so I am going to move us on to the next piece which is asking the staff and Caprice to help us frame out some of what you read and put some color commentary around the architecture of the plan. Then we will take some, similar to what we just did, clarifying questions around what the content is. Then we will move into some breakout groups

to have our smaller discussions about feedback. I am going to cue up the vision slide and kick it over to Caprice.

Caprice Bragg: I will briefly touch on elements in the vision, and then most members of the senior management team are going to follow up with some commentary on the strategic goals. Our vision is to continue to be, and to expand even further VMFA as a vibrant, inclusive civic space that is both on campus and in the virtual space that reflects and engages all Virginians. This is really anchored and predicated on art as the lens and creativity as the lens through which this can take place. We want to do this in a way that positions VMFA as both an essential statewide public partner, but also internationally as a leader in the museum field. We see this vision informing everything that we do. In that second paragraph, you see it in terms of the financial investments and vendors, the facility that we want to build and expand, as well as our engagement with our own staff and our partners across the state and in the city. Our vision is all predicated on continuing the trajectory that we have been engaged in. We have identified five specific strategies. For strategy one which is about diversity, equity, and inclusion I would ask Kimberly to make a few comments.

Kimberly Wilson: Thank you, Caprice. As I just noted strategy one really talks about how we take that deeper dive into that diversity, equity, inclusion, and accessibility work. I think the past five years have set a great frame and really tilled that ground for us to do this work now. What we are going to do is our leadership will own and really include all stakeholders with as it stated centering the principles of DEIA work and charge each member of our senior leadership team to help develop this overarching DEIA plan. We are going to hire a Senior Director of Diversity, Inclusion, and HR Strategic Initiatives who will help us frame that work and really lead us into the conversations about the diversity plan that we hope to do system wide. Then we will also work with our staff, as Janet just asked, about even more work that we want to do with these newly created organizations that we have, BIPOC and LGBTQA+ and our DEAR group which is the Diversity Employee Awareness Resource Group. This strategy really lays out that groundwork for us to do that wonderful work that is really very timely. Thank you, Caprice.

Caprice Bragg: Great. Michael let me ask you if you could provide some highlights on Strategy Two and Three. Thanks.

Michael Taylor: Absolutely. Thank you, Caprice, and thanks to everyone for joining this call. I mentioned earlier that position paper on the curator-led, visitor-centered art museum, which we see as really a great roadmap for not only VMFA, but really the future of the field. This is our own curators doing exhibitions that then travel nationally and internationally. We are going to maintain our commitment to using one-third of our acquisition funds on African and African American art, as well as one in four exhibitions being devoted to the same subject, but we are also looking at all aspects of under-representation. We want everyone who comes to the museum to see themselves and their culture in the museum. In terms of education, it is both on-site and off-site. I think that the strategic plan investments for the last plan around distance learning that live streaming art classes in the galleries that then go into schools. This has served us so well in the Pandemic. When so much of education today is virtual and also *VMFA on the Road*. You know it has been a wonderful way for us to bring our experiences to those places where it is a long way away to places like Grundy, but we can bring the art to you. So more to follow with all of that. Our approach, as you all know is infants to infinity. We want to reach all Virginians, all ages, all backgrounds, and very much having, as

Kimberly was saying, the DEIA thinking and an ethic behind what we are doing and being very targeted. That is my high level strategy. Thanks, Caprice.

Caprice Bragg: Thanks. Jan, can you talk to us about strategy four around branding and reputation?

Jan Hachtette: Absolutely. I would say strategy four has two main components. The first being around building national reputation. This is where our hope is to lead conversations in the field, and this can be done by pointing back to the work that curatorial is doing, the work that conservation is doing, education, all of our great work around DEIA. A part of this will be being recognized as a peer to museums like Cleveland's Museum of Art, Detroit Institute of Art, the Museum of Fine Arts Boston, and Philadelphia. The second part of this strategy is around launching a brand and awareness campaign. All that work will lead to enhancing our attendance, expanding our visitor base, and also growing our membership. I would say that those are the key points that come out of strategy four.

Caprice Bragg: Thank you. I am going to ask Kimberly and Hossein, maybe reverse that order. Hossein, would you start please on strategy five, and then I know Kimberly can join you and/or Tom.

Hossein Sadid: Thank you, Caprice. The strategy five, as reflected in the draft strategic plan really is a continuation of the effort started under the plan 2020. I am pleased to report that the museum has achieved significant progress in developing an organizational capacity to support the strategic plan, and that was in fact the case during the last plan 2020. This strategy five is to continue bringing renewed focus to our building organizational capacity and different facets of our organization. Most importantly the technology and creating a learning capacity for us to advance what we have been able to achieve in the past five years. In terms of the technology a focus for building capacity. I am going to yield to Kimberly to cover that topic. Included in our strategy number five is to continue to integrate data collection and analysis. Quite a bit of data has been collected. Now we want to really make sure that we make a good use of the information that we collect in all of our decision making process, including all aspects of our mission, visitor services, membership, and other parts of our great work that is getting done at the museum. Finally, as part of this strategy five we hope to complete the business plan to supplement the strategic plan, which would really prioritize where we are going to be focusing in terms of the investment and the sources of revenue to pay for those investments and sustain those over time. We are, as you know, in the midst of a Capital Campaign which will be tied to the business plan as part of the strategic plan. Of course, we are also facing challenges from the Pandemic, and there are some unknowns that really make us stay more focused and sharp and intentional in developing our business plan to support the strategic plan under the strategy five. I will yield over to my esteemed colleague Kimberly and Tom and others to add more to the building organizational capacity under strategy five.

Kimberly Wilson: Thank you, Hossein. I think speaking in reference to technology to focus on working on that tactical technology infrastructure and developing a technology strategic plan. I think with that we need to look at the calibration of where we are from a technical aspect, and where we want to be and really working more with VITA and looking at resolving those ambiguities, but also seeking maybe some additional exemptions through that process as well. Clearly in all of this we need more of a voice. In hiring a Director of Digital Strategy, which gives us that larger, more

strategic footprint that we really sorely need, so that we have those two aspects of technology, both that technical infrastructure and that strategic foot footprint as well.

Ken Johnson: Okay, Kim can I hop in real quick?

Kimberly Wilson: Yes, please do.

Ken Johnson: I am very happy to hear you all say this. As you know, the museum has struggled for years in the technology space, and I feel like we have been behind the curve in a big way here, so I am really happy. I also appreciate the fact that you separate it out, the data analytics from technology and the hardware side of it. That was very strategic and smart for you all to even discuss that. So I appreciate that.

Kimberly Wilson: We are trying. Thank you, Ken.

Ken Johnson: But I do think as you look at the Director of Digital Strategy that you also should strongly consider who owns the technology space and hiring a CIO. I know the museum has avoided that. We tried a couple times, fractional and everything else. You know we will give it to Hossein and anybody else that would take it. We should probably get very serious about this, and I see that you are serious on the digital analytic side of it, but also on the technology side of it and the reason why. Artificial Intelligence is coming fast and furious to museums in a big way and also 3D animation and the way we interface with users that are unable to visit the museum. If you are talking about going worldwide with the museum, these are the infrastructure things that you are going to need in place.

Kimberly Wilson: Absolutely, Ken. If I can just comment further, I think even from a recruitment perspective, I think we have a lot of work we need to do within this technology space just from an infrastructure perspective to really attract and retain a CIO that you know can put us in that global footing. I think it has taken just these five years to develop this position through this Director of Digital Strategy and even the current technology infrastructure that we have and looking at that possible reorganization of how to really get to what you just described. I am 100% in support of as well to attract a CIO that really can come in and take us to that level. I think we still have a little bit of work to do, but I think you are right on point.

Ken Johnson: I appreciate the work you guys put in, and where you have put this into the strategies. Thank you.

Tom Gutenberger: Caprice, did you want me to quickly just comment on the Campaign?

Caprice Bragg: Yes

Tom Gutenberger: So as I think everybody knows, we are a year and a half into our seven year Campaign, and things have gone really well. Particularly, given what is going on with COVID, but that is looking good. We are really pushing the annual support as well exhibitions to try and help the budget, but one thing I was going to add is that for long term we want and will hit the Campaign dollar goal. At the same time, we really have to build our membership base and diversify our membership base and build and diversify our donor base. That is one of our goals, besides just the dollar goal is to really emphasize bringing in new members and new donors through the pipeline at every level and introduce them to the major gift process. That is one of the things that we really

have to do to make sure that we are successful, you know, five, seven, ten, fifteen, twenty years from now, to build that pipeline.

Caprice Bragg: Thank you.

Rachel Crocker Ford: Great, thanks everyone and to Ken for kicking us off actually into the last piece of this before we get into our small groups is we wanted to make sure folks had a chance to ask their clarifying questions about what is put forward as the strategies and the detailed action items underneath those, because we are going to get into the groups and talk about our point of view. If there was anything in there that you thought, “I do not really know what this means.” Or “I think it could mean one or two things.” We want to give the whole group that chance to hear those questions, so that we all have clarity on what we are trying to say in the plan that way we are well set up to have the discussion. So any thoughts you had, clarifying questions around what is in the strategies, or the information provided by the action items underneath the strategies?

Meg Gottwald: Hey it is Meg Gottwald, and I thought maybe we ought to just have a few more clarifying words on page 14. We are talking about dedicating a third of our acquisition funds to African art and African American art, and then two or three bullet points later, it says we are going to be deaccessioning African art. Maybe just having some word in the first part about the acquisitions of African art that meets all the present standards for acquisition with being able to determine where things came from, and that they are 100% on board with current museum standards.

Michael Taylor: Thank you, Meg. I am happy to answer. That is a great question. We have since 2015 adopted this strategy of dedicating one-third of our acquisition funds to purchases of African and African American art, and that has really pushed us into a position of field leadership in this regard, both in the collecting and displaying and interpretation of both groups. In terms of the deaccessioning, that really relates to the fact that we have to have full title for the works in our collection. We want to have a clean collection. It is something that we are very proud of. In the last 20 years, we have had six works of art removed. Three were Nazi era situations where they were stolen by the Nazis, came back on the art market, and the museum unwittingly acquired them. Those were returned to the rightful heirs. Then we have had three cases in terms of the Native American Great Protection Act, the NAGPA, and we have returned works to the Tlingit Tribe in Alaska. In terms of African art, I think this is heating up. It is definitely a big topic right now, and what we are really trying to do is review the collection and ascertain what we know about the provenance of each piece and put that on the website in terms of fulfilling all the standards of our field and our governance. It does not mean that everything will be returned. I think that is a real misnomer, but I think it does mean that we are following the right practice and protocols. If we do that, I think we are going to attract even more gifts of African art. I would not necessarily think the two are connected. They are only connected in terms of the fact that we are diversifying the collection, and it is adopting that DEIA thinking that needs to be at the heart of everything we are doing. I hope that helps.

Meg Gottwald: Yes, I am just wondering if, when we say devote a third of acquisition funds to African and African American art, if we just have a little phrase that says “with clear provenance” or just some little term to make it clear.



Michael Taylor: That is true, Meg of everything. We want to do real research on the works coming into our collection and every collection area is different, so I often charge the curators to really make sure that they know the works in their collection. Do they know who owned them? Right now, we have no outstanding claims, and we have put our collection on the website. We have a very easily accessible collection search, so if anyone was going to make a claim they would do it. I think it is a great point. We want to always give the public the assurance that we are not hiding anything.

Meg Gottwald: Right.

Michael Taylor: And, you know, if we find a work that that was stolen or looted, we will return that work, and that is our promise, because we have had it go the other way. In fact, the museum is getting a restitution of a Kirchner painting for the Fischer Collection. Because of that, we have to live up to the highest standards, and we want to. That is part of our DNA.

Meg Gottwald: Okay, thank you.

Rachel Crocker Ford: Thanks, Michael for clarifying those things. For my part, I will take the note around the communications piece to make sure that those two things are discussed as very separate topics within the text, because this is not something we would want other folks to be confused about how related they are.

Michael Taylor: I appreciate that, Rachel, and great question, Meg.

Cammy Carleton: It is Cammy Carleton. Michael, could you also expand a little bit on the point under strategy two about creating the dual language labels in the galleries to include the language native to the art or artist on display? Could you expand a little bit on that?

Michael Taylor: This is something that has been a desire of the curators for some time. For example, Li Jian in the East Asian department has long wanted to have labels in the Chinese galleries that are Chinese and English. Same with Japanese. Same with Korean, and I have really been moved by that. I think when we acquire a work we would put the name of the artist in that language. I think that is part of making the museum accessible, and for most of the labels, they will actually be in Spanish and in English, because we want people to come here to the museum and feel welcome and included. It is something that the trick is it essentially means you are going to have twice the labels. Although, we were having an exchange earlier about QR codes, there are other ways to do it. But I think it is very meaningful and impactful. I am going to start doing it with my Man Ray exhibition opening next October, and I am going to be the guinea pig and see how it works. We are giving ourselves five years to do this, and our aim is that when we open the new expansion, then all the galleries will have dual language labels.

Rachel Crocker Ford: Great. So I am tracking time. I think we need to move on to the breakout groups. I want to remind folks on the phone. I think this is right, Caprice that if you want to share, you need to hit star six if you have called in, so that we can hear you. That is right. For anyone who is on the phone, that way we can hear from you as well. So what is going to happen next is I am going to go back

Jan Hachette: Rachel, I just wanted to say that I saw Marland's hand go up. I did not know if you saw it.

Rachel Crocker Ford: Nope. I did not. I am sorry.

Marland Buckner: When we go to these breakouts, does that give time for us to kind of do deep dives on all of this stuff?

Rachel Crocker Ford: Yes. Great. Perfect.

Cindy Norwood: May I make a comment? Please do not forget that it is being recorded and will go on the website. All the breakout rooms, also. This is all open session.

Rachel Crocker Ford: Thank you.

Caprice Bragg: Thanks, Cindy.

Rachel Crocker Ford: Okay, so I am going to go over very quickly, if I can make this work, how the breakout groups are going to work. If you have not done breakout groups on Zoom, it takes a little getting used to. You are going to appear and be with your people, and a discussion is going to be recorded, so I also had that on my list of things to remind us of. There will be a five minute warning. Then when it is over you will get a 10 second ticker. Then suddenly, it will be back in the main room. That is what it is going to feel like. We have appointed people to take notes. We have the recording, folks are taking notes to capture comments for the next set of work. We have facilitators assigned myself, Caprice, and my colleague, Susan who I am pointing at, but is probably somewhere else on your screen. Our senior staff members are charged with if they can answer questions to provide you with information for your discussion. Otherwise, we want them to observe. They have gotten lots of time, and we want this to be your time. Very straightforward, the task is just to share what your thoughts are on what we are asking you to do and think as we are having the conversation in this small group of what you think rises to the level of you would love everybody in this room to hear. We will do a debrief at the end on the most important things that were discussed in your small group. Rest assured, everything is being captured so that we can move forward on it as we do the next set of edits and revisions to the plan. Quickly, just going to remind everybody of the charge of the breakout group discussion. The two things you want to ask yourself what would make it successful or does it build on the successes with the last plan? The things that we did that were so important that really moved us forward. Does this continue that momentum, and does it also sufficiently respond to our current conditions which are pretty dramatically different from what they looked like a year ago. Some of the main aspects of that our interest in social justice, more virtual participation, less certainty about how visitations and what tourism is going to look like, just a general sense of what is going to happen with the economy. That is what you should be thinking about is if it is right, it will satisfy those objectives, build our trajectory, and respond to current conditions. In the discussion, we are going to talk about two basic things. What do you feel like works well? So we want to make sure we have a sense of where people feel like it is strong, and what we want to elevate about this plan. What in your view, do you think should be added or changed or clarified or is missing? That is a piece. Then the last part is about what do you see as the priorities? We all know that implementation is going to be challenging in the environment of uncertainty that I just described, so we need to have clarity around what we must do first. What that looks like. We want to get people's point of view on that as we go into this last revision and posit these are the top items that we are going to have to get wins on. So, that is what the discussion looks like. It is what logistics are going to be. Any questions on that before we disappear into our groups? No? Okay. So

I think we can hit the button on that ticket, you will get a pop up, and you can agree to join the breakout room.

## **Breakout Rooms Open**

### **Breakout Session 1**

Caprice Bragg: Ok, so first what did you like? What resonated? What works well in this plan? Charlie?

Charlie Whitaker: I like that Diversity, Equity, Accessibility and Inclusion gets called out like in a specific strategy, but also it is really embedded in all of the strategies.

Caprice Bragg: Great. Thank you. Would anybody like to speak? We have several members of the committee online. Pam?

Pam Royal: Yeah, I also like how the DEIA works in terms of how it is embedded, but also because of the accountability piece. How we are going to execute it with specific hires that we will have to measure that accountability piece. This way we can execute. Also, I think those of you that worked on this did a very good job of telling the story of where we are and how we anticipate pivoting to execute on the current plan to make it successful.

Jil Harris: And I agree that anybody that is a visual person, myself included, those bar charts were very helpful in terms of visitation and all of those dynamics that were measured. I think that is very helpful.

Caprice Bragg: Great. Thank you. Any other comments?

Joan Brock: I also like the idea of the homegrown projects. In regards to collecting African American art, how are we showing it within our own walls? How are we taking that to the market place, so to speak? Not the market place, but to our audiences?

Alex Nyerges: Joan, we are doing a lot of that. In fact the *Kamoinge* exhibition, the Black photographers group in New York, has just opened at the Whitney and will also travel to the Getty and then to Cincinnati. Then we have the exhibition that Valerie has put together which will open in the spring that will travel to Crystal Bridges after it closes in Virginia and possibly a third venue. In fact, most of our exhibitions we try to make sure that they get out on the road. Some of them internationally. It would not surprise me given that we have a huge collection of Kamoinge photographers, obviously we have the entire archive Louis Draper and all of his photographs, that we will travel a version of it internationally as well.

Joan Brock: That is awesome. I was wondering about the visitors part of all of this. How are you going to bring different visitors into the museum? That was the one question that I did not know what the attraction would be for. Visitors that come to the museum that have been gathered together or will we go out to the churches and try to bring leadership from churches into the

museum? How are we going to bring new visitors into the museum? Not just with programming, but how will we get them into the museum?

Alex Nyerges: Well, we do that already, Joan, in a huge fashion. We have a Director of Outreach, Paula Saylor-Robinson who has been with us about five or six years. And one of the things she does, in fact you touched on one of the facets, she goes out to church groups and women's sororities. She holds lunches and listening sessions. She is all about breaking down the barriers that exist in society. We recognize the fact, for example that until segregation was legally ended the Virginia Museum of Fine Arts was a segregated institution. We had all sorts of rules and regulations about where Black people could go, where they could enter, where they could sit, where they could dine or not dine as the case may be. There are obviously lots of people that are still in Richmond and Virginia who grew up with that, lived with that, and remember it. Our largest obstacle is getting people to overcome the history to at least take a chance and take part. So we spend a lot of time doing that. We also, for example, have an African American Family Day. You want to talk about something that is enormously popular? We get 4,000 people for the free family activities. So there are countless ways that we have employed. Now, having said that, we still have a hill to climb. There are still a lot of people in the metro-Richmond area and Virginia as a whole do not feel comfortable going into the art museum. Some of that is about classism. It is thought, "Well, I ought to have an education and money to go to an art museum." We work very hard to break down those barriers. Let me say this, and Caprice is always remiss when she does not hear me utter it because she hears it ten times a day. One of the reasons we are free and open 365 days a year is on the very premise that you have to do everything possible to break down perceived and real barriers. Money and time are number one and number two on the list whether real or perceived.

Joan Brock: Well, we need to continue to do that and in a better fashion.

Alex Nyerges: Yes, absolutely.

Charlie Whitaker: I have the same question as it relates to membership. I was reading that in 2015 it was largely a white, over 40 attendance anyway. It looks like with the numbers that membership is even older and Black membership is unchanged at 4%. Attendance is stronger to the extent that we can track it, but I guess what is newer is that we are trying to attract diverse members and younger members.

Caprice Bragg: If I could, and Alex I think you will want to jump in as well. I want to say Charlie that what we see in the data is that it reports the outreach work that has been taking place over the five years. Our opportunity ahead is really conversion. Some of the things that have changed really relate to internal work: outreach, membership, and advancement working together. One of the things we are finding is that whether it is in the virtual space or whether it is visiting programs that is a more diverse audience. Now we need to lead the pack in terms of the conversion into a closer relationship between membership and our donors. So we have got some work to do. There was some tactical work and some strategic work that took place that would have rolled out had the Pandemic not hit. I will be very specific. Advancement had a full initiative around focusing on young professionals. That really came out of some focus groups that a few Board members also helped us think through last year, and some of that was predicated on what was happening or going to happen out on the campus. Then COVID hit. I think the good news is there are some plans. The

opportunity candidly for us though is to move beyond where we have been in the past and measuring it. The other thing is that those are shared goals. We are connecting the data together.

Alex Nyerges: Charlie, the answer, quite simply, is asking. We have not done enough asking, in terms of wide spread requests for people to join. We have been very targeted. We did have, as Caprice noted, a large plan that was going to roll out this spring with the advent of the *Sunken Cities* exhibition, because the one great thing about ancient Egyptian art is that it appeals across demographic lines, age lines, economic lines. It is a very attractive way to be able to solicit people to join, but quite frankly it has been on us. We have not asked or asked enough to be able to change that membership number, so that it coincides. Where I am very happy is when you look at the statistics about attendance. Where we were and where we are today. We truly reflect in terms of our visitation who we are as an institution in Virginia. Not completely, I will say, but getting way closer to being on target. We still have a lot more work to do particularly, for example in the Hispanic community. I say we probably have a lot more to do within the communities of different religions, particularly Muslims and others who have not felt quite comfortable enough. I think that is something that we continue to work on and will be able to solve in this next five years.

Caprice Bragg: Now would be a point when we could transition into our next question. What do you think needs to be added or changed? What is ambiguous, needs to be added, or changed?

Janet Geldzahler: Something I did not see, but I think would be interesting to see is how much we are accessed online. Either by people logging on to a virtual event or searching the artworks online.

Caprice Bragg: Thank you for making that point. We do keep that data, so we should be able to add it into this plan. What else needs to be added? What is missing?

Janet Geldzahler: Another question I had was just how far our outreach went? What are we doing to get outside of the Metro-Richmond area to bring more Virginians in?

Joan Brock: We do have the Artmobile.

Caprice Bragg: That is true. Alex you look like you want to comment? Do you?

Alex Nyerges: Yes, because the programs that we have now statewide, exhibitions that we travel to, for example the great show that Chris Oliver one of our American Curators is doing which will be unveiled in the new year will travel to the Taubman in Roanoke. We have had exhibits go to the museums of the Shenandoah Valley, to the Sporting Arts Museum, to the Taubman. We send exhibitions now much more frequently to our partners around Virginia. We do that as the state's art museum. One of the other things we do and consistently so are lectures, workshops, programs. Right now most of those are happening online because of the Pandemic, but where they have been in-person they are literally happening somewhere in the state all the time nearly every day. That and then of course again hampered by the Pandemic is our virtual program of online classes where we go into the classrooms through distance learning and bring the museum to places that are five, six, or even seven hours away by car live streaming into the classrooms. That has been a growth opportunity for us. We started it three years ago as a beta model. Then two years ago we rolled it out. This was going to be our big year, and we were doing quite well until we hit March. Then of course this is going to be our really big year beginning in September. We will wait for schools to be back in session and live again.

Caprice Bragg: I just wanted to add on. What we are noticing with our virtual programs. There is quite an interesting diversity reflected geographically in terms of the attendees whether it be our members or our non-members. We are starting to see a spread around the state. The other comment with *Sunken Cities* is to notice that the attendance coming from northern Virginia has been much higher than we would have anticipated, so this is a sign that we are getting the word out. Obviously, we need to do that even more. Other things that are missing?

Ken Dye: This is Ken. This is not necessarily missing, but I was thinking when Alex was talking about our outreach to other areas and *VMFA on the Road*. It occurred to me a couple of weeks ago that one tactic, if you will, that we may employ at some point. This is informed by our work from several years ago looking at the possibility of developing a northern Virginia chapter, if you will of the Virginia Museum. We put a lot of work into that. For a lot of reasons, it did not pan out. For good reasons, it did not, but it occurs to me that one thing we may consider doing in addition to our successful Artmobile or *VMFA on the Road*. We might just do a long term pop-up in northern Virginia. We do not need to own the building. We do not need to put all of the energy into the systems to make it work, but find a facility where we could take a lot of stuff around a couple of important themes. It could be Virginia Museum of Fine Arts North, and part of that would be, quite frankly to poach some attendees from a very active art community in the Washington DC area.

Caprice Bragg: Thank you for that. I have got it. Definitely. Any other comments before we shift into with our remaining time some of your must-haves?

Jil Harris: Caprice, I have got a comment that is not really something that needs to be added or changed, but it goes back to Ken's conversation in the bigger meeting about technology piece. I recall that there is a reference in the document that details the pieces that were in the 2015 Strategic Plan that were not fully recognized. I feel that that is true. I know that some of the issues have been with the system we have to deal with. I know there are issues in parts of the buildings where Wi-Fi cannot get through and that type of thing, but I would like to emphasize as Ken did the technology piece is so important. It is important now, and it was important five years ago. It is going to be super important going forward. Hopefully we can get those issues ironed out moving forward and take care of the technology piece.

Caprice Bragg: Thank you, Jil. Thank you for being specific in mentioning those issues. We are working on the Wi-Fi issue, but it is affecting everything that you said, as well as Ken's comments. We concur with you that technology is important. There was a question from Sara asking, "How will the construction affect the museum as a meeting hub in this plan?" Alex, I am going to ask you to maybe comment on that.

Alex Nyerges: That is actually a great question, and I do not actually have a definitive answer yet, but here are our goals. Just to back up for a moment, so everyone understands where construction is going to happen. It is going to happen in the south of the McGlothlin Wing and west of the Lewis and Mellon Wings. The construction of the new space where it joins the building is primarily going to be on just one face of the building with a small piecing facing into the 2010 expansion. Our goal is to have as little disruption to the galleries by and large as possible; so the McGlothlin Wing, the 1936 Wing, the 1954 Wing, and the 1970 Wing. We do not see us being impacted at all until probably the very end of the project. The Mellon and Lewis Galleries though will be, because there

will be construction coming westward from there. One of the things we plan on doing is to take the Lewis Collection and package it to put into two, possibly three, exhibitions and travel it around the world. Part of it to build more reputation on the Lewis Collection and obviously the Virginia Museum. We will also generate revenue, but most of all we will be able to strengthen and build partnerships with other major institutions around the planet. So the goal is to have as little impact as possible. The RFP is out, and the deadline is January 11 for proposals to come in. One of the things we are going to look at with respect to architects is architects who have worked on not just new buildings. No offense to architects, but anybody can build a new building that is free standing with a hole and you go up from there and you build. When you are integrating a new building into existing structures, that is a lot more complicated and a lot more challenging. We want people that have had that experience specifically in an art museum setting, because that is going to be key.

Caprice Bragg: Let's transition if we can with our remaining time, because we are going to get a text shortly. The question really is about trade-offs. What are your must-haves? What are your priorities? Priority one or two items that if everything else changes or if we have to pick on balance some things that are higher priority than others? What would they be? I am going to go around at lightning speed from the top just so that we all have an opportunity. So, Charlie I will start with you. What are your must-haves?

Charlie Whitaker: Mine is easy. I agree with the must-haves at the bottom of page twenty-one.

Caprice Bragg: Okay. Alright.

Charlie Whitaker: But I do have a question, and it is going to reveal my ignorance. Do we have a Chief Operating Officer? That is you, Kimberly. Congratulations. I missed the announcement. I saw that various positions were reporting to a Chief Operating Officer, Kimberly. I am glad it is you.

Kimberly Wilson: Thank you, Charlie. I am like you now with two titles.

Charlie Whitaker: We need to update the website.

Kimberly Wilson: We will.

Ken Dye: Kimberly, it sounds like you might have drawn the short straw.

Alex Nyerges: It cannot be that bad, Ken. She volunteered. Trust me.

Caprice Bragg: Alright. Joan, how about you?

Joan Brock: Me, must-have? Technology with stars around it.

Caprice Bragg: Joan, when you say that are you referring to it in the way that we heard Jil articulate it? Just want to make sure that we capture what you mean by that.

Joan Brock: To have the latest and greatest, because when you are in today's world you have to have the latest and greatest, so you can be avant garde and ahead of the game.

Caprice Bragg: Ok. Captured it. Jil?

Jil Harris: Yes, absolutely the same thing. Joan took my words away, and I already stated that technology is probably my highest priority.

Caprice: Thank you. Pam?

Pam Royal: I think the time that we are living in at this moment it is still about creating the visitor experience. Where we are at this moment, we do need technology, but that is leveraging everything that we have at this moment to still engage, inspire. We also need to not underestimate the role of education. The Pandemic is going to create even more disparities in learning, and we know that it connects with stakeholders. If we can in a way weave beneath the technology the people and all of the things that we have talked about and connect that to the need, particularly in under-served areas where the Pandemic has disproportionately affected people in rural areas, people that are Brown, Black, and people of color. What are the tools that we need? If we can make that one cohesive message and leverage that again trying to create that experience for us all.

Caprice Bragg: Thank you. Monroe, how about you sir?

Monroe Harris: Hey everybody. I think that this provides the foundation that we need to continue to expand on our audience and to make sure that we are representing, as Pam just said, everyone in the community. I think that is the most important thing that we can do, and becoming an authority. I think that we are on a roll right now to become an authority in the field of African and African American art which will put us in a really good light nationally and internationally. It will put us on a different stage. I think that is important as well.

Caprice Bragg: Thank you. Edie? Is there anything that you want to share with us?

Edie Cabaniss: I agree with what everyone else is saying. I believe they know more about this than I do. Also, as I spoke with you this morning Caprice, I was shocked at all of the charts, and it skews so much older. I think if anything else, another thing we need is to try and attract younger people. Maybe that is just because it is a museum, but I do not know though. As we spoke about this morning, we talked about how they were getting the younger groups outside and signing up with their email address or cell phone to contact people that showed an interest to come there. I thought that was a good way to make a list, and I assume that they have reached out to those people.

Caprice Bragg: Yes, they have. Thank you. Janet, how about you?

Janet Geldzaheler: Not that I am taking away from any of the other factors on twenty-one, but we did say that pay equity is very important. It is important to have our employees be part of everything that the museum is doing and understanding. I was shocked, frankly, when we had those negative postings during Black Lives Matter that they museum was doing all of these things wrong. So I think an added focus on employees.

Caprice Bragg: Ok, thank you. Who did I miss?

Sara O'Keefe: It is Sara. I am here.

Caprice Bragg: I am sorry, Sara.

Sara O'Keefe: I think for me it would be the priority three, activating the museum as a community space and that is with art and events. And then also the virtual education online.

Caprice Bragg: Great. Thank you.



Ken Dye: Caprice I had a couple of things.

Caprice Bragg: I am sorry, Ken.

Ken Dye: A lot of us over several meetings have made reference to the technology piece, so I will not except to put another check mark by that. I will not belabor that point, but I would like to associate myself with Pam's comments about distance learning and how important that is, particularly right now. It will still be important in this COVID era for months to come, perhaps the entire next year. It also ties to what Edie was talking about in noticing the skew in the age of the attendees and the membership. That is one way to start to re-cultivate a younger audience is to focus on the distance learning and the in-school education and the virtual piece.

Caprice Bragg: Thank you.

## **Breakout Session 2**

Susan Nelson: Alright. Hello everybody. This is Susan Nelson from TDC, so I think we want to dive in. We do not want to waste our precious time. Our first question is, "What do you think works well about the plan?" What do you think is really well done and works well?

Suzy Palmer: I will jump in. I think it is very forward looking which may seem obvious. I think it is worth noting that it is picking up nicely from where we left off, but it is really zeroing in on some of the things that are imminently needed and beyond that. It is a logical progression, and it is clear about that.

Susan Nelson: Great. Other folks?

Marland Buckner: Yes. I will doubled down on Suzy's comment. I think that this is both useful and good in terms of what we have, but it also frames additional work that needs to be done in the plan. I think the plan does a good job of drawing a through line from our existing asset base, and it articulates next steps that really embrace our existing asset base. By the same token though, I think that raises some challenges as well. I can wait to talk about those, but that is kind of what I think has been done well so far.

Susan Nelson: Great. I will come around about the challenges in a minute or two. Perfect. Other folks, about what works well?

Martha Glasser: I want to say hello to everybody, and I think that the plan, just to continue the conversation, that it sort of aligns everything with what is on the table, and how we can pool together and add our comments and refine it as we go along.

Susan Nelson: Anybody else before we jump into what can be added or changed or better explained? Cindy?

Cindy Conner: Yes. I agree. I think that first of all although we have accomplished a lot in the last strategic plan, this one will build nicely on our successes. I love the detail of it. I think it is in many ways very bold and very exciting. If we are looking at national or international prominence or reputation, there is a very good way to get there. I am very excited about the plan.

Susan Nelson: That is great. Anyone else, before we jump? Okay, let's look at what can be added, changed, strengthened, or what has not been addressed that you would like to see addressed? Just setting the floor up for the other half of this conversation.

Suzy Palmer: I do not think this is necessarily a change, but I think that it may be worth clarifying more explicitly what is meant by accessibility. I think that is a very broad term, and I think particularly in the COVID or hopefully near post-COVID that even the issue of virtual attendance could be viewed as an accessibility issue. There are places in the document where it refers to people not feeling safe to come back. I feel like that is a somewhat negative way of portraying it. Maybe I say this as someone who has not been back even though I live two blocks away. It is not a matter of not feeling safe or being afraid. It is a little bit like if you treat someone who needs a wheelchair in a less than full way, your efforts to be inclusive in that area can be perceived as a 180 from that. It is just a language smoothing.

Susan Nelson: Great. Perfect.

Marland Buckner: This is Marland again. I guess I have got what I would say is a pretty substantive set of questions around what I perceive to be a big hole in what I have read thus far. I was glad to see in the vision statement, and I think I have got it right here that we are "to be an essential public asset." When I think of "an essential public asset" I think of essential public assets in the arts and cultural institutions. With a focus on the word public, I immediately ask myself, "Are we in the context of this plan articulating as clearly, forcefully, and vigorously as possible our role as an anchor public institution, and to what degree are we as an anchor public institution helping to drive the creative economy of the state?" As it relates to the articulation and as it relates to strategy three, what I would very much like to see is us talking about our role regionally and statewide as an anchor institution in helping to drive the creative economy of the state. At the end of the day, as fiduciaries of this organization we are accountable to the tax payers, so we have a responsibility to ensure that our strategic thinking has the tax payers of the state of Virginia in mind. I would really like to see us think about and answer that question as best we can.

Susan Nelson: Michael or anybody else on the senior staff team want to talk about that now, or do we want to just note that as something that we want to go back and really wrestle with?

Michael Taylor: I think that it is a great point. It brings to my mind the recent announcement about Monument Avenue, and the fact that VMFA is now being charged to lead that initiative and rethink it as almost an avenue of the arts. I think it is a great point. Let's put out some bold statements, because I think we really are leading the cultural charge in Virginia. All the time, everyone looks to us, so I think if anything we do not always do a good job of tooting our own horn. I think we need to, because I think part of your question, Marland is also that this is a great return on investment for the state. They are investing in us, and we are giving back.

Stephen Bonadies: I completely agree. The fact that we are one of the oldest state museums in the country and the fact, as Michael just noted that the Commonwealth is our largest contributor, I think raising that public aspect of our work is vitally important.

Carol Ann Bischoff: Can I follow up?

Susan Nelson: Yes.

Carol Ann Bischoff: Hi this is Carol Ann Bischoff. I am really glad to hear this, because my question weaves in nicely with what Marland said. I read the education statewide strategy, and quite frankly I had a very narrow question. Why are we citing FY19 and FY18 statistics and not FY20, because we are doing ourselves a disservice? We are not showing the Commonwealth how much we have done in this space, particularly virtual space this year. Along the lines of being an anchor institution to the extent that we are really trying to up our game technology wise and to the extent that the Governor is really trying to roll out some broadband. The term being an anchor institution also very important in the communications space, in terms of connectivity and providing content. Those are my reactions and thoughts.

Michael Taylor: Again, that is a great point. I did talk to Caprice about loading those FY20 numbers. Even though the museum was closed, it does not really matter, because we kept going. While some things are going to go down, like *VMFA on the Road* could not do residencies at that time. We pivoted, and we did so much in the digital and virtual sphere that I think you are right. It is definitely worth showing those. Caprice agrees, so the next time that you see this report you will have them.

Carol Ann Bischoff: Thank you.

Susan Nelson: Cindy, are you trying to ask a question? Michelle?

Michelle Peterson: No I am listening.

Susan Nelson: OK, great. Other amendments, questions, or changes that you think we need to wrestle with? This is incredibly helpful.

Suzy Palmer: Picking up on something Carol Ann said about broadband. If there is a way to position VMFA in this document and in what we are doing as not just the recipient of availability of broadband particularly in the areas where it does not exist, but to really be a driver in helping that expansion. I think that people have varied interpretations of what people need broadband for. If the use for this kind of educational opportunity at the forefront, it helps further illustrate the discrepancies and disparity from one area of the state to another which furthers disparity among different groups of people. It gets back to that inclusion and accessibility piece. We want to keep from leaving a lot of people out. Rather than waiting around for the legislature or Governor or whoever to make this happen, we are actively pushing for our mission. It is so dependent on it, particularly as we are increasingly pivoting to the digital platform.

Michael Taylor: I think that is a great point, Suzy. Listening to you, I was thinking about how when we started distance learning we were really thinking in terms of distance. We were thinking about some who lived in Grundy and is just not going to drive five hours to the museum, see the Mellon collection, and five hours home. It is just not going to happen, but what I think has happened with COVID is the distance has been flattened. As you say, people want virtual experiences. They missed the museum when it was closed, but many people, yourself included, have not come back. However, we are able to offer those digital offerings that connect you to the art and connect you to those experiences. I do not see this changing. This is going to continue, and we are actually reaching a much larger audience than we ever have. The virtual Kamoinge symposium that we held was incredible in the number of people that attended it and where they live. I think you are right, and I

think we can go back over the document again to make sure that we have put that in a very precise way. It is a key initiative.

Marland Buckner: We have got to ask ourselves in this iteration of this document in five years from now how will we be answering the very questions that we are asking of ourselves today? That can be done in a lot of different ways, obviously, ideally through measures and metrics. Really, to Suzy's point, we are clearly at an inflection point in terms of being a truly outward facing institution to all corners of the Commonwealth. I think Suzy's point about broadband, which is foundational begs a series of other questions. This is through the lens of our equity challenge. Precisely how is it that we are pulling the assets, dragging the assets of the institution into those corners of the Commonwealth and into those communities who for whatever reason still may not care or feel comfortable that we are open 365 days a year? What are we doing for those citizens of the Commonwealth to get them invested, so that they can like so many others have benefit from the great work that is being done?

Michael Taylor: We have seen such a sea change in philanthropy around this. You align your mission around underserved communities. You have got a wonderful opportunity, so it is no longer a sticker shock pricing where we would do that if only we had the funding. That is where the funding is. I think it behooves us to use this, and it connects so beautifully with what we are doing anyway in terms of community outreach. I think that this has been a good conversation, because what I think that you are really asking us to do is to make sure that the language in this document reflects really what we are trying to achieve. I think that we will get better and better. This will be an iterative document. It is already, and it will get better and better.

Susan Nelson: We have ten minutes left, and what we want to make sure that you all have had a chance to comment on if you have not already is how to prioritize what this plan talks about. The premise is that we want to incorporate some of your smart comments here into the plan. What would you prioritize? What are the things that the organization must do first or must commit to? It has some pretty ambitious plans, so early choices may have to be made about where to start. Where do you think priorities are?

Martha Glasser: This is Martha Glasser, and I think that all of the comments early on should be valued. I think that one of the things that would be a priority speaks to where we are with the Pandemic. How do we reengage and bring people back to the museum either through the doors or virtually, so everyone has a really good comfort level, feels secure, and has a good experience? That is really what we are all about. I think everybody is faced with how do you reenter the world again. I think that would be one of the priorities.

Susan Nelson: Great. Thank you. Marland, go ahead.

Marland Buckner: If you look at the strategies, I think you cannot honestly do numbers one through four unless number five is in order. We have got to strengthen our business capacity and product line, for lack of a better analogy, before we can go to market with version 2.0.

Susan Nelson: Yes. Other folks? Cindy?

Cindy Conner: I think building our technology capacity is very important, because it really is the basis of most of the ideas in our plan.

Susan Nelson: Great. Other folks? Are we in agreement with what Cindy and Marland have said? I see thumbs up. Great. Carol Ann, did you have your hand up to speak?

Carol Ann Bischoff: No, I am also just agreeing.

Susan Nelson: That is wonderful. Okay, any other questions that you had about the plan or any other issues? We have a few minutes left, and I would not want to waste them. Any comments that you thought would be helpful for the senior staff to go away and ruminate on and/or fix?

Suzy Palmer: Again, not a fix. I am just reflecting on something that Martha said. Her phrase about the virtual door should be written down somewhere. The way to get people in the physical doors of the building and the virtual doors, I think it is a really wonderful image.

Susan Nelson: Great.

Marland Buckner: I guess while we have a few minutes, I am curious to hear from the staff what their biggest worries are in reading this plan. I mean it is fine and good for us to be in favor, but they have to get up every day and do it.

Michael Taylor: I would say for me it is that post-Covid uncertainty. I think it is a very bold and aspirational plan. I credit Caprice, because I think when we began it felt like the last plan part two. It has become much richer, denser, and more relevant. I just think there remains although everyone is breathing a sigh of relief with the vaccine, we do not really know what a year from now looks like. If I had one worry it is that we are not fully back. I think that there might be changes to society that are more permanent, and a vaccine will not change that. That is my main concern.

Tom Gutenberger: Marland, I think you brought it up in the beginning that none of this happens unless we get number five taken care of. To Michael's point, that is exactly some of my concern. I think we are going to be good on the leadership level, \$1,000 and up memberships, because that is really philanthropy. If the museum closes or we are still limited like this that is where we will really get hurt in terms of new members and the state level membership which is a pretty significant hit to the budget. I think the current Campaign is currently operating to support the initiatives of the previous strategic plan, so I think it is going to be how do we incorporate the current Campaign with the new strategic plan. The good news is that we are a year and a half into the silent phase. We have another year and a half. Part of the silent phase is to test to see if you can raise that amount of money. The other is are you raising it for the right things? We do have an opportunity, I do not want to speak for Alex or anybody else, but the silent phase does give you an opportunity to reassess. This is not a priority anymore, or people are not interested in this. I think we do have some time actually, knock on wood. Three years of the silent phase is so lucky. I actually feel like we have got some maneuverability within it to help to fund some of the things. I agree with you. Of course, I agree with you on number five.

Stephen Bonadies: So many institutions have paused their strategic planning or have stopped planning at all given the uncertainty. I think the fact that we were able to continue and create this plan emphasizes really what is most important, and that provides us with an anchor going forward. We can iterate. We can pivot. We can change, but at least we have something that can anchor us going forward. As Michael said, this is bold and aspirational, and now is the time to be bold and aspirational.

Michael Taylor: I think that it is very short-sighted of an institution to put strategic planning on pause right now. You are dead right, Stephen. I think a lot of museums are doing it for financial reasons, and it is the wrong thing. Is that all of the staff on the call?

Susan Nelson: I think it is. Any other things that you would like to talk about or ask?

Cindy Conner: If we have a moment, I would love for Michael to talk about the position paper that he mentioned earlier.

Michael Taylor: Absolutely. Really, I did a position paper for the last strategic plan around exhibition planning, and it is always good to have these documents. We shared them very widely with the staff and got lots of feedback. I think what I was trying to articulate is what we are doing already and why we are different. Why we are better placed than almost all of the other museums in this country. It is this double leadership that should not be counter-intuitive. It is curators doing the best work of their careers but thinking about the visitor. That has been that special sauce. It was also a way for me to talk to the curators about what is coming up next as we are planning an expansion. As we start thinking with that DEIA thinking all the way through. Suddenly, I have curators coming up to me and saying, "Well what about women artists, Native American artists?" As that happened, it really was magic, because everyone was getting on the bus. I think having someone like Valerie Cassel Oliver here who is such a field leader and a thought leader has really inspired everyone. They are really stepping up their game. I really wrote it to articulate some things that were on my mind and on the mind of the curators, but it is really good to see how widespread the enthusiasm has been. I hope that you enjoyed reading it.

Susan Nelson: Anyone else? You guys were very efficient. You got the big issues out on the table really quick, laid them down, and staff agreed.

Michael Taylor: No nonsense. You got to the heart of the matter. This is great.

Susan Nelson: Great. Last chance. Soon we will be sent back into the room where Rachel will ask if there is anything that happened in this conversation that you feel the need to share with the whole group. I do think that a couple of you raised significant enough points that would be great if you could re-raise them in the main group, because I think that they are incredibly helpful. If you feel comfortable doing that, please do. Anything that rose to the top for you, that is what we would ask folks to mention in the big room. Anybody want to sing or dance? Anybody have a poem that you would like to recite? Michael, do you have anything good? You are the creative force in this institution?

Michael Taylor: There is not really time. This is our second strategic planning session today. I really feel this has been great. It was a wonderful idea. Sometime you do not have to filibuster for three hours to get to the heart of the matter. I think Marland hit it. If you do not do five, you do not do any of them.

### **Breakout Session 3**

Rachel Crocker Ford: Great. Hi everybody. It is nice to be in a smaller setting. Thanks for joining the discussion. We did this with the Foundation this morning, and I found in the last session that it

makes sense to break the discussion into two pieces. I am going to try to get everyone to comment, so if you are not prepared to go first, that is fine. Just be prepared, because I might cold call you. I want to start by hearing your thoughts on what is working well and are we on track? Then in your view are there things that need to be added or changed or feel like they are missing? We are looking for that data. We want your information and thoughts as we go revise the plan. That way we know what to pay attention to in this last round of work. Then we will move into priorities. I want to start there and wait to see who wants to kick it off for us to see where things feel strong or where they want more attention.

Cammy Carleton: I am representing the group of volunteers with The Council, and we did have a meeting with Caprice and gave out a lot of our input. I will not belabor it, but the one suggestion that I might have is perhaps describing who the stakeholders are. When you have your stakeholders, if you want to include your volunteers as part of those stakeholders. If that is the intention. If not, then I think throughout the plan there are certainly several areas where volunteers could be added, because between the community volunteers and The Council we are 550 volunteers. It represents a large group, so I just want to make sure that it is represented.

Rachel Crocker Ford: So more visibility for the volunteers, and more emphasis where they are there. We want to indicate that they are there and are an important part of getting this done.

Cammy Carleton: Yes. I noted it to her. I sent some suggestions of where.

Rachel Crocker Ford: Yes. She and I talked too, so I know you guys had a meeting. Thank you for sharing that with the group. I think that is important for everyone to hear.

Anne Edwards: I had nothing to do with the last strategic Plan. I joined the Board just after it was done, but an area that I think the museum is extremely successful in is its commitment to diversity. I have been involved in a number of non-profits, institutions of higher learning, and other large museums, and the Virginia Museum leads the way. Its senior staff, the majority are women and women of color or a big number. I really feel that that commitment to diversity is very honest, and the museum, again, has done a wonderful job of diversifying the curatorial staff, the senior staff, the members of the Board. It is the most diverse Board I have ever served on. I think if it just continues on the path that it has been committed to that even more success will be attained.

Rachel Crocker Ford: Thank you, Anne.

Betty Crutcher: I concur, this is Betty. I concur that the museum certainly has set a pace unlike most museums I have ever been familiar with in the area of social justice and diversity. What I would like to challenge the museum on is more diversity in regards to more African American men or men of color in terms of visibility in roles of leadership. I do not know. I might be missing it. That is not to diminish the role of women. I am so proud of the progress made there, but I do not know, and you could probably tell me the percentage of males in leadership roles at VMFA.

Rachel Crocker Ford: I think that this speak to some of the work within the diversity plan, but really setting the attention on diversity and what success looks like. This way we can measure that and report what that is. I do not know if I have the data that you are asking about, but certainly within the plan there is a desire to put hands on the data and within the diversity plan to articulate what success should look like. We want to make sure that comes across in the plan. As we go back over

this and prepare to make the final draft we want to pay attention to those things that people kept at those two messages. We need to put our hands on the information and within the diversity plan there will be clarity about where those targets are. Thank you, Betty for issuing that challenge for us to think about as we revise the plan. Other thoughts about what feel strong or what feels like we want to pay more attention to it and work on it a little bit more?

Ken Johnson: I think cultivating various audiences around fund development is an area that the museum has to begin to seriously focus on. I think that the current base is dwindling and changing. At some point, you have got to look at new ways to cultivate a new audience of supporters to the museum beyond just members. We need members that want to see the success of the museum fifty years from now.

Rachel Crocker Ford: When you say ways do you mean specifically, “What is our fundraising practice?” Or do you mean, “Who are we engaging?”

Ken Johnson: I mean cultivating new audiences. I mean, we have done a good job of looking at various audiences around exhibitions, but have we been cultivating those audiences from a fund development standpoint?

Rachel Crocker Ford: I think that is right. That logic, I think is something that as we have done this draft and stepped back to look at it we wanted to pull threads through. That is one of the things. The last plan was really about getting people in the door and thinking of this as their place. That pulls through into membership and into donors. We started also to talk, and I hope it comes across, about who is coming statewide. We focused so much on the notion that these audiences are onsite, so that makes a lot of sense. We have sort of discussed that and we want to punch up and make more clear what the intentionality is around diversity within development, within fundraising, and also across the state. These other audiences that are not our onsite audiences. Great. Thank you. I think Hubert, you were about to say something.

Hubert Phipps: Hi I am Hubert Phipps. I just had a thought. I was out at the Colorado Springs Fine Arts Center a couple of years ago, and one of the things that really struck me that they were doing through a smaller part of the community there, the blind community. They had a room for blind people to experience sculpture that was a touching gallery. I am just wondering if we are doing everything that we think we should be doing for the community of the physically disabled, and are we doing anything to address the blind community?

Rachel Crocker Ford: We had discussions certainly within the planning process of accessibility being about varied abilities in terms of physical ability and in other aspects of how you experience the art. A lot of our focus has been on, as far as what needs to happen, is how the website and our virtual tools are not accessible. My understanding is that some of our getting up to where we want to be around access, as far as ability would involve the website. I would assume, and Hossein I am going to ask if you know this, that there would be a component of that for folks with sight challenges. Do you know, Hossein if the accessibility by virtual includes the blind?

Hossein Sadid: Yes, it goes beyond just an equity or social justice lens. It also encompasses all of the audiences that we have, and their different facets of life, especially those that are mentally or



physically challenged in some ways. We have had quite a bit of in-depth discussion about that. That is also included in equity, diversity, inclusion, and accessibility, as well.

Rachel Crocker Ford: When we start to talk about where the costs are here, we start seeing it in the website and other components of access to the virtual piece. I think that there is more work to be done, but getting clarification around where there might need to be capital investment on some of the access things is another part of what we need to figure out on our implementation. That would certainly include folks with sight challenges.

Rachel Crocker Ford: Meg, are you with us?

Meg Gottwald: Yes, I am. Can you hear me?

Rachel Crocker Ford: Yes.

Meg Gottwald: Okay. Number one, I apologize. I am trying to read everything on my phone, because I left my computer somewhere else. That has been a little challenging. Are we getting ready to hire three different new positions? A Director of Digital Strategy, a Senior Director of Diversity, and a new Curator for African Art? Did I read all of those right?

Rachel Crocker Ford: Yes. Those are right. The first two definitely are, and I think that the Curator for African Art was maybe part of the last plan. It has probably been moving along in the process, but Hossein has not given Michael the money. (Laughter) Always when you do the plan there are implications where having the right set of skills to move the things forward. In the last part of the plan, it starts talking about where we are going to see the implications like what are the costs here? Which is why we need to have the priorities conversation. What are the costs here that are incremental to what we are doing now? Those positions that you described are some of those things. In order to get done what is in the plan, staff feels that those are positions that are going to be needed.

Meg Gottwald: Do we have ample funding for all of these positions?

Rachel Crocker Ford: This is the hard part. This is where we are going to move into priorities. You cannot do everything all at the same time, and we are in an environment where the amount of resources that we have in the short run might be smaller than the amount of resources that we want. We are going to have to be really clear on the order of execution, both in terms of dependencies and what we really need to get done versus what we can wait on. For certain the business plan that we put together to implement this plan is going to need to have a point of view on all of those things that you can afford under what conditions. I know for absolute certain that Hossein is not going to hire people that he cannot afford to pay. That is where I think we are as far as we want to do all of these things. It is when we are going to do which thing. We still need to work through the process of the business plan to fully figure out in what order things are going to come. Do you have anything to add, Hossein?

Hossein Sadid: You are absolutely correct. Over the past five years, we have not been curtailing our aspirations to advance the mission of the museum. At the same time we have been really financially disciplined to make sure that what we invest in ranks as the highest priority for the institution in the stack of priorities, and that we have funds to pay for it for the year that we incur that. We make sure

that the investment is sustainable over time within our financial model. We would love to do everything, but realistically we cannot do that until we are sure that we can financially support the priorities and sustain them over time. We will continue doing the same thing under this strategic plan. The business plan is a very important component and supplement of the plan. I have got to say this. I have gone through so many renditions of strategic plans over the last four decades in my professional career in different organizations, but the museum in its plan 2020 and the current plan maintaining a good balance in the investments and the financial commitments and making sure that the priorities are stacked up in a way that we are getting a maximum return of those investments has been really impressive.

Rachel Crocker Ford: Great. Meg, does that answer your question?

Meg Gottwald: Yes. It almost like a wish list that we are hoping to fund, these positions?

Rachel Crocker Ford: Yes. This is what it is going to take to do all of these things. The question is how we are going to use the Campaign and our other resources to set the priorities to execute in the right order. I think it is somewhere between a wish list and a fully achievable in five years kind of plan. We have to get down and dirty in the business plan to really articulate the path, but I think you are, and Hossein was saying this as well, pointing out that there may be some tradeoffs involved. To get some of the things here, we have to think hard about what are the things that we really need, and if we have to what would we need to pull back on to get these things that are about making our strategy go to the next level right now. Andy, we have not heard from you or Lilo yet on this topic. What you see as the strengths of the plan. What you want us to pay more attention to in this last go around as we go towards a final draft.

Lilo Ukrop: I am happy to jump in. It is Lilo. Thank you for being here today. I agree 100% with Ken's assessment of prioritizing technology in the plan. I think that there is still some confusion around the bubble of technology. I think that there is work that needs to be done on the state side with VITA and the operational support to do the business of the museum. Hossein can speak to that. We definitely need to improve that effort. There is the statewide education technology where we are doing a really good job, and we are reaching classrooms all over the state of Virginia. We have gotten accolades from other museums during the pandemic, because we have been able to get out and reach a much broader audience for education. To me the third leg of this technology stool is the world. It is the stuff that Ken talks about with artificial intelligence. It is when we begin to reimagine Monument Avenue. How are we going to get that out into the state and into the country? Ken wants us to bring more young people in and a broader audience in. Those people are coming through technology first. I think that we have got to imagine or take off our museum hats. How does Disney use technology to get people to come to Disney? How do airlines use technology? I mean look at other industries, and see how creatively we can get on people's phones before they even think about the Virginia Museum of Fine Arts. That is the sort of technology innovation that I do not see in the plan, and maybe we are not ready for it. I think we need to keep it at the forefront, because it is the only way to stay relevant in the next twenty years.

Rachel Crocker Ford: I just want to get some clarification on what you are saying, Lilo. I hear you that there is the business of the museum as it is today that sometimes does not work as well as we want it to, and that is frustrating. Then there is the statewide education that we have managed to

carve out and manage to make work. Then there is Ken saying, “Well AI is coming for us, and sensors.” I do not know about technology, right? “3D imaging and all of these things.” So I think there are two components. There is engagement, which is what the experience is like when you come. How do you interact? How does technology enhance the art side? Then there is what I think I am hearing you say, Lilo. It is about outreach and getting to people and messaging. Am I hearing the two of you talking about these kind of different applications of technology, outreach versus engagement? Am I getting that? What are we doing to be at the forefront of those opportunities or am I getting it jumbled up? Ken or Lilo, just to help me make sure that I am hearing correctly?

Ken Johnson: Rachel, it is not an “or.” It is an “and.”

Rachel Crocker Ford: Okay. Both.

Ken Johnson: Yes. Are you okay. Do you have it?

Rachel Crocker Ford: Yes. I think we need to be really articulate. I think what I am hearing is, “When we plan to get to that to be where things are new.”

Ken Johnson: To Lilo’s point, our default button is always the state and VITA. That is our default button, alright. That is legit. That is straight up. That is 100% real, but that does not allow us to, how do I say this? It does not allow us to always grow our infrastructure and embrace technology in a meaningful way in an arts museum.

Lilo Ukrop: Rachel, to your point. We are museum people, and we have lots of people on our boards that have lots of experience with technology. We might not know right now in the strategic plan what that looks like. What technology innovation looks like, or technology engagement looks like? We do know where to find those people. Just keep a broader strategy, but try to come up with some deliverables or something, so that it does not get swept up in the statewide education and VITA shortcomings.

Rachel Crocker Ford: Yes. We need to carve out that space and make it clear what we are doing. Maybe it is getting ready to be there which is what I think I hear Kimberly saying. Or maybe it is something else, but it is hard to tell from what you are reading now which of those. I think I am hearing where we need to pay attention, and where we need to clarify language. I think there are two things here. Great. So getting more precise about how we are discussing technology and where our attention is. Other thoughts? Andy, I have not heard from you yet.

Andy Lewis: I do not have anything to add beyond what everyone has said. All of which, I would endorse. I think the thing that worries me most, not because of any evidence that it is not going to work. That with the continued growth of the museum the infrastructure and the core people grows to keep pace with what is needed to make this a great institution. I know from some personal experience how hard it is sometimes to keep up with growth when you are being really successful. The other thing which is really trivial, but it caught my eye. I think in the first slide there was this sentence about the vision that saw the museum as a space. I do not think that I had seen that word before. The museum as a space to serve and to connect people. It made me think. Again, this is a trivial comment. There is one asset that the museum has that I do not remember being mentioned in the plan, and that is its campus. I think particularly when the weather is nice, and you are at the museum on a weekend the architecture on the inside makes it really fun to experience the crowds

that are there and the different kinds of people. Outside the grounds are just beautiful with the sculptures. You see families and kids. It is something that the Met does not have for instance. I guess sitting on the steps in New York is their outside. We really have a wonderful campus. Maybe some little tip of the hat towards that might be worth it.

Rachel Crocker Ford: I think that is an important aspect of opportunities to engage folks, because it is a very low commitment opportunity to just be outside and have a picnic. I know that has been something that has brought a lot of people onto campus at different times. I think it has been consistent, but if we lost that I think it should be made clear. Something to pay attention to. It is an important part of what the museum has to work with. The last thing I want to do is really hear from people about their point of view around priorities. If you had to say one or two things, poor Lilo has done this two or three times, that are the must-haves in the short-run that are in this plan that must get done. If that is at the top of the list, then other things will not get done if we did not have enough resources. What is at the top of your list? Short-run must-haves? Ken, I will go to you first.

Ken Johnson: Must-haves? I think a must-have that is not in this plan that is going to be somewhat uncomfortable for folks to discuss is a succession strategy.

Rachel Crocker Ford: You only had to pick from things that are in the plan, however...

Ken Johnson: You can take that out. I am good. It is just something that popped into my head.

Rachel Crocker Ford: No, that is important. I think that is important to flag and to think about if it belongs in the plan, or if it is something that you need to have on your agenda as a Trustee. That is something that we should have our eye on always in any planning process. You are right. It can be difficult to discuss. Other folks point of views on the things that are here? That we have to make sure that we get done soon.

Cammy Carleton: I think the technology piece is very important just observing with distance learning program or occasionally trying to enact those pieces. Then all of a sudden it does not work because of technology hardware in the building. To me that is critical area that needs to be written up.

Rachel Crocker Ford: Great. Unsurprisingly that has been a popular answer. We have asked this question in other groups. What are other folks thinking? Betty, what do you think? What is at the top of your list in terms of things that we cannot kick the can down the road? That we have got to do?

Betty Crutcher: I was thinking that in addition to the technology needed to keep us in a sustainable mode even for future challenges like pandemics. I was thinking of the whole notion of membership as it relates to members who would enhance the donor pool.

Rachel Crocker Ford: That goes along with what Ken was saying earlier about diversity around supporters, and how we are working that pipeline. Other thoughts? Meg, what is on your mind as far as the short-run things that we must do? That we cannot kick the can on?

Meg Gottwald: I think it is technology, as well. It is the way that people operate these days. Maybe not us old folks, but certainly the way that younger people do. If we are not first and foremost or at

least near the front of the line, then I think that we will just continue to fall back. That to me is the most important.

Rachel Crocker Ford: Great. Hubert, what do you think?

Hubert Phipps: Good question. I think that what Andrew spoke to with the campus is an important component. I think there is opportunity there. There is a fabulous presence of sculpture there now. What is it that we could further? I was talking with Tom Gutenberger about this, and he says, "Look there are a lot of people coming out in the evenings, and how do we convert them into members?" We talked about some opportunities there. What a great asset. Can we further utilize it to our advantage to grow membership?

Rachel Crocker Ford: In the last few moments...

Lilo Ukrop: I have a quick add, if you do not mind. This is a new thought. One thing related to what Betty said to have a near term strategy to get people back after the pandemic is over. I preached in my earlier session that I have not been in the walls of my church in nine months. Online church is getting pretty easy. Is online museum life going to get easy? How are we going to excite people to come back, because people have made other plans? They are doing other stuff. I just think that we need to be really intentional in our short term marketing plan.

Rachel Crocker Ford: I agree with that, and I think it has come up. Lilo, I think that is something that is right and thematic. If you were closed and reopening, it would be the same mindset. How are we thinking about that messaging? What marketing will get people back in the door? What is that going to look like?

## **Breakout Rooms Close**

Rachel Crocker Ford: Great. Are we all back? Caprice, where are we on a clock. Are we on borrowed time at this point?

Caprice Bragg: We are on borrowed time, so we will have to work quickly. We are going to lose people.

Rachel Crocker Ford: Okay, so I think we just wanted to take two minutes to ask people to share the things that they heard in a group that they want to share with other folks just very quickly. We captured all of that conversation, so we have the information to work with it. Just to sort of put a bow on this, and then we will have a minute on next steps and make sure we are all comfortable. Then we will end the meeting. I will ask people to put forward what you heard in your small group that you think is important for the whole group to hear. Did you hear something that really seemed juicy and important out of your small group conversation?

Monroe Harris: Again, one of the biggest things that people talked about was the need for improvement on our technology. I think that rang pretty clear in our group.

Rachel Crocker Ford: That was in our group also, for sure. I think I am getting a little more precision on how we talk about that, and what success looks like as well. Technology is big. Other thoughts? Anything provocative? All right. I think in recognition of the fact that we are on borrowed time and just reassuring everyone that we had note takers and recordings of all of those breakout sessions, so we got all the meat from those conversations for us to take back and work on as we move into the final stages of creating the final draft we are going to get ready to close. I want to thank everybody for taking the time to do this. I know Caprice is going to be ready to close out and go over next steps around who else we are going to talk to, how you can get ahold of us if you have additional thoughts, and when you can expect a draft.

Caprice Bragg: Quickly, thank you everyone. We really appreciate the feedback. If you have additional ideas or input, send them. Please feel free to email me or Rachel. We certainly will be working on this. Our goal is to get you something the first week in January in anticipation of your preparation for your January 13 meeting. Very quickly, we are engaging our staff. We have talked to the Council, in particular the Volunteer Taskforce of the Council, and we are polling our statewide partners. We are trying to poll a lot of input and feedback to make this all collectively ours. We thank you for your time. And I think with that, we are finished.

**The Session ended at 5:21pm**

Transcribed by: Stephanie Cooperstein  
Executive Administrator to the Chief Strategy Officer and Deputy Director  
for Strategic Planning, Government and Board Relations