

Hillstrom Museum of Art Strategic Plan May 1, 2009

Section 1 Description

1.1 Mission, vision, goals

Overview

The Hillstrom Museum of Art exists as an integral part of the education of Gustavus Adolphus College students. As a crucial educational and cultural component of the College, the Museum educates through its exhibitions and programs, encourages the interdisciplinary study of the arts, and provides a context for understanding the arts and related disciplines in a liberal arts program. The Museum facilitates scholarly research and academic use of the Museum's art collection.

To fulfill these purposes, the Museum presents exhibitions of both historical and contemporary significance, supplemented with educational programs such as lectures, gallery talks, and publications. Museum programs are designed to encourage ideas in the arts that provoke discussion, meditation, analysis and action, and that represent the pluralistic nature of the visual arts, acknowledging that art informs its audience of the depth, range, and nature of human experience, knowledge, and artistic expression.

The Museum is currently staffed by a director who is less than full-time because of teaching duties (one class per semester) and by a half-time administrative secretary. In addition, the Museum typically is awarded one student assistant, and the Museum's public-hours security needs are supplied by student guards selected from a group of students assigned to the Fine Arts Office.

In order to ensure the perpetuity of the Museum and to fulfill its potential, in particular to evolve into even more of a center of synergy than it already is, several improvements to the Museum are in order.

First is full endowment of the Museum's programming, operations and personnel, in a manner that is similar to comparable campus programs and that eliminates the vagaries of annual budgeting, allowing the Museum to pursue the long-term planning that is crucial for the high-quality level offerings appropriate to the College.

Related to full endowment is an increase in the staffing level of the Museum to make it consistent with the demands of high-quality programming. This would include hiring a full-time registrar/preparator and increasing the secretarial position to full time, which would bring Museum staffing to a level comparable to similar college museums, such as that at Carleton College. It would also, in particular, allow more extensive and deliberative pursuit of collaborative efforts with the various disciplines and programs on campus (a primary goal for the Museum since its inception, as evidenced by collaboration with colleagues from across the curriculum, such as in the Museum's FOCUS IN/ON program).

The Museum's physical space needs attention. Ideally, a larger space would be constructed, one that would still be fully integrated into a centrally located building but that would avoid potential concerns of the current space's location beneath the dining service. Additional preparation and storage spaces would allow maximum utility and security of Museum collections. Increased exhibition space would allow a dedicated space for display of the permanent collection while also having sufficient changing exhibit space for high-quality offerings such as the Rodin exhibit held in spring 2008.

These changes, including fully endowing the Museum's programming, operations and staff; increasing staffing levels; and improving the Museum's physical space; would ensure that the Museum, an impressive resource of the College, would be even more of an integral, crucial component in the education of the College's students.

The Hillstrom Museum of Art strongly endorses the mission, vision, goals, core values and strategic plan of Gustavus Adolphus College. The Museum strives to incorporate the College mission, vision, goals, and values into its annual programming and related activities and its interaction with other campus units.

Mission

The Hillstrom Museum of Art strongly values the universal human need for artistic expression, and celebrates the artistic contributions of all cultures throughout history. The Museum is committed to presenting high quality exhibitions and related programming that develop in students their individual creative spirit, their intellectual potential, and their aesthetic sensibility. Through our exhibitions and programming, through our collaboration with others on campus, and through the annual Museum Studies course (ART255), the Museum contributes to the preparation of students for their lives after College, and assists in preparing students majoring in studio art, art history, and art education for professions in the visual arts. The Museum collaborates with other faculty, staff and students in order to offer programs, activities and service projects that enrich the College campus and community at large. The Museum fully supports the belief that every person can contribute to the vitality of the arts in contemporary society and to the betterment of our shared communities.

Vision

The Hillstrom Museum of Art recognizes the fundamental importance of the visual arts and visual communication in contemporary society. The Museum is committed to a wide-ranging scope of programming relating to diversity, social justice, and interfaith understanding. The Museum is committed to the creation of programming that includes collaborative efforts among students, faculty and staff, and that also engage off-campus constituencies including College alumni, community members, artists, art historians, art educators, and those involved in arts organizations and service institutions in a diversity of places. The Museum is committed to the mentoring of all students, through its exhibitions and programming, and, in the case of those seeking a career in art, through its annual student exhibitions and the Museum Studies course (ART255) that is taught by

the Museum director and that uses the Museum as a classroom/lab to offer experiential education opportunities. The Museum is committed to infusing the visual arts throughout all facets of the liberal arts curriculum of the College, throughout the extracurricular life of the College, and throughout the engagement of the College with alumni and community members.

Goals

1. To promote active learning through the direct experience of art in its many manifestations.
2. To promote critical inquiry, analytical thinking, aesthetic originality, and interdisciplinary perspective.
3. To promote a broad, inclusive understanding of art, including its diverse global dimensions and its relationship to ethical, ecumenical, and interfaith issues.
4. To build community through exhibitions and related programming, including especially ones that are collaborative in nature.
5. To promote the understanding of art of widely divergent periods and cultures.
6. To increase sensitivity regarding cultural patrimony, and the ethics of the study, collection and display of art of varying cultures and periods.
7. To introduce those interested in careers in art, including careers in art museums, to the professional standards of the museum discipline, as preparation for such careers.
8. To continue to encourage and facilitate academic use of the Museum and its programming and collections, especially in collaborative efforts with colleagues across the curriculum.

1.2 Programs

The Hillstrom Museum of Art generally offers five to seven exhibitions during each academic year, presented in four or five stagings and frequently including guest lectures by artists, art historians, or collectors (when possible). The Museum's annual attendance during each academic year (the Museum is closed during the summer) is typically between 5000 and 7000 visits.

Past highlights of the Museum's offerings of exhibitions include:

- *The Hillstrom Collection: An Exhibition of Early 20th-Century American Art* (2000)
This was our dedicatory exhibition.
- *Rörstrand: Swedish Art Nouveau Porcelain from the Robert Schreiber Collection* (2001)
- *Studio Art Faculty Exhibition* (2001)
- *A Community of Artists: The Collection of the Provincetown (MA) Art Association and Museum* (2003)
- *Paul Granlund: A Retrospective Exhibition* (2003)
- *Listening at the Edge: Recent Works by Lois Peterson and Christine Baemler* (2003)
- *The Prairie Print Makers* (2004)
- *Images of New York City* (2004)

- *Takes of Yellow Skin: The Art of Long Nguyen* (2005)
- *Pressure Points: Recent Prints from the Collections of Jordan D. Schnitzer and His Family Foundation* (2005)
- *Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection* (2006)
- *Architecture of Silence: Cistercian Abbeys of France* (2006)
- *Aerial Images: Recent Paintings by Bruce McClain* (2006)
- *Don Palmgren: A Retrospective Exhibition* (2007); and another exhibition *Recent Photographs by Don Palmgren: Pinholes and Others* (2002)
- *The Art Students League of New York: Highlights from the Permanent Collection* (2007)
- *Night Visions: The Secret Designs of Moths (Digital Prints by Joseph Scheer)* (2007)
- *Rodin: In His Own Words, Selections from the Iris & B. Gerald Cantor Foundation* (2008)
- Senior Studio Art Major Exhibitions (the Museum always ends the academic year with this annual exhibition)

Past highlights of the Museum's offerings of guest lecturers include:

- Dr. Wilford Scott, National Gallery of Art, Washington DC
"Revolution in Early 20th-Century American Art," in conjunction with *The Hillstrom Collection: An Exhibition of Early 20th-Century American Art Exhibition* (2000)
- Nancy Yeide, National Gallery of Art, Washington DC
"Nazi Art Looting, Allied Restitution, and American Museums," in conjunction with *The Hillstrom Collection: An Exhibition of Early 20th-Century American Art Exhibition* (2000)

"Looting of Artworks During World War II by Hermann Goering," in conjunction with *Nexus: Paintings by Karl Momen* (2004)
- Dr. Nicolai Cikovsky, emeritus Curator of American Art at the National Gallery of Art, Washington DC
"American Art Colonies," in conjunction with *A Community of Artists: The Collection of the Provincetown Art Association and Museum Exhibition* (2003)
- Dr. Karal Ann Marling, University of Minnesota
"The Prairie Print Makers: Five-Dollar Culture in the Great Depression," in conjunction with *The Prairie Print Makers* (2004)
- Catherine Hess, Associate Curator, Department of Sculpture and Works of Art, J. Paul Getty Museum, Los Angeles
"Italian Renaissance Maiolica and the Corcoran Gallery of Art Collection," in conjunction with *Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection* (2006)
- Toby Jurovics, Curator of Photography, Smithsonian American Art Museum
"Landscape and Place in Contemporary Photography," in conjunction with *Architecture of Silence: Cistercian Abbeys of France* (2006)

- Dr. Ruth Bulter, author of *Rodin: The Shape of Genius*
“How Come the Most Famous Sculptor in the World is Having a Show in St. Peter?,” in conjunction with *Rodin: In His Own Words, Selections from the Iris & B. Gerald Cantor Foundation* (2008)

Exhibitions and Lectures for 2008-2009

- *Forbidden Art: The Postwar Russian Avant-Garde*
- *Selections from the Hillstrom Collection* (including FOCUS IN/ON project considering artist George Bellows and his drawing in the Hillstrom Collection titled *Tennis Match (Camden, Maine)*, in collaboration with Steve Wilkinson, coach of the College’s Men’s Tennis Program
- *Come On!: American Posters from World War I*
- *Illusion & Certainty (Paintings by Martin Weinstein)*
- *Migrations: New Directions in Native American Art*, with a related lecture by prominent Native American artist and exhibition juror Jaune Quick-to-See Smith, titled “A Survey of Contemporary American Indian Art”
- *Fortune: Photos of China by Priscilla Briggs*
- *Senior Studio Art Major Exhibition*

Future Exhibitions

2009-2010

- *Winds of Inspiration, Winds of Change*
- *Selections from the Hillstrom Collection*
- *Cuadros From Pamplona Alta: Textile Pictures by Women of Peru*
- Exhibition of paintings by Swedish artist Gudrun Westerlund
- Exhibition of works by notorious art faker Elmyr de Hory (subject of a biography by Clifford Irving)
- *Senior Studio Art Major Exhibition*

2010-2013

- *Voices: Contemporary Ceramic Art from Sweden*
- *Ennesbo*
(Multi-media installation by Sandra Binion, relating to sites in Sweden associated with her family)
- Alumni Invitational Exhibition
- Selections from the Hillstrom Collection
- Exhibition of watercolors by Ann Martin
- Exhibition of Whistler and his American followers working in Venice
- Exhibition of past and present Gustavus Adolphus College studio art faculty, as part of the celebration of the College’s Sesquicentennial
- Exhibition of loans from Swedish collection of works by Swedish artists of the past, as part of the celebration of the College’s Sesquicentennial
- Exhibition to commemorate the 150th anniversary of the mass hanging on

December 26, 1862 of 38 Dakota involved in the Dakota Conflict, preferably involving artists from very close to those executed (exhibit to be on view before and after December 26).

The Hillstrom Museum of Art, through its collaboration with other departments and units, has contributed to numerous programs and efforts on campus. These include:

Biology Department: collaboration with faculty members Margaret Bloch Qazi and Sanjive Qazi, who wrote essays on moths and their behavior for a brochure and wall texts related to an exhibition titled *Night Visions: The Secret Designs of Moths (Digital Prints by Joseph Scheer)* (2007)

Athletics Department: FOCUS IN/ON exhibition (2008) considering artist George Bellows and his drawing in the Hillstrom Collection titled *Tennis Match (Camden, Maine)*, in collaboration with Steve Wilkinson, coach of the College's Men's Tennis Program

Note: FOCUS IN/ON is a recurring exhibition program of the Museum in which the Museum director collaborates with a campus colleague from across the curriculum and co-curriculum for a collaborative, detailed consideration of particular artworks from the Hillstrom Collection.

Political Science/Peace Studies: FOCUS IN/ON exhibition (2005), considering artist Kerr Eby and his anti-war lithograph in the Hillstrom Collection titled *Where Do We Go?*, in collaboration with faculty member Mimi Gerstbauer, Director of the Peace Studies Program

Geography Department: collaboration with faculty member Gareth John, who wrote an essay on New York City for a brochure and wall texts related to an exhibition titled *Images of New York City* (2004)

Religion Department: collaboration with faculty member Darrell Jodock, who wrote a wall-text essay related to an exhibition titled *The Divine Mystery: Images of the Nativity and the Crucifixion from the Collections of Thrivent Financial and the Hillstrom Museum of Art* (2003); this exhibition was presented in relation to Christmas in Christ Chapel

Collaboration with Deborah Goodwin, who gave a gallery talk titled "The Cistercian Life and Spirit," in conjunction with an exhibition titled *Architecture of Silence: Cistercian Abbeys of France* (2006)

History Department: collaboration with faculty member Greg Kaster, who gave a gallery talk titled "The Vietnam War: History, Memory and Representation," in conjunction with exhibitions titled *Vietnam Drawings by Gene Basset* (2005) and *Tales of Yellow Skin: The Art of Long Nguyen* (2005)

English Department: FOCUS IN/ON exhibition (2006), considering artist William Gropper and his watercolor in the Hillstrom Collection titled *The Wanderer*, an image related to commemoration of the destruction in World War II by the Nazis of the Warsaw Ghetto, in collaboration with faculty member Elizabeth Baer

Collaboration with faculty member Laura Behling, who, with student Chelsea Kramer (through a Faculty Student Presidential Grant), wrote

exhibition brochure and wall texts related to an exhibition titled *Come On!: American Posters from World War I* (2008)

Scandinavian Studies: in conjunction with exhibition on Swedish artist Birger Sandzén titled *Birger Sandzén: Landscapes of America* (2001), collaborated with department to present lecture by Sandzén scholar James Kaplan

Music Department: FOCUS IN/ON exhibition (2007), considering artist Esther Williams and her oil painting in the Hillstrom Collection titled *Mozartiana*, in collaboration with faculty member David Fienen

The Museum has also collaborated with the Music Department by working with faculty member Ann Pesavento to have student instrumental ensembles perform during opening receptions of exhibitions

January Term: hosted exhibition titled *Almost Home: The Return of Holocaust Survivors and Resisters to Postwar Vienna* (2005) concurrently with faculty member Elizabeth Baer's course on Genocide and the Holocaust

This exhibition was extended so that it was on view during Diversity Center's Building Bridges conference in spring, 2006

Diversity Center: hosted numerous exhibitions that support the goals of the College's Diversity Center

Art and Art History Department: through exhibitions and programs, especially the annual senior studio art majors' exhibition and frequent exhibits of faculty work; through guest lectures and class visits with artists, art historians, collectors, etc.; and through the Museum Studies course taught by the Museum director

Nobel Conference: the Museum holds its opening reception for the first exhibition(s) of the academic year during the Nobel Conference, serving as an additional campus attraction for Conference visitors

Planned future collaborations of the Museum:

Geology Department/Nobel Conference: FOCUS IN/ON exhibition (2009), considering Swedish artist Birger Sandzén and his oil painting in the Hillstrom Collection titled *Dry Creek Bed, Kansas*, in collaboration with faculty member Jim Welsh, and also in conjunction with the 2009 Nobel Conference, the theme of which is water resources

Mathematics and Computer Science Department: FOCUS IN/ON exhibition (2010), considering artist Henry Schnackenberg and his oil painting in the Hillstrom Collection titled *Dominoes*, in collaboration with with faculty member Carolyn Dobler

Philosophy Department: FOCUS IN/ON exhibition (2010), considering artist Henry Varnum Poor and his oil painting in the Hillstrom Collection titled *Autumn Still Life*, in collaboration with faculty member Lisa Heldke, and also possibly in conjunction with the 2010 Nobel Conference, the possible theme of which is food and nutrition, and also possibly in conjunction with the Gustavus Global Insight program, which may focus in the 2010-2011 academic year on food

Environmental Studies/Johnson Center for Environmental Innovation: invitational

exhibition titled *Winds of Inspiration, Winds of Change*, which considers windmills and their modern equivalent the wind turbine and which is planned in connection with the forecasted installation on campus of one or more wind turbines, in consultation with faculty member Jeff Jeremiason and Director of the Johnson Center for Environmental Innovation Jim Dontje

Theatre and Dance Department: in consultation with faculty member Melissa Rolnick, facilitating student dance performances in the Museum in conjunction with the exhibition *Migrations: New Directions in Native American Art*, tentatively scheduled for April 5, 2009, 3:30-4:30 and April 7, 2009, 5:30-6:30.

Also, in conjunction with faculty member Michele Rusinko, facilitating dance performance in the Museum in conjunction with Nobel Conference 2009 and the Museum's *FOCUS IN/ON* exhibition relating to Swedish artist Birger Sandzén and his oil painting in the Hillstrom Collection titled *Dry Creek Bed, Kansas*; the theme of the dance performance relates to the *FOCUS IN/ON* theme and the Nobel Conference theme (water resources)

Support Relationships

The Hillstrom Museum of Art is supported by many departments and administrative offices here at Gustavus along with other entities outside of Gustavus. These include:

Fine Arts Office: recruits, assists in training, and schedules Museum security staff (student guards); assists in publicity; assists with obtaining funding from time to time from the Johnson Endowment.

Folke Bernadotte Memorial Library: assists with research efforts, especially through interlibrary loans and acquisition of resources needed by the Museum; assists with Museum Studies course by maintaining reserves and by supplying class meeting location as necessary.

Diversity Center: assists with funding of select exhibitions, and assists with publicity.

Office of Marketing and Communication: assists with design of Museum publicity items such as postcards and posters and with Museum exhibition brochures and checklists; assists with publicity.

Gustavus Technology Services: provides technology support.

Physical Plant: provides custodial and overhead services, helps with movements of Museum-related items such as crates of art, helps with providing Museum installation items such as stands and pedestals, assists at times with installation of artworks as needed.

The Book Mark: serves as a source for Museum office and exhibition supplies, collaborates with the Museum in offering exhibition catalogues and other related publications for sale.

Printing Services Office: prints many of the Museum's publicity items, serves as a source for Museum office and exhibition supplies, maintains Museum's small photocopier and serves as a photocopying location when it will not suffice.

Gustavus Lecture Series: serves as occasional source of funding for Museum lectures.

Women's Studies Program: occasionally provides support for select Museum exhibitions or lectures.

Gift Planning (Institutional Advancement): assists with donor relations and aids in promotion of the Museum.

Alumni Relations Office: assists with alumni questions, especially regarding potential alumni donors, and with alumni exhibition planning.

Campus Post Office: assists in planning mailings and undertakes mailings.

Church Relations: assists by taking reservations for the College Guest House as lodging for guest lecturers

Corporate and Foundation Relations: assists the Museum in identifying grant possibilities and making applications to them

Dining Service: assists the Museum in organizing opening receptions

Safety and Security: assists with unlocking and locking the Museum when called upon by the Museum student guards, provides general Museum security when the Museum is not open, and provides security cameras throughout the Museum space

Section 2 Strategic Review

2.1 Strategic issues

Strengths (internal) of the department and programs

1. Development of students' critical and creative thinking skills through Museum exhibitions and related programming.
2. Development of students' formal and visual literacy skills through Museum exhibitions and related programming.
3. Development of students' understanding the relationships between past and contemporary visual styles, issues, concepts through Museum exhibitions and related programming.
4. Development of students' lifelong appreciation of the arts through Museum exhibitions and related programming.
5. Development of students' awareness of social justice, diversity and global perspectives through Museum exhibitions and related programming.
6. Development of disciplined intellectual and artistic practices in students through annual senior studio art exhibition and through annual Museum Studies course taught in conjunction with the Museum.
7. Development of critical reading, research and writing skills in students through annual Museum Studies course taught in conjunction with the Museum.
8. Development of student's lifelong practices of informed and responsible interpretation and presentation, through Museum exhibitions and related programming, and through annual Museum Studies course taught in conjunction with the Museum.
9. Museum excels at mentoring students interested in Museums for current situations and lifelong goals.
10. Museum excels at offering exhibitions and programs in consonance with the goals of the College Diversity Center and general diversity initiatives.

11. Museum staff members participate in College admissions process through training of College tour guides and by meeting with prospective students interested in studies in art.
12. Museum staff members excel in their professional activities of research, publication and exhibition, and in their participation in professional organizations.

Weaknesses (internal) of the department and programs

1. Museum is understaffed, relying primarily on a director who also teaches a class each semester, and a halftime administrative secretary. Continuity is threatened when the director takes any significant leave (including for attending professional conferences) or has to address family and health emergencies, and the director regularly has earned leave time that is lost because it can be banked only to a certain level.
2. The Museum is not visible on campus to the degree it could be, in order to be as effective as possible in making the College community as a whole aware of the necessity and vitality of visual arts, past and contemporary, and of the significance of student and faculty research, publications and exhibitions.
3. The Museum as a whole lacks sufficient staffing to expand collaboration with other College departments and programs, and to increase opportunities for service projects that would allow expanded experiential and apprentice opportunities for the College's students. Adding a full-time registrar/preparator position would allow the director to more fully engage in collaborative efforts.
4. The Museum as a whole lacks sufficient staff support. Because time is spent on activities that could be accomplished by skilled, professional staff, the Director's time is very fragmented and often insufficient for pursuing funding possibilities, expanding collaboration with other College departments and programs, proactively facilitating in-Museum learning opportunities tied to specific courses in disciplines other than art, conducting proper research on collections and works lent for exhibition, and participating in the college museum professional field. Further, the half-time status of the administrative secretary precludes fully supporting the Museum Director with various administrative and clerical tasks.
5. Lack of continuous sufficient funding, through endowment of the Museum's programming, operations, and personnel, can preclude the Museum from taking advantage of exhibition opportunities of particular quality and relevance to students, and hampers opportunities for development of the Museum as a whole, including establishment of a high and lasting professional reputation, and hampers professional development of the staff, and hampers facilitation by the staff of the use of the Museum and its exhibitions, programming, and collection by colleagues across the curriculum.

Opportunities (external) facing the department and programs

1. The successful functioning of the Museum's FOCUS IN/ON program and similar efforts allows for creative collaboration with colleagues across the curriculum, resulting in programs that provide distinct learning opportunities for students from a variety of majors while utilizing and highlighting the Museum's collection.
2. Recently hired faculty in Communication Studies, Theatre/Dance and English Departments open opportunities for interdisciplinary programs involving the Museum, such as the Arts Management minor (one component of which is the Museum Studies course), a Visual Literacy program and/or Media Studies major.
3. Artists from off-campus communities are eager to be in college settings and to have contact with studio faculty and students.
4. The Museum has built something of a name and reputation in the community and region, which attracts students and supporters to the College.
5. Faculty from other departments are interested in collaborative efforts (through the Museum's FOCUS IN/ON program and similar projects), resulting in unique learning opportunities for the College's students.
6. Many alumni are connected to the College through the Museum, including via the regular Museum articles in the Quarterly magazine.

Challenges (external) facing the department and programs

1. Stereotype of art, especially contemporary art, as irrelevant is prevalent.
2. Stereotype of artists as outsiders or rebels is widespread.
3. Stereotype of art as irrelevant to other disciplines and to education in general leads to lack of general respect for the discipline and for art museums.
4. Stereotype of art as a follower rather than a leader, and the related assumption that art supports other fields and disciplines, leads to a lack of appreciation of the basic importance of art, especially in a liberal arts context.
5. Lack of high school arts education, in both studio and art history areas, means students are not well prepared to appreciate the Museum and are not prepared to take advantage of its offerings.
6. Poor economy can cause students, parents, faculty and administrators to see art as irrelevant and/or optional.

2.2 Barriers

1. The Museum lacks sufficient professional and administrative staff to meet its goals, mission and vision. The most urgent need is to increase the administrative secretary position from half time to full-time. The second most urgent need is for a full-time combined professional registrar/preparatory position to aid with exhibition planning and installation and maintenance and recordkeeping for the Museum's collection. Both these staff increases would allow current staff more time

- for collaborative efforts with campus colleagues, for research on the collections, and for seeking outside sources of funds such as grants.
2. The Museum facility has certain disadvantages. One is that its ceilings are too low than what is generally expected for art museums, which has an effect on what art can be exhibited. Another is that access into the Museum is limited by the size of the door openings as well as the size of the Campus Center freight elevator. Another is that the Museum is located under the College dining service, which can cause food odors and which has the potential for various types of leakage. Another is that the exhibition area is not truly sufficient for our best operating, and prohibits the showing of certain exhibitions and prohibits having a space dedicated to the Museum's own collection, which in turn hampers donor relations. Another is that the preparatory and storage areas are insufficient in size, which hampers the Museum's ability to prepare exhibitions and to securely store its collections. Finally, there is insufficient space for research and study of the collection, such as a dedicated art study area, to allow full use of the collections by campus members.
 3. The Museum lacks endowment for its programs, operations and personnel, which inhibits it from reaching its full potential and serving the College as effectively as it could.

Section 3 Strategic Initiatives and Recommendations

1. **Endowment of Museum programming, operations, and staffing.**
Endowment of the Museum's programming, operations and personnel, in a manner that is similar to comparable campus programs and that eliminates the vagaries of annual budgeting, would allow the Museum to pursue the long-term planning that is crucial for the high-quality level offerings appropriate to the College.
2. **Increase Museum staff by adding a full-time professional registrar/preparatory position and by increasing administrative secretary position from half time to full-time.**
Increasing the staffing level of the Museum would ensure that it could continue to meet the demands of high-quality programming. It would, in particular, allow more extensive and deliberative pursuit of collaborative efforts with the various disciplines and programs on campus (a primary goal for the Museum since its inception, as evidenced by collaboration with colleagues from across the curriculum, in the Museum's FOCUS IN/ON program). It would also allow more research and publication of the Museum collection, which would be attractive to potential donors to the Museum and the College.
3. **Creation of new, centrally located Museum space or increase to and improvement of current space.**
Ideally, a larger space would be constructed to house the Museum, one that would still be fully integrated into a centrally located building but that would avoid potential concerns of the current space's location beneath the dining service.

Additional preparation and storage spaces would allow maximum utility and security of Museum collections. Increased exhibition space would allow a dedicated space for display of the permanent collection while also having sufficient changing exhibit space for high-quality offerings of the sort appropriate to a College such as Gustavus.

4. **Expanding the boundaries of visual experience.**

In cooperation with the College as a whole and in particular in tandem with the art department, the Museum would be involved in the establishment of a Media Studies interdisciplinary program and of a visual literacy component in the College curriculum, and support of an Arts Management minor. Participation in such new initiatives would be not only through the Museum's exhibitions and related programming, but also through its offering of the Museum Studies course and through its collaborative efforts with other departments and programs on campus.

Section 4 Assessment

Goal 1: To promote active learning through the direct experience of art in its many manifestations. Assessment of this goal would be made in several ways, including by consideration of the visitation by students at the Museum, perhaps through questionnaires for graduating students, through comments made in the Museum guest book, and through an anticipated comment section on the Museum website.

Goal 2: To promote aesthetic originality, critical inquiry, analytical thinking, and interdisciplinary perspective. Assessment of this goal would be via questionnaires of graduating students, particularly those with majors in studio art, art history, and art education, through comments made in the Museum guest book, and through an anticipated comment section on the Museum website.

Goal 3: To promote a broad, inclusive understanding of art, including its diverse global dimensions and its relationship to ethical, ecumenical, and interfaith issues. Assessment of this goal would be via questionnaires of graduating students, through comments made in the Museum guest book, and through an anticipated comment section on the Museum website.

Goal 4: To build community through exhibitions and related programming, including especially ones that are collaborative in nature. Assessment of this goal would be through comments made in the Museum guest book, and through an anticipated comment section on the Museum website.

Goal 5: To promote the understanding of art of widely divergent periods and cultures. Assessment of this goal would be via through comments made in the Museum guest book, and through an anticipated comment section on the Museum website.

Goal 6: To increase sensitivity regarding cultural patrimony, and the ethics of the study, collection and display of art of varying cultures and periods. Assessment of this

goal would be via through comments made in the Museum guest book, and through an anticipated comment section on the Museum website.

- Goal 7:** To introduce those interested in careers in art, including careers in art museums, to the professional standards of the museum discipline, as preparation for such careers. Assessment of this goal would be by analysis of students who have completed the Museum Studies course and perhaps through questionnaires for graduating studio art, art history, and art education majors.
- Goal 8:** To continue to encourage and facilitate academic use of the Museum and its programming and collections, especially in collaborative efforts with colleagues across the curriculum. Assessment of this goal would be by analysis of usage of the Museum's exhibitions, programming and collection, including a consideration of frequency of visits by classes and attendance at exhibitions and lectures.