

UNIVERSITY OF IOWA STANLEY MUSEUM OF ART

SELF-STUDY REPORT

DECEMBER 20, 2019

TEAM MEMBERS:

LAUREN LESSING

KATHERINE WILSON

JOYCETSAI

KIM DATCHUK

ELIZABETH WALLACE



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I. Executive Summary

This self-study comes at a critical moment in the history of both the University of Iowa Stanley Museum of Art and the history of campus art museums. In the past two decades, art museums on college and university campuses have undergone significant changes that have impacted their missions, operations, audiences, and funding. Most of these museums were, like the Stanley, established in the second half of the twentieth century to support departments of studio art and art history and to serve as cultural resources for their surrounding communities. Not surprisingly, art and art history faculty and their students remained the primary on-campus users of university art museums until the twenty-first century.

In 2012, the Cultural Policy Center at the University of Chicago issued a report based on several rounds of conversation with a group of campus art museum directors and outside experts, who discussed the changing role of campus art museums. The authors of *The Campus Art Museums in the 21st Century: A Conversation* (Farrell, Linnett, Schapiro, and Anderson, 2012) pointed out that campus museums are free to be more experimental and innovative than other kinds of art museums, as well as more nimble. “Because an important function of campus museums is to encourage innovative forms of pedagogy across disciplines,” they noted, “risk-taking is valued.” They also noted how challenging and—at the same time—crucial it is for campus art museums to move beyond the teaching of art appreciation and art history to align themselves with the broad educational and research goals of their parent institutions, and to support experiential learning and twenty-first century skill building among university students (for the full report, see Appendix H).

As *The Campus Art Museums in the 21st Century* and several other studies were highlighting the educational potential and changing roles of campus art museums, the University of Iowa Museum of Art was struggling to remain viable as a museum without walls in the wake of the disastrous 2008 Iowa River flood. Mired in this struggle, we remained fixed in our traditional role of supporting art education at the UI and serving as a cultural resource for the people of the state of Iowa. Now, with a new building on the horizon, we have much catching up to do in order to serve a broader range of faculty and students at the University of Iowa with the opportunities for rich, immersive, object-based teaching, learning, and research that their peers at other Big 10 universities enjoy from their own campus art museums (see Appendix D). We have, however, several key advantages to help us in this work. These include: a globally diverse art collection with tremendous strengths; collegial and mutually supportive relationships with other campus units including the School of Art and Art History, the University Libraries, the UI Museum Studies program, and the Graduate College among others; a long and storied history of art-based education at the University of Iowa; a supportive university administration; and a

loyal and growing community of private funders who believe in the museum's mission and promising future.

II. Introduction to the Museum

II.a. Departmental history

The University of Iowa committed to opening an art museum in 1966. By that date, the University had been collecting art for several decades. During the 1940s and 1950s, the University's School of Art and Art History (SAAH) presented exhibitions of contemporary art and acquired works from these exhibitions. Many of the museum's most important paintings were acquired during those years, including Max Beckmann's *Karneval*, and Joan Miró's 1939 *A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb*. These works were acquired to serve the teaching and research mission of the university, which was the first to establish an MFA program in the world. Collector Peggy Guggenheim gave Jackson Pollock's 1943 masterpiece, *Mural*, to the University in 1951. In the early 1960s, Owen and Leone Elliott of Cedar Rapids offered the university their extensive collection of twentieth-century paintings, prints, antique silver, and jade on the condition that a museum be built to house their gift, along with the university's existing and future acquisitions of art. In response to this challenge, more than 2,000 individuals and businesses contributed funds for the museum's construction. The museum's first building was designed in a brutalist style by the New York architect Max Abramovitz, and it opened in 1969. A 27,000 square foot addition opened seven years later, after which Maxwell and Elizabeth Stanley of Muscatine, Iowa gave much of their extraordinary collection of African art to the museum.

For the first five decades of its history, the University of Iowa Museum of Art's focus was primarily directed outward toward interested members of the public, local K-12 schools, and the wider art world. On campus, the museum's primary audience was comprised of faculty and students in the School of Art and Art History, to which it was adjacent. Its position on the arts campus, situated on the west side of the Iowa River, placed it out of the way of most faculty and students. When the Iowa River jumped its banks in June 2008, the museum was flooded and forced to move its collections to safety. Working nearly non-stop during the week of June 9, the museum staff, art movers, and volunteers evacuated artworks totaling approximately 99% of the value of the collection before the floodwaters forced the closure of the building on Friday, June 13. In the weeks following the flood, the remaining art was evacuated to join the rest of the collection in secure art storage in Chicago.

Recognizing that the museum building—a single-story structure located just yards from the banks of the Iowa River—was not a safe location for the museum’s valuable collections, the University worked to secure alternative locations on- and off-campus to make its art accessible to the public. In January 2009, the University of Iowa began renting space for storage and exhibitions at the Figge Art Museum in Davenport, where most the collection remains. In August 2009, the museum opened an on-campus art venue in the Iowa Memorial Union. The Stanley Visual Classroom, funded almost entirely by the Federal Emergency Management Agency (FEMA) and a grant from the National Endowment for the Humanities (NEH), has allowed us to serve university faculty and students with a selection of works from our collection for the past decade. Temporary and traveling exhibitions were placed on view in the Black Box Theatre on the third floor at the IMU until summer 2018.

The museum has also found ways to continue serving the public during the extended period when it has been without a building. With private support from a local foundation, the museum created a distance learning program for K-12 teachers and schoolchildren that brought museum staff to schools around the state, where they taught lessons with artworks from the museum’s dedicated education collection. At the same time, the Matthew Bucksbaum Family supported *Legacies for Iowa*—a traveling exhibition program that brought exhibitions assembled from the museum’s permanent, accessioned collection to rural museums and arts centers across Iowa. Funding for both these programs is now ending as the museum prepares to launch operations in its new building. The world tour of Jackson Pollock’s painting *Mural*, which began with the painting’s conservation treatment at the Getty Conservation Institute in 2012 and which has saved the museum more than \$1 million in insurance costs while garnering much public attention, will also end in 2020 with a final exhibition of the painting at the Solomon R. Guggenheim Museum in New York, after which the painting will be stored by the Guggenheim Museum until the UI Stanley Museum of Art reopens.

Unlike other campus units impacted by the flood, the museum did not qualify for FEMA funds to replace its building because the building remained structurally viable for other purposes. This lack of FEMA funding significantly delayed the decision to construct a new museum building. In 2014 the University entered a partnership to replace the museum with a facility on leased private property. After an extensive site development and design process, UI President Bruce Harreld determined that the estimated cost of this plan was too high and in March 2016 university officials began considering alternative solutions. A new art museum construction project was proposed for a site on university property adjacent to the Main Library, and a \$50 million, 63,000-square-foot facility was designed by Rod Kruse of BNIM—an architecture and design firm based in Kansas City, Missouri and Des Moines, Iowa. In June 2016 the Iowa Board of Regents gave permission for this plan to proceed, with schematic drawings and a budget for the new museum project approved in August 2017.

In the fall of 2017 Richard and Mary Jo Stanley of Muscatine committed \$10 million to support the building campaign for the University of Iowa Museum of Art. Following approval by the Board of Regents, State of Iowa, the museum officially became the University of Iowa Stanley Museum of Art on April 1, 2018. Subsequently, the museum staff and the Center for Advancement have raised an additional \$12 million in private donations, putting the museum \$3 million away from its capital goal of raising half of the total building cost with private donations.

After the departure of museum director Sean O’Harrow in 2016, Lauren Lessing began as the museum’s new director in July 2018 and launched an ambitious plan to reorient the museum toward the University of Iowa campus. In the past eighteen months, the museum has drafted a new mission statement, reorganized its staff and reallocated resources to support teaching, learning, and research at the UI, created new partnerships with the SAAH and the UI Libraries, reorganized its advisory board, completed a draft of a five-year strategic plan which is pending approval by the Provost’s Office (see Appendix A), and broken ground for the new building, which will open its doors mid-year in 2022.

The new museum building will safely house the museum’s entire collection so that these works of art will be readily available when a student, a professor, or a member of the public requests to see them. With a range of flexible spaces for research, education, and exhibitions, the building will be ideally suited to serve as a center for interdisciplinary research, teaching, and learning, as well as community building. The building’s location, on the east side of the Iowa River and near the UI Main Library, the Colleges of Education and Engineering, and the Campus Recreation and Wellness Center, will allow for easy access by the faculty and students who are our most important audience.

II.b. Gap between self-studies and scope of this self-study

Because of the extraordinary circumstances that the museum has faced during the past twelve years, it has not undergone review by the Office of the Provost since 2004. This self-study is therefore long overdue and will provide useful baselines as we work to achieve the ambitious goals laid out in the museum’s new strategic plan. Because the time period between reviews is so extensive, we are concentrating in this self-review on what has occurred at the museum in the past five years (2014-2019).

II.c. Self-study methodology

The museum's 2004 self-study was minimal and provided little guidance for how to organize our current self-study. The museum's director and four-member leadership team--comprised of the museum's departmental managers--surveyed several recent self-studies by other units reporting to the Office of the Provost and determined that the University Libraries provided the best model from among these. We also used the detailed self-reporting guidelines provided by the Office of the Vice President for Student Life as a model. After determining what information to include in our study and creating an outline, department heads gathered relevant current and historical information from their staff and files. Using a shared online document, the director and leadership team then organized the gathered information within the outline, adding explanatory narratives where necessary. The document was then edited and submitted to the Office of the Provost.

II.d. Collections and collections management

The museum maintains a permanent collection of works of art as an intrinsic part of its mission. The collection belongs to the University of Iowa, an instrumentality for the State of Iowa. Only objects which have been formally accessioned and inventoried by the museum belong to the permanent collection of the UI Stanley Museum of Art. The museum seeks to collect, preserve, exhibit, interpret art and teach with art. To these ends, it acquires art objects of high aesthetic, cultural, historical, and educational quality in accordance with its established collecting patterns as well as new areas and themes developed in relation to University of Iowa faculty teaching and research.

There are currently 16,625 objects in the museum's collection, an increase of 2,028 objects since the end of 2014. The museum's permanent collection increases at an average of 399 objects a year, the overwhelming majority of which are gifts. The strengths of the museum's collections fall within the following overlapping categories:

1. Arts of Africa
2. Twentieth-Century American Art
3. Global Contemporary Art
4. Ceramics
5. Applied Arts & Design
6. Textiles
7. Asian Art
8. Works on Paper
9. European Painting & Sculpture
10. Oceanic Art
11. Indigenous Art of the Americas

Over the past five years, the collection management team has been focused on the planning of the new museum building and the move of the entire collection back to Iowa City. Due to the 2008 flood, the museum's collection has been stored at multiple sites with most of the collection stored at the Figge Art Museum in Davenport. The emergency evacuation of the art from Iowa City resulted in a great deal of unlocated items by the time the entire collection had arrived at the Figge in 2012. To rectify this situation, we started a whole collection inventory that lasted several years. The inventory took such an extended period due to the commute time from Iowa City, the continuation of normal museum operations, and the inaccurate object location data. With it now completed, we can start focusing on moving the collection to the new museum. To avoid the situation that occurred in 2008, we will have a detailed move plan with collection managers documenting every stage of the move. This was not possible with the evacuation of the collection during the flood as the evacuation took less than one week. To make the move successful we will need to have access to adequate packing materials, sufficient time to plan the move, and access to professional art movers who have worked on similar large-scale projects.

In addition to an entire collection inventory, in preparation for moving the collection to Iowa City, the collection team has been working on the organization and production of the collection's metadata. This has ranged from gathering of dimensions, photography, cataloging and identification of the objects. Doing this type of work has allowed the museum to provide the architects, storage consultants, and lighting consultants with accurate information about the collection, its pattern of growth, and material needs that have informed the design of the museum's exhibition, storage, and object handling spaces.

Not only has the museum been preparing for the new museum and move of the collection, it has also been managing multiple international loans. The most complex being the world tour of Jackson Pollock's *Mural*. This tour began following major conservation with a solo exhibition at the J. Paul Getty Museum and then the painting traveled across Europe as part of the exhibition *Jackson Pollock's Mural: Energy Made Visible*. After that exhibition closed the painting continued across Europe and then to America as solitary loans. Since Iowa's floods of 2008, more than 2 million museumgoers around the globe have viewed *Mural*. The contracts, transportation and installation of the painting takes years of collaboration and planning for each venue. This monumental task has brought prestige to the museum as well as the University of Iowa.

II.e. Collections recommendations

- Develop a conservation plan that ensures the safety and long-term viability of the Museum's collection.
- Implement collections policies and procedures to comply with best practices in the field

- Promote widespread knowledge and educational use of the collection through digitization, loans, traveling exhibitions, and publications.
- Complete a ten-year collections plan that will define what we collect and why, and guide acquisitions and deaccessions.
- Selectively deaccession artworks that are not relevant to the museum's mission, that are irreparably damaged, or for which our ownership is questionable.
- Pursue loans, purchases, and donations of artworks that are relevant to the museum's educational mission.

II.f. Organizational framework and staffing

In 2014 the museum had 8 full-time and 9 part-time employees. As of October 2019, we have 9 full-time, 7 part-time, and 10 student employees. Position descriptions and CVs of key staff members are included in Appendix B.

The museum now consists of five departments: Administration; Curatorial; Communications; Collections Management; and Learning and Engagement (see Appendix C). Non-student staff within each department are listed below, with departmental managers in bold, positions without permanent funding indicated in red, and affiliated staff (whose departmental homes lie outside the museum) indicated in green.

Administration:

Director, Lauren Lessing

Administrative Services Coordinator, Rebecca Hanssens-Reed (50% position)

Accountant, Alex Branneman

Associate Director of Development, Susan Horan

Collections Management:

Manager of Exhibitions and Collections, Katherine Wilson

Manager of Design, Preparation & Installation, Steve Erikson

Assistant Registrar, Sarah Luko

Preparator, Alexa Janovic (75% position)

Communications:

Manager of Communications, Marketing & Membership, Elizabeth Wallace

Associate Writer, Derek Nnuro (50% position)

Curatorial:

Chief Curator, Joyce Tsai (50% position)

Curator of the Arts of Africa, Oceania and the Americas, Cory Gundlach

Associate Curator of Special Projects, Vero Rose Smith

Curatorial Research Assistant, Rachel Cobler (50% position)

Curatorial Research Assistant, Theresa Hercher (50% position)

Learning and Engagement:

Curator of Learning and Engagement, Kim Datchuk

Associate Curator of Education, Josh Siefkin

Associate Curator of Education, Brady Plunger

Senior Living Communities Program Coordinator, Amanda Lensing (50% position)

The Stanley's staff is the smallest among the Big 10 University Art Museums (See Appendix D). Many staff members occupy temporary positions that are funded by soft money. The 50% position of Chief Curator is shared with the School of Art and Art History—an arrangement that benefits both the museum and the SAAH; however, other positions are part-time because we lack funds to support a full-time employee in that role. Currently, we lack the necessary staff to launch operations in our new building.

II.g. Staffing Recommendations

- Create a plan to enhance levels of staffing across museum departments to support high-impact teaching, research, and service.
- Secure faculty appointments for members of the museum's curatorial and education staff that allow them to teach and co-teach museum-based courses, interact with other UI faculty as a colleague and collaborator, and apply for internal university grants.
- Implement new procedures for recruiting and hiring museum staff members from traditionally underrepresented groups.

II.h. Advisory board and committees

The UI Stanley Museum of Art has an Advisory Board consisting of sixteen men and women who serve three-year terms and who provide the museum's director with expert advice while also helping to support the museum financially. In addition, the museum has three standing advisory committees: Executive; Development; and Collections. An ad hoc Building Committee was created by the Chair of the Advisory Board in the spring of 2019, shortly before the ground was broken for the new museum. For Advisory Board by-laws, see Appendix E.

In 2019, the museum created the Stanley Campus Council, a student advisory and programming board led by a paid, 10-hour/week Student Engagement Coordinator. The museum hired Ellie Woods to fill this position in the Spring of 2019 and, currently, there are 40 active members of the Stanley Campus Council.

The Stanley Education Advisory Council (SEAC) is a group of K-12 educators from across the state of Iowa who collaborate in the development, implementation, and evaluation of the Stanley's K-12 programming and outreach. SEAC members provide essential input on current and future offerings for K-12 audiences, including collections-based resources, youth and teacher programming, and the Stanley's statewide classroom visit program. SEAC members strive to enhance and to advocate for the Stanley's K-12 initiatives, and to channel these efforts toward increasing visibility and promoting access to the museum's collections, educational resources, and programs.

II.i. Advisory Board Recommendations

- Identify potential new board and committee members who bring cultural diversity.
- Seek board representation from key stakeholders with strategic experience.
- More effectively leverage the expertise of Advisory Board members to guide and support museum initiatives.

II.j. Strategic plan

The museum completed a strategic plan in 2014 that was intended to carry us through the 2020-21 academic year. Given the profound changes in the museum's leadership, facilities, and mission that have occurred in the past five years, this plan has simply ceased to be relevant. After ground was broken for the new museum building in June 2019, the museum's director worked with the museum's leadership team, the museum's Advisory Board, and Steve Sorensen of the consulting firm Strategies in Progress to draft a new five-year plan that will begin in June 2020 and carry us through the first two years in our new building. A draft of that plan was approved by the Advisory Board in November 2019 and is included in Appendix A. The

recommendations that appear throughout this self-study are drawn from this draft strategic plan.

II.k. Mission and Goals

Working collaboratively, the museum staff and advisory board identified the museum's core values and rewrote its mission and vision statements in 2018 to read as follows:

Core Values

The University of Iowa Stanley Museum of Art is committed to the following:

Vision:

- Leading and shaping the field of academic art museums in the twenty-first century
- Fostering a culture of creative, innovative thinking in our work, our programs, and our galleries
- Transforming individual and civic life through exhibitions and programs that are inspiring, challenging, and risk-taking

Excellence

- Maintaining the highest standards for our collections, exhibitions, and programs

Diversity

- Including many voices and presenting many points of view
- Welcoming and engaging audiences of all kinds on campus, across Iowa, and around the world

Collaboration

- Working in collegial partnership within the museum, across the University of Iowa campus, with educators and stakeholders in Iowa, and with museums and cultural institutions around the world.

Accountability

- Transparent and careful stewardship of resources, including collections, staff, facilities, and investments.

Vision statement: The University of Iowa Stanley Museum of Art transforms lives by connecting the University of Iowa community, Iowans, and the world with extraordinary works of art.

Mission statement: The University of Iowa Stanley Museum of Art welcomes the University of Iowa community, all Iowans, and the world to discover and enjoy extraordinary works of art, explore new ideas, and cultivate new insights into history, culture, and the act of creation. We create diverse communities around our collections by fostering creative connections across the university, the state, and the world. Through the wise stewardship and dynamic presentation of the collections in our care, the Stanley Museum encourages transformative encounters with works of art and contemplation of the human story.

The UI Stanley Museum of Art is committed to supporting the University of Iowa in four key, interrelated ways.

- 1) We will leverage our collections to support teaching and learning in courses across the curriculum, including the arts and humanities, social science, and STEM fields.
- 2) The museum will serve as a connector, bringing faculty and students from a wide range of disciplines together to collaborate on research.
- 3) The museum will offer pre-professional, experiential learning opportunities to students enrolled in both undergraduate and graduate degree programs through paid work opportunities including internships, research fellowships, and graduate assistantships, and through course-related practicums.
- 4) The museum is committed to Diversity, Equity, and Inclusion in the exhibitions we mount, the communities we build, and the mentoring and professional opportunities we provide. Our exhibitions, publications, and programming actively contribute to inclusive scholarship that highlight the achievements of rich, vital, and living communities often overlooked in traditional art historical research. The shows and the visual classroom encourage students to recognize their own experiences in exceptional artworks from myriad cultures, familiarizing them with worlds they have yet to see. As a site of professional development, we have established paid internships and fellowships for undergraduates and graduate students in partnership with donors, ICRU, the Obermann Center through their Mellon-funded Digital Bridges Initiative, the School of Art and Art History, and the Graduate College. These positions are crucial for diversifying a field notorious for relying on unpaid internships and for perpetuating exclusive social and cultural networks. The paid positions enable students from different background to learn about and participate in the museum profession. They empower students to see themselves as active contributors to the work of the museum and to recognize the value of their burgeoning expertise. We have seen robust participation by first-generation and international students as well as students of color.

III. Infrastructure

III.a. New building

Planning for the new museum building started in 2014 with the building program being set by Lord Cultural Resources (LCR). LCR's recommendations determined how much space the museum would need and how that space should be used. The museum has been through three building design iterations since LCR made their recommendations and each iteration resulted in a reduction or modification of space allocations. It is also worth noting that the museum's mission has changed significantly after the building design was complete to focus on service to the university. Nevertheless, the new museum building—while not perfect—is well-designed to serve the museum's educational mission and to support teaching, learning, and research at the University of Iowa. The 63,000-square-foot facility will feature a first-floor lobby and event space, a second floor devoted to exhibition galleries, and a third-floor education center for studying, teaching, and learning directly from works in the collection.

The front terrace facing Gibson Square Park is an ideal performance space and will be the site of musical, dance, and theatrical performances throughout the warm months of the year.

The lobby will be more than just an entry point into the museum; it also will serve as an educational and social hub for a broad range of visitors. Just a few yards from the UI Main Library's commons, the museum lobby will extend that social and collaborative study space by providing comfortable and well-lit seating, electrical outlets, and a coffee cart for hot drinks. The west lobby wall will be devoted to rotating installations of art by Iowa artists, ensuring that guests will begin to engage with art from the moment they step into the museum. Within this area, we will also present lectures, programs, social events, and family-friendly art experiences. The acoustic ceiling will facilitate musical and dance performances.

The second-floor galleries will showcase the museum's permanent collection, provide space for traveling exhibitions, and serve as visual learning spaces for UI faculty and students as well as visiting teachers, schoolchildren, and members of the public. This level of the building will make use of the visible storage technique that is in practice at other museums, including the Metropolitan Museum of Art and the Brooklyn Museum, and which employs glass-front cabinets to both store and display our collections, allowing us to share a much broader range of treasures with museum visitors while also safely securing these pieces. Movable gallery walls will allow us to tailor the space in ways that support academic research and scholarship, stage collaborative projects with our campus partners, and create thematic shows that are highly responsive to students' and faculty's needs.

The museum's third floor will be devoted to experiential learning through art, with two classrooms available for personalized and focused experiences with art objects. Under the guidance of the museum's curators and educators, students will be able to closely examine and interact with works of art from the museum's collection in these spaces. The Visual Classroom will allow six classes a day to view artwork selected to support students' coursework. The adjacent Visible Storage classroom, on the other hand, will allow students to study artworks over periods of one to three weeks for course assignments and research. The seminar room will be available to classes for discussion of the exhibitions and objects students have just encountered.

This floor also will feature space for the stewardship and care of works on paper, along with a collection access space for items that we aren't featuring in the galleries. These back-of-house spaces will allow us to place works from the collection on view in our classrooms rapidly and safely, ensuring that an art history class visiting at 10:00 am, a chemistry class arriving at 11:30 am, and a visitor from Cedar Falls dropping by at 1:00 pm will each be able to spend an hour viewing different works from the collection in the same classroom space.

Two rooftop terraces overlooking campus and downtown Iowa City will extend the informal, social, and event spaces of the museum.

III.b. Public space – old and new museum

Since the flood, the only public spaces that the museum has controlled have been gallery spaces where works from the collection are on view. Programs that pose a risk to the art—such as events with food and drink—require us to rent space elsewhere on campus or in Iowa City. This has hindered us in building our audience as we have been forced to jump between a variety of locations, some more accessible than others. While the new museum will solve many of these problems, its modest size will impose some limitations. For instance, we will not be able to have seamless large events, lectures, and programs in the lobby while the museum is open to the public because visitors will need to go through the event area to get to the galleries. Occupancy limits will curtail large gatherings in the museum so that important events—for instance the museum's opening—will need to be celebrated at different times with subsections of our audience. Groups of visiting schoolchildren—which normally include between 80 and 120 students, teachers, and chaperones—will have to be split into smaller groups, some of which will visit other sites on campus while waiting for their turn in the galleries. These challenges will force us to think creatively and collaboratively as we plan our programs in the new building.

III.c. Staff workspaces

The office plan in the new museum can accommodate our current staff but offers little room for expansion. Since the museum staff will need to expand to manage operations in a building, this will mean sharing offices. Additionally, there are twelve cubicles in the office plan for student interns and graduate assistants. This will be sufficient in the short term if we have students double up at cubicles based on their class schedules; however, with our increased focus on student involvement and success, and given our commitment to train the next generation of museum professionals, we will eventually need more spaces for students to work.

III.d. Collections storage

Lord Cultural Resources designed the building program based on the assumption that the collection, staff, and programming of the museum would not grow or evolve. Since 2014 the museum's collection has grown by over 13%, the number of staff, interns, and graduate assistants has increased, and our education and outreach programs have changed dramatically.

Lord Cultural Resources did not include storage for the museum's archive in the plan for the new building. We were able to plan some filing cabinets for the new building's office space but there is concern that we won't be able to fit the entire archive into the new building. Because archive records are created for each new donor, object, loan, and exhibition that the museum works on they expand by about .5 file cabinets a year. This presents a space problem for the museum; the archive is an expanding collection that is used daily yet was never part of the building program. To help reduce the footprint of our archive the museum has been removing excessive duplicates from them. The University Archives and Art Library wish to have two copies of each exhibition catalog and any duplicate promotional materials so that they may have an accurate history of the museum's activities that are available for public use. The museum is also disposing of publications via the libraries and UI Surplus as there is no location in the new building for a research library.

The relocation of the museum's collection to Iowa City will greatly increase access to the collection which has been restricted since the flood of 2008. Currently, if a professor wants to see an object that is stored at the Figge Art Museum, the museum's staff must make a dedicated trip to Davenport, locate the work, pack the work, bring it back to Iowa City, unpack the work, have the professor view the work and then reverse the entire process. There are many works of art that the museum has not been able to show faculty members because the works are too large for the museum to move without a professional moving truck. When this happens, we try to have the professor view the work in Davenport, but the lack of collection

storage space and workspaces means that we aren't always able to pull a work for a faculty member to view.

Storage spaces in the new museum building, where objects will be arranged in a logical and easily accessed way, will once again make the collection accessible; however, the building project has only allocated half of the required compactable storage units that were designed to fit into the new museum's collection storage. This was done as a short-term money saving opportunity, but it means that as soon as we move the collection into the new building, we will need to purchase and install new storage units. This will require more time and money than installing all the compactable storage units at one time before the art is on site. This is more than just an inconvenience; it puts the collection at unnecessary risk of damage or loss while ultimately costing the university more money.

III.e. Digital Storage

The museum works closely with the University of Iowa Libraries, and ITS to ensure that we are safeguarding our digital information in the most efficient way possible. Our collection manager works with ITS to assign the proper computer permissions are given to sensitive data servers for each new member of staff, volunteer, and student worker. Over the past five years the price of some server functionalities has dropped significantly, allowing for the museum to rework its digital archive to save money where applicable.

The museum is exploring options for born-digital art and investigating how it should be digitally archived. This is something that the Libraries have been grappling with for several years and the museum will be working closely with them to determine the feasibility and best practices of accessioning born-digital art. Due to the complexity of maintaining born-digital art, the museum may find that it should partner with Special Collections to support the long-term functionality of digital art acquisitions.

III.f. Collections management

EmbARK is the museum's collections management database. It was implemented in 2013 after years of using an in-house database run on Microsoft Access which did not meet our needs for collections, exhibitions, or loans. With the adoption of EmbARK, the level of detail that is recorded and available for members of the museum's staff has increased dramatically. We now have a centralized location for the documentation of our exhibitions and loans as well as artist, donor, and object information. The new system has allowed the museum to have a tighter level of control over collection inventory through use of controlled vocabularies and the automatic

documentation of record creators and modifiers. The reduction of duplicate object and artist records has allowed for a concentration of data that was previously spread across multiple records. Embark allows for the usage of the United List of Artist Names and the Art and Architect Thesaurus, controlled vocabularies that have improved the standardization of our metadata, making sharing data with the University of Iowa Libraries for presentation on the Iowa Digital Library a much easier and more clearly defined task.

With the implementation of a new collections management database the museum was able to acquire a secure server that supports the backend of the database. This server has highly restricted access for members of staff which protects the data that is stored there from being lost, deleted or damaged. This was a big concern with the Access database that was used in the past, lack of security and functionality of that system resulted in a large number of object photographs.

The museums paper archives have gone through dramatic changes in the last few years with the most notable change being the re-cataloging of the object records based on unique identifiers rather than using object format and artist name. This change in organization has allowed museum staff and students to be able to locate object information based on a unique field that does not change rather than relying on understanding datapoints about the objects that may not remain constant through the life of the object.

The museum is working with the University of Iowa Archives, the Iowa Digital Library, and the Art Library to dramatically increase their holdings of (and online access to) Stanley Museum of Art publications, collections, and research. The libraries have been underutilized by the museum for several decades. We are working to change this through partnerships and data sharing between our two organizations. As of the fall of 2019, the University Archives had less than 3 linear feet of holdings relating to the history and work of the UI Stanley Museum of Art. We hope to triple this number within the next year.

III.g. Infrastructure Recommendations

- Install all compactable storage furniture in the new building at the time of construction in order to save time and money, and to protect the collection.
- Identify auditorium and event spaces on campus that can supplement the new museum.
- Create back of house zones where interns and student workers can do object-based research, create storage mounts, and safely work with the collection.

IV. Programs and Constituents Served

IV.a. Exhibitions

Since 2014, the UI Stanley Museum of Art has mounted numerous exhibitions in the Stanley Visual Classroom and Black Box Theater (both of which are in the Iowa Memorial Union), the Figge Art Museum in Davenport and other Iowa museums through the Legacies for Iowa Program, and multiple national and international venues as a part of the travelling exhibition *Energy in Motion*, guest curated by David Anfam. Each exhibition has advanced the teaching, research, and outreach mission of the University by drawing upon the remarkable depth and breadth of the collection, expertise of staff and faculty across the campus, and international partnerships.

Exhibitions at the Iowa Memorial Union have provided important opportunities for curators and faculty to develop high-profile research, advance student success in significant ways, and elevate the visibility of collections across the University of Iowa. For example, in 2014, Dr. Catherine Hale celebrated the launch of the web-based version of Art and Life in Africa (ALA) with an exhibition that featured works highlighted in that online publication. In 2017, Kathleen Edwards curated *Come Together: Collaborative Lithographs from the Tamarind Institute* with her curatorial assistant, Lauren Freese, who was a PhD candidate at the time. The Institute was founded by June Wayne, who established a model for master printers to help realize the work of artists from diverse backgrounds. Freese credits her experience at the museum with helping her land her the position of assistant professor of art history at the University of South Dakota immediately upon graduation that same year. In 2018, Dr. Joyce Tsai co-curated *Dada Futures* with Dr. Tim Shipe--curator in Special Collections--and Drs. Stephen Voyce and Jen Buckley--both faculty members in the English department. The exhibition examined the impact of the Dada International Archives at the University of Iowa Library since 1978. An international symposium was held that included digital humanists, scholars and curators from the Israel Museum in Jerusalem, the Los Angeles County Museum of Art, the University of Chicago, and Washington University, among others. A guest-edited special issue of the peer-reviewed journal *Dada/Surrealism* that draws upon the research presented at this symposium will appear in 2020.

A 2013 gift of \$500,000 from the Matthew Bucksbaum Family Foundation enabled the creation of the Legacies for Iowa Collections-Sharing Program to provide organizations in the state with remarkable works of art without the burden of the usual loan fees. Funding supported a dedicated curator as well as prepatatorial staff to organize exhibitions, deliver and install artwork, and offer supporting educational materials and programming. Partnering organizations covered only the minimal potential costs of insurance, marketing materials, and secure display. Envisioned as a program to bridge the period from the flood to the new building,

Legacies has offered exhibitions that allowed Iowans to see themselves in our collections, from exhibits of Native American art, to Mexican sculpture, to depictions of rural life. Exhibitions supported by this program offered innovative approaches to integrated programming. For example, one of the last *Legacies* shows staged at the Figge Art Museum, *Anonymous Donor*, explored the complex links between the African art collection and the work of contemporary Black artists. The show was guest-curated by Anaïs Duplan, Program Manager at Recess (New York) and founding curator of the Center for Afrofuturist Studies (Iowa City). In partnership with Duplan and the Center for Afrofuturist Studies, the Stanley coordinated a Black Curators' Roundtable at the Iowa City Public Library for both the general public and the university community, illuminating the role the Stanley takes in fostering inclusive artistic practices and spaces. The impact of the *Legacies for Iowa* program has been profound, but it is not sustainable without the levels of staffing that the Bucksbaum funding made possible, nor is it desirable to continue this level of collection sharing once the new building is established. Nevertheless, the *Legacies* program has given us a state-wide network of cultural professionals and organizations who now have affinities to the Stanley Museum of Art. Even without the collections-sharing program, this network can benefit students invested in cultural work at the University of Iowa. With the new museum on the horizon, the *Legacies* program is now in the last year of its funding and will end in summer, 2020.

In a category of its own is the major travelling exhibition that the Stanley organized with guest curator David Anfam--*Jackson Pollock's Mural: Energy Made Visible*. Plans for the show began in 2012 as the painting was being conserved for a 2014 exhibition at the Getty Museum, and it opened at the Peggy Guggenheim Collection in Venice, Italy in April 2015. In November, *Energy Made Visible* moved to the Deutsche Bank Kunsthalle, Berlin and, finally, to the Museo Picasso, Málaga, Spain in April 2016. This exhibition won international acclaim and enabled us to secure heightened visibility during a period of transition. The exhibition relied on the international reputation of Pollock's masterpiece, *Mural*, to secure the resources needed to produce the catalog and exhibition, and manage the complex shipping this project entailed. Production expenses included the fees of the guest curator, a dedicated registrar, and a project manager. No recurring funds were used in the production of this exhibition; it relied upon foundation funds, limited grant funding, and the borrowing fees paid by the venues. It was self-sustaining, but it is very unlikely that another work in our collection can replicate the scale, scope, and impact of this show, nor is it desirable in the context of a new building.

IV.b Publications

The Stanley Museum of Art publishes a membership magazine biannually for the fall and spring academic semesters. The magazine features articles on exhibitions, programming, events, and

philanthropy, and includes a calendar of events, a letter from the director, and a letter from the University of Iowa Center for Advancement. With a typical print run of 4,000 copies, approximately half are mailed to our members and half are distributed across campus, Iowa City and eastern Iowa. In the absence of a building, the magazine has served as a critical channel of communication and a vehicle for sharing the collection.

In 2015, *Jackson Pollock's Mural: Energy Made Visible* was published by Thames and Hudson to accompany the travelling exhibition which the Stanley Museum of Art organized. The catalog and exhibition were led by the internationally renowned expert of abstract expressionism, David Anfam. This project was extremely resource-intensive and required the museum to invest heavily in Anfam as the commissioned curator of the show and author of the catalog, as well as external editors, designers, and project managers.

In 2017, the museum published a limited run of exhibition catalogs for *Symbols of Self: Art and Identity in Southern Africa*. The exhibition was guest-curated by David M. M. Riep and organized by Cory K. Gundlach, the museum's curator of the arts of Africa, Oceania, and the Americas. The catalog was collaborative written by Riep and Gundlach and edited by Lynne E. Larsen, PhD. The catalog was mailed to museum members at the Director's Circle level and above, and to curators of African Art throughout the United States.

In addition to these print publications, the museum's Art & Life in Africa (ALA) website, which was first released to the public in the spring of 2014, is a freely accessible educational resource produces through the collaborative efforts of more than fifty scholars from around the world. The website features many objects from the museum's renowned collections of African art and also includes full-length documentary videos, a broad collection of topic essays written by scholars in their fields of expertise, and an expansive database of African art. Google analytics allow us to track usage of the ALA website. In 2018-19, the site was visited 220,286 times by 160,596 users from around the world.

Beyond museum-produced publications, staff members have also authored peer-reviewed work that is captured in individual CVs included as a part of Appendix B.

IV.c. Exhibition and publication recommendations

- Foster collaborative research among UI faculty that results in highly visible and prestigious co-authored publications.
- Develop formalized processes for collaborative exhibitions with faculty and students that contribute to their professional research aims.
- Develop collection display practices and interpretive strategies in dialogue with other art-holding units on campus

- Develop a process for publishing catalogues of our collections and exhibitions that are both scholarly and visually stunning
- Partner with art museums around the world to curate traveling exhibitions that highlight the strengths of our collection and the research of UI faculty and staff

IV.d. University educational programs

In the museum's 2014 annual report, director Sean O'Harrow described the museum's educational role within the university as limited to furthering visual arts education and research. At that time, the activities of the museum's curators and other staff members were specifically geared towards teaching and research at the School of Art and Art History and collaboration with the Grant Wood Art Colony.

Since 2014, the Stanley staff leading university curricular and research initiatives has undergone significant changes. In 2014, a graduate student hired as a curatorial assistant under the supervision of the Senior Curator Kathleen Edwards coordinated and led university class visits to the museum. In July 2015, the museum began a partnership with the College of Education for a fixed-term appointment of Kimberly Datchuk as Assistant Curator of Special Projects and Visiting Assistant Professor in Art Education. At the museum, Datchuk took over university class visits to the museum in addition to curating exhibitions, and she taught two courses in the College of Education each semester. In January 2016, Joyce Tsai joined the staff with a joint position as a museum curator and a Clinical Associate Professor of Art Education. The joint appointments opened new opportunities for collaboration and partnerships across the university. However, the dispersed allocation of curators' time at the museum, not to mention additional teaching loads, limited the time available for sustained engagement and building new partnerships across colleges. Furthermore, neither appointment was permanent.

In 2019, the provost, the museum director, the dean of the UI College of Liberal Arts and Sciences, and the director of the School of Art and Art History worked together to appoint Joyce Tsai to the new position of Chief Curator (created with the museum's vacant Senior Curator line) and to the position of Associate Professor of Practice in the School of Art and Art History. Although technically a split position, this appointment allocated all of Tsai's time to duties that served the museum's educational mission (See appendix B). In addition, this new appointment placed the museum's curatorial operations under the supervision of a faculty member, helping to ensure that all future museum exhibitions are aligned with curricular initiatives. The same year, the museum's director furloughed the Curator of Education position and created a new position—Curator of Learning and Engagement (See appendix B). After a search during which three candidates visited campus, Kim Datchuck was selected by a cross-departmental committee to fill the position, which placed the museum's Learning and Engagement

department under the supervision of a staff member whose primary focus is university education and research.

Today, the museum is collaborating with faculty across a wide range of disciplines to support undergraduate and graduate teaching at the UI. This has taken the form of (1) customized tours of exhibitions; (2) class visits in the Stanley Visual Classroom with works specifically selected for the course goals; and (3) co-curating exhibitions with faculty and students.

The museum supports teaching throughout the university. University units served between 2014 and 2019 include:

- Academic Advising Center
- African American Studies
- American Studies
- Anthropology
- Asian & Slavic Languages and Literature
- Belin-Blank Center
- Center for the Book
- Center for Teaching
- Certificate in Arts Entrepreneurship
- Cinematic Arts
- College of Dentistry
- College of Education
- College of Engineering
- College of Law
- Dance
- Division of Performing Arts
- English
- English as a Second Language
- French & Italian
- German
- Health & Human Physiology
- History
- International Writing Program
- Iowa Writers' Workshop
- Literary Translation
- Museum Studies
- Obermann Center for Advanced Studies
- Office of Outreach & Engagement

- Physics and Astronomy
- Radiology
- Rhetoric
- School of Art & Art History
- School of Library & Information Science
- School of Music
- Sociology
- Spanish & Portuguese
- Sports & Recreation Management
- Teaching & Learning
- Theatre
- University College
- University Libraries

Exhibitions that involved students and faculty, 2014-2019:

- *Ingenious Gentlemen*, Fall 2015: Ranelle Knight-Lueth, PhD Candidate, Art History, curatorial assistant at the Stanley Museum of Art.
- *Social (In)Justice*, Fall 2016: Faculty: Joni Kinsey, Professor, Art History
- *Art & the Afterlife: Fantasy Coffins by Eric Adjetey Anang*, Fall 2017: Christopher D. Roy, Professor, Art History and Isabel Barbuzza, Professor, Sculpture.
- *Boiled, Baked, and Brewed*, Spring 2018: Graduate Assistant Lauren Freese, Art History
- *Contemporary Haitian Painting*, Fall 2019: Anny Dominique Curtius, Associate Professor, French and Italian and graduate students in her Spring 2019 seminar “Francophone Thought”

Providing pre-professional training to UI students is a crucial part of the museum’s educational role within the university. The museum currently provides such training in the form of 1) gallery host positions; 2) student engagement coordinator; 3) student security guards; 4) undergraduate internships; 5) graduate assistantships; and 6) curatorial assistantships.

1. Since the 2009 opening of the Stanley Visual Classroom in the IMU, the museum has employed 4-5 undergraduate students as gallery hosts each semester. Gallery hosts gain oral presentation skills and learn about customer service and collections care.
2. In 2019, the museum created a new 10-hour/week position for an undergraduate student employee who oversees the Stanley Campus Council—a student advisory and programming board.
3. Each year, Student Security Officers working for the UI Department of Public Safety serve rotating shifts in the Stanley Visual Classroom, where they interact with visitors and protect the valuable artworks installed there.

4. Before 2019, there were no regular avenues for funding undergraduate internships at the museum. These valuable experiences were available only to students with the means to volunteer their labor, or who had financial support from other sources. One important source of support for undergraduate interns has been the Iowa Center for Research by Undergraduates (ICRU). Between 2016 and 2019, curator Joyce Tsai mentored three ICRU Research Fellows and was named distinguished mentor in 2018. In addition, in the summer of 2018 and 2019, the museum employed a cohort of undergraduates from Grinnell College, which provided the funding to support their internships. With support from the UI School of Art and Art History, the museum created paid undergraduate internships for UI students majoring in art history in the spring of 2019. To date, 9 UI students have served as paid undergraduate interns in the museum as a part of this program. Undergraduate interns require close supervision and we can support no more than four interns at any given time with our current staffing. As a result, going forward we can make these opportunities available to non-UI students only very rarely and under exceptional circumstances.
5. There were no formal funded opportunities for graduate students in the museum before 2019 when graduate dean John Keller made two paid .25 graduate assistantships with fringe benefits and tuition support available to graduate students in any relevant UI program. These positions have quickly become crucial to our operations and will be expanded to .5 positions in the Fall of 2020.
6. 3 graduate students nearing the end of their graduate experience and 2 recent graduates have served as paid curatorial assistants at the museum between 2014 and 2019. These positions have functioned as bridges to graduate programs and careers in the arts, with notable results.
 - a. Lauren Freese, '17, PhD in Art History served in AY 2016-17 as curatorial assistant and was appointed assistant professor of Art History at the University of South Dakota upon graduation.
 - b. Dalina Perdomo, '18, MA in Cinematic Arts served in AY 2017-2018 as gallery attendant, research assistant, and curatorial assistant and secured a prestigious two-year curatorial fellowship at the Museum of Contemporary Photography upon graduation.
 - c. Lindley Warren Mickunas, '18, BFA in Photography served in AY 2018-2019 as curatorial assistant. In 2019, she secured a full scholarship to earn her MFA at Columbia College, Chicago, and also holds a curatorial assistantship at the Museum of Contemporary Photography.
 - d. Traci Hercher, '19, MFA in Film served in Fall 2019 as curatorial assistant. In addition to artist residencies at Mass MoCA and VCCA, Hercher begins her position at the School of Visual Arts in New York City in January 2020.

IV.e. Stanley School Programs (SSP)

Before 2019, the museum's school visit program for Iowa teachers and K-12 students was the focus of the museum's educational efforts, with three full-time staff members serving roughly 10,000 students across the state of Iowa each year. In response to the flood of 2008, the UIMA education department (now Stanley Learning and Engagement) created a non-accessioned art collection to travel to K–12 schools, where trained museum staff and one remaining volunteer docent used artworks to facilitate hands-on, discussion-based learning tied to the state-mandated curriculum.

The Stanley School Visit Programs was intended to keep the citizens of Iowa engaged with the Stanley Museum of Art as we built our new museum and the program has been highly successful in achieving this goal; however, no one expected that the building of the new museum would take more than a decade. From the beginning, the program has been partially funded by community partners and its major source of funding—annual grants from an anonymous family foundation—will end within the next three years as that foundation sunsets. Furthermore, the program has operated completely independently of the art education and teacher training programs in the UI's College of Education and so has done little to benefit UI faculty and students. In 2019, after the museum director furloughed the Curator of Education position and as the museum's Learning and Engagement department began to plan educational programs for K-12 teachers and students in the new museum building, we limited our classroom visits to schools within a 60-mile radius of campus (the distance from which schools will travel when bringing students to visit the new museum).

The Stanley Education Advisory Council (SEAC) is a platform for K-12 educators from across the state of Iowa to collaborate in the development, implementation, and evaluation of the Stanley's K-12 programming and outreach. SEAC members provide essential input on current and future offerings for K-12 audiences, including collections-based resources, youth and teacher programming, and the Stanley's statewide classroom visit program. SEAC members strive to enhance and to advocate for the Stanley's K-12 initiatives, and to channel these efforts toward increasing visibility and promoting access to the museum's collections, educational resources, and programs.

IV.f. Senior Living Communities Program

The Senior Living Communities (SLC) Program was developed in 2011 by Chris Merkle, then Education Coordinator at the University of Iowa Museum of Art.

The SLC program coordinator presents monthly and by-invitation one-hour art programming and interactive activities that are designed to enrich the lives of our senior population. The anticipated outcomes of the program are to improve a person's sense of happiness and social connection through creative engagement, and to reduce isolation and depression among seniors. The program is offered free of charge to all senior living communities and senior groups. Since 2017, the SLC Program has grown from 7 monthly programs in 3 counties to 4 counties, 7 communities, and 16 monthly locations (23 total). In 2018-19, there were 160 presentations in and 2,232 participants in the program.

Typically, the programs feature a combination of informative talks and discussions on artists, works of art, and topics such as poetry inspired by art; hands-on activities include origami or bringing items from the Stanley's School Programs Collection; and guest artists that lead an art activity or tell their story. The objective of the program is to stimulate thoughtful discussions among participants – including cultural, social, and historical context – as well as formal art elements and design principles.

Knowledge about art and artistic skill levels varies greatly among SLC participants. Some have never studied art, while others have earned a Ph.D. in Art History. Most SLC participants have acquired a modest body of knowledge or interest about art and art history. Their physical and mental abilities also vary widely. However, the SLC program coordinator adapts the programs and activities so that people of all skill levels and abilities can learn and enjoy their experience.

The current program is very popular with senior living communities and senior groups and we're actively seeking ways to integrate University of Iowa students into the SLC Program. Future partnerships could include Pentacrest Museums, Museum Studies Program, College of Education, School of Art and Art History, School of Social Work – Aging and Longevity Studies Program, UIHC Geriatric Medicine, and the Iowa Geriatric Education Center.

IV.g. Public Programs

The programs created by the Stanley Museum of Art reach a wide range of audiences. From children just discovering art, seasoned academics, citizens with varying backgrounds in art, college students, and community members. The goal of our public programs is to welcome new and old friends to take part in their community by attending programming that is offered by the Stanley.

The Stanley has risen to the challenge of offering engaging public programming without a permanent museum building by relying on innovative strategies. The museum has invested in partnerships and collaborations locally and around the state to engage our audiences through

public programs. Over the past five years we have partnered with art centers, libraries, non-profits, other departments on campus, businesses, and other local entities to host programs.

Public lectures, including the Levitt Craft Lecture and Spreisterbach endowed lecture series, have remained a fixture of the museum's annual programming calendar, and thanks to our strong relationship with the School of Art and Art History, these events have been hosted on campus in Art Building West. The museum brings multiple speakers each year from peer institutions and related organizations to share their expertise and to enrich the public's understanding of our exhibitions and collections. Several years ago, the Stanley began presenting lectures by Fellows in residence at the Grant Wood Art Colony. These talks, given by forward-thinking artists in painting, printmaking, and interdisciplinary performance, are now a staple of the museum's annual lecture program that hold a unique draw for UI students and have diversified our typical lecture audience. The museum's smART Talks invite faculty into the museum to talk about their scholarship and research related to our collections and exhibitions. smART Talks are casual afternoon programs held in our gallery, and, like the Grant Wood Fellow lectures, tend to have a stronger draw for UI students, staff, and faculty than our regular lecture program.

Another important public program is First Fridays. These "happy hour + art" programs are produced monthly during the academic year in partnership with FilmScene, Iowa City's non-profit cinema. These programs were designed to connect our audiences to the local creative ecosystem, including artists, performers, and musicians working in the Iowa City area. More recently this program has taken on a new direction through unique partnerships with other units on campus to better serve the UI community. One very successful example of this was a First Friday program in 2018 that showcased technical drawings by students in the UI College of Dentistry.

A new public programming initiative that is steadily gaining an audience is Saturdays at the Stanley, which was piloted in the spring semester of 2019 and officially launched in the fall semester of 2019. Saturdays at the Stanley programs are designed to reintroduce audiences to our extraordinary permanent collection through casual conversation and close looking centered on works of art pulled from storage especially for the program. This initiative grew out of a collaboration with the Theatre Department during their 2019 production of *Sundays in the Park with George* and the Stanley will again team up with colleagues in Theatre to do a Saturdays program in conjunction with their 2020 production of *Hit the Wall*. These programs draw UI students but have also been shown to appeal to young professionals and seniors.

The Stanley Campus Council is the museum's newest public programming initiative and its formation reflects the museum's strong desire to place students at the center of our work. Launched in the fall of 2019, the group functions as a student advisory board, giving both

undergraduate and graduate students a voice in shaping how the museum engages with students through events and programs on campus. Students involved in the Campus Council are being led by the Campus Engagement Coordinator, a fellow student on a year-long appointment with the museum. Senior Elly Woods, who is majoring in Journalism and Mass Communication with a minor in Spanish and a certificate in nonprofit management, has stepped into this role for the 2019-20 academic year. Currently, Elly shepherds a group of 40 interested students from across the university. These students are action researchers, working closely with museum staff to experiment with new types of events and programs meant to draw the UI community into the museum and to help them connect with our collections. The Council's first foray into this work was a series of Pop-Up programs at venues around campus to celebrate the museum's 50th Anniversary during the last week of October 2019. These programs reached 360 members of the UI community and have laid excellent groundwork for future engagement with our campus.

One campus programming partnership that deserves special mention here is the museum's Fall 2019 collaboration with UI Libraries and The Pride Alliance Center to produce QUEERation, a program celebrating the UI's LGBTQIA+ community through visual and literary arts. This program, funded by a Challenge Grant, allowed the partnering units to produce a pop-up art exhibition in the IMU of art by members of UI's LGBTQIA+ community and a keynote lecture by the poet and painter Jen Rouse, currently on faculty at Cornell College. This event provided a unique platform for 8 student artists to share works of visual art and spoken word poetry with a diverse audience that included UI staff, faculty, and students. The organizers intend this to become an annual program.

IV.h. Learning and engagement recommendations

- Communicate the benefits of object-centered teaching and learning to UI faculty and graduate students.
- Become an essential part of a University of Iowa education by supporting teaching and learning across the curriculum
- Become a catalyst for interdisciplinary collaboration
- Collaborate with UI partners to make the arts a distinctive part of the University of Iowa student experience.
- Leverage the collective strength of collection-holding units on campus to support research, teaching, and learning.
- Offer art-based educational programs for Iowa teachers and K-12 students, in partnership with the UI College of Education.
- Become a national leader among academic art museums by innovating new, collaborative practices for object-based university education.

- Develop inclusive processes for planning, evaluating, implementing, and improving our co-curricular, extracurricular, and public programs.

V. Summary of Relevant Data

III.a. Attendance

Over the past five years, attendance of museum classes, programs, and exhibitions on campus has constituted only a fraction of museum attendance overall, with our traveling educational programs and exhibitions garnering the lion's share of attention. This imbalance reflects the museum's post-flood strategy of becoming a "museum without walls" that would emphasize our service to the state of Iowa. Now, with a new building on the horizon, we are reducing our state and national outreach efforts to focus on the UI campus and our local community. It is our belief that, once we are established in our new building, the strength of our collection, exhibitions, and programs will draw state, national, and international audiences here to the University of Iowa.

Museum Attendance figures for 2014-2019 follow.

2014-15

IMU Visual Classroom (and Black Box Theater) 7,128

Figge Art Museum 88,900

Legacies for Iowa exhibitions 77,238

Stanley School Programs 9117

Senior Living Communities Program 440

University programs 3,383

Public Programs/ Member programs/events 5,839 (includes the IA State Fair @2,500)

2015-16

IMU Visual Classroom (and Black Box Theater) 7,073

Figge Art Museum 103,918

Legacies for Iowa exhibitions 34,367

Stanley School Programs 14,024

Senior Living Communities Program 318

University programs 2,791

Public Programs/Member programs/events 7,959 (includes the IA State Fair @2,500)

2016-17

IMU Visual Classroom (and Black Box Theater) 6,789

Figge Art Museum 106,422

Legacies for Iowa exhibitions 17,204

Stanley School Programs 10,975

Senior Living Communities Program 1,135

University programs 6,362

Public Programs/Member programs/events 2,795

2017-18

IMU Visual Classroom (and Black Box Theater) 6,792

Figge Art Museum 104,663

Legacies for Iowa exhibitions 844

Stanley School Programs 8,112

Senior Living Communities Program 1,380

University programs 1,814

Public Programs/Member programs/events 6,130

2018-19

IMU Visual Classroom 5,341

Figge Art Museum 101,775

Legacies for Iowa exhibitions 4,007

Stanley School Programs 9,940

Senior Living Communities Program 2,232

University programs 2,303

Public Programs/Member programs/events 3,037

The tour of Jackson Pollock's painting Mural has drawn the following attendance between 2014 and 2019:

J. Paul Getty Museum, Los Angeles, CA (March 11–June 1, 2014)	304,349
Sioux City Art Center, Sioux City, IA (July 12, 2014–April 1, 2015)	30,945
Peggy Guggenheim Collection Venice, Italy (April 25–November 11, 2015)	253,590
Deutsche Bank Kunsthalle Berlin, Germany (November 25, 2015–April 10, 2016)	71,408
Museu Picasso Málaga, Málaga, Spain (April 20–September 11, 2016)	140,000
Royal Academy of Art, London, England (September 24, 2016–January 2, 2017)	317,905
Guggenheim Museum, Bilbao, Spain (February 2–June 4, 2017)	356,641
Nelson-Atkins Museum of Art Kansas City, MO (July 8–October 29, 2017)	34,940
National Gallery of Art, Washington, DC (November 19, 2017–October 28, 2018)	282,879
Columbia Museum of Art, Columbia, SC (November 16, 2018–May 19, 2019)	15,389
Boston Museum of Fine Art (July 1, 2019–January 15, 2020)	__TBD__
Total to date	1,808,046

III.b. Program outcomes

The museum keeps attendance numbers for all exhibitions and events. In addition to these figures, the following outcomes were achieved and documented.

Exhibitions

Exhibitions are central to the work of the museum. Through the exhibitions we mount, we serve the teaching, research and engagement missions of the University of Iowa. Exhibitions are fundamentally collaborative and integrate the expertise of curators and the collective effort of all museum staff. Additionally, we draw deeply and substantively from the research expertise of faculty and staff as well as depths of collection across campus. Additionally, the exhibitions we mount have supported or will lead to peer-reviewed publications that enhance the standing of the museum, university, and the individual faculty and staff contributors to exhibition projects.

These values have guided the design and implementation of exhibitions in the past five years, though the benchmarks were not established in advance. With calendar year 2020, the curatorial department will work collaboratively with all units at the museum to develop curatorial benchmarks that assess the reach of our partnerships, pedagogical, and scholarly impact in planning, exhibition, and post-exhibition periods as part of the exhibition proposal process. Below are summary outcomes of exemplary collaborative exhibitions from each of the last five years.

2014 – *Art & Life in Africa* (ALA)

Curated by Dr. Catherine M. Hale, this exhibition opened with the release of the ALA website, developed, in part, by curatorial research assistant, Cory Gundlach. The ALA website continues to serve as a leading, freely accessible educational resource that is the product of more than fifty scholars from around the world. The exhibition also featured guest lectures by Dr. Herbert M. Cole, Emeritus Professor of Art History at UC Santa Barbara, and Dr. Nii Quarcoopome, Co-Chief Curator at the Detroit Institute of Arts (CG).

2015 – *Jackson Pollock's Mural: Energy Made Visible*

The most significant exhibition in 2015 that the Stanley Museum of Art organized that debuted in 2015 was the travelling exhibition mounted with guest curator David Anfam “Jackson Pollock’s Mural: Energy Made Visible.” Though plans for the show began in 2012, it opened in Berlin in Fall 2015 at the Deutsche Bank Kunsthalle, and then went on to Peggy Guggenheim Collection, Venice; and, finally, the Museo Picasso, Málaga in Fall 2016. This exhibition won international acclaim and enabled us to secure heightened visibility during a period of transition. The exhibition relied on the reputation of the Pollock to secure the resources needed to mount this show. To produce the catalog, exhibition, and manage the complex shipping this project entailed, production expenses included the fees of the guest curator, a dedicated registrar, and project manager. This show had a significant impact but is not replicable under current staffing and funding.

2016 – *Social (In)justice*

Collectively curated by Dale Fisher, Kathy Edwards, along with contributions from professors Joni Kinsey, Anita Jung, and Rachel Williams, all SAAH, Social (In)justice featured different ways that artists envision justice and injustice through their work. The show was organized in response to the theme semester Social Justice and supported curricula across campus. This exhibition drew upon the depths of expertise reflected by the faculty partners – Kinsey as an art historian, Jung as a printmaker, and Williams as an artist of social practice.

2017 – Art & the Afterlife: Fantasy Coffins by Eric Adjetey Anang

Curated by Cory Gundlach and supported by the 2017 International Programs Major Projects Award, this exhibition took shape through a partnership with Christopher D. Roy, Professor of Art History, and Isabel Barbuzza, Associate Professor of Studio Art. The exhibition involved a four-part lecture series, featuring an art historian, artist, anthropologist, and entomologist; an artist-in-residency program that allowed Anang to provide a mentorship to graduate students in sculpture.

2018 – Dada Futures, Stanley Visual Classroom

The exhibition Dada Futures marked the 40th anniversary of the interdisciplinary symposium and exhibition Dada Artifacts at the University of Iowa. The scholars that gathered catalyzed the establishment of the International Dada Archive and Research Center, which had transformative impacts on the study of the field. Joyce Tsai curated the exhibition in partnership with Tim Shipe, curator of the International Dada Archive, as well as Jen Buckley and Stephen Voyce, both then assistant and now associate professors in English at UI. Dada Futures considers the impact that the Dada had on the history of ideas and art as well as new disciplinary horizons to explore. An international symposium was held that included digital humanists, scholars and curators from the Israel Museum in Jerusalem, LACMA, University of Chicago, Washington University, among others. A guest edited special issue of the peer-reviewed journal *Dada/Surrealism* will appear in 2020 that draw upon research presented.

2019 - The Disasters of War, Stanley Visual Classroom

This exhibition benefited from combined efforts of Chief Curator Joyce Tsai and faculty in the College of Liberal Arts and Sciences Dr. Anna Barker and Dr. Luis Martín-Estudillo. Francisco José de Goya y Lucientes produced the *Disasters* series between 1810 and 1814 in response to Napoleon Bonaparte's invasion of Spain during the Peninsular War (1807– 1814). The prints call the viewer to bear witness to the horrors of war. The series was so controversial that it was not printed until 1863, nearly forty years after Goya's death. Coincidentally, 1863 was the year that Leo Tolstoy finished his first draft of *War and Peace*, which he published in installments. Like Goya's *Disasters*, the novel calls attention to the atrocities of war—in this instance Napoleon's invasion of Russia in 1812. This exhibition coincides with an exhibition at Special Collections in

the UI Main Library and events at the Iowa City Book Festival (October 1–6, 2019) to commemorate the sesquicentennial of the full-volume publication of *War and Peace*. Research and work on this exhibition contributed directly to Barker’s curricular aims and Martin-Estudillo’s next book project.

Learning and Engagement Programs

In addition to talking to audience members and conducting informal qualitative surveys, it is creating surveys on paper that attendees can complete. In fall 2019, the museum launched an audience survey for Saturdays at the Stanley to collect data on the program, advertising, and ways the audience engages with the museum. The museum is working to develop an evaluation system for all public programs and will be in conversation with the Center for Evaluation and Assessment in the College of Education.

A summary of assessment results for programming over the last five years follows.

Stanley School Programs:

2017-18 Academic Year

K-12 teachers received paper surveys at the end of the visit to their classroom. Thirty-nine teachers completed the surveys. Teachers rated the overall class visit, including organization, delivery, and worth. 95% of teachers marked “excellent,” and 5% marked “good.” When describing the most worthwhile aspects of the class visit, many noted students’ ability to touch artwork, and the opportunity to learn about other cultures. In response to the program, one teacher wrote, “The Stanley Museum visits provide an opportunity where my students are actively engaged in deeper understanding as docents draw out concepts and ideas from the artwork, and students make connections to their own experiences. The resources offered by The Stanley Museum of Art are a natural fit for my curriculum.”

University Class Visits:

2015-16 Academic Year

Summary of Student Survey Responses: The majority of classes that visited the Stanley Visual Classroom were asked to complete an anonymous paper survey about their experience. Out 298 students, 175 completed the survey for a response rate of 58.7%. Students responded that viewing works in person was valuable to their understanding of course material. Ninety-six percent of students found the objects appropriate for their course content, ninety-seven percent deemed the curator valuable to the visit, and ninety percent believed they benefited from object-based discussions during the visit. Prior to their class visit, fifty-seven percent of students had never been to the museum.

After the visit, eighty-three percent thought they would return to the museum on their own time. The written comments students left indicate that they appreciated the time to look and discuss the works, as well as the curator's feedback:

- "UIMA does a great job at providing upclose [sic] observation and learning. It has allowed me to have a further understanding of our course content and appreciation for the works."
- "It was excellent to be able to request and see prints in person. Really strengthened the class."
- "Using class time to view prints @ the UIMA was extremely beneficial to my enjoyment of the class and understanding of the material."
- "UIMA does a great job at providing upclose observation and learning. It has allowed me to have a further understanding of our course content and appreciation for the works."
- "It was a great experience. Something I've never experienced at Iowa."
- "It was great! I didn't know we had this resource available! Thanks!"

The faculty survey results for were similarly enthusiastic. 12 faculty completed the anonymous paper survey. All responded that they plan to bring future classes to the museum and encourage their students to return outside of class. The all found the experience and museum staff's contributions valuable to their courses.

2018-19 Academic Year

In 2018-19, the museum collected anonymous feedback from faculty through a Qualtrics survey. 16 instructors completed the survey. Half rated student engagement during the visit as excellent. 81% continued discussions begun in the museum during the rest of the semester. The majority of instructors rated the visit as having a significant impact on student learning and their own thinking about the topic. Most told colleagues about their experience.

Senior Living Communities Program:

2018 Survey Results

The Senior Living Communities Program survey gathered information about how the SLCs heard about the program, how frequently the program visits, audience, and experience. Most of the SLC have participated for three years or longer. The greatest benefits of the programs they report include the opportunity to learn and socialize in the SLC, especially for residents who are less mobile. One person explained: "The benefits are huge for our residents. Not only do they get to learn fascinating information, but they also get to connect with their greater area community. Plus, it

brings in Cedar Rapids-area community members to learn too. Having access to the University and its [sic] art programs is a huge advantage for our residents. They are able to gain experiences they wouldn't be able to anywhere else. From the comfort of their home. We have a core group that's passionate about this program and loves when Amanda comes every month."

Public Programs:

The Stanley collects audience numbers for all public programming. Preliminary data from paper surveys distributed at its Saturdays at the Stanley events in Fall 2019 indicate the program is reaching a both students and community members, and attendees find the format engaging. The museum is in the process of developing evaluations for all public programs.

III.c. Assessment recommendations

- Create systems for assessing the impact of museum visits and assignments on student learning.
- Develop assessment tools and measure the impact of our programs on teachers and K-12 students.
- Create evaluations that allow us to assess the impact of our exhibitions and iteratively improve our work.
- Regularly assess and iteratively improve the museum's co-curricular, extracurricular and public programs.

III.d. Membership

The current iteration of the Stanley Museum of Art membership program began in 2013. The total number of member households steadily increased through FY17 but have since been in decline. Providing meaningful benefits to members has been and continues to be a challenge without a building in which to host member-focused programming and events. We are hopeful that interest in museum membership will increase as the new building comes online and as we revamp the program to offer greater value to members.

The gains from FY15 to FY17 may be attributed in part to two exceptional circumstances:

- In FY15 the international part of *Mural's* world-tour began. There was a high degree of public and media interest in museum activities as a result.

- In FY16 and FY17 the Museum Party, an annual fund- and friend-raising event, had record attendance. The FY16 event was held in the Old Museum Building, allowing our supporters access to the former museum site for the first time since the 2008 flood. The FY17 event was held at the newly opened Hancher and included a ticketed game where guests could select prizes from a wall of generic boxes. Local businesses donated the prizes, and each business was credited by UICA with a Gift in Kind for the stated value of the prize, thus counting each business as a new member.

Membership numbers from 2015 to 2019 follow.

FY15 - 758

FY16 – 924

FY17 – 1349

FY18 – 937

FY19 – 748

III.e. Membership recommendations

- Host social events that build support for the museum and engage new audiences.
- Transform consumers into investors at all levels through the museum’s membership program.
- Encourage alumni membership.
- Offer special privileges to Director’s Circle members.
- Reconceive Director’s Circle dinner to take full advantage of its fundraising and profile-building potential.

III.f. Staff retention

Between 2014 and 2019, there has been frequent turnover among part-time museum staff, many of whom have occupied temporary positions funded with soft money. We have also experienced the retirement of three long-serving, full-time employees with tenures ranging from two to three decades, as well as several changes in leadership.

The museum has benefitted greatly during these years from UI spousal hires which brought us three very high-performing staff members. Initially hired as term employees, two of these staff members were secured by the museum in permanent positions in 2019. The third—whose

partner accepted a position at another university in December 2019—will depart in June 2020, despite our best efforts to retain her.

Salaries for museum employees are competitive. The Association of Art Museum Directors (AAMD) publishes a bi-annual salary survey that determines the salary standards for art museums nationwide, based on annual operating budgets (see <https://aamd.org/our-members/from-the-field/salary-survey-2019>). After adjustments made between 2018 and 2020, all staff salaries will be in line with AAMD standards for museums with annual operating budgets between \$1.5 and \$2.5 million. (Although the UI Stanley Museum of Art's operating budget is under \$1.5 million, this is due our lack of a building and does not accurately reflect the scope of our collections and operations.)

III.g. Financial

The financial statements below reflect year-end results for the museum's operations during the fiscal years ending June 3, 2015-2019. With the exception of 2015, when the world tour of Jackson Pollock's Mural began, our budget has remained almost flat for these five years. In 2018, the museum's new director shifted responsibility for departmental budgets to department heads, which changed the ways that expenses are organized in these reports.

Currently, we have an annual operating budget of just under \$1.5 million and a little more than two thirds of these operating funds are covered by university appropriations. The Sheldon Museum at the University of Nebraska offers a useful model for how this balance should begin to shift over the next five years (see Appendix D). The University of Nebraska covers one third (\$900K) of the Sheldon's \$2.6 million operating budget, while the rest is supported by income from museum endowments.

2015 Statement of Revenues and Expenses

Revenues

UI general education funds 1,087,768

UI endowment income 10,962

Grants 59,391

Mural exhibition (non-prorated) 56,868

Mural exhibition (prorated) 125,000

Rights, reproductions and merchandise 3,792

Transfers from UI Foundation 437,678

Total Revenues \$ 1,781,459

Expenses

Program Services

Education 93,018

Collection management 61,126

Exhibitions (excluding Mural) 146,385

Mural exhibition (non-prorated) 33,821

Mural exhibition (prorated) 134,781

Acquisitions 209,586

Miscellaneous 3,109

Supporting Services

Salaries and wages 974,801

Administration 39,931

Development 33,543

Promotion 17,200

Total Expenses \$ 1,747,301

Balance \$ 34,158

2016 Statement of Revenues and Expenses

Revenues

UI general education funds 1,068,496

UI endowment income 11,050

Grants 48,698

Mural exhibition (non-prorated) 249,331

Mural exhibition (prorated) 249,955

Mural exhibition insurance 113,871

Rights, reproductions and merchandise 2,494

Museum Party Raffle 6,057

UI Center for Advancement (Building Fund and Program Support) 554,922

Total Revenues 2,304,873

Expenses

Program Services

Education 41,840

Collection management 81,769

Exhibitions (excluding Mural) 79,045

Mural exhibition (non-prorated) 118,249

Mural exhibition (prorated) 153,337

Mural exhibition insurance 113,871

Acquisitions 283,123

Supporting Services

Salaries and wages 1,115,204

Administration 50,045

Development 50,277

Promotion 5,670

Total Expenses \$ 2,092,432

Balance \$ 212,441

2017 Statement of Revenues and Expenses

Revenues

UI general education funds 1,099,578

UI endowment income 11,063

Grants 33,630

Mural exhibition (non-prorated) 9,565

Mural exhibition (prorated) 1,546

Rights, reproductions and merchandise 6,157

UI Center for Advancement (Building Fund and Program Support) 264,680

Total Revenues 1,426,218

Expenses

Program Services

Education 32,010

Collection management 112,613

Exhibitions (excluding Mural) 82,584

Mural exhibition (non-prorated) 16,789

Mural exhibition (prorated) 126,002

Acquisitions 18,622

Supporting Services

Salaries and wages 1,100,363

Administration 37,399

Development 48,887

Promotion 17,834

Total Expenses \$ 1,593,101

Balance \$ (166,883)

2018 Statement of Revenues and Expenses

Revenues

University appropriations 1,082,997

UI endowment income 11,185

Grants 37,000

Rights, reproductions and merchandise 1,401

UI Center for Advancement (Building Fund and Program Support) 338,866

Total Revenues 1,471,448

Expenses

Program Services

Curatorial 74,529

Education 43,997

Registrarial 70,372

Mural exhibition (non-prorated) 864

Acquisitions 68,500

Supporting Services

Personnel 1,053,030

Administration 88,748

Development and membership 31,329

Communications and Marketing 13,508

Total Expenses \$ 1,444,877

Balance \$ 26,571

2019 Statement of Revenues and Expenses

Revenues

University appropriations 1,073,895

UI endowment income 10,131

Grants 38,750

Rights, reproductions and merchandise 2,279

UI Center for Advancement (Building Fund and Program Support) 337,324

Total Revenues 1,462,380

Expenses

Program Services

Curatorial 35,540

Education 35,678

Registrarial 55,473

Acquisitions 62,500

Supporting Services

Personnel 1,123,049

Administration 75,552

Development and membership 35,279

Communications and Marketing 21,649

Total Expenses \$ 1,444,721

Balance \$ 17,658

III.h. Financial Recommendations

- Build the effectiveness of private philanthropy by establishing major gift fundraising priorities.
- Partner with UICA to create opportunities for broad and deep philanthropic support.
- Partner with UICA to Identify and engage corporate sponsors.
- Pursue grant opportunities to provide support for museum operations, including staff, exhibitions, programs, and publications.
- Reinforce a workplace culture of responsible financial stewardship.
- Identify opportunities to maximize financial resources.

III.i. Accreditation

In early November of 2017, The American Alliance of Museums awarded reaccreditation to the University of Iowa Museum of Art (see Appendix F). This award is particularly significant as it was based on the museum's achievements during a time encompassing our history and

programming following the loss of our building in 2008. Similarly, this award represents a vote of confidence in our future as we work towards reopening in a new building.

Accreditation provides high-profile, peer-based validation of a museum's operations and impact. Accreditation approval verifies that a museum is achieving its stated mission and goals, and that it meets standards and best practices as they are generally understood in the museum field.

Our initial museum self-study was submitted in October 2015. The AAM committee met June 2016 and voted to table its decision as the site for the new museum building had changed since the self-review and strategic plan were submitted. Further documents were provided in December of that year, by which time the museum director was due to resign and an interim director had been appointed. Further documentation on the new building, the building fundraising, and the search for the new director were submitted in August 2017.

Accreditation by the AAM is based on adherence to seven Core Standards for Museums (formerly called the Characteristics of Excellence). These are the umbrella standards for all museums that have been developed through inclusive field-wide dialogue. They are not prescriptive or how-to but broad, outcome-oriented statements that are adaptable and expected of museums of all types and sizes, with each museum fulfilling them in different ways based on its discipline, type, budget, governance structure, and other unique circumstances. Core Standards are issued by AAM, in collaboration with the main discipline-specific museum associations that concur the standards are applicable to museums of all types and disciplines. The Core Standards are described in Appendix G: Professional Standards, below.

IV. Summary of Recommendations

The recommendations in this self-study are drawn from the museum's draft 2020-2024 strategic plan. For the complete plan see Appendix A.

IV.a. Collections

- Develop a conservation plan that ensures the safety and long-term viability of the Museum's collection.
- Implement collections policies and procedures to comply with best practices in the field
- Promote widespread knowledge and educational use of the collection through digitization, loans, traveling exhibitions, and publications.
- Complete a ten-year collections plan that will define what we collect and why, and guide acquisitions and deaccessions.

- Selectively deaccession artworks that are not relevant to the museum's mission, that are irreparably damaged, or for which our ownership is questionable.
- Pursue loans, purchases, and donations of artworks that are relevant to the museum's educational mission.

IV.b. Exhibitions and Publications

- Foster collaborative research among UI faculty that results in highly visible and prestigious co-authored publications.
- Develop formalized processes for collaborative exhibitions with faculty and students that contribute to their professional research aims.
- Develop collection display practices and interpretive strategies in dialogue with other art-holding units on campus
- Develop a process for publishing catalogues of our collections and exhibitions that are both scholarly and visually stunning
- Partner with art museums around the world to curate traveling exhibitions that highlight the strengths of our collection and the research of UI faculty and staff

IV.c. Learning, Engagement, and Assessment

- Communicate the benefits of object-centered teaching and learning to UI faculty and graduate students.
- Become an essential part of a University of Iowa education by supporting teaching and learning across the curriculum
- Become a catalyst for interdisciplinary collaboration
- Collaborate with UI partners to make the arts a distinctive part of the University of Iowa student experience.
- Leverage the collective strength of collection-holding units on campus to support research, teaching, and learning.
- Offer art-based educational programs for Iowa teachers and K-12 students, in partnership with the UI College of Education.
- Become a national leader among academic art museums by innovating new, collaborative practices for object-based university education.
- Develop inclusive processes for planning, evaluating, implementing, and improving our co-curricular, extracurricular, and public programs.
- Create systems for assessing the impact of museum visits and assignments on student learning
- Develop assessment tools and measure the impact of our programs on teachers and K-12 students
- Create evaluations that allow us to assess the impact of our exhibitions and iteratively improve our work

- Regularly assess and iteratively improve the museum’s co-curricular, extracurricular and public programs

IV.d. Infrastructure and Staffing

- Install all compactable storage furniture in the new building at the time of construction in order to save time and money, and to protect the collection.
- Identify auditorium and event spaces on campus that can supplement the new museum.
- Create back of house zones where interns and student workers can do object-based research, create storage mounts, and safely work with the collection.
- Create a plan to enhance levels of staffing across museum departments to support high-impact teaching, research, and service.
- Secure faculty appointments for members of the museum’s curatorial and education staff that allow them to teach and co-teach museum-based courses, interact with other UI faculty as a colleague and collaborator, and apply for internal university grants.
- Implement new procedures for recruiting and hiring museum staff members from traditionally underrepresented groups

IV.e. Board and Membership

- Identify potential new board members who bring cultural diversity.
- Seek board representation from key stakeholders with strategic experience.
- More effectively leverage the expertise of Advisory Board members to guide and support museum initiatives.
- Host social events that build support for the museum and engage new audiences.
- Transform consumers into investors at all levels through the museum’s membership program.
- Encourage alumni membership.
- Offer special privileges to Director’s Circle members.
- Reconceive Director’s Circle dinner to take full advantage of its fundraising and profile-building potential.

IV.f. Financial

- Build the effectiveness of private philanthropy by establishing major gift fundraising priorities
- Partner with UICA to create opportunities for broad and deep philanthropic support.
- Partner with UICA to Identify and engage corporate sponsors.
- Pursue grant opportunities to provide support for museum operations, including staff, exhibitions, programs, and publications.

- Reinforce a workplace culture of responsible financial stewardship.
- Identify opportunities to maximize financial resources.

Appendix A: Draft 2020-2024 Strategic Plan

FIVE YEAR STRATEGIC PLAN: 2020-2024

TIMELINE

2020-2021: Preparation for new building

2022-2024: Launching programs in new building

KEY

Pillars

Goals

Objectives

Strategies

Action Steps

PLACE

Establish the UI Stanley Museum of Art in a new home

- Complete construction of the new building.
 - Partner with the UICA to secure \$25 million in private donations.
 - Secure multiple major gifts from individuals with established University relationships.
 - Identify new donors who have the interest and capacity to support the building project with a major gift.
 - Provide opportunities for individuals on campus, in our community, and throughout the country to make meaningful philanthropic contributions to the My Museum building campaign.
 - Work with UI Facilities Management staff and museum's building committee to ensure that the new museum will serve our mission and is kept within budget.
 - Designate a museum representative on the UI building team who will attend all building meetings.
 - Establish a museum building committee that includes museum professionals, architects, construction experts, and building donors who can offer advice and support for the project.
 - Organize and host biannual building committee meetings to keep the committee informed and gather feedback.

- Work with the UI Provost's Office and the Center for Advancement to secure adequate resources to support programs and operations in the new museum building
 - **Develop annual and long-term operating budgets**
 - Gather comparative examples of budgets for other university art museums and from the AAMD's most recent "By the Numbers" report.
 - Define short and long-term operational needs.
 - Work with UI Offices of Provost and Finance and Operations to create museum budgets.
 - **Make operational needs a fundraising priority**
 - Partner with the UICA on fundraising initiatives that support short-term and long-term operational objectives.
 - Identify short-term and long-term fundraising needs as outlined in the budget.
 - Leverage UICA Annual Giving appeals to support immediate funding needs.
 - Provide opportunities for prospective and current major gift donors to engage with the museum through meaningful experiences.
 - Explore the feasibility of revenue-generating museum programs.
 - Educate donors about the importance of endowments.
 - **Increase staff to meet museum operation needs.**
 - Visitor Services manager (create and fill new position)
 - Full-time Office Administrator (expand existing .5 position)
 - Curator of Public Programs (secure and redefine existing Associate Curator of Education position)
 - Assistant Preparator (secure existing position)
 - Associate Writer/editor (secure and expand existing position)
 - Senior Living Center Coordinator (secure existing position)
- Safely move and rehouse the museum's collection
 - **Secure the necessary resources for the collections move, including:**
 - A safe and affordable interim storage facility in Iowa City
 - A truck
 - One additional preparator
 - Moving equipment including a forklift and scissor lift
 - A secure work area within the collection storage facility
 - **Move our collection to Iowa City.**
 - Create procedures for the packing of each object format.
 - Setup work area at the Figge for packing.
 - Track the location and packing steps of each object.

- Create a move map that covers the project timeline and object start and finish locations.
 - Gather any missing documentation on objects as they are being packed.
- Install an innovative inaugural exhibition that shows the collection to best advantage.
 - Identify existing and newly recognized areas of excellence in the collection.
 - Work with faculty adjunct curators in SAAH to identify art works that are particularly significant to their teaching, research, and practice.
 - Create checklists of artworks in the collection that are in excellent condition but have never been exhibited.
 - Develop an inaugural checklist that includes artworks of the highest caliber in the collection across areas.
 - Develop inaugural checklist that includes a variety of media and artists from under-represented groups.
 - Draw upon the inaugural checklist to develop themes and values that unify the selection of objects across areas.
 - Create an iterative exhibition design process that captures evolving conceptual conversations within curatorial and in collaboration with the Manager of Design & Installation. [Begins in Spring 2020]
 - Explore an exhibition planning process that includes the perspectives of students, faculty, staff, and community members
 - Lead OCAS Working Group, “Museum Futures” from Fall 2019 onwards.
 - Introduce community and University audience to best practices in the museum field through OCAS Humanities Symposium “What can Museums Become.” [Spring 2020]
 - Implement curatorial advisory groups that provide feedback on installation. [Fall 2020]
 - Leverage split faculty roles in curatorial department to advocate, educate, and inform the development of the inaugural installation.
 - Enable and empower multiple points of entry
 - Create iterative processes for developing exhibition didactics. [curatorial and education departments]
 - Create iterative process for testing out possible physical pathways in the inaugural installation. [education, curatorial, collections department]
 - Identify themes within the inaugural installation and their potential audiences.
 - Test out model installation concepts and layouts with key stakeholders.
 - Design the exhibition

- Ensure a unified look and concept for all exhibition spaces
- Design pathways that allow multiple groups to traverse the galleries at the same time
- Purchase display furniture that can be reused in future exhibitions
- Implement best processes for accessibility.
- Display art in ways that minimize potential risks to the collection
- **Prepare selected artworks for exhibition**
 - Finalize the exhibition checklist and works-on-paper rotation schedule.
 - Identify conservation and framing needs.
 - Hire freelance paper, object, frame, and paintings conservators to supplement the work of the Midwest Art Conservation Center.
 - Replace severely damaged or inappropriate frames with historically accurate and aesthetically appropriate frames.
- **Supplement the museum collection with strategic loans and partnerships**
 - Identify gaps in the collection, which will also inform the museum's collection plan.
 - Identify potential on-campus collections, private collectors, donors, and other resources to fill these gaps
 - For every loan identified ensure substitution candidates in museum or private collections
 - Secure and transport loaned works
- **Supplement the museum collection with artist commissions**
 - Create a process for commissioning artists to produce installations for the lobby without accessioning that work
 - Create a process for commissioning artworks from living artists for the collection
- **Install the exhibition.**
 - Complete the exhibition design documents that will guide the installation.
 - Produce and install object labels, wall vinyl, and didactic texts that are informative and easy to read both visually and intellectually
 - Produce gallery guides for various audiences (university, K-12, families, general public) that are accessible and include a large-print option
 - Paint gallery walls to compliment the art and the theme of the exhibition.
 - Safely install art, engaging riggers for installation of large-scale works.
- **Celebrate the opening of the new UI Stanley Museum of Art with our communities.**
 - Dedication ceremony (when the building is empty)
 - Press preview events
 - Preview celebration for high-level donors

- Preview celebration for staff and faculty
 - Student Opening celebration
 - Public Opening celebration
 - Launch a year-long lecture series in partnership with academic units featuring influential art editors and critics in AY 2022-23
- Evaluate the success of the inaugural exhibition.
 - Define what success looks like.
 - Develop clear, measurable objectives for the exhibition.
 - Create and implement methods for gathering and evaluating data.
- Create welcome and engagement plans for museum audiences.
 - Develop welcome plans for different types of audiences, including faculty, students, seniors, the general public, young professionals, families, and K-12.
 - Examine best practices at peer institutions.
 - Create protocols for each type of audience/visit.
 - Train gallery hosts to implement these welcome and logistical plans.
 - Work with DPS to familiarize student security guards with these welcome and logistical plans.
 - Make the museum's lobby comfortable and welcoming.
 - Train gallery hosts to interact with the public in a warm and respectful manner.
 - Work with DPS to train student security guards to interact with the public respectfully.
 - Offer and require diversity training for public-facing staff.
 - Create comfortable spaces for visitors to study, relax, and socialize.
 - Purchase and install a coffee cart.
 - Help visitors navigate to, and orient within, the museum
 - Ensure that the museum's website gives visitors all the information they need to plan their visit.
 - Create relevant printed materials, including large-print options.
 - Work with Facilities Management to install appropriate campus signage, including banners.
 - Ensure that our building, programs, and exhibitions are safe, welcoming, and accessible.
 - Use ADA standards as a minimum requirement for building accessibility.
 - Incorporate ADA standards into our interpretive materials.
 - Research and implement best practices and collaborate with university partners (UIHC; Student, Faculty, and Staff Disability Services; UI Law,

Health Policy & Disability Center) to develop methods for making our building, exhibitions, and programs accessible (including auxiliary aides for audiences with hearing impairments).

- Develop an IDEA Statement.
- Deepen our relationship with the UI Division of Diversity, Equity, and Inclusion.
- Work in conversation with the museum advisory board to create a committee on DEI.
- Provide and require first aid and CPR/AED training for all front-of-house museum staff, student workers, and volunteers.
- Work with the Iowa City Fire Department to provide evacuation and fire safety training for all front-of-house museum staff, student workers, and volunteers.

Serve the University of Iowa and position it as a destination university.

- Become an essential part of a University of Iowa education by supporting teaching and learning across the curriculum.
 - **Develop strategic partnerships with academic units**
 - Deepen and strengthen ties to the School of Art and Art History through split faculty/curator positions.
 - Leverage the museum's connections to Iowa K-12 programs to serve teaching and research initiatives in the College of Education.
 - Leverage the museum's connections to senior living communities and senior groups to serve teaching and research in the College of Nursing, the School of Social Work, College of Education, and other units.
 - Develop models for wider distribution of teaching support to a broad range of UI faculty.
 - Reach beyond the arts, humanities, and social sciences to support faculty and students in STEM disciplines.
 - Host discipline-specific open houses for faculty: STEM, Humanities, Arts, Education, Business, Medicine, Social Sciences.
 - Host a new faculty event at the museum to introduce them to the museum and to the possibility of teaching with the collection.
 - **Establish an exhibitions strategy based on collection strengths that supports university courses and faculty research.**
 - Develop formal models for faculty partnerships and collaborations on exhibitions.

- Create an exhibition planning schedule that aligns with curricular development for engaged faculty.
- Establish a system for vetting potential loan exhibitions that gathers input from faculty in a wide range of disciplines.
- Establish systems for disseminating information about planned museum exhibitions to our campus communities early-on.
- Create and implement quantitative and qualitative evaluations to measure the educational impact of exhibitions.
- **Establish systems and procedures for faculty and student use of the museum**
 - Develop a clear system for faculty and students to request access to collections not currently on view in the galleries.
 - Explore inter-institutional teaching, research, and funding opportunities for collaborative student and faculty projects.
 - Create written agreements for course-related projects that outline expectations from all parties.
 - Develop system to schedule university class visits and K-12 visits.
 - Explore software to automate scheduling requests, confirmations, and evaluations.
 - Establish and implement an out-of-hours policy for tours and class visits in the new building.
 - Provide support materials (worksheets and guides) online.
- **Create systems for assessing the impact of museum visits and assignments on student learning.**
 - Collaborate with faculty and graduate students in the College of Education to develop assessment instruments.
 - Develop methods to analyze assessment data.
 - Use assessment data to iteratively improve student experience and learning objectives.
 - Encourage co-publishing in peer-reviewed journals to interpret and disseminate our assessment of our impact.
- **Communicate the benefits of object-centered teaching and learning to UI faculty and graduate students.**
 - Investigate on-campus marketing strategies and materials used by leading academic museums.
 - Collaborate with faculty and students in the College of Business to develop marketing strategies and materials for the Stanley.
 - Co-sponsor a Slow Looking Faculty Learning Community with the Center for Teaching to demonstrate how to incorporate object-based teaching in a variety of disciplines [Spring 2020]
 - Educate graduate students about object-based teaching and learning.

- Enlist faculty who already engage with SMA in their teaching and research as ambassadors to demonstrate the value of object-centered learning to their peers, DEOs, and Collegiate Deans as part of their tenure and promotion portfolio.
 - Work with DEOs and collegiate deans to recognize faculty curricular use and research with the museum collection.
- Become a catalyst for interdisciplinary collaboration
 - Make the museum a laboratory space for groundbreaking interdisciplinary teaching.
 - Work with faculty in SAAH and the chemistry department to establish an undergraduate certificate in conservation studies.
 - Support the new double major in art and engineering.
 - Encourage faculty teaching “Big Ideas” courses--team-taught courses which explore a topic from an interdisciplinary point of view--to incorporate the museum into their courses.
 - Build on the UI’s historical strengths as a leader of interdisciplinary and object-based teaching and research.
 - Foster collaborative research among UI faculty that results in highly visible and prestigious co-authored publications.
 - Create faculty advisory committees for each museum exhibition.
 - Integrate collections curators into Obermann Center faculty working groups.
 - Educate grants offices in each college and DSP about the museum’s potential as a supporting partner for NSF grant applications by faculty in STEM/STEM Education disciplines [after 2022]
 - Apply to foundations (Mellon Foundation, Kress Foundation) to support museum-based faculty research grants.
- Collaborate with UI partners to make the arts a distinctive part of the University of Iowa student experience
 - Develop collection display practices and interpretive strategies in dialogue with other art-holding units on campus, including:
 - Facilities (Campus Art Collection; landscaping)
 - SAAH
 - Project Art
 - University Libraries

- Develop shared engagement strategies and educational programs in partnerships with non-collecting art programs on campus, including:
 - Creative Matters
 - Division of Performing Arts
 - Hancher Auditorium
- Leverage the collective strength of collection-holding units on campus to support research, teaching, and learning.
 - Deepen our strategic partnership with the UI Libraries
 - Collaborate with UI Libraries to produce teaching resources and guides to our collections that identify areas of strength and opportunities for complementary visits and object-based learning.
 - Recognize cross-unit collaboration that serves the research, teaching, and engagement mission of the university.
 - Identify and pursue grants and other funding opportunities that support collaborative activities across the UI Galleries, Libraries and Art Museum's group (GLAM)
 - Invest in digitization and joint technologies related to accessibility and discovery.
 - Ensure multiple points of access to the museum's historical records and publications by distributing duplicate publications and records to UI Libraries and the State Historical Society of Iowa.
 - Deepen our strategic partnership with the Pentacrest museums
 - Coordinate outreach to faculty for course-related visits and assignments.
 - Work collaboratively to support the UI Museum Studies certificate program.
 - Identify shared research and funding opportunities.
 - Broaden our interns' experiences by introducing them to other museums on campus.
- Enhance the student experience
 - Offer a wide range of pre-professional work experiences to UI students.
 - Assess staffing required to ensure strong mentoring of paid student workers, including gallery attendants, interns, and graduate assistants.
 - Identify museum needs across departments that can be met by student workers within the timeframe of the academic calendar
 - Communicate with the student employment office to make students aware of what we offer.

- Increase the number of work-study students working at the museum to meet the needs of programs in the new building.
- Create pre-professional experiences for students pursuing degrees in a broad range of disciplines
- Create and expand other paid work opportunities for students in the museum [after needed staff positions are filled].
- **Create a wide range of relevant and engaging extracurricular and cocurricular experiences for UI students.**
 - Continue to support the Stanley Campus Council--a student advisory and programming board.
 - Build relationships with campus clubs, organizations, and other entities.
 - Create programming for UI students in partnership with campus clubs and organizations.
 - Establish procedures for student organizations to use museum spaces for co- and extra-curricular activities.
 - Host annual welcome events for students in the building: freshman, first-generation students, international students, transfer students, student veterans and those currently in the military.
 - Produce exhibitions and host programming that allows students to see themselves reflected in the museum and encourages them to find new ways of seeing and understanding the world.
 - Work with the Center for Advancement to track student workers' success post-graduation.
- **Increase student awareness of the museum**
 - Involve the Stanley Campus Council as student ambassadors on prospective student tours with Admissions
 - Work with the Office of Student Life to integrate the museum into new student orientation programming.
 - Work with Admissions and the Office of Strategic Communications to include the museum in promotional materials for the UI.

Maintain our statewide, national, and international reach

- Deepen partnerships with other art museums and an international community of scholars in order to raise the profile of the University of Iowa, provide educational and professional opportunities for UI students, and allow for collection sharing that supports teaching and research at the University of Iowa.
 - **Deepen ties with other Iowa art Museums, including:**
 - The Figge Art Museum

- Des Moines Art Center
 - Cedar Rapids Art Museum
 - Iowa State University Museums
 - Grinnell College Museum of Art
 - African American Museum
 - Dubuque Art Museum
 - Sioux City Art Center
- Participate actively in professional museum networks, including:
 - Big 10 University Art Museum Coalition
 - Association of Art Museum Curators
 - Association of Midwest Museums
 - American Alliance of Museums
 - Association of Academic Museums and Galleries
 - Resources for Academic Art Museum Professionals
 - College Arts Association
 - International Council of Museums
 - Iowa Museum Association
- Support research based in the museum's collection by art historians and other scholars around the nation and the world
 - Provide physical and digital access to the museum's collections.
 - Answer research queries promptly, thoroughly, and accurately.
 - Respond to publication requests for images of works in the museum's collections
- Offer art-based educational programs for Iowa teachers and K-12 students, in partnership with the UI College of Education.
 - Plan and implement professional development programs for teachers
 - Work with faculty in the College of Education to create professional development opportunities for Iowa teachers.
 - Plan an interdisciplinary summer teacher institute in which teachers earn continuing education credit.
 - Plan professional development opportunities for teachers that draw upon the strengths of the education collection and permanent collection.
 - Create and disseminate content for teachers related to the Stanley's permanent collection that includes:
 - High-resolution images of artworks
 - Related lesson plans that serve the state curriculum
 - Assessment tools

- **Recruit and train a docent group.**
 - Research student docent and ambassador programs at peer institutions.
 - Explore the possibility of a student docent program for credit with relevant academic units and/or pay.
 - Develop a student docent program.
 - Recruit a staff of volunteer docents from the community.
 - Write a training manual for docents for in-gallery teaching strategies.
 - Write a docent gallery guide about the inaugural installation.
 - Develop a student and community docent workflow.
 - Create a student and community docent scheduling system.
 - Develop and implement assessment tools to measure impact of the student and community docent programs.
- **Develop and implement an in-museum school visit program.**
 - Develop relationships with other units on campus to create a menu of options for K-12 visits to campus.
 - Create a scheduling process for coordinating school visits within the museum and with campus partners.
 - Identify parking spaces for two school buses.
 - Identify processes and procedures for teachers to request visits online.
 - Reallocate and supplement funding for bussing reimbursements.
 - Develop logistics for field trips.
 - Creating traffic flows in gallery for K-12 groups.
 - Develop tools to coordinate K-12 visits with university class visits.
- **Share the Education Collection with the State of Iowa.**
 - Re-envision the scale, scope and use of the Education Collection.
 - Create a loan system for the Education Collection of art to go to K-12 schools and other relevant institutions.
 - Develop sample lesson plans related to the education collection that are adaptable to different ages and skill levels in conversation with the College of Education based on state standards and 21st century skills.
- **Develop assessment tools and measure the impact of our programs on teachers and K-12 students.**
 - Consult with the College of Education to develop assessment instruments.
 - Collect qualitative and quantitative data from teachers and students.
 - Partner with faculty in the College of Education to analyze and publish our findings
 - Use findings to communicate the value of our K-12 programs to our constituencies.

- Explore opportunities to publish findings in academic and non-academic publications.
 - Use findings to iteratively improve our K-12 programs.
- Become a national leader among academic art museums by innovating new, collaborative practices for object-based university education.
 - Create and support innovative cross-disciplinary collaborations that enhance the value of a University of Iowa degree.
 - Partner with SAAH and the Chemistry Department to establish an undergraduate certificate in conservation studies
 - Partner with the UI College of Nursing, the College of Education, the Iowa Geriatric Education Center, and other partners to leverage the museum's Senior Living Communities Art program to support teaching, learning, and outreach at the UI.
 - Support the new UI double major in art and engineering.
 - Support SAAH curricula on public art practice.
 - Secure faculty appointments for members of the museum's curatorial and education staff that allow them to:
 - Teach and co-teach museum-based courses.
 - Interact with other UI faculty as a colleague and collaborator.
 - Apply for internal university grants.
 - Create a plan to enhance levels of staffing across museum departments to support high-impact teaching, research, and service.
 - Review staffing at leading academic art museums
 - Create a staffing plan to adequately support collaborative research and academic programs in the museum.
 - Increase the number of graduate assistants and assign them to departments across the museum.
 - Clarify teaching, research, and service expectations for each member of staff.

ART

Care for our collections responsibly

- Develop a conservation plan that ensures the safety and long-term viability of the Museum's collection.
 - Review collection storage facilities to identify any areas that need improvement to provide a more stable environment.

- Monitor temperature and relative humidity of new Iowa City storage locations to identify areas of concern.
 - Work with facilities to stabilize storage climate.
 - Create micro-climates for highly sensitive objects.
- Identify housing strategies that are format-specific for moving the collection to the new museum that can double as archival long-term storage
 - Use research and recommendations made by conservators to develop best practice procedures for protecting objects based on format.
 - Use recommendations already provided by textile conservator to rehouse the textile collection.
- Treat artworks in need of conservation while carefully stewarding museum resources.
 - Review the collection to identify objects that need conservation work.
 - Determine the conservation priority level of each object.
 - Determine which objects can be treated on site by freelance conservators and which objects require more expensive treatment at the Midwest Art Conservation Center (MACC).
 - Leverage treatments as teaching and research opportunities.
- Create safe and accessible spaces for our collections in the new museum building.
 - Secure needed storage furniture.
 - Rebrand “collection storage” as “collection access” for fundraising purposes.
 - Work with the UI Center for Advancement to raise \$500K for storage furniture not included in the building budget.
 - Install all storage furniture in advance of the collection move.
 - Identify and develop back-of-house areas, separate from object storage, to be used for collection work and staging.
 - Review access to all collection areas, noting areas of restricted physical access.
 - Consolidate object storage of physically similar objects to better utilize space and prioritize access and safety.
 - Define object handling and staging areas.
- Work with UI partners to shape a long-range storage plan for collection growth.
 - Determine our space and climate requirements
 - Work with UI Office of Risk Management to determine best practices.

- Research and create a model of projected collection growth over the next decade.
 - Survey the climate guidelines of art museums with comparable collections.
- **Secure ancillary collection storage space on campus or in Iowa City**
 - Identify and—if appropriate—partner with collection-holding units on campus that have similar storage needs.
 - Communicate our needs to UI Facilities Management.
 - Work with UI Facilities Management to identify suitable and affordable storage sites on campus or in Iowa City.
- **Implement collections policies and procedures to comply with best practices in the field**
 - **Develop accession and deaccession processes that are transparent, clearly documented, and provide a rationale for each accession/deaccession in accordance with the collection plan.**
 - Create a Collections Committee populated by non-museum staff members.
 - Educate Collections Committee members on the values, criteria, needs, and benefits of collecting and deaccessioning at regular intervals.
 - Define accession criteria to be included in acquisition proposals.
 - Create procedures for deaccessioning that are aligned with AAMD best practices.
 - **Research and develop a procedure for storing and removing photographs from cold storage.**
 - Consult with conservators at the Image Permanence Institute on best practices for cold storage.
 - Create an instructional handbook on how to safely work with cold storage.
 - Provide regular training on cold storage procedures.
 - **Develop site-specific plans and procedures for the new museum building**
 - Work with building team and Facilities management to complete the museum's new standard facilities report.
 - Work with the fire marshal, public safety and other relevant UI departments to create an emergency preparedness plan.
 - Create and enforce an integrated pest management plan.
 - Create front desk protocols for handling unsolicited gifts of art and valuation/authentication inquiries.

- Develop strategies for data management.
 - Create and implement a set of standards for saving exhibition, collection, and donor research
 - Identify the different types of information the museum wishes to capture.
 - Identify likely users of the data.
 - Research best practices for data management.
 - Produce a handbook on how to store data.
 - Work with UI Information Technology Services (ITS) to find the most secure and efficient means to store different data formats on the museum's three servers.
 - Determine who will have access to each server.
 - Perform a periodic review of users with access to each server.
 - Research and develop a long-term data maintenance plan for any born-digital accessions.
 - Work with the UI Libraries to determine best practices.
 - Create a policy for born-digital accessions with oversight from the UI Libraries.
 - Secure approval for this policy from ITS and the museum's Collections Committee.

Interpret our collections meaningfully.

- Foster and produce original research on artworks in the Museum's collection.
 - Provide incentives and support for graduate students and faculty to research the collection.
 - Identify funding that can be used for modest stipends in support of research on artwork in the collection.
 - Identify peer-reviewed publication opportunities.
 - Consult with the Scholarly Impact department of the UI Libraries to better understand how to support research by faculty and graduate students.
 - Identify faculty and graduate students who can co-author high-impact, peer-reviewed publications on museum collections with curators.
 - Identify opportunities that enhance tenure and promotion for faculty across disciplines in consultation with collegiate deans and relevant DEOs.
 - Provide incentives and support for undergraduate students to research the collection
 - Credit and highlight the contributions of museum interns.

- Work with faculty to create course-related assignments based on the museum's collections or operations.
 - Offer an annual undergraduate research award.
 - Partner with existing university programs supporting undergraduate research, including the Iowa Center for Undergraduate Research.
- Craft interpretive approaches that are educational, relevant, and engaging for our varied audiences
 - Present information about the collection to audiences in a variety of ways.
 - Collaborate with the College of Education and other units on campus to develop unexpected and pertinent connections to the Museum's collection.
 - Examine best practices for accessibility.
 - Explore new ways to deliver information to our audiences.
 - Build multiple approaches to the collection into our interpretive plan
 - Welcome interdisciplinary and non-art historical interpretations.
 - Invite museum partners and advisors from groups currently underrepresented in the museum field to help us interpret our collection.
 - Offer opportunities for museum visitors to respond to what they see and experience.
 - Offer opportunities for visitors to interact with materials and one another.
 - Offer opportunities for audiences to interact with the collection through programming for both temporary exhibitions and the permanent collection.
 - Work with student interns and graduate assistants to develop interpretative materials for and with our diverse audiences, including:
 - UI students
 - UI faculty
 - UI staff
 - K-12 students and teachers
 - Families
 - Retirees
 - Young professionals
- Include many voices and present many points of view in the museum's exhibitions, publications, and programs.

- Draw on the experiences, knowledge, and research of diverse members of our university and Iowa communities
 - Credit and compensate all contributions to museum projects, including exhibitions and publications
 - Develop advisory committees for museum exhibitions and programming
 - Grow and support the Stanley Education Advisory Council (SEAC)
- Co-create public programs with a wide and diverse range of university and community partners
 - Identify and reach out to possible partners.
 - Meet our collaborators where they are.
 - Listen to their needs and concerns with an open mind.
 - Approach collaboration as a partner rather than as a leader.

Share our collections widely

- Curate and install exhibitions that are innovative, diverse, challenging, visually eloquent, and that serve UI faculty and students.
 - Create, test, and implement an exhibition proposal process.
 - Review other museum's exhibition proposal processes and timelines.
 - Work with each museum department to determine what needs to happen for a successful exhibition to take place.
 - Determine due dates for each defined task based on timeline dependencies.
 - Create documentation requirements for exhibition proposals.
 - Modify proposal process after first few rounds of implementation to account for unanticipated conflicts.
 - Create a process for vetting potential exhibitions
 - Develop an exhibition proposal template.
 - Establish a fair, transparent approval process
 - Develop appropriate timelines for loan shows, in-house curated shows, Stanley-organized traveling exhibitions, and shows resulting from faculty partnerships.
 - Create evaluations that allow us to assess the impact of our exhibitions and iteratively improve our work.
 - Discuss museum assessment needs with units on campus with expertise in developing approaches to data driven assessments and evaluation
 - Identify appropriate partner to design assessment tools and begin evaluation of exhibition impact.

- Upon evaluation and assessment of impact, publicize results through peer-reviewed outlets in partnership with students and faculty.
 - Involve UI students in this process.
 - Iteratively improve our exhibition program and processes.
- Create and maintain a three-year schedule of exhibitions that is geographically and culturally balanced, and that supports the museum's mission
 - Identify temporary exhibition galleries in the new building and determine frequency of turn-over.
 - Create a regularly occurring schedule for proposing, vetting, and scheduling both original and loan exhibitions.
 - Explore ways to allow enough flexibility to be responsive to significant events on campus and in the world.
- Promote widespread knowledge and educational use of the collection through digitization, loans, traveling exhibitions, and publications
 - Partner with the University Libraries to include our accessioned collections in the Iowa Digital Library
 - Continue photographing works from the collection for better representation of the museum's holdings.
 - Transfer collection data on an annual basis.
 - Improve links to Iowa Digital Library on our website and the Libraries' website.
 - Collaborate with University Archives and the UI Art Library to ensure that museum publications are accessible to the public.
 - Identify museum publications and exhibition catalogues in our files.
 - Ensure that there are two copies of each at both the UI Archives and the UI Art Library.
 - Provide one copy of catalogues and publicity material to the State Historical Society of Iowa.
 - Update and revise the museum's *Art and Life in Africa* website to reflect the museum's commitment to de-ethnologizing our collections of African art.
 - Revise the anthropological paradigm that shapes the organizational structure and content of the museum's Art and Life in Africa (ALA) website in collaboration with leading scholars and curators in African art.
 - Overhaul the ALA object label format, which currently assumes a fixed relationship between artistic style and ethnic or cultural identity.
 - Provide a new series of extended object labels that incorporate this paradigm shift.

- Host a roundtable and/or lecture series on a re-interpretation of African art in response to the “ethical turn”: restitution and a de-colonization or de-ethnologization of the museum.
 - Use this process to inform the inaugural installation of the museum’s African collection.
- **Develop a process for publishing catalogues of our collections and exhibitions that are both scholarly and visually stunning.**
 - Develop criteria to determine which exhibitions and research projects merit publication.
 - Develop a schedule of publications that aligns with museum resources, including staff.
 - Work with the Center for Advancement to identify potential donors interested in supporting publications and educate them about the importance of endowments.
 - Identify and apply for grants that support publications.
 - Create a process for identifying contributors to publications outside of the museum.
 - Develop a system for providing appropriate incentives and compensation.
 - Establish a process of peer review.
 - Work with academic leadership to appropriately recognize contributions by the UI faculty for promotion and tenure.
 - Identify and hire a freelance project manager for publications.
 - Identify an appropriate art book publisher with whom we can develop a long-term relationship.
 - Identify an appropriate art book distributor with whom we can develop a long-term relationship
- **Make strategic loans to other museums of works from our collections**
 - Develop a rubric for assessing the importance and viability of loan requests.
 - Develop a collection-sharing network within the Big 10 University Art Museum Coalition to support teaching and research.
- **Partner with art museums around the world to curate traveling exhibitions that highlight the strengths of our collection and the research of UI faculty and staff**
 - Identify international and national partners with vested interests in our collections to develop traveling exhibitions that highlight collections strengths.
 - Identify a specialist in South Asian printmaking to guest-curate an exhibition of the Waswo X. Waswo Collection of Indian Printmaking.

Shape our collections to serve our educational mission.

- Complete a ten-year collections plan that will define what we collect and why, and guide acquisitions and deaccessions.
 - Align the Museum's collecting goals and priorities with our educational mission for our university audience.
 - Identify our audiences within and outside the university
 - Identify educational needs/goals for each audience.
 - Complete a review of the collection, identifying strengths and weaknesses.
 - Write a collection plan that builds on our strengths and diversifies our collection while serving the museum's educational mission
 - Identify our collection strengths, with an eye to the educational uses of our collections.
 - Identify gaps within those areas of strength, with an emphasis on making our collection more diverse.
 - Identify collecting goals.
 - Secure input and approval of the collection plan from the museum's Collections Committee.
- Selectively deaccession artworks that are not relevant to the museum's mission, that are irreparably damaged, or for which our ownership is questionable
 - Identify objects appropriate for deaccessioning
 - Use the completed collections plan as a guide.
 - Begin the process of identifying works that were looted or stolen before the museum acquired them.
 - As we move the collection, identify objects that have passed their usable life.
 - Create a preliminary list of objects that fall outside the museum's collection scope.
 - Develop processes for deaccessioning.
 - Research the provenance, importance, condition, valuation, disposal method and legal restrictions for potential deaccessions.
 - Develop a rubric for restitution/repatriation of objects that were looted or stolen before the museum acquired them.
 - Prepare a communications strategy to address deaccessions and—when relevant—restitution/repatriation.
 - Gather examples from other museums.

- Strategize with the UI Office of Strategic Communication.
 - Vet strategies with museum staff, the Office of the Provost, and the UI Center for Advancement.
- Work with UI Libraries and administrators to develop strategies for selling high-value objects.
 - Work with certified independent art appraisers to determine the probable market value of deaccessioned works.
 - Research best practices for disposal of deaccessioned works.
 - Secure permission to sell high-value deaccessioned objects through art auction houses rather than UI surplus.
 - Identify appropriate auction houses for the sale of deaccessioned works.
 - Re-invest revenue from these sales into collections care and acquisitions, in compliance with AAMD guidelines.
- Pursue loans, purchases, and donations of artworks that are relevant to the museum's educational mission.
 - Develop relationships with individuals whose collections align with the museum's mission and collection plan.
 - Make use of the networks of the museum's Advisory Board and Collection Committee members.
 - Integrate the collecting activity of potential donors into the Center for Advancement's database, and train Center staff to gather this information.
 - Ask for funds to support conservation and long-term care when we accept artworks for the collection.
 - Secure loans from institutions and private collectors that fill gaps in our collection.
 - Use the completed collection plan to identify gaps.
 - Identify collectors and institutions that could lend works for 1 to 3-year periods.
 - Make strategic museum acquisitions an institutional priority.
 - Incorporate funding for art acquisitions that support our teaching mission into short-term and long-term fundraising opportunities.
 - Create awareness of the need for acquisition funds through museum activities and marketing.
 - Educate donors about the power of endowments, which allow the implementation of ambitious visions.

AUDIENCE

Reach and engage audiences with our message.

- Engage audiences with museum communications that welcome visitors and invite exploration and discovery.
 - Create a communication plan for the opening of the Stanley's new building and the inaugural exhibition.
 - Identify institutional and advancement goals.
 - Identify the themes of the inaugural exhibition and decide what stories we want to share.
 - Clarify the museum's personality and vision to inform external communications.
 - Coordinate internally with the museum's leadership team.
 - Coordinate externally with OSC and the UI Center for Advancement.
 - Hire a PR firm for the 6-month period surrounding the opening of the new building.
 - Develop symposia and lecture series with Journalism and Mass Communication, Iowa Writers' Workshop, International Writers' Workshop, SAAH, and Museum Studies to bring internationally renowned critics and editors to Iowa City within three months of the building opening.
 - Develop communication strategies to reach our varied audiences and ignite their curiosity.
 - Identify our key audiences.
 - Assess each audience's specific needs and barriers.
 - Develop and implement communication tactics to reach and engage each audience.
 - Ensure that each point of contact between the museum and the public is clear, consistent, and welcoming.
 - Ensure that museum staff act as ambassadors for the museum.
 - Identify and retain a long-term, freelance graphic designer.
 - Work with our freelance graphic designer to develop a look for museum publications, website, printed material, and signage that is aesthetically pleasing, accessible, and engaging.
 - Review and edit the museum's website to ensure that it is engaging, accessible, useful, accurate, and easy to navigate.
 - Develop and broadly employ an institutional voice that supports welcoming, inclusive engagement.

- Create an institutional profile that positions the UI Stanley Museum of Art as a leading academic art museum and shines a bright light on the University of Iowa as a preeminent research university and a destination for prospective students.
 - Adopt an elegant visual identity that reflects the museum's personality and vision.
 - Secure support from UI Administration to develop a visual identity that is distinct from the University lockup.
 - Select and engage a graphic design firm.
 - Create and implement a vetting process.
 - Activate new ID across all public platforms/communication channels.
 - Secure regular press coverage in high-profile newspapers and magazines.
 - Leverage the strength of our outstanding collections and innovative programs.
 - Work closely with the Office of Strategic Communications to highlight faculty research and student achievements in the museum.
 - Leverage the alumni networks of the graduate writing programs at the UI to develop relationships with editors, writers, and critics.
 - Create press releases for all significant museum programs, exhibitions, achievements and events, and make these available through the museum's website.

Serve and build our audiences with our programs

- Gain a better understanding of who our audiences are and how the museum can enrich their lives.
 - On campus
 - Run student focus groups in partnership with similar entities on campus, such as UI Libraries Special Collections, to learn how students currently use the museum and how they would like to use it.
 - Gather information through SMA Campus Council-sponsored events, like Pop Ups.
 - Collect data from faculty post-visit surveys.
 - Run faculty focus groups that include representatives from all college to learn how faculty currently use the museum and how they would like to use it.
 - Host a staff appreciation day at the museum to welcome staff and learn more about their needs.
 - In Iowa

- Engage our public audiences in conversations about what the museum can become and accurately capture the feedback we receive.
 - Create assessment instruments to measure how people in the state of Iowa view the museum and how they would like to use it.
 - Implement assessment instrument.
 - Analyze data.
 - Create plan to respond to the data.
- National/International**
 - Use available publication and citation data to determine how scholars use the collection.
 - Analyze data from traveling exhibitions and loans about the impact of our collection on national and international exhibitions.
 - Stay abreast of trends in art museums and audience engagement.
- Develop inclusive processes for planning, evaluating, implementing, and improving our co-curricular, extracurricular, and public programs.
 - Create a programming proposal process.**
 - Develop ideas for audience-driven public programs with campus and community partners.
 - Require that each proposal have a clear and accurate budget.
 - Create a vetting process that ensures our programs are achievable and aligned with the museum's mission.
 - Coordinate programming schedule and vetting with leadership team and relevant departments.
 - Regularly assess and iteratively improve the museum's co-curricular, extracurricular and public programs**
 - Collaborate with faculty and graduate students in the College of Education to develop assessment instruments.
 - Develop methods to analyze assessment data
 - Use assessment data to iteratively improve student experience and learning objectives.
 - Offer innovative co-curricular, extracurricular, and public programs that engage and challenge our audiences while expanding our reach.**
 - Create program implementation protocols.
 - Create preferred outcomes for educational, scholarly, and entertainment-based programs.
 - Create a diverse schedule of programming that includes different outcomes, audiences, and activities.

ORGANIZATIONAL CULTURE AND RESOURCES

Develop and support a museum staff that serves our mission.

- Maintain a work environment where staff members can thrive
 - Provide a healthy work environment
 - Provide staff with safe, comfortable, and suitable workspaces.
 - Ensure that all staff members are heard, respected, and valued by their supervisors and colleagues.
 - Assess appropriate staffing and needed resources before embarking on new projects.
 - Provide the resources that staff need to complete their work in a safe and efficient manner.
 - Identify, vet, and fill needs for new equipment.
 - Identify and replace unsafe or malfunctioning equipment.
 - Support staff members' growth and professional development.
 - Identify short and long-term goals for each staff member and evaluate performance regularly.
 - Provide suitable coaching.
 - Support travel for symposia, conferences, and professional meetings.
 - Support research relevant to the museum's mission.
 - Support course work, including degree programs, for staff that furthers the museum's mission.
- Become a pipeline for diversifying the art museum field
 - Implement new procedures for recruiting and hiring museum staff members from traditionally underrepresented groups
 - Send professional position listings to colleges and universities that serve significant numbers of black, LatinX, and first-generation college students, including historically black colleges.
 - Circulate job announcements to professional organizations for traditionally underrepresented groups.
 - Diversify search committees for filling staff positions in the museum.
 - Leverage the museum's undergraduate internships and graduate assistantships to offer pre-professional experiences to students from underrepresented groups.
 - Ensure that all student positions in the museum are paid positions.
 - Maximize use of work-study positions to enhance the economic diversity of students working at the museum.

- Identify faculty whose research and teaching engages diverse student pools who can advertise museum opportunities with their students.
- Send student position listing to campus organizations and clubs that serve black, LatinX, and first-generation college students.
- **Ensure that the museum is a supportive and welcoming workplace for all staff.**
 - Provide and require ongoing diversity training for all museum staff.
 - Maintain an inclusive environment in which all staff members can contribute to the museum's projects.
 - Create pathways to leadership.
 - Create an environment in which cultural difference can be discussed both critically and with generosity.

Optimize the museum's Advisory Board.

- **Grow and diversify the Advisory Board.**
 - **Identify and engage potential new board members who bring cultural diversity.**
 - Add 4-6 new members from underrepresented groups
 - Leverage the networks of these new members to continue diversifying the board.
 - **Seek board representation from key stakeholders with strategic experience, including:**
 - Executives from Iowa businesses
 - Artists who hold degrees from the University of Iowa
 - Museum professionals
 - Academics from scientific and humanistic disciplines
- **More effectively leverage the expertise of Advisory Board members to guide and support museum initiatives.**
 - **Continue engaged committee work.**
 - Convert the building committee into a facilities committee when construction of the building is complete.
 - Expand and continue to hone the work of the collections committee.
 - Diversify all standing committees.
 - **Create new committees to support the museum's educational mission.**
 - Create a standing education committee.
 - Create an ad-hoc committee to help advance the museum's efforts towards diversity, equity, and inclusion.
 - **Refine and clarify expectations for current and prospective board members.**

- Draft a “position description” for advisory board members that clarifies expectations for service and/or financial commitment.
- Establish term limits.
- Create allowances for board members who offer needed expertise but who may not be able to make the full financial commitment expected of other board members.

Cultivate our stakeholders.

- Extend and deepen our relationships with our stakeholders including UI leaders, donors, collaborators, and volunteers.
 - Host social events that build support for the museum and engage new audiences.
 - Reconceive and relaunch museum party.
 - Maintain a dialogue with UI leaders about events that might serve their constituencies while expanding our audience.
 - Transform consumers into investors at all levels through the museum’s membership program.
 - Create levels of membership that reflect progressive levels of financial engagement with the museum (student; friends; collector’s circle; director’s circle).
 - Define contributions and benefits at each level.
 - Target young professionals at the Collector’s Circle level.
 - Encourage alumni membership.
 - Engage the Campus Council and other student organizations to encourage graduating seniors to continue their relationship with the museum through membership.
 - Maintain a museum presence at alumni events.
 - Host alumni events in the new museum.
 - Advertise museum events and membership opportunities in alumni publications.
 - Offer special privileges to Director’s Circle members, including:
 - Exhibition previews
 - Social events
 - Travel to art fairs, museums, and galleries
 - Reconceive Director’s Circle dinner to take full advantage of its fundraising and profile-building potential.
 - Raise the event profile.
 - Expand and strengthen invitation list.

- Align the theme of the event with museum fundraising initiatives.

Steward and grow our financial resources.

- Strengthen the Museum's financial position by increasing contributions in ways that allow us to meet immediate and long-term financial needs
 - Build the effectiveness of private philanthropy by establishing major gift fundraising priorities
 - Identify budget items requiring immediate private support.
 - Identify budget items requiring long-term private support.
 - Develop timeline for private support needs.
 - Educate UICA staff, UI Leadership, and Advisory Board members on funding priorities.
 - Develop case statements for each funding priority.
 - Partner with UICA to create opportunities for broad and deep philanthropic support.
 - Integrate funding priorities into UICA comprehensive fundraising campaign.
 - Train museum staff and Advisory Board how to engage in philanthropic conversations.
 - Deepen relationships between museum leadership team and museum supporters.
 - Promote funding priorities through museum events and communications.
 - Create donor delight with meaningful stewardship.
 - Partner with UICA to Identify and engage corporate sponsors.
 - Identify corporations whose identity and philanthropic interests align with the museum's profile and mission.
 - Work with the Center for Advancement to create engagement plans for specific corporate donors.
 - Create opportunities for corporate sponsorship of programs, publications, exhibitions, and events.
- Pursue grant opportunities to provide support for museum operations, including staff, exhibitions, programs, and publications
 - Identify and apply for grants to support the inaugural installation of the collection and related programming, including:
 - Apply for Henry Luce Foundation exhibition grant to support our inaugural installation of the museum's collections.
 - Apply for NEA, NEH, and/or IMLS grants to support object conservation.

- Identify and apply for grants to support production of a published collection catalogue.
- Work with faculty and staff in the College of Education to select and apply for grants to support the museum's K-12 programs and staffing, possibly including:
 - Alcoa Foundation
 - The John and Laura Arnold Foundation
 - The Bill and Melinda Gates Foundation
 - Bezos Family Foundation
 - Carson Family Charitable Trust
 - Harry Chapin Foundation
 - Max and Victoria Dreyfus Foundation
 - National Art Education Foundation
 - Wallace Foundation
 - Bay & Paul Foundation
- Develop a sustainable system for identifying grant opportunities and writing applications.
 - Identify faculty partners whose research aligns well with museum initiatives and draw upon collegiate grant preparation resources available for them.
 - Meet with Division of Sponsored Programs to identify museum funding priorities, needs, and timelines.
 - Work with DSP to create a schedule of grants to pursue on an ongoing basis.
- Steward the museum's financial resources responsibly.
 - Reinforce a workplace culture of responsible financial stewardship.
 - Hold department heads accountable for submitting and adhering to annual budgets.
 - Develop clear and accurate budgets for all projects, including programs, exhibitions, and publications.
 - Identify opportunities to maximize financial resources
 - Review departmental and project budgets to ensure the most efficient use of the museum's resources.
 - Develop and implement a financially responsible plan to move the museum collection while ensuring its safety.
 - Develop a financially responsible and safe long-term plan for collection storage.
 - Sell deaccessioned artworks through art auction houses rather than through the UI surplus department.

- Explore the feasibility of revenue-generating programs and facilities rental.
- Partner with the Innovation Studio to support and capitalize upon museum initiatives.

Appendix B: Museum Staff

Director: Lauren Lessing



Job Posting & Job Description

Director of the Museum of Art

The University of Iowa seeks a dynamic and innovative leader to serve as Director of the Museum of Art (UIMA). This position offers an exciting and unique opportunity for a leader ready to capitalize on the creative renaissance taking place at the University. A new Museum of Art building will be the fourth and capstone facility in a decade-long rebuilding of Iowa's arts campus that includes the new Voxman Music Building (2016), the Visual Arts Building (2016) and Hancher Auditorium (2016). The University of Iowa Museum collections are considered to be among the finest in the University museum world and plays a central role in the academic life of the University. UIMA is poised for a dramatic new phase in its history, and the Director will play the leading role in fundraising, installing collections, and programming in advance of opening the new museum building.

The UIMA Director will ensure that the Museum's mission is clearly understood and that its strategic objectives are fully articulated and effectively pursued. The director will be a collegial and collaborative leader who will fully embrace the Museum's contribution to the educational mission of the UI through its exhibitions, programming, research, acquisitions, and engagement with curricular initiatives. The director will also oversee the Museum's general fundraising and public relations and marketing efforts, in close coordination with designated UI bodies.

Specifically, the UIMA director will:

- **Provide exceptional strategic leadership**
 - Articulate a vision for the Museum through enterprising, engaging and collegial leadership
 - Work with the appropriate constituencies to develop short and long-term strategic plans for the Museum that build upon the strengths of the collection, the capability of the staff, the UI's and UIMA's support bases, the expertise of faculty, and the aptitude of students
- **Oversee the management and care of collections and the curatorial, pedagogical and administrative activities of the UIMA, including effective management of personnel and finances**
 - Ensure that the UIMA's operating policies and procedures are clearly articulated and implemented
 - Manage, motivate, and lead a multi-talented staff, maximizing its diversity of experience and perspectives
 - Oversee and contribute to the creation of vibrant, varied exhibitions and programs that draw upon the collective talents and expertise of the UI and enhance local, state, national and international awareness of the collections and the relevance of works of art to multiple areas of intellectual inquiry
- **Build collaborative relationships with current and future collectors and donors in Iowa and beyond, UI faculty, administration, staff, students and alumni, as well as with the broader arts community. Represent the Museum's interests to the public and to professional audiences**
 - Thoroughly understand all facets of the UIMA and its role on campus and in the broader community
 - Encourage use of the Museum across the UI curriculum
 - Forge strong, collaborative relationships with staff, faculty, administration, students, alumni, volunteers, and trustees

- Engage with Iowa citizens to promote the importance of the arts and the Museum as the centerpiece of celebrating the arts
- Play a leading role in strategic planning and fundraising for the new museum building and for museum programming, working in partnership with the University of Iowa Center for Advancement
- Cultivate and maintain an active membership program

Universal Competencies:

- Collaboration and Embracing Diversity: Ability to work with a variety of individuals and groups in a constructive and civil manner while appreciating the unique contribution of individuals from varied cultures, race, creed, color, national origin, age, sex, disability, sexual orientation, and gender identity.
- Positive Impact/Achieving Results: Ability to utilize existing resources and learning to achieve or exceed desired outcomes of current and future organizational goals/needs. Able to demonstrate ethical behavior in diverse situations while producing results.
- Service Excellence/Customer Focus: Ability to meet or exceed customer service needs and expectations and provide excellent service in a direct or indirect manner. Ability to effectively transmit and interpret information through appropriate communication with internal and external customers.

Required Qualifications:

- A Master's degree in an appropriate discipline or an equivalent combination of education and related experience. A Ph.D. in Art History, Museum Studies, or an appropriate discipline is strongly desired
- Substantial experience as a senior level museum professional with a successful track record in the following areas: administration, collections management, and exhibition development
- Strong professional contributions to the field evidenced by grants, fellowships, scholarly and professional publications and presentations.
- Demonstrated success in fundraising which includes expertise in recognition and stewardship of donors
- Strong interpersonal and communication skills; demonstrated achievement in team building and bridge-building, effective and articulate in advocating for the arts to diverse constituents
- Commitment to the integration of the mission of the UIMA with the educational and academic missions of the UI
 - Ability to attract, motivate, and manage a talented staff.
 - Demonstrated job-related experience with and/or commitment to diversity in the work/academic environment is required.

The Director of UIMA reports directly to the Provost. Screening begins immediately and will continue until the position is filled. We expect first round of interviews to occur in March and final round of interviews to occur in April. Salary is competitive and commensurate with experience. Three professional references will be requested at the time of application, but will not be contacted until a later step in the selection process.

To learn more about the position, how to apply, or to submit a nomination, click [here](#). In your cover letter, please share your vision for the University of Iowa Museum of Art as well as how you believe you meet the required qualifications.

The University of Iowa offers an excellent benefit package (24 days paid vacation; sick leave; health, dental, life and disability insurance options, and generous employer contributions into retirement plans). For learn more about “Why IOWA?” click [here](#).

Building a career and a life at Iowa

At the University of Iowa, we recognize the important relationship between productive careers and quality personal lives. Please reference the resources on our web page that are designed to assist you to successfully build a career and build a life: <https://worklife.uiowa.edu/>

The University of Iowa is an equal opportunity/affirmative action employer. All qualified applicants are encouraged to apply and will receive consideration for employment free from discrimination on the basis of race, creed, color, national origin, age, sex, pregnancy, sexual orientation, gender identity, genetic information, religion, associational preference, status as a qualified individual with a disability, or status as a protected veteran.

Candidate Profile:

A successful candidate must exemplify dedication to learning, intellectual curiosity and leadership, and a passion for the arts. The candidate should possess experience in developing and implementing strategic initiatives within an organization. Experience in a museum including all aspects of exhibitions, publications, public relations, marketing, education (K-12, college, and adult), and budgeting is necessary. The candidate should be an articulate and effective communicator in person and in print.

She/he will have a record of respected intellectual and curatorial achievement. It is also crucial that the director has access to national and international networks of donors, foundations, collectors, artists and arts professionals who can be called upon on the Museum’s behalf.

She/he must be a leader with enthusiasm for fundraising and a track record of successful grant applications. Expertise in recognition and stewardship of donors is essential.

Additional Information for website:

The UIMA, established in 1969, has one of the top University art collections in the country. Since its inception, the UIMA has enjoyed a close working relationship with the School of Art and Art History (SAAH) and for several decades has sponsored the annual Master of Fine Arts show as well as the faculty exhibitions. Faculty from the SAAH and elsewhere as well as graduate students have curated shows at the Museum that are closely linked with their research, courses, and seminars. The teaching mission of the UIMA embraces the curriculum of the University of Iowa and extends throughout the state.

In June 2008, the University of Iowa experienced a flood and the Art Museum building was permanently evacuated. The collections were moved and today are temporarily located in the Figge Art Museum in Davenport, Iowa, fifty miles from Iowa City. Since the flood the UIMA has maintained a full roster of exhibitions and public programs, including outreach, lectures and special events. The Museum’s dedicated spaces on campus include a new 4,000 square foot visual classroom that houses more than 4,000 works of art from the collections.

As part of its historic dedication to the fine arts, the University is engaged in planning and will solicit bids in early 2018 for a new Museum building to replace the building flooded in 2008. This new building is part of the re-envisioning of the arts on campus. The new building will house the Museum's world-class collections and will provide classrooms and labs as a mode of integrating the Museum with the study of the visual arts and the academic mission of the University.

The UIMA's overall budget is in excess of \$1.2 million and employs the following staff members:

- Eight full-time regular staff members (Director; Curator of Education; Curator of African, Oceania, and the Americas; Manager of Exhibitions and Collections; Manager of Communications and Membership; Associate Curator of Education; Assistant Registrar and Secretary).
- Two part-time regular staff (Senior Curator and Preparator)
- One full-time temporary staff (Assistant Curator of Education)
- Two part-time temporary staff (Curator, Assistant Curator for Special Projects)

Two of the most well-known works in the collection were given to the UIMA by the School of Art and Art History:

- Max Beckmann's triptych, *Carnival*, purchased by the faculty in 1946
- Jackson Pollack's *Mural*, painted in 1943 for Peggy Guggenheim which she gave to the School in 1951

Other significant collections include:

- More than 16,000 objects constitute diverse collections that include paintings, sculpture, prints, drawings, photographs, ceramics, textiles, jade, and silver.
- The Elliott Collection includes paintings by Braque, De Chirico, Kandinsky, Léger, Marc, Matisse, Picasso and Vlaminck, among others.
- The Stanley Collection of African Art is part of one of the most significant collections of African art in the country which today numbers almost 2,000 objects.
- Nearly 6,000 prints spanning the history of Western printmaking
- Seven hundred ceramics (primarily American studio ceramics)
- Pre-Columbian objects as well as small but superb groups of ancient Etruscan and Roman art, and Native American ledger drawings.

Lauren Lessing
9 Merrill Street
Waterville, ME 04901
207-660-3605
llessing@colby.edu

PROFESSIONAL POSITIONS

Director, University of Iowa Stanley Museum of Art, August 2018-present

Mirken Director of Academic and Public Programs, Colby College Museum of Art, January 2015-July 2018

Mirken Curator of Education, Colby College Museum of Art, June 2007- December 2014

Research Associate in American Art, Nelson-Atkins Museum of Art, September 2002-May 2007

Lecturer, Department of Art History, University of Missouri, Kansas City, January-December 2006

Reference Librarian/ Senior Reference Librarian, Ryerson and Burnham Libraries of the Art Institute of Chicago, July 1997-August 2002

Visiting Assistant Professor of Art History, Earlham College, August 1996-June 1997

EDUCATION

Ph.D., History of Art, Indiana University, Bloomington, 2006

Dissertation: "Presiding Divinities: Ideal Sculpture in Nineteenth-Century American Domestic Interiors."
Advisor and Committee Chair: Sarah Burns.

MA, History of Art, Indiana University, Bloomington, 1995

MLS, Library Science, Indiana University, Bloomington, 1994

BA, Fine Art, Earlham College, 1991 (with honors)

PEER REVIEWED ARTICLES

"Theatrical Mayhem in Junius Brutus Stearns's *Hannah Duston Killing the Indians*," *American Art* 28 (Fall, 2014), 76-103.

"Benjamin Paul Akers' *St. Elizabeth of Hungary*," *Conversations: An Online Journal of the Center for the Study of Material and Visual Cultures of Religion*, 2014. <http://mavcor.yale.edu/conversations/object-narratives/benjamin-paul-akers-st-elizabeth-hungary>

"'Not Unworthy of his Hand': Crossing Borders in Benjamin West's *A Drayman Drinking*," *Tran(s)udies* 2 (Summer 2012). With Terri Sabatos.

"Angels in the Home: Adelia Acklen's Sculpture Collection at Belmont Mansion," *Winterthur Portfolio* 45 (Spring 2011), 29-60.

"New Perspective: Rereading Seymour Joseph Guy's *Making a Train*," *American Art* 25 (Spring 2011), 96-111.

"Ties that Bind: Hiram Powers' *Greek Slave* and Nineteenth-Century Marriage," *American Art* 24 (Spring 2010), 41-65.

"Unveiling Raphaelle Peale's *Venus Rising from the Sea—A Deception*," *Winterthur Portfolio* 43 (Summer 2009), 229-59. With Mary Schafer.

"So Blessed Now that Accustomed Darkness: American Women's Response to Randolph Rogers' Sculpture *Nydia, the Blind Flower Girl of Pompeii*," *University of Michigan Art Museum Quarterly* 13 (2000-2001), 53-73.

"The Problem of Provenance: Searching for Looted Art in Museum Collections," *Art Documentation* 19 (Fall 2000), 48-51.

BOOKS

A Usable Past: American Folk Art at the Colby College Museum of Art (The Colby College Museum of Art, 2016).

Art at Colby: Celebrating the Fiftieth Anniversary of the Colby College Museum of Art (The Colby College Museum of Art, 2009). With Sharon Corwin and Elizabeth Finch.

The Collections of the Nelson-Atkins Museum of Art: American Paintings (The Nelson-Atkins Museum and Marquand Books, 2007). With Margaret C. Conrads and Randall R. Griffey.

SELECTED ESSAYS

"Un-Domesticating the Ideal: William Wetmore Story and the Metropolitan Museum of Art," in Margaret Laster and Chelsea Bruner, eds. *New York: Cultural Capital of the Gilded Age*. New York: Routledge, 2019

"Body Politics: Copley's Portraits as Political Effigies during the American Revolution," in Wendy Wick Reeves, ed. *Beyond the Face: New Perspectives on Portraiture*. Washington, D.C.: National Portrait Gallery, 2018. With Terri Sabatos and Nina Roth-Wells.

Contributing author, Brandon K. Ruud and Gregory Nosan, eds., *Work on Paper from the Collection of the Sheldon Art Museum*. Lincoln and London: University of Nebraska Press, 2016

"Whistler and the Daughters Leyland," in Justin McCann, ed., *Whistler and the World: The Lunder Collection of James McNeill Whistler*. Waterville, Maine: Colby College Museum of Art, 2015, 64-67.

Contributing author, Brandon K. Ruud and Gregory Nosan, eds., *Painting from the Collection of the Sheldon Art Museum*. Lincoln and London: University of Nebraska Press, 2014.

"Forming an American Identity," in *A Gift of Art: The Lunder Collection at the Colby College Museum of Art*. Waterville, ME: Colby College Museum of Art, 2013.

"Between Past and Present: Nineteenth-Century Paintings and Drawings," in *A Gift from the Heart: American Art from the Collection of James and Barbara Palmer*. State College, PA: Penn State University Press, 2013.

"Roses in Bloom: American Images of Adolescent Girlhood," in Holly Pyne Connor, ed., *Angels and Tomboys: Girlhood in Nineteenth-Century American Art*, exh. cat. Newark: Newark Museum, 2012.

"The Artist as Explorer," in *Currents 6: Gina Siepel*, exh. cat. The Colby College Museum of Art, 2011.

Contributing author, Hardy George, ed., *Oklahoma City Museum of Art: Selected Paintings and Sculpture from the Collection*. Oklahoma City: The Museum, 2007.

BOOK REVIEWS

Review of Elizabeth Siegel, *Galleries of Friendship and Fame* (Yale University Press, 2010) in *Photography and Culture* 5 (March 2012).

Review of [Mary F. McVicker](#), *Adela Breton: A Victorian Artist Amid Mexico's Ruins* (University of New Mexico Press, 2006) in *Aurora* 7 (2006).

SELECTED JURIED PRESENTATIONS

"Body Politics: Copley's Portraits as Political Effigies during the American Revolution," Edgar P. Richardson Symposium, National Portrait Gallery, September 18-19, 2018

"Under my Skin: Raphaelle Peale's *Venus Rising from the Sea—A Deception* and the Hidden Mechanisms of Disease," Continuing Curiosity: The Art of the Peales Symposium, Philadelphia Museum of Art, February 16, 2018.

"Dramatic Spectacle in Thomas Cole's Early Landscapes," *The Tableau Vivant – Across Media, History, and Culture*, Columbia University, November 30-December 2, 2017.

"In Effigy: The Maiming of Colonial Portraits During the American Revolution (Part 2)," Southeast College Art Conference, Roanoke, Virginia, October 21, 2016. With Terri Sabatos and Nina Roth-Wells.

"In Effigy: The Maiming of Colonial Portraits During the American Revolution (Part 1)," Association of Historians of American Art Conference, Fort Worth, Texas, October 8, 2016. With Terri Sabatos and Nina Roth-Wells.

"Dumbo's African Ears: Miscegenation as Spectacle in Walt Disney's 1941 Film," Popular Culture Association Annual Conference, Seattle, March 22-25, 2016.

"Flat-Breasted Maidens: Winslow Homer's Depictions of Natural Girlhood in the 1870s," Association of Historians of American Art Biennial Symposium, Philadelphia, October 2014

"Benjamin West's Legs: Urban Exercise and Manly Health in *A Drayman Drinking*," in panel session *The Body of the Artist and the Artist as Body in American Artistic Practice*, College Art Association Annual Conference, New York, February 13–16, 2013

"Theatrical Captivity and Murder in Junius Brutus Stearns' *Hannah Duston Killing the Indians* of 1847" (revised and expanded paper), American Art and Visual Culture Seminar, The Newberry Library, Chicago, February 1, 2013.

"Engaging Undergraduates with Art Conservation," American Institute for Conservation, Albuquerque, New Mexico, May 2012 (with Nina Roth-Wells)

"Selling Visions: Spiritualism and the American Art Market," Nineteenth-Century Studies Association Conference, Asheville, North Carolina, March 23, 2012 (with Terri Sabatos)

"The Virtues and Vices of Anatomy in Philadelphia in the 1820s: Charles, Raphaelle, and Rembrandt Peale," Society of Early Americanists Conference, Philadelphia, March 4, 2011 (with Carol Soltis)

"Theatrical Captivity and Murder in Junius Brutus Stearns' *Hannah Duston Killing the Indians* of 1847," Nineteenth-Century Studies Association Conference, Tampa, Florida, March 11, 2010

"Dirty Laundry: Dark Humor in Raphaelle Peale's *Venus Rising from the Sea—A Deception*," in panel session "What's So Funny? Senses of Humor in Nineteenth-Century American Visual Culture," College Art Association Annual Conference, New York, February 17, 2007 (with Mary Schafer)

"Being and Seeing: Tableaux Vivants and Gendered Responses to Nineteenth-Century American Ideal Sculpture," Conference of Women's and Gender Historians of the Midwest, Maryville University, St. Louis, MO, June 3, 2006

"Sentimental Christianity on a Southern Plantation: Adelia Acklen's Collection of Ideal Sculpture in Belmont Mansion," Southeast College Arts Conference, University of North Florida, Jacksonville, FL, October 15, 2004

"Looking and Longing: Re-viewing Randolph Rogers' *Merope, the Lost Pleiad* in a Domestic Context," 11th Annual Art History Graduate Student Association Symposium, University of Virginia, Charlottesville, VA, November 9, 2002

"Captives in the Parlor: Hiram Powers' Ideal Busts in their Domestic Context," Graduate Symposium on Women's and Gender History, University of Illinois, Urbana, IL, March 8, 2002.

"A Spirit So American: Consumption and Rebellion in Eastman Johnson's Painting *The Reprimand*," Interdisciplinary Children's History Conference, Claremont Graduate University, Claremont, CA, February 21, 2002

"We Tremble for their Future Health and Morals: Adolescence and the Culture of Display in Seymour Joseph Guy's Painting, *Making a Train*," Society for the History of Childhood and Youth Conference, Marquette University, July 2001

OTHER CONFERENCE ACTIVITY

Moderator, panel session, "Divining Objects," in the symposium *Somehow a Past: New England Regionalism, 1900 to 1960*, Colby College, October 6, 2017

Chair, panel session, "Beyond Whistler's Art Worlds," in the symposium *Palaces of Art: Whistler and the Art Worlds of Aestheticism*, Freer Gallery of Art, October 28, 2011

Co-organizer, symposium, *American School: American Art and Pedagogy* (a symposium supported by the Henry Luce Foundation), Colby College Museum of Art, October 9-10, 2009 (with Sharon Corwin)

Co-chair, panel sessions, "Representations of Death in Nineteenth-Century Art" and "The Culture of Death and Mourning in the Eighteenth and Nineteenth Centuries," WAPCC Organization, Constructions of Death, Mourning and Memory Conference, Woodcliff Lake, New Jersey, October 27-29, 2006 (With Terri Sabatos)

Co-chair, panel session, "Lost and Found: The Problem of Provenance," Art Libraries Society of North America Annual Conference, Pittsburgh, PA, March, 2000 (With Martha Neth)

SELECTED EXHIBITIONS

A Usable Past: American Folk Art at the Colby College Museum of Art, Colby College Museum of Art, July-December, 2016.

Weathervanes and Trade Signs from a Distinguished New England Collection, Colby College Museum of Art, July-December, 2016.

A Gift of Art: The Lunder Collection, Colby College Museum of Art, July 2013-June 2014 (with Sharon Corwin, Hannah Blunt, and Elizabeth Finch)

Little Elegies: The Art of Nineteenth-Century Mourning, Colby College Museum of Art, November, 2010–June, 2011

Consulting scholar and contributing catalogue author, *Angels and Tomboys: Girlhood in Nineteenth-Century American Art*, Newark Museum of Art, February-May, 2012

The Search for Beauty: Whistler and his Time, Colby College Museum of Art, May 2010-January 2011.

Art at Colby: Celebrating the 50th Anniversary of the Colby College Museum of Art, July 2009-January 2010 (with Sharon Corwin and Elizabeth Finch)

Beautiful Soup: Lewis Carroll in the Collections of the Ryerson and Burnham Libraries, Art Institute of Chicago, July-August 1999

SELECTED PUBLIC PRESENTATIONS

"Behind the Seen: Raphaelle Peale's *Venus Rising from the Sea—A Deception*," Nelson-Atkins Museum of Art, January 24, 2013, with Mary Schafer.

"Was Andrew Wyeth a Magic Realist?" Farnsworth Museum of American Art, Rockland, Maine, June 1, 2011

"Americans in Paris: Expatriates, Impressionists, and Sculptors," Farnsworth Museum of American Art, Rockland, Maine, April 15, 2009

"The Women of the Lunder Collection," American Association of University Women, Colby College, February 20, 2008

"Zelda Fitzgerald's Expressive Paintings," Guldner Gallery, Kansas City Public Library, Kansas City, Missouri, July 21, 2006

SERVICE

Executive Editor, *Panorama: Journal of the Association of Historians of American Art*, 2017-2019

City Councilor, Waterville, Maine, January 2017-July 2018

Peer reviewer for the journals *American Art* (2013 and 2015), *Early American Studies* (2012), *The Space Between: Literature and Culture, 1914-1945* (2011), and *Winterthur Portfolio* (2009)

Curatorial Advisory Panel, Gund Gallery, Kenyon College, 2015-present

Arts Education Committee, Maine Arts Commission, February 2014-present

Science, Technology and Society Program Advisory Committee, Colby College, 2008-present

Board member:

- Friends of Quarry Road Park, 2017-present
- Maine Film Center, 2008-2010

Annual Humanities Theme Coordinator, Colby Center for the Arts and Humanities, 2013-14

Juror for the State of Maine, United States Congressional Arts Competition, 2011

Schools Make Art Relevant Today (SMART) Grant Review Committee, Maine Arts Commission, 2010

Fulbright Scholars Nominating Committee, Colby College, 2009-2010

Precinct Committee Woman, Prairie Village, Kansas, 2003-2007

Diversity Committee, Art Libraries Society of North America, 2000-2001

Treasurer, Art Libraries Society of North America, Mid-states Chapter, 1998-2001

SELECTED GRANTS AND AWARDS

Terra Foundation Research Grant, 2018

Maine Art Education Association, Arts Advocate of the Year, 2011

Association of Art Museum Curators, Outstanding Essay of 2010 for "Ties that Bind: Hiram Powers' *Greek Slave* and Nineteenth-Century Marriage"

Maine Arts Commission: Arts in Education Grant to support Lively Spaces, a dance camp for elementary school students at the Colby College Museum of Art, 2009

Betterment Fund: Additional grant money to support educational outreach at the Colby College Museum of Art, 2009

Henry Luce Foundation: Grant to support the symposium *American School: American Art and Pedagogy*, 2008

Mellon Foundation: Conservation grant to support research on Raphaelle Peale's *Venus Rising from the Sea—A Deception*, 2008

AFFILIATIONS

Forum for Leadership in Art Museum Education

Association of Art Museum Curators

Association of Academic Museums and Galleries

AAM Museum Education Roundtable

Association of Historians of American Art

College Art Association

Chief Curator/Associate Professor of Practice: Joyce Tsai

Classification: Program Manager

UI Job Code: PAD2

Pay Level: 5A

Job Function: Administration

Job Family: Program Administration

Working Title: Chief Curator

Position #: We will have to create a new position # once we get the job description finalized.

Org/Dept/Sub-dept #: 02/0150/00000

This Position Reports to: Lauren Lessing/00000195

Position Specific Summary

This position will lead the Stanley Museum's curatorial department to research, build, present, and conserve the Museum's collections and to create exhibitions that are innovative, intellectually rich, and visually eloquent. The Chief Curator will be knowledgeable of art museum principles, practices, and procedures and will conduct and lead research initiatives that illuminates the Museum's collections and the cross-disciplinary educational role that academic art museums play on university campuses. This position will teach at both undergraduate and graduate levels, mentor students pursuing museum careers, and will serve as a liaison between the Museum and the UI School of Art and Art History.

Key Areas of Responsibility and Specific Job Tasks

Operational Management - This position is responsible for the overall development of the Museum's exhibition program and the management of its collection plan.

- Lead the Curatorial department in presenting a dynamic, engaging program of exhibitions and collection installations.
- Lead within an organizational structure that values cross-departmental and interdisciplinary collaboration, teamwork, and seeking new ideas from unconventional sources.
- Manages budgets related to exhibitions.
- With the Director, oversee acquisitions and deaccessioning.
- With the Manager of Exhibitions and Collections, approve loans and conservation initiatives.

Strategic Planning - This position is a key member of the Museum's leadership team, helping to create and implement strategic initiatives that advance the Museum's mission.

- Advise the Director on strategies related to exhibitions, collections, research, and academic outreach.

- Oversee the work and the growth of the Curatorial department, ensuring alignment with the Museum's strategic plan.

Communication and Outreach - This position ensures that the Museum's curatorial initiatives serve its diverse audiences well, encourages donors and members to support the Museum, and promotes the Museum's reputation as a leading academic art museum.

- Participate actively in professional organizations and remain engaged with current issues pertaining to academic art museums.
- Conduct, present, and oversee original research related to Museum collections exhibitions, and programmatic impact.
- Work closely with education and communications staff to ensure the accuracy and relevance of the information disseminated about the Museum's collections and exhibitions.
- With the Director, identify and cultivate donors to the Museum.
- Serve as a liaison between the Museum and the School of Art and Art History by teaching courses (no more than 2/year), creating curriculum, and mentoring students who are pursuing museum careers.

Quality Improvement - This position will ensure that the curatorial department continually assesses and iteratively improves its work through both internal and external evaluations.

- Schedule and lead review meetings following the completion of important projects to determine what was successful and what could be improved.
- Conduct audience research to determine the success of exhibitions and related programs.

Universal Competencies

Collaboration and Embracing Diversity (Proficiency Level – Extensive) - Ability to work with a variety of individuals and groups in a constructive and civil manner while appreciating the unique contribution of individuals from varied cultures, race, creed, color, national origin, age, sex, disability, sexual orientation, and gender identity.

- Establishes and maintains positive and productive working relationships within and outside of own area and background.
- Identifies and resolves disagreements/conflicts in early stages.
- Promotes a safe, equitable, respectful environment in which concerns can be addressed effectively.
- Recommends changes to work practices and policies to promote transparency and approachability

Positive Impact/Achieving Results (Proficiency Level – Extensive) - Ability to utilize existing resources and learning to achieve or exceed desired outcomes of current and future organizational goals/needs. Able to demonstrate ethical behavior in diverse situations while producing results.

- Ensures time, resources, energy, learning opportunities, and actions are focused on priorities that matter to the changing workplace.
- Creates a team environment of accountability and commitment for reaching goals and desired results; ensures team is developed to address future needs.
- Ensures compliance with codes of ethics that benefit the overall good of all constituents.
- Demonstrates and communicates a big picture understanding of the organization, its interrelationships, and priorities.

Service Excellence/Customer Focus (Proficiency Level – Extensive) - Ability to meet or exceed customer service needs and expectations and provide excellent service in a direct or indirect manner. Ability to effectively transmit and interpret information through appropriate communication with internal and external customers.

- Participates in developing a variety of effective ways to deal with service challenges.
- Models service delivery and coaches others to deliver excellent service in a variety of settings.
- Communicates well with direct reports, peers, leadership, and external constituents.
- Utilizes various methods for information sharing and information gathering. Modifies processes to enhance service.

Technical Competencies

Collections Content and Inventory Management (Proficiency Level – Extensive) PEA3 - Knowledge of processes and procedures for maintaining and preserving relevant and up-to-date collections for the intended educational, research and/or donor, etc., services.

- Manages a variety of resource collections.
- Compiles, analyzes and uses usage statistics to determine additional needs.
- Debates the benefits and drawbacks for selecting various collection items.
- Participates in evaluation and selection of external reference sources and services.
- Upgrades the processes, tools and techniques for assessing collections and access to them.
- Prepares cost-benefit analysis of alternative or complementary collection objects.

Educational/Instructional Program Management (Proficiency Level – Extensive) PEA3 - Knowledge of and ability to manage educational/instructional programs, including research projects, extra-curricular activities, and/or academic planning.

- Monitors the educational/instructional program management process and ensures correct standards and policies are appropriately implemented.
- Manages available resources for educational/instructional programs including faculty, staff, etc.
- Assigns educational/instructional programs and evaluates program content, objectives and operating strategies.
- Develops institutional partnerships with schools and other organizations to augment the development of education programs.
- Reviews the academic achievements of different educational programs and determines the most valuable programs for the institution.

- Advises on the benefits and drawbacks of inter-institutional agreements for the educational program.

Program Development and Administration (Proficiency Level – Expert/Leader) PEA3 - Knowledge of and ability to operate a program by developing, promoting and implementing the specific goals and objectives of the program.

- Designs operational standards.
- Builds relationships with external constituents to plan, develop, and implement programs.
- Establishes policies, regulations and protocols for a program.
- Advocates the mission, vision and values of a program in alignment with the organization.
- Develops operations best practices to ensure an effective service delivery.
- Predicts and/or influences the future perspective and direction of programmatic elements, services, resources, etc.

Operational Functions (Proficiency Level – Extensive) - Knowledge of major functional processes and associated operating requirements; ability to apply this knowledge appropriately to diverse situations.

- Operates with understanding of key responsibilities of organization's major functions.
- Seeks efficiencies in operational functions wherever possible.
- Evaluates relevant industry practices from an operations perspective and works accordingly.
- Maintains awareness of multi- and cross-functional issues of the regulatory environment.
- Takes into consideration the interrelationships between major functions and sub-functions.
- Uses knowledge of organization's functions to achieve goals, meet commitments.

Planning: Tactical, Strategic (Proficiency Level – Extensive) - Ability to contribute to operational (short term), tactical (1-2 years) and strategic (3-5 years) planning in support of the overall business plan.

- Develops, refines, and communicates tactical plans for own responsibilities.
- Plans for allocation of resources in line with unit goals, technical and business objectives.
- Provides the right level of detail as input for strategic plan development.
- Demonstrates the value and necessity of linking tactical plans to overall strategic plan.
- Ensures the planning process is integrated with the overall business plan.
- Ensures attention to the detail and dependencies of existing departmental-level plans.

Effective Communications (Proficiency Level – Expert/Leader) - Understanding of effective communication concepts, tools and techniques; ability to effectively transmit, receive, and accurately interpret ideas, information, and needs through the application of appropriate communication behaviors.

- Communicates effectively with diverse audiences, using appropriate media and language.
- Ensures important messages are clearly understood.
- Writes reports, articles, or books for distribution to the business or professional community.
- Works to create a climate that values and rewards good oral and written communication.
- Coaches others on methods of improving their own communications.
- Monitors developments in communications tools for potential use by organization.

Effective Presentations (Proficiency Level – Extensive) - Knowledge of effective presentation tools and techniques; ability to present information to groups with the appropriate degree of formality.

- Delivers formal and informal stand-up presentations or demos to audiences of all kinds.
- Uses various techniques to ensure message received is message intended.
- Develops presentation objectives and organizes key topics, speaking points, materials, and flow.
- Uses multiple presentation tools and techniques, adapting/fitting them to audience and topic.
- Develops responses to unanticipated questions, both friendly and hostile.
- Seeks and uses feedback to improve own presentation effectiveness.

Relationship Management (Proficiency Level – Working) - Ability to establish and build healthy working relations and partnerships with clients, vendors, and peers.

- Describes the roles and responsibilities in a business relationship.
- Monitors client satisfaction levels on a regular basis.
- Alerts own team to problems in client satisfaction.
- Ensures prompt and effective response to client requests and interactions.
- Works with clients to address critical issues and resolve major problems.

Effective Measurement (Proficiency Level – Extensive) - Ability to measure the quality and quantity of work effort for the purpose of improvement.

- Defines, captures and monitors metrics for multiple functions.
- Supervises others in their use of data collection, analysis, and reporting tools.
- Evaluates improvement efforts in quality and productivity.
- Uses recognized industry benchmarks.
- Monitors planned improvement efforts in quality and productivity.
- Uses measurements to drive improvement in a number of different ways.

Memorandum of Understanding for the Joint Appointment of Joyce Tsai in the UI Stanley Museum (SMA) of the School of Art and Art History (SAAH)

Effective 7/1/2019

This agreement outlines the circumstances of the joint appointment of Joyce Tsai as Chief Curator in the SMA and Associate Instructor of Practice in SAAH. This appointment will greatly strengthen the growing collaborative efforts between these two units.

Division of position and work assignment

Dr. Tsai is appointed 50% in SMA and 50% in SAAH as an instructional track faculty member at the rank of Associate.

SMA: For Dr. Tsai's responsibilities related to her museum appointment, see the position description for as Chief Curator at the end of this memorandum. The SMA is designated as Dr. Tsai's administrative home department and will supply office space, administrative support including travel arrangements, equipment, and research support.

SAAH: Dr. Tsai's teaching duties, which comprise 20% of her total workload, include teaching one course per semester. Service responsibilities emanating from her appointment within SAAH, which comprise 30% of her total workload, include being a liaison between the SMA and SAAH--work that will entail the creation of museum-focused curriculum, mentoring SAAH students who are pursuing museum careers, and facilitating collaborations between the two units. The distribution of 20% (teaching two courses per year) and 30% SMA Chief Curator for the 50% appointment in SAAH/CLAS takes precedence over collegiate policy in matters of workload, review, and promotion.

Reporting, annual evaluations, and criteria for promotion

Dr. Tsai will report to the Director of the SMA but both the Director of the SMA and the Director of the SAAH will consult together to evaluate her work and will meet with her each year to discuss her performance. Criteria for promotion in the instructional track include CLAS and departmental standards as well as a portfolio outside the scope of the collegiate or departmental standards, specifically her work as Chief Curator of the SMA.

SMA Chief Curator position description

The Chief Curator reports to the Museum Director and is a key member of the Museum's leadership team, helping to create and implement strategic initiatives that advance the Museum's mission. This position will lead the Museum's curatorial department in its efforts to research, build, present, and conserve the Museum's collections and to create exhibitions that are innovative, intellectually rich, and visually eloquent. In keeping with the university's strategic commitment to research and discovery, the Chief Curator will conduct and present innovative research that illuminates the Museum's collections and the cross-disciplinary educational role that academic art museums play on university campuses. In keeping with the Museum's commitment to enhancing the student experience at the University of Iowa, and in support of certificate programs in curatorial studies and conservation studies, this position will also serve as a liaison between the Museum and the UI School of Art and Art History (SAAH) where he/she will teach no more than two courses a year, develop curriculum, and mentor students pursuing museum careers.

Required education and experience:

1. Ph.D. in art history or related field
2. 3-5 years of relevant professional experience

3. Knowledge of museum principles, practices, and procedures
4. Ability to lead within an organizational structure that values cross-departmental and interdisciplinary collaboration, teamwork, and seeking new ideas from unconventional sources.

Primary responsibilities include:

1. In partnership with the Director, lead the Curatorial department in presenting a dynamic, engaging program of exhibitions and collection installations
2. Oversee the strategic direction of the Curatorial department, ensuring alignment with the Museum's strategic plan.
3. With the Manager of Exhibitions and Collections, approve loans and conservation initiatives
4. Play a leading role in collection planning and in vetting acquisitions and deaccessions.
5. Serve as a liaison between the Museum and the SAAH by teaching courses (no more than 2/year), creating curriculum, and mentoring students who are pursuing museum careers.
6. Participate in donor cultivation and grant writing to secure works of art and funding for Museum initiatives.
7. Conduct, present, and publish original research
8. Work closely with education and communications staff to ensure the accuracy and relevance of the information disseminated about the Museum's collections and exhibitions

We agree to the joint appointment of Joyce Tsai as proposed above.

Signed and Dated by:

Lauren Lessing, Director, Stanley Museum of Art

Steve McGuire, Director, School of Art and Art History

Joseph K. Kearney, Interim Dean, College of Liberal Arts and Sciences

Raúl Curto, Executive Associate Dean, College of Liberal Arts and Sciences

Kevin Kregel, Associate Provost for Faculty

3/2014 "Modulating Modernism: László Moholy-Nagy in America," Phillips Collection, Washington, D.C.

Recent Peer-Reviewed Symposia and Conference Papers

11/2018 "Modernism," *Active Matter: History, Practice, Thought*, Bard Graduate College, New York, NY.
 11/2018 With Jennifer Buckley, seminar co-organizer, "Vanguard U," MSA, Columbus, OH.
 2/2018 With Jennifer Buckley, Stephen Voyce, and Timothy Shipe, Symposium Co-Organizer, "Dada Futures," University of Iowa
 2/2018 With Maria Kokkori, Panel Co-Chair, "Structure, texture, facture in avant-garde art," CAA, Los Angeles, CA
 10/2017 With Hannah Scates Kettler, Matthew Butler, Theresa Hercher, Paul Schmitt, and Lindley Warren, "Modelling Participatory Design in Digital Humanities Pedagogy and Research," Digital Media and Learning 2017, Irvine, CA
 11/2016 "Formation and Deformation: Moholy's Paintings on Plastic," Conserving Industrial Materials and Processes in Art, University of Chicago, Chicago, IL
 2/2014 "Painting's Plasticity," Painting and Technology, CAA, Chicago, IL

RECENT SERVICE TO THE FIELD

2019-2022 Juror for CAA Alfred Barr Award
 2019 Juror for the Dedalus Foundation
 2018 Grant Reviewer for Czech Science Foundation
 2018 Manuscript reviewer for *Digital Creativity*
 2018 Manuscript reviewer for *Visual Culture in Britain*
 2018 Grant reviewer for National Endowment for the Arts, Art Works Panel C and Visual Arts Panel A
 2011, 2017 Manuscript reviewer for Routledge
 2015 Grant reviewer for Northwestern University Materials Research Science and Engineering Center (NU-MRSEC) Northwestern University/Art Institute of Chicago
 Center for Scientific Studies in the Arts (NU-ACCESS)
 2015 Manuscript reviewer for *Modern Jewish Studies*
 2014 Fellowship reviewer for the Berlin Prize, American Academy in Berlin

Manager of Collections and Exhibitions: Katherine Wilson



Office of the Provost/Museum of Art Assistant Registrar

Classification: Collections Mgmt Coordinator	UI Job Code: PEA2	Pay Level: 3A
Job Function: Arts, Culture, & Entertainment	Job Family: Collections Management	
Working Title (if applicable): Assistant Registrar		
Position #: 00142933	Org/Dept/Sub-dept #: 02/0150/00000	
This Position Reports to (Name/Position #): Donald J. Martin/00000201		
Does this position have Administrative Supervision? Yes		

Position Specific Summary

This position works to promote the safety, access, and use of the collections and loans of the University of Iowa Museum of Arts. This is done through data management of the condition, location, and history of each object in the collection. Maintenance of the storage and exhibition spaces is reviewed by this position. Management of incoming and outgoing loans, all new accessions, scheduling for all exhibitions, and student employees are key tasks that this position manages.

Key Areas of Responsibilities and Specific Job Tasks

Education, Research, and Exhibition (PEA2): Plan, implement, and write text for exhibitions, educational programs and tours. Design and fabricate exhibits. Coordinate research on collections. Coordinate requests for images for publications, film, electronic media, and educational use. Conduct tours and meet with classes. Advise the public regarding conservation and appraisal services. Mentor students on research methodology.

- Coordinate requests for images of the collection and exhibitions for educational and publication purposes.
- Coordinate research requests regarding the museum's collection.
- Provide the public with the names of appraisers that they may consult with for their own valuation purposes.
- Advise other groups and institutions with information regarding database use, support, and functionality.
- Meet with classes and students regarding best practices of collection management.

Program Development and Administration/Outreach (PEA2): Participate in strategic planning for program. Analyze feedback, resolve and make recommendations. Respond to requests for information. Monitor assigned budgets. Research and identify granting entities. Write internal and external grant proposals. Collect and analyze supporting information. Draft grant reports. May coordinate invoices applications and budgets. Monitor gallery spaces and schedule support staff. May train volunteers and paid employees for tours, museum store, and events. May develop and implement creative and educational programs. Communicate with donor relations as directed. Train, manage and supervise student workers, volunteers and employees.

- Develop scheduling standards for exhibitions, object requests, and photography.
- Schedules tasks for curatorial and registrarial department for anything related to the objects.
- Work with donors who wish to donate objects to our collection on shipping, contracts, and condition of objects.

Loans and Acquisitions (PEA2) Coordinate all artwork or collection purchases and loans of museum specimens, artifacts and art, or collections, including executing agreements. Assure proper procedures are followed for loans and acquisitions. Pack and ship all art, artifacts, or collection items for loan or exhibition- both incoming and outgoing. Process new acquisitions.

- Manage the loan and acquisition processes.
- Work with Risk Management when writing loan and borrower contracts.
- Review facility reports when loan requests are sent to the museum.

<ul style="list-style-type: none"> • Condition report objects when they enter and leave the museum. • Process all new acquisitions, send out deeds of gift, enter all information into the database, create object and agent files, and assign accession number and record that number on the object.
<p>Inventory, Catalog, and Data Base Management (PEA3): Develop and implement collection management program. Create and maintain electronic and physical files and reports, regarding art, specimen, artifact or collection donors. Maintain records related to museum collections, including museum and collection databases; records may include deeds of gift, loan agreements, contracts, condition and location reports and accession and de-accession records, or inventory and condition. Maintain and inventory photo archive and records.</p> <ul style="list-style-type: none"> • Create and maintain electronic and physical files for objects, agents, deeds of gifts, conservation, loans, exhibitions, and projects • Research, develop, and implement standards for the filing system and the database. Including: naming standards, controlled vocabularies, ULAN ids, categories, and geographic standards • Link object photography to the database. • Manage the digitization of object and exhibition records and link those archives to the database.
<p>Maintain and Preserve Collection/Exhibit (PEA2): Coordinate care and conservation of collection. Maintain storage area. Maintain permanent and temporary exhibits. Conduct Environmental Survey.</p> <ul style="list-style-type: none"> • Coordinate the care, movement, safety, and conservation of the collection. • Implement archival storage where possible, including progressive improvement of storage conditions. • Create condition reports for objects before they leave the museum and when they return. • Research archival options for storage of the collection.
<p>Administration (PEA3): May hire, develop and manage the performance of staff, students, and volunteers; assure staff are compliant with UI policies and procedures. May develop budget, implement and monitor budgets.</p> <ul style="list-style-type: none"> • Hire, coordinate, and manage student workers and volunteers. • Monitor the budget and administration of grants for the registrarial department. • Train, manage, and supervise student workers, volunteers, and interns. <p>(PID2): Perform routine database administration including reviewing backup/restore and security processes. Provide operation support.</p> <ul style="list-style-type: none"> • Manage user access and rights to the database. • Provide all users with database support, query recommendations, and data analysis.
<p>Database Development/Reporting (PID2): Assist in the creation of forms and reports.</p> <ul style="list-style-type: none"> • Create reports that are exported out of the database for the accessioning process, condition reports, and deeds of gifts, object checklists and student information requests. • Create Excel workbooks that are used to import bulk data migration into the database.

Universal Competencies

<p>Collaboration and Embracing Diversity (Working Proficiency Level)</p> <p>Ability to work with a variety of individuals and groups in a constructive and civil manner while appreciating the unique contribution of individuals from varied cultures, race, creed, color, national origin, age, sex, disability, sexual orientation, and gender identity.</p> <ul style="list-style-type: none"> • Shares appropriate information/feedback openly, professionally and respectfully. • Models open, respectful, accepting, and supportive behaviors with team members. • Maintains productive work relationships while considering multiple perspectives and using effective conflict resolution practices. • Uses sensitivity in communicating with individuals of diverse backgrounds.
<p>Positive Impact/Achieving Results (Working Proficiency Level)</p> <p>Ability to utilize existing resources and learning to achieve or exceed desired outcomes of current and future organizational goals/needs. Able to demonstrate ethical behavior in diverse situations while producing results.</p> <ul style="list-style-type: none"> • Adjusts to and develops self to prepare for new or changing assignments, processes, people, and priorities as organizational needs dictate. • Sets clear expectations for self and team to achieve work objectives and overcome obstacles. • Strives for excellence in performance by upholding established ethical standards and upholding university values • Provides frequent updates on operations and financial performance to leadership.

Service Excellence/Customer Focus (Working Proficiency Level)

Ability to meet or exceed customer service needs and expectations and provide excellent service in a direct or indirect manner. Ability to effectively transmit and interpret information through appropriate communication with internal and external customers.

- Enhances service by seeking ways to add value to customer interactions/services.
- Demonstrates sincere concern and takes responsibility when a customer complains, even if the cause of the problem lies elsewhere.
- Listens to feedback without defensiveness and uses it to enhance communication effectiveness.
- Communicates in alternative ways to accommodate different listeners.

Technical Competencies

Collections Content and Inventory Management (Extensive Proficiency Level)

Knowledge of processes and procedures for maintaining and preserving relevant and up-to-date collections for the intended educational, research and/or donor, etc., services.

- Manages a variety of resource collections.
- Compiles, analyzes and uses usage statistics to determine additional needs.
- Debates the benefits and drawbacks for selecting various collection items.
- Participates in evaluation and selection of external reference sources and services.
- Upgrades the processes, tools and techniques for assessing collections and access to them.
- Prepares cost-benefit analysis of alternative or complementary collection objects.

Document Management (Extensive Proficiency Level)

Knowledge of and ability to store, categorize and update an organization's documents in order to ensure the security, effectiveness and integrity of business information.

- Compares features and functions among multiple document management products and technologies.
- Trains others on using advanced management features and products.
- Evaluates key issues and considerations for static and dynamic document management.
- Details and operates specific requirements on content management, archiving and audit trails.
- Contributes to defining document management processes, procedures and standards.
- Consults to others on integrating document management

Performance Management (Extensive Proficiency Level)

Ability to apply organization's performance management system, practices, and tools to developing and improving individual, team, and organizational performance.

- Gives continuing feedback, recognizes achievement, and recommends improvement.
- Adjusts and communicates performance objectives as necessary for team objectives.
- Defines and agrees upon performance goals and objectives with associates.
- Identifies performance problem areas early on and defines specific improvement activities.
- Participates in the salary planning and administration process.
- Publicly shares accolades and recognizes and rewards top performers.

Planning: Tactical, Strategic (Extensive Proficiency Level)

Ability to contribute to operational (short term), tactical (1-2 years) and strategic (3-5 years) planning in support of the overall business plan.

- Develops, refines, and communicates tactical plans for own responsibilities.
- Plans for allocation of resources in line with unit goals, technical and business objectives.
- Provides the right level of detail as input for strategic plan development.
- Demonstrates the value and necessity of linking tactical plans to overall strategic plan.
- Ensures the planning process is integrated with the overall business plan.
- Ensures attention to the detail and dependencies of existing departmental-level plans.

Planning and Organizing (Extensive Proficiency Level)

Mobilizes both time and resources to get things done.

- Identifies the critical goals and tasks required to meet daily objectives.
- Develops contingency plans or to improve processes and to avoid problems before they occur.
- Tracks the implementation of plans closely to ensure that desired outcomes are achieved.
- Manages conflicting priorities effectively.
- Balances multiple priorities by considering linkages and interrelationships.
- Updates stakeholders on potential changes; re-negotiates requirements as necessary.

Relationship Management (Extensive Proficiency Level)

Ability to establish and build healthy working relationships and partnerships with colleagues within and external to own unit, those to whom services are provided, vendors, the public, regulatory/governmental agencies, etc., all of whom may be seen as "customers" or receivers of services provided by the University.

- Maintains productive, long-term relationships with "customers."
- Conducts periodic reviews of work effort, progress, issues, and successes.
- Creates opportunities to educate teams on "customer" priorities.
- Participates in defining the terms of the services provided in a collaborative relationship.
- Communicates to "customers" regarding expectations of all parties.
- Empowers others to establish collaborative, healthy relationships.

As part of performing the key areas of responsibility and competencies described above, staff members are expected to meet reasonable standards of work quality and quantity, as well as expectations for attendance established by their supervisor. Staff members are also expected to comply with policies governing employee responsibilities and conduct, including those contained in the [University Operations Manual](#).

Katherine Lynn Wilson

Manager of Collections and Exhibitions
University of Iowa Museum of Art
150 N. Riverside Drive
100 OMA
Iowa City, IA 52242
katherine-wilson-1@uiowa.edu

EDUCATION

University of Iowa, Iowa City, Iowa

MA, Library and Information Science, May 2012

University of Northern Iowa, Cedar Falls, Iowa

BA, Art Education, December 2007

PROFESSIONAL EXPERIENCE

Manager of Exhibitions and Collections at the University of Iowa Museum of Art, Iowa City, IA (Oct 2016 – Present)

Managed the world tour of Pollock's *Mural*, managed all incoming and outgoing loans, and collaborated with other departments to promote digitization, conservation, and access of the UIMA's collections.

Associate Registrar at the University of Iowa Museum of Art, Iowa City, IA (April 2016 - Oct 2016)

Oversaw exhibition, loan, and conservation schedules, launched the website component of the CMS, conducted inventory of the collections, provided consultations regarding the building of the new museum building.

Assistant Registrar at the University of Iowa Museum of Art, Iowa City, IA (Dec 2012 – March 2016)

Managed incoming and outgoing loans, coordinated the accessioning process, scheduled exhibitions, selected and administrated the collection management software (CMS) and implemented the website component of the CMS.

Registrarial Assistant at the University of Iowa Museum of Art, Iowa City, IA (Oct 2011 - Dec 2012)

Assisted Manager of Exhibitions and Collections with rights and reproduction agreements, recording object movements, preparing paperwork for accessioning, and organizing collections.

Digital Librarian for the GDRL at WiderNet, Iowa City, IA (Sept 2010 – Oct 2011)

Worked closely with USICD representatives on collection management, development, organization, and structure of Global Disability Rights Library Portal.

Administrative Assistant at the Hearst Center for the Arts, Cedar Falls, IA (Sept 2008 – March 2009)

Acted as head receptionist, re-cataloged the reading room using PastPerfect, teacher, web-site manager, gift shop manager, and created and taught two art classes each week: Sculpture and Art Fundamentals.

OTHER RELATED EXPERIENCE

Volunteer Digital Archivist for the Natural History Museum in Iowa City: (March 2009 – September 2010)

Digitally archived (scanned) photos and slides into FileMaker Pro database

Museum Display Volunteer: (2001 – 2007)

Setup art exhibits for UNI, Linn-Marr High School, Iowa City High School and self.

Historical Society Volunteer: (August 2008 – October 2008)

Volunteered in flood recovery project at the Ice House Museum in Cedar Falls.

STUDENT TEACHING (Fall 2007)

Linn-Mar High School, Marion: (Assisting teacher, Gloria Zmolek, Grades 9-12, Digital Drawing, Advanced Art, and Art Fundamentals)

Created and taught Digital Drawing lessons using Adobe Illustrator. Students used the elements and principles of art to design CD covers, credit cards, and other real life projects.

PROFESSIONAL DEVELOPMENT

Care of Photographic Collections I & II:

International Preservation Studies Center. August 2017

Gary Albright, Paper and Photograph Conservator, Rochester, NY

Care of Paintings, International Preservation Studies Center. September 2016

Victoria Montana Ryan, Conservator, Art Care Services, Colorado Springs, CO

Care of Textiles I & II, International Preservation Studies Center. June 2014

Harold Mailand, Conservator, Textile Conservation Services, Indianapolis, IN

Principles of Collection Management, International Preservation Studies Center. August 2013

Terry Birkett, Director of Collections, The Detroit Institute of Arts, Detroit, MI

PROFESSIONAL ORGANIZATIONS

American Alliance of Museums

University of Iowa Collections Coalition

Curator of Learning and Engagement: Kimberly Datchuk



Office of the Provost/[Stanley Museum of Art](#)
Curator of Learning and Engagement

Classification: Program Manager	UI Job Code: PAD2	Pay Level: 5A
Job Function: Administration	Job Family: Program Administration	
Working Title (if applicable): Curator of Learning and Engagement		
Position #: TBD	Org/Dept/Sub-dept #: 02-0150-00000	
This Position Reports to (Name/Position #): Lauren Lessing - 00216813		
Does this position have Administrative Supervision? Yes		

Position Specific Summary

The Curator of Learning and Engagement serves as a liaison between the Stanley and the larger University of Iowa (UI) academic community and oversees the museum's department of Learning and Engagement, which is responsible for their academic, K-12, and public programs.

Key Areas of Responsibilities and Specific Job Tasks

Education, Outreach, and Exhibition: Establish and implement exhibitions, performances, programs and tours for the purposes of learning and engagement.

- Develop and implement new education and outreach programming.
- Create, select or recommend exhibitions, events and artistic events.
- Develop and implement programs to train faculty in object-centered teaching.
- Teach classes of visiting students.

Visitor Relations: Develop and maintain effective partnerships with teachers, community groups, university departments, and others.

- Develop and maintain effective campus and community partnerships that serve the museum's educational mission
- Ensure that the Museum's learning and outreach initiatives serve its diverse audiences well
- Encourage donors and members to support the Museum
- Promote the Museum's reputation as a leading academic art museum.

Operational and Financial Management: Responsible for overall development and ongoing management of programs and services. Implement and plan new programs and services. Evaluate program operation in meeting stated objectives. Direct budget development, oversee budget operations, and assure issues are resolved.

- Lead the department of Learning and Engagement in presenting dynamic, engaging and relevant educational and public programs.
- Manages budgets related to education and public programs.
- Write internal and external grant proposals. Complete and submit internal/external grant reports. Liaise with granting agencies
- Create partnerships that develop events.
- Approve and/or create ancillary programs and activities.

Strategic Planning: Recommend or may develop strategic plan for the program. Implement strategic plan. Develop strategy for budget priorities.

- This position is a key member of the Museum's leadership team, helping to create and implement strategic initiatives that advance the Museum's mission.
- Advise the Director on strategies related to campus and community partnerships, exhibitions, and, academic outreach.
- Oversee the work and the growth of the department of Learning and Engagement, ensuring alignment with the Museum's strategic plan.

Communication and Outreach: Determine communication strategy to promote program. Present to professional groups. Publish results in journals. Develop educational programs.

<ul style="list-style-type: none"> • Participate actively in professional organizations and remain engaged with current issues pertaining to museum education and academic art museums. • Conduct and present original research related to the museum's programmatic impact. • With the Director, identify and cultivate donors to the Museum, and maintain donor and patron relationships. • With the Center for Advancement, plan and implement donor and patron relations programming.
<p>Compliance: Assure applicable compliance standards. Recommend changes in policies and procedures.</p> <ul style="list-style-type: none"> • Maintain knowledge of relevant UI, local, state, and federal regulations and standards. • Interpret and enforce UI policies for all programs.
<p>Quality Improvement: Implement initiatives targeted at optimizing organizational efficiency. Facilitate and evaluate quality improvement efforts. Develop quality improvement tools.</p> <ul style="list-style-type: none"> • Schedule and lead review meetings following the completion of important projects to determine what was successful and what could be improved. • Evaluate and iteratively improve educational and public programs.
<p>Leadership/Supervision: Develop and implement policies and practices of a culture that supports staff engagement in the workplace.</p> <ul style="list-style-type: none"> • Hire, develop and manage the performance of staff, students, and volunteers. • Train, manage, supervise, and mentor Learning and Engagement staff, including student workers and volunteers • Assure that staff are compliant with UI policies and procedures.

Universal Competencies

<p>Collaboration/Positive Impact (Extensive Proficiency Level)</p> <p>Ability to work with a variety of individuals and groups in a constructive and civil manner and utilize existing resources and learning to achieve or exceed desired outcomes of current and future organizational goals/needs.</p> <ul style="list-style-type: none"> • Ensures time, resources, energy, learning opportunities, and actions are focused on priorities important to the changing workplace. • Identifies and resolves disagreements/conflicts in early stages. • Promotes a safe, fair, respectful environment in which concerns can be addressed effectively. • Recommends changes to work practices and policies to achieve desired outcomes.
<p>Diversity, Equity and Inclusion (Extensive Proficiency Level)</p> <p>Ability to work with individuals and groups in a constructive and respectful manner while appreciating the unique contribution of an inclusive workforce that brings together the talents of people across multiple identities(race, creed, color, religion, national origins, age, sex, pregnancy, disability, veteran or military status, sexual orientation, gender identity, or associational preferences).</p> <ul style="list-style-type: none"> • Promotes a respectful, diverse, equitable and inclusive work environment in which concerns are addressed effectively. • Can identify unit policies and practices that have a disparate impact on specific populations. • Recommends policies and practices to advance an equitable, inclusive work environment and counter racism, sexism, and other forms of institutional bias. • Forms respectful relationships with those representing diverse constituencies, and seeks regular input to better understand diversity, equity & inclusion issues and enhance recruitment efforts. • Engages in on-going self-reflection and continues to advance their knowledge and skills related to diversity, equity and inclusion.
<p>Service Excellence/Customer Focus (Extensive Proficiency Level)</p> <p>Ability to meet or exceed customer service needs and expectations and provide excellent service in a direct or indirect manner. Ability to effectively transmit and interpret information through appropriate communication with internal and external customers.</p> <ul style="list-style-type: none"> • Participates in developing a variety of effective ways to deal with service challenges. • Models service delivery and coaches others to deliver excellent service in a variety of settings. • Communicates well with direct reports, peers, leadership and external constituents. • Utilizes various methods for information sharing and information gathering. Modifies processes to enhance service.

Technical Competencies

<p>Collections Content and Inventory Management (Working Proficiency Level)</p> <p>Knowledge of processes and procedures for maintaining and preserving relevant and up-to-date collections for the intended educational, research and/or donor, etc., services.</p> <ul style="list-style-type: none"> • Manages the content of a specific group of resource objects. • Explains the process for selection, upkeep and retirement of objects to others.

<ul style="list-style-type: none"> • Documents standards and guidelines for maintaining and preserving collection inventory. • Supports major customer/patron groups and their associated needs. • Evaluates objects relative to educational, research, etc., needs.
<p>Educational/Instructional Program Management (Extensive Proficiency Level)</p> <p>Knowledge of and ability to manage educational/instructional programs, including research projects, extra-curricular activities, and/or academic planning.</p> <ul style="list-style-type: none"> • Monitors the educational/instructional program management process and ensures correct standards and policies are appropriately implemented. • Manages available resources for educational/instructional programs including faculty, staff, etc. • Assigns educational/instructional programs and evaluates program content, objectives and operating strategies. • Develops institutional partnerships with schools and other organizations to augment the development of education programs. • Reviews the academic achievements of different educational programs and determines the most valuable programs for the institution. • Advises on the benefits and drawbacks of inter-institutional agreements for the educational program.
<p>Performance Management (Working Proficiency Level)</p> <p>Ability to apply organization's performance management system, practices, and tools to developing and improving individual, team, and organizational performance.</p> <ul style="list-style-type: none"> • Makes sure performance goals, checkpoints, and feedback focus on behaviors. • Uses formal and informal rewards and recognition programs for employees. • Identifies opportunities to enhance performance, e.g., practice assignments, training, shadowing. • Provides documented input to formal performance review conducted by manager. • Observes individual performance and provides fair and objective feedback.
<p>Planning: Tactical, Strategic (Expert/Leader Proficiency Level)</p> <p>Ability to contribute to operational (short term), tactical (1-2 years) and strategic (3-5 years) planning in support of the overall business plan.</p> <ul style="list-style-type: none"> • Contributes to the overall strategic business goals and plans of the organization. • Creates and implements a strategy for supporting current and future business needs. • Directs the development, maintenance, and communication of own function's strategic plan. • Reviews and consults on the final strategic plan in collaboration with the business units. • Develops long-term strategies to deliver services that keep pace with technology trends. • Monitors industry for innovations in planning processes.
<p>Project Management (Extensive Proficiency Level)</p> <p>Ability to plan, organize, monitor, and control projects, ensuring efficient utilization of technical and administrative resources, to achieve project objectives.</p> <ul style="list-style-type: none"> • Plans, estimates, staffs, organizes and monitors significant projects. • Utilizes preferred tools, techniques and methods for estimating project cost and time. • Identifies risks and vulnerabilities, and creates contingency plans. • Identifies reporting requirements, and creates monitoring and control mechanisms. • Conducts regular and ad-hoc project reviews with project team, sponsors, and clients. • Maintains open communication among project participants and interested parties.
<p>Promotion (Extensive Proficiency Level)</p> <p>Knowledge of organizational strategies and operations for promoting and publicizing products and services in the marketplace; ability to develop and implement these strategies and operations.</p> <ul style="list-style-type: none"> • Coaches others on different methods or techniques of promotional campaigns. • Monitors effectiveness of promotional campaigns; recommends improvements. • Establishes a community name and presence according to the status of promotional activities. • Develops multiple promotional campaigns to attain marketing objectives. • Develops co-promotion strategies and negotiates with co-promoters. • Develops standard processes to maximize the efficiency of promotional events.
<p>Relationship Management (Expert/Leader Proficiency Level)</p> <p>Ability to establish and build healthy working relationships and partnerships with colleagues within and external to own unit, those to whom services are provided, vendors, the public, regulatory/governmental agencies, etc., all of whom may be seen as "customers" or receivers of services provided by the University.</p> <ul style="list-style-type: none"> • Oversees "customer" reviews to clarify expectations and discuss actual service delivery. • Coaches others in the value, issues, and methods of collaborative partnerships. • Helps team, colleagues and others discern trends and their implications for service delivery, strategic direction, operational improvement, etc. • Maintains status information on major developments in "customer" environment. • Collaborates with clients in the pursuit of common work objectives.

<ul style="list-style-type: none"> • Fosters a climate conducive to establishing positive working relationships with outsiders.
Team Management and Team Building (Extensive Proficiency Level) Ability to form and manage effective teams. <ul style="list-style-type: none"> • Leads the definition of team mission and objectives for a variety of teams. • Employs appropriate techniques for maintaining team enthusiasm, energy, and focus. • Communicates both within the team and to stakeholders. • Ensures that team members are on board, unified, and moving in the same direction. • Learns and utilizes special talents and work styles of team members. • Brings projects to closure and ensures capture of what can be learned from the experience..

As part of performing the key areas of responsibility and competencies described above, staff members are expected to meet reasonable standards of work quality and quantity, as well as expectations for attendance established by their supervisor. Staff members are also expected to comply with policies governing employee responsibilities and conduct, including those contained in the [University Operations Manual](#).

Position Qualifications

Required Education	A PhD in Art History or Terminal degree or equivalent combination of education, expertise and experience.
Required Experience and Competency	<p>Reasonable (typically 3-5 years) experience directly in the curatorial, museum and/or art collections field.</p> <p>Demonstrates an extensive proficiency in instruction at the post-secondary level.</p> <p>Demonstrates a working proficiency in talent and performance management, supervising and applying HR/dept. policies and standards to direct reports (professional staff and student employees).</p> <p>Demonstrates an extensive proficiency in program development and administration including promotion, outreach and implementation of specific goals and objectives.</p> <p>Demonstrates an extensive knowledge of and ability to manage educational/instructional programs, including research projects, extra-curricular activities, and/or academic planning</p> <p>Demonstrates an extensive proficiency in building healthy working relationships and partnerships with colleagues within and external to own unit. Uses effective communication concepts, tools and techniques tailored to the appropriate audience.</p> <p>Demonstrates an extensive proficiency in written communication as evidenced by a record of publications, presentations, exhibitions, and/or grants.</p>
Desired	<p>Demonstrates an extensive proficiency in talent and performance management, supervising and applying HR/dept. policies and standards to direct.</p> <p>Familiarity with contemporary practices in K-12 museum education preferred.</p>

Kimberly Musial Datchuk
Curriculum Vitae

150 N. Riverside Drive
100 Old Museum of Art
University of Iowa
Iowa City, IA 52242
kimberly-datchuk@uiowa.edu

1731 Gleason Avenue
Iowa City, IA 52240
814-777-3173

ACADEMIC APPOINTMENTS

- 2019–present Curator of Learning & Engagement, University of Iowa Stanley Museum of Art,
Iowa City, IA
2015–2019 Assistant Curator of Special Projects, University of Iowa Stanley Museum of Art
Visiting Assistant Professor of Art Education, University of Iowa, Iowa City

EDUCATION

- 2014 PhD Art History, The Pennsylvania State University, University Park
2006 MA Art History, The Pennsylvania State University, University Park
2002 BA with High Distinction, University of Michigan, Ann Arbor

ADDITIONAL TRAINING

- 2019 The Potential of Technical Studies and Conservation for Prints and Drawings Curatorship:
A Professional Workshop, Harvard Art Museums, sponsored by the Getty Foundation
through The Paper Project: Prints and Drawings Curatorship in the 21st Century, July 8–11,
2019 (competitive application process)

PEER-REVIEWED PUBLICATIONS

- “Respectful Engagement: A First Year Seminar Case Study on Diversity, Inclusion, and Open
Dialogue,” *FATE in Review*, forthcoming.
“Behind the Scarf: Confronting Bourgeois Masculinity in Henri de Toulouse-Lautrec’s Posters of
Aristide Bruant,” *Journal of Popular Culture*, Special Issue: Global Fashions, Appearances, Aesthetics,
and Identities 50, no. 6 (December 2017): 1315-1335.
“Taking Cues from Online Learning Offline in the Visual Classroom,” *Art History Pedagogy &
Practice* 2, no. 2 (2017), <https://academicworks.cuny.edu/ahpp/vol2/iss2/4>.
“Travail de panneau: The Effects of Early Film on Henri de Toulouse-Lautrec’s *Au Cirque* Series,” *The
International Journal of the Image* 3, no. 2 (2013): 53-71. (Published as Kimberly Musial, recipient of the
International Award for Excellence for best article in *The International Journal of the Image*, 2013)

JURIED BOOK CHAPTER

- “The University of Iowa College of Education & Museum of Art: Opportunities and Innovation,”
As Far as the Eye Can See: The Promises and Perils of Research and Scholarship in the 21st Century, ed. Stephen
Pradarelli (Iowa City: University of Iowa Press, 2019), 39-43. Paperback and E-book:
<https://research.uiowa.edu/sites/research.uiowa.edu/files/978-1-60938-653-5-web.pdf>

CATALOGUES & CATALOGUE ESSAYS

- “Biomarkers: Terry Conrad,” in *Terry James Conrad: Biomarkers* (St. Louis: Bruno David Gallery,
2019), 2-5. Also available as an e-book at [https://issuu.com/brunodavidgallery/docs/terry-
conrad-issuu-v1-2019-bruno-da](https://issuu.com/brunodavidgallery/docs/terry-conrad-issuu-v1-2019-bruno-da).

Lindquist Art Collection Catalogue, <https://education.uiowa.edu/lindquist-art-collection>, published Fall 2017.

BOOK REVIEW

Pascal Jacob, *The Circus: A Visual History*. Preface by Marius Kwint. Translated by Augusta Dörr. London and New York: Bloomsbury Visual Arts, 2018. Reviewed in *H-France Review* 19, no. 194 (October 2019), <https://h-france.net/vol19reviews/vol19no194datchuk.pdf>.

ARTIST INTERVIEWS & PROFILES, selection

"Collage as Method: How Justyna Kabala Is Cutting Up the Medium to Assemble a New Approach to Art," *Kolaj Magazine*, no. 12 (2015): 21-25.

"Artist Profile: Deborah Holmes," *Art Map Burlington* 9, no. 5 (May 2014): 6.

EXHIBITION REVIEWS, selection

"An Absent Presence: Sumru Tekin *One Day* at Burlington City Arts," *Art Map Burlington* 10, no. 6 (June 2015): 5-6.

"Jad Fair and Danielson's *Paper Hearts* at New City Galerie," *Art Map Burlington* 9, no. 10 (October 2014): 6.

"Altared/Altered States by Lily Hinrichsen," *Kolaj Magazine*, no. 10 (2014): 42.

"Exhibition Review: Björn Schülke: *Traveling Spy*, Burlington City Arts," *Art Map Burlington* 9, no. 7 (July 2014): 8.

EXHIBITIONS, selection

Contemporary Haitian Painting, July 2019 – January 2020, The Stanley Visual Classroom, University of Iowa Stanley Museum of Art, Iowa City, Co-Curated with Dr. Anny Curtius and her graduate seminar (loan exhibition)

The Full Spectrum: How We See, Feel, and Experience Color, December 2018 – April 2019, Iowa Gallery, University of Iowa Stanley Museum of Art at the Figge Art Museum, Davenport, Iowa, Curator
Building Community, June 2018 – June 2019, Stanley Visual Classroom, University of Iowa Stanley Museum of Art, Iowa City, Co-Curated with Joyce Tsai

Looking Back: Ferdinand Bac, 1859-1952, February – June 2018, Black Box Theater, University of Iowa Stanley Museum of Art, Curator (international loan exhibition)

UIowa Print: Printed Works by MFA Printmaking Students at University of Iowa, December 2017 – January 2018, Inky Editions, Hudson, NY, Curator

Political Prints, August – December 2016, UIMA@IMU Visual Classroom, University of Iowa Stanley Museum of Art, Iowa City, Co-Curated with Joyce Tsai

Doing It All: Figurative and Abstract Work by Female Artists, January 19 – July 15, 2016, UIMA@IMU Visual Classroom, University of Iowa Stanley Museum of Art, Iowa City, Curator

Portraits from Burlington's ONE, September 1 – 30, 2015, Frog Hollow Gallery, Burlington, VT, Curator

CONFERENCE PRESENTATIONS (JURIED), selection

2019 Making Art Work: Building Empathy and Visual Acuity Using Art Objects, Examined Life Conference, University of Iowa Roy J. and Lucille A. Carver College of Medicine, October 24–26, 2019, workshop leader with Brady Plunger

2019 "The Effect of Female Leadership on Inclusive Exhibition Practices at Academic Museums in the 1970s," SECAC, Chattanooga, TN, October 16-19, 2019

-
- 2019 "The Academic Museum as a Bridge to Current Events in the Classroom," 107th Annual Conference, College Art Association, New York, NY, February 13-16, 2019
 - 2018 "Cruelty or Clarity: The Case for Suzanne Valadon's Representations of Women," SECAC, Birmingham, AL, October 17-20, 2018
 - 2018 "Processing Discomfort: Art, Diversity, Equity, and Inclusion," Diversity in Education Conference, College of Education, University of Iowa, Iowa City, April 4-6, 2018
 - 2018 "Safe Space: A First Year Seminar Case Study on Diversity, Inclusion, and Open Dialogue," 106th Annual Conference, College Art Association, Los Angeles, CA, February 22, 2018
 - 2017 "Student-Centered Museum Teaching without a Museum: The Visual Classroom," Association of Academic Museums and Galleries, Eugene, OR, June 21, 2017
 - 2016 "A Calendar of Nourishment and Moral Energy: Robert Rauschenberg's *Stoned Moon* Lithographs," *Sixth International Conference on the Image*, Liverpool, England, September 1, 2016
 - 2016 "Behind the Scarf: Aristide Bruant's Bourgeois Masculinity and Why It Was Necessary," *The Fine Arts and Critics: Legitimizing the Status Quo and the Social Order*, Université de Bourgogne, Dijon, France, April 29, 2016
 - 2016 "Beyond White Boys: Using Art to Foster Inclusive Classrooms and Educational Experiences," Diversity in Education Conference, College of Education, University of Iowa, Iowa City, March 31, 2016

CONFERENCE SESSIONS CHAIRED

- 2019 "Change from Within," SECAC, Chattanooga, TN, forthcoming October 2019, Chair, Co-Chair Melissa Mednicov (Sam Houston State University)
- 2019 "The Academic Museum as Studio-Lab," Foundations of Art Theory and Education Conference, Columbus, OH, April 4-2019, Chair

GRANTS, selection

- 2016 Innovations in Teaching with Technology Award (ITTA), Information Technology Services, University of Iowa
- 2014 Limited Travel Grant, Department of Art History, The Pennsylvania State University

HONORS AND AWARDS, selection

- 2020 Obermann Faculty Fellow, Obermann Center for Advanced Studies, University of Iowa, Spring 2020
- 2014 Dissertation Fellowship, Department of Art History, The Pennsylvania State University
- 2014 Creative Achievement Award, College of Arts and Architecture, The Pennsylvania State University

SERVICE TO THE PROFESSION, selection

Newsletter Editor, Association of Historians of the Nineteenth-Century Art, 2018 – present
 Juror, Distinguished Teaching of Art History Award, CAA, 2018 – present
 Co-Director, Global Institute, teacher professional development, presented by the Stanley Museum of Art, International Programs, and the Stanley Center for Peace and Security, December 7-8, 2019
 Juror, Scholastic Art and Writing Awards Competition, Iowa Region and Midwest-at-Large Region, 2016 and 2019

SERVICE TO THE UNIVERSITY, selection

Advisory Board Member, Humanities for the Public Good, Mellon-funded initiative, Obermann Center for Advanced Studies, University of Iowa, 2019 – present

Member-at-Large, Council on the Status of Women, University of Iowa, 2018 – present

Member, Social Justice in K-12 Educational Contexts, Working Group, Obermann Center for Advanced Studies, Fall 2017 – Spring 2018 (working group dissolved)

PROFESSIONAL MEMBERSHIPS

American Association of Museums

Association of Academic Museums and Galleries

Association of Art Museum Curators

Association of Historians of Nineteenth-Century Art

Association of Midwest Museums

Association of Print Scholars

CAA: Advancing Design

Foundations of Art: Theory and Education

SECAC

Manager of Communications, Marketing and Membership: Elizabeth Wallace



Office of the Provost/Museum of Art Public Relations Coordinator

Classification: Public Relations Coordinator	UI Job Code: PMP1	Pay Level: 3A
Job Function: Marketing, Comm & Outreach	Job Family: Public, Collegiate and University Relations	
Working Title (if applicable): n/a		
Position #: 00107575	Org/Dept/Sub-dept #: 02/0150/00000	
This Position Reports to (Name/Position #): Sean O'Harrow/00000195		
Does this position have Administrative Supervision? No		

Position Specific Summary

To plan, implement and manage UIMA external communications, activities and events.

Key Areas of Responsibilities and Specific Job Tasks

Message Development and Implementation (PMP1): Identify potential vendors and key stakeholders. Gather financial quotes and coordinate logistics. Generate ideas, provide recommendations, and contribute to message development and implementation tactics. <ul style="list-style-type: none">• Oversee and manage marketing for UIMA.• Oversee and manage UIMA Magazine production (twice a year).• Plan, oversee and manage UIMA events.
Public Relations (PMP1): Develop and maintain relationships with appropriate constituency group(s). Identify and coordinate appropriate public relations plans for specific events; suggest resources for University events (e.g., Speakers Bureau, State Fair, Class Reunion Weekend, Commencement and other ceremonies). May represent the University on behalf of the program, project or unit. <ul style="list-style-type: none">• Oversee and manage public relations for UIMA• Promote the UIMA at University and community events• Oversee and assist development, planning, and executive of UIMA Members Council activities
Information Management (PMP1) Create survey tools and collect, enter, and analyze data. Maintain stakeholder specific contact lists. <ul style="list-style-type: none">• Oversee and manage new UIMA membership program
Financial Responsibility (PMP1): Determine costs and provide input to budget development. Monitor designated segments of project budget. May analyze, monitor and report financial data, information and reports for project/area <ul style="list-style-type: none">• Develop and monitor budgets for UIMA Members Council activities and special events
Supervision/Leadership (PMP1): May provide functional and administrative supervision of staff. Provide direction, assignments, feedback, coaching and counseling to assure outcomes are achieved. <ul style="list-style-type: none">• Oversee volunteer programs (excluding docent training), recruitment and recognition• Provides direction, assignments, feedback, and coaching to assure outcomes are achieved for students/temporary staff

Universal Competencies

<p>Collaboration and Embracing Diversity (Basic Proficiency Level)</p> <p>Ability to work with a variety of individuals and groups in a constructive and civil manner while appreciating the unique contribution of individuals from varied cultures, race, creed, color, national origin, age, sex, disability, sexual orientation, and gender identity.</p> <ul style="list-style-type: none"> • Demonstrates civil and respectful behaviors valued within the organization. • Provides and accepts ideas and suggestions in a constructive and helpful manner. • Exhibits good teamwork: is approachable, cooperative, and contributes to an overall positive and productive work/team environment. • Works effectively with individuals from all backgrounds.
<p>Positive Impact/Achieving Results (Basic Proficiency Level)</p> <p>Ability to utilize existing resources and learning to achieve or exceed desired outcomes of current and future organizational goals/needs. Able to demonstrate ethical behavior in diverse situations while producing results.</p> <ul style="list-style-type: none"> • Appreciates the difference between effort and achievement and produces results that are important to unit. • Grasps the inevitability and challenges of change and adapts tactics accordingly; utilizes learning opportunities to prepare for changing work and methods. • Demonstrates a willingness to carry out responsibilities and a positive approach to accomplishing work. • Demonstrates an understanding of how work aligns to organizational mission, vision, and University environment
<p>Service Excellence/Customer Focus (Basic Proficiency Level)</p> <p>Ability to meet or exceed customer service needs and expectations and provide excellent service in a direct or indirect manner. Ability to effectively transmit and interpret information through appropriate communication with internal and external customers.</p> <ul style="list-style-type: none"> • Consistently provides excellent service. • Manages customer expectations and takes responsibility to enhance service excellence. • Communicates understandably; uses appropriate words, grammar and mannerisms in all mediums. • Seeks feedback on communication style and effectiveness.

Technical Competencies

<p>ORGANIZATIONAL COMMUNICATIONS (Working Proficiency Level)</p> <p>Knowledge of and ability to utilize the means, tools, techniques and media to communicate information about the organization internally and externally.</p> <ul style="list-style-type: none"> • Explains the rationale for major organizational communication initiatives. • Participates in developing and coordinating a communications event or campaign. • Implements the major communications activities within the organization and helps support these functions. • Works with public media such as print, radio or television. • Researches common communications events and the associated media for such events.
<p>Planning: Tactical, Strategic (Working Proficiency Level)</p> <p>Ability to contribute to operational (short term), tactical (1-2 years) and strategic (3-5 years) planning in support of the overall business plan.</p> <ul style="list-style-type: none"> • Contributes to short-term operational plans. • Monitors progress of work against plan as required to meet objectives. • Reports variances and makes agreed-upon corrections. • Under guidance, develops tactical plan for own direct responsibility. • Anticipates and adapts to plan changes.
<p>Public Relations (Working Proficiency Level)</p> <p>Knowledge of organizational practices and considerations for communicating in the public arena, from the community to global public relations (PR); the ability to communicate to various forms of media outlets effectively and establish favorable public relations.</p> <ul style="list-style-type: none"> • Reviews standard guidelines on the avenues involved in public relations. • Positions the general layout and content of a press release. • Works with organizations in the community in support of the local image. • Explains the distribution process of a press release. • Coordinates current PR activities in the community.
<p>Relationship Management (Working Proficiency Level)</p> <p>Ability to establish and build healthy working relationships and partnerships with colleagues within and external to own unit, those to whom services are provided, vendors, the public, regulatory/governmental agencies, etc., all of whom may be seen as "customers" or receivers of services provided by the University.</p> <ul style="list-style-type: none"> • Describes the roles and responsibilities in a collaborative working relationship. • Monitors satisfaction levels on a regular basis.

- Alerts own team to problems in satisfaction.
- Ensures prompt and effective response to requests and interactions from "customers".
- Works with "customers" to address critical issues and resolve major problems.

Event Management (Working Proficiency Level)

Knowledge of event management processes and activities; ability to plan, organize and execute events and to coordinate resources before, during and after an event.

- Meet with vendors to determine menus, room arrangements and estimate costs. Coordinate associated event needs, (e.g. flowers, music, decorations, lighting, and table arrangements). As assigned, provide oversight for specific events or functions.
- Monitor expenditures, and budgets. Advise organization on budgetary needs or discrepancies. Assume responsibility for any cash handling.

As part of performing the key areas of responsibility and competencies described above, staff members are expected to meet reasonable standards of work quality and quantity, as well as expectations for attendance established by their supervisor. Staff members are also expected to comply with policies governing employee responsibilities and conduct, including those contained in the [University Operations Manual](#).

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Last updated December 2013

ELIZABETH MENNINGER WALLACE

EDUCATION

The University of Iowa

In progress

MA in Strategic Communications

The University of Maryland, College Park

1997

BA in Linguistics

Honors: summa cum laude (GPA: 4.0/4.0)

PROFESSIONAL EXPERIENCE

University of Iowa Stanley Museum of Art; Iowa City, 2012–Present

Manager of Communication, Marketing & Membership

- Direct the communication and promotion of all museum activities
 - Plan, prepare, and produce biannual membership magazine
 - Write and manage content for museum website and social media accounts
 - Coordinate information requests with media, university units, and general public
 - Supervision of and coordination with Associate Writer, free-lance graphic designer and student employees
 - Lead coordinator for redesign of museum website (2012–2013)
 - Coordinated transition to museum's new name facilitating new graphic identity, new website URL, new email, new social media handles (November 2017–April 2018)
- Manage museum membership program, including all communications, benefits, events, and database
- Lead external volunteer group of museum members
- Coordinate all museum events, including annual fundraising event, monthly 'friend-raising' events, and promotional outreach functions. (Responsibilities include solicitation of donors; contracting vendors, artists, and advertisers; production of event invitations and fundraising solicitation mailings; on-site event coordination; maintenance of participant database; budget preparation and management)
- Past coordination of public programming (Smart Talks series)
- Cultivate and steward relationships with constituents and community partners across the state
- Attend national museum membership conferences (2016, 2017)
- Participated extensively in design of new museum building in meetings with building architects and university facilities personnel (2017–2018)

- Assumed interim responsibility for operation of museum office (December 2017–March 2018)

4Cs Resource & Referral; Iowa City, 2010–2012

Administrative Assistant Adult Education and Training

- Marketed Crisis Child Care program, including designing and disseminating advertising brochures and posters, developing PSA, and representing program to external agencies and community partners
- Coordinated Occasional Child Care program including recruiting providers, marketing program, authoring client and provider communications, performing provider background checks, managing database, preparing reports, and updating web site
- Performed administrative duties for Executive Director such as preparation of quarterly reports, grants, RFPs, and correspondence
- Prepared and produced biannual newsletter
- Maintained education and newsletter databases
- Led redesign of agency website (2011–12)
- Maintained agency website.
- Organized biannual conferences including solicitation of donors, vendors and advertisers, production of conference brochure, program and participant folders, on-site event coordination, and maintenance of participant database.
- Coordinated and marketed community outreach events and represent agency at external functions.
- Received and processed highly confidential intake calls for Crisis Child Care program, making care referrals, communicating with external agencies, administrating documentation and electronic database, and preparing reports.

Elder Services, Inc.; Iowa City, 2008–2009

Meals on Wheels Coordinator

- Coordinated all volunteer services, including recruitment, training, and scheduling of 80 volunteer drivers for Meals on Wheels
- Maintained volunteer and client databases
- Marketed Meals on Wheels program to individuals, outside agencies, and care providers
- Immediately addressed concerns about client welfare, orchestrating problem solving and appropriate referrals.
- Wrote and submitted client reports
- Collaborated with nutrition staff to ensure meals were prepared appropriately for clients with special diets
- Recorded and verified meal delivery information, facilitating client billing
- Coordinated agency participation in annual fundraising campaign of the Meals on Wheels Association of America
- Wrote and submitted grant applications to the Meals on Wheels Association of America, resulting in monetary awards

The Choral Arts Society of Washington DC, 1998

Development & Marketing Assistant

- Facilitated elementary school choral workshops
- Assisted Director of Development in planning annual benefit including preparation of invitations and correspondence; coordination with benefit chair, hotel catering, and other event subcontractors

Dance Instructor 1992-2012

- Instructed individuals of various ages (including students with disabilities) in ballet technique and performance
- University of Iowa Youth Ballet, Iowa City IA (2007–2012)
- University of Iowa Dance Department, Iowa City IA (2009)
- Nolte Academy of Dance, Coralville IA (2006–2007)
- Russell School of Ballet, Chantilly VA (1995–1998)
- Washington School of Ballet, Washington DC (1992–1994)
- Gallaudet University, Washington DC (1990–1991)

The Washington Ballet; Washington DC, 1988–1994

Company Dancer

Curator of the Arts of Africa, Oceania, and the Americas: Cory Gundlach



Office of the Provost/Museum of Art Curator of African and Non-Western Art

Classification: Collections Mgmt Specialist	UI Job Code: PEA3	Pay Level: 4A
Job Function: Arts, Culture, & Entertainment	Job Family: Collections Management	
Working Title (if applicable): Curator/Associate Curator of African and Non-Western Art (depending on experience level)		
Position #: 00000199	Org/Dept/Sub-dept #: 02/0150/00000	
This Position Reports to (Name/Position #): Sean O'Harrow/00000195		
Does this position have Administrative Supervision? Y		

Position Specific Summary

This position possesses deep knowledge of the University of Iowa Museum of Art (UIMA) collection and shares this knowledge with students, staff and the public primarily through research, exhibitions, presentations and publications. This position acquires new art for the collection working with the museum director, colleagues, donors and the art market. In addition, the position is responsible for researching and managing the world-renowned Stanley Collection of African Art, and the entire collection of African Art, as well as for the arts of the Ancient and Native Americas, Ancient European Art, and a growing collection of Asian Art, as well as other areas of the collection, as needed.

Key Areas of Responsibilities and Specific Job Tasks

Education, Research, and Exhibition (PEA3): Plan, implement and write text for exhibitions, performances, educational programs and tours. May determine overall direction for a specific collection or program. Train volunteers and employees for tours, museum store, and events. Perform research on collections. Fulfill requests for images for publications, film, electronic media, and educational use. Conduct tours and meet with classes. Respond to public requests for information. Mentor students on research methodology. Maintain active record of research and/or publication.

- Perform and supervise research on the collection.
- Perform research on collections-based and loan exhibitions and related public programs.
- Plan, implement and write text for exhibitions.

Program Development and Administration/Outreach (PEA3): Design/write program information. Create, select or recommend exhibitions, events and artistic events. May determine overall direction for a specific collection or program. Create partnerships that develop programs and/or events. Respond to information requests. Analyze recommendations and develop policies. Monitor budgets. Evaluate recommendations and create ancillary programs and activities. Develop projects aligned with grant availability. Write internal and external grant proposals. Complete and submit internal/external grant reports. Liaise with granting agency. Advise the public about conservation and appraisal and/or outreach services. Train, manage and supervise student workers, volunteers and professional employees.

- Create, select and recommend collections-based and loan exhibitions and related public programs.
- Establish and maintain relationships with donors and art collectors.
- Teach in the Department of History.
- Conduct lectures, tours and meet with classes.
- Liaise with guest curators.

Loans and Acquisitions (PEA3) Coordinate and/or approve all artwork or collection purchases, acquisitions and loans of museum specimens, artifacts and art, or collections, including executing agreements. Assure adherence to proper procedures for loans and acquisitions. Coordinate with Risk Management and interpret and apply University policies. Pack and ship all art, artifacts, or collection items for loan or exhibition both incoming and outgoing. Recommend loans to Director/curator. Serve as Courier for objects traveling for loans or exhibitions.

- Develop and pursue new acquisitions (gifts and purchases) with the director.

<ul style="list-style-type: none"> • Work with UI faculty and TAs on collection content for class visits. • Review and recommend loan requests and collection conservation.
Inventory, Catalog, and Data Base Management (PEA3): Develop and implement collection management program. Create and maintain electronic and physical files and reports, regarding art, specimen, artifact or collection donors. Maintain records related to museum collections, including museum and collection databases; records may include deeds of gift, loan agreements, contracts, condition and location reports and accession and de-accession records, or inventory and condition. Maintain and inventory photo archive and records. <ul style="list-style-type: none"> • Maintain active record of research and/or publication.
Maintain and Preserve Collection/Exhibit (PEA3): Maintain and organize Museum or Collection storage areas, including implementation of proper archival storage procedure. Develop, implement and manage Collection Preservation, Emergency Disaster and Environmental Plans. Inspect permanent collection to ascertain conservation needs and consult with conservators and arrange for treatment after review by Director/Curator. <ul style="list-style-type: none"> • Maintain and organize Museum or Collection storage areas, including implementation of proper archival storage procedure. • Develop, implement and manage Collection Preservation, Emergency Disaster and Environmental Plans. • Inspect permanent collection to ascertain conservation needs and consult with conservators and arrange for treatment after review by Director/Curator.
Administration (PEA3): May hire, develop and manage the performance of staff, students, volunteers; assure staff are compliant with UI policies and procedures. May develop budget, implement and monitor budgets. <ul style="list-style-type: none"> • Train and supervise employees and interns. • Handle inquiries from students, colleagues, scholars and the general public • Assist director in development of budget. • Assist with grant writing, monitoring and reporting.

Universal Competencies

Collaboration and Embracing Diversity (Extensive Proficiency Level) Ability to work with a variety of individuals and groups in a constructive and civil manner while appreciating the unique contribution of individuals from varied cultures, race, creed, color, national origin, age, sex, disability, sexual orientation, and gender identity. <ul style="list-style-type: none"> • Establishes and maintains positive and productive working relationships within and outside of own area and background. • Identifies and resolves disagreements/conflicts in early stages. • Promotes a safe, equitable, respectful environment in which concerns can be addressed effectively. • Recommends changes to work practices and policies to promote transparency and approachability.
Positive Impact/Achieving Results (Extensive Proficiency Level) Ability to utilize existing resources and learning to achieve or exceed desired outcomes of current and future organizational goals/needs. Able to demonstrate ethical behavior in diverse situations while producing results. <ul style="list-style-type: none"> • Ensures time, resources, energy, learning opportunities, and actions are focused on priorities that matter to the changing workplace. • Creates a team environment of accountability and commitment for reaching goals and desired results; ensures team is developed to address future needs. • Ensures compliance with codes of ethics that benefit the overall good of all constituents. • Demonstrates and communicates a big picture understanding of the organization, its interrelationships, and priorities.
Service Excellence/Customer Focus (Extensive Proficiency Level) Ability to meet or exceed customer service needs and expectations and provide excellent service in a direct or indirect manner. Ability to effectively transmit and interpret information through appropriate communication with internal and external customers. <ul style="list-style-type: none"> • Participates in developing a variety of effective ways to deal with service challenges. • Models service delivery and coaches others to deliver excellent service in a variety of settings. • Communicates well with direct reports, peers, leadership and external constituents. • Utilizes various methods for information sharing and information gathering. Modifies processes to enhance service.

Technical Competencies

Collections Content and Inventory Management (Extensive Proficiency Level)

<p>Knowledge of processes and procedures for maintaining and preserving relevant and up-to-date collections for the intended educational, research and/or donor, etc., services.</p> <ul style="list-style-type: none"> • Manages a variety of resource collections. • Compiles, analyzes and uses usage statistics to determine additional needs. • Debates the benefits and drawbacks for selecting various collection items. • Participates in evaluation and selection of external reference sources and services. • Upgrades the processes, tools and techniques for assessing collections and access to them. • Prepares cost-benefit analysis of alternative or complementary collection objects.
<p>Educational/Instructional Program Management (Extensive Proficiency Level)</p> <p>Knowledge of and ability to manage educational/instructional programs, including research projects, extra-curricular activities, and/or academic planning.</p> <ul style="list-style-type: none"> • Monitors the educational/instructional program management process and ensures correct standards and policies are appropriately implemented. • Manages available resources for educational/instructional programs including faculty, staff, etc. • Assigns educational/instructional programs and evaluates program content, objectives and operating strategies. • Develops institutional partnerships with schools and other organizations to augment the development of education programs. • Reviews the academic achievements of different educational programs and determines the most valuable programs for the institution. • Advises on the benefits and drawbacks of inter-institutional agreements for the educational program.
<p>Performance Management (Expert/Leader Proficiency Level)</p> <p>Ability to apply organization's performance management system, practices, and tools to developing and improving individual, team, and organizational performance.</p> <ul style="list-style-type: none"> • Takes part in developing and implementing enterprise-wide performance management systems. • Identifies key issues in integrating selection, development, recognition, and reward systems. • Coaches less experienced managers in the processes of performance management. • Plays a leading role in designing individual and team reward and recognition systems. • Champions a climate that supports and rewards excellent group and individual performance. • Monitors industry for new approaches or ideas regarding performance management.
<p>Planning: Tactical, Strategic (Expert/Leader Proficiency Level)</p> <p>Ability to contribute to operational (short term), tactical (1-2 years) and strategic (3-5 years) planning in support of the overall business plan.</p> <ul style="list-style-type: none"> • Contributes to the overall strategic business goals and plans of the organization. • Creates and implements a strategy for supporting current and future business needs. • Directs the development, maintenance, and communication of own function's strategic plan. • Reviews and consults on the final strategic plan in collaboration with the business units. • Develops long-term strategies to deliver services that keep pace with technology trends. • Monitors industry for innovations in planning processes.
<p>Relationship Management (Expert/Leader Proficiency Level)</p> <p>Ability to establish and build healthy working relationships and partnerships with colleagues within and external to own unit, those to whom services are provided, vendors, the public, regulatory/governmental agencies, etc., all of whom may be seen as "customers" or receivers of services provided by the University.</p> <ul style="list-style-type: none"> • Oversees "customer" reviews to clarify expectations and discuss actual service delivery. • Coaches others in the value, issues, and methods of collaborative partnerships. • Helps team, colleagues and others discern trends and their implications for service delivery, strategic direction, operational improvement, etc. • Maintains status information on major developments in "customer" environment. • Collaborates with clients in the pursuit of common work objectives. • Fosters a climate conducive to establishing positive working relationships with outsiders.

As part of performing the key areas of responsibility and competencies described above, staff members are expected to meet reasonable standards of work quality and quantity, as well as expectations for attendance established by their supervisor. Staff members are also expected to comply with policies governing employee responsibilities and conduct, including those contained in the [University Operations Manual](#).

Position Qualifications

Education or Equivalent Required	Master's degree in African Art History or equivalent combination of education and experience is required.
Required	At least two years of experience in curatorial work at an art museum.
Required	At least one year of teaching experience at a large institution.

Cory K. Gundlach
91 Jema Court
Iowa City, IA 52246
Tel. 970-215-3208
cory-gundlach@uiowa.edu

EDUCATION

Ph.D., Art History, University of Iowa, Iowa City, IA
Emphasis in African art history, 2019

M.A., Art History, University of Iowa, Iowa City, IA
Emphasis in African art history, 2012

B.A., Art History, Colorado State University, Fort Collins, CO
Emphasis in African art history, 2009

B.A., Studio Art and Certificate of Study in Art Museum and Gallery Practices
Humboldt State University, Arcata, CA, 2003

PROFESSIONAL EXPERIENCE

2018-present Visiting Instructor, University of Iowa School of Art and Art History
Offered the following courses: "Arts of Africa," offered as an in-class lecture and Online course, and "Central African Art," an in-class lecture course.

2015-present Curator, Arts of Africa, Oceania, and the Americas, University of Iowa Stanley Museum of Art, Iowa City, IA
Research, exhibitions, presentations, acquisitions, and publications focused on the UIMA collection.

2014 Graduate Teaching & Research Assistant, School of Art and Art History, University of Iowa, Iowa City, IA
Class instruction and lesson plan development; grading exams, research papers and class projects for "Arts of Africa," supervised by Professor Christopher D. Roy. Maintenance of the Art & Life in Africa (ALA) website; editing and uploading new content. Grading exams for "American Indian Art," supervised by Professor Roy.

2012-2014 Curatorial Research Assistant in African and non-Western Art, University of Iowa Stanley Museum of Art, Iowa City, IA
Website design, photo editing, data entry, and WorldMap development for the ALA website. Museum liaison for all contributing ALA scholars; procurement of image reproduction rights and permissions. Catalog entries for African art on exhibit in the Black Box Theater at the Iowa Memorial Union in the fall of 2012.

2012 Research Assistant, School of Art and Art History, University of Iowa, Iowa City, IA
Research and development of the Art & Life in Africa Map. Users may view geo-referenced objects from the museum collection on a map of Africa with layers of information that allow investigation in more depth.

2010-2012 Teaching Assistant, School of Art and Art History, University of Iowa, Iowa City, IA

Class instruction and lesson plan development; grading exams, research papers and class projects for the following courses: "Arts of Africa," Fall 2010, 2011 and 2012, supervised by Professor Christopher D. Roy; "Earthly Paradises" Spring 2012, supervised by Professor Barbara Mooney; "Themes in Global Art," Spring 2011, supervised by Professor Brenda Longfellow.

- 2006-2010 Exhibit Designer, Fort Collins Museum & Discovery Science Center, Fort Collins, CO
Budgeting, scheduling, promotion, design, construction, maintenance and de-installation of all museum exhibitions. Design and production of museum print media. Volunteer management. Exhibit development with museum staff and design consultants for new museum facility opened in 2012.
- 2004-2006 Art in Public Places Program Assistant, Lincoln Center, Fort Collins, CO
Promotion and co-management of all projects and related activities. Content design for program website. Design for all promotional material, a seasonal newsletter, map, postcards, event invitations, and posters. Photography and maintenance of the collection.
- 2002-2004 Exhibitions Manager, Morris Graves Museum of Art, Eureka, CA
Budgeting, scheduling, promotion, design, installation, and overall production and maintenance for an average of thirty annual exhibitions within seven museum galleries, outdoor sculpture garden, and off-site alternative gallery. Staff liaison to Museum Exhibition Committee. Intern and volunteer supervision. Collections management and development. Traveling exhibit /Outreach Program management.
- 1998-2001 Head Preparator, Morris Graves Museum of Art, Eureka, CA
Design and installation of all museum and traveling exhibits. Collections management.

EXHIBITIONS

- 2019 *Follow Her Lead: Womanhood in African and Diasporic Arts*. Ongoing. Curator. University of Iowa Stanley Museum of Art.
- 2017 *Art & the Afterlife: Fantasy Coffins by Eric Adjete Anang*. September 16 – December 10, 2017. Curator. University of Iowa Stanley Museum of Art.
- 2016 *The Path of Power*. February 20 – May 16, 2016. Curator. University of Iowa Stanley Museum of Art.
- 2015-present Selections from the permanent collection of art from Africa, Oceania, Asia, and the Americas. Curator. University of Iowa Stanley Museum of Art.

PUBLICATIONS

- 2018 "J. Richard Simon (1929-2017)." *Tribal Art* 88, no. 3 (Summer 2018): 152.
- "Finding Time in Achepohl's Vision of Nature." In *Vision of Nature | Vessel of Beauty*, edited by Jill Hartz, 10-19. Eugene, Oregon: Jordan Schnitzer Museum of Art at the University of Oregon, 2018.

Association (ACASA)

- 2008 Project lead in Student Organization for the Visual Arts (SOVA) at Colorado State University for guest performance by Guillermo Gómez-Peña: *The Mexorcist*
- 2005 Exhibition Coordinator, Colorado Coalition of Artists, Fort Collins, CO
- 2005 Exhibition Coordinator, Center for Fine Art Photography, Fort Collins, CO

FELLOWSHIPS, GRANTS & AWARDS

- 2017 University of Iowa International Programs Major Projects Award (\$12,000) for *Art & the Afterlife: Fantasy Coffins* by Eric Adjetey Anang
- 2015 Marcus Bach Fellowship Award for dissertation research
- 2012 Research Sponsorship from the Program for Advanced Study of Art and Life in Africa, Stanley-UI Foundation Support Organization, University of Iowa
- 2011 Stanley Award for International Research, Stanley-UI Foundation Support Organization, University of Iowa
- Graduate Student Senate Award for International Research, University of Iowa
- Research Sponsorship from the Program for Advanced Study of Art and Life in Africa, Stanley-UI Foundation Support Organization, University of Iowa
- 2008 Associated Students of Colorado State University (ASCSU) grant (\$5,195) for guest performance by Guillermo Gómez-Peña

LANGUAGES

French: speak, write, and read functionally
German: read and write functionally

APPLICATIONS

Adobe Creative Cloud; SketchUp; WorldMap; FinalCut Pro; EmbARK; FileMaker Pro; SilverStripe; Microsoft Office

FIELD RESEARCH

- 2015 Italy, Germany, Belgium, and France: dissertation research on Lobi art in public and private collections
- 2011, 2012 Burkina Faso: dissertation research on Lobi sculpture, pottery, and divination

MEMBERSHIP

- 2019 African Studies Association
- 2012-present Arts Council of the African Studies Association (ACASA)

Appendix C: Museum Organizational Chart

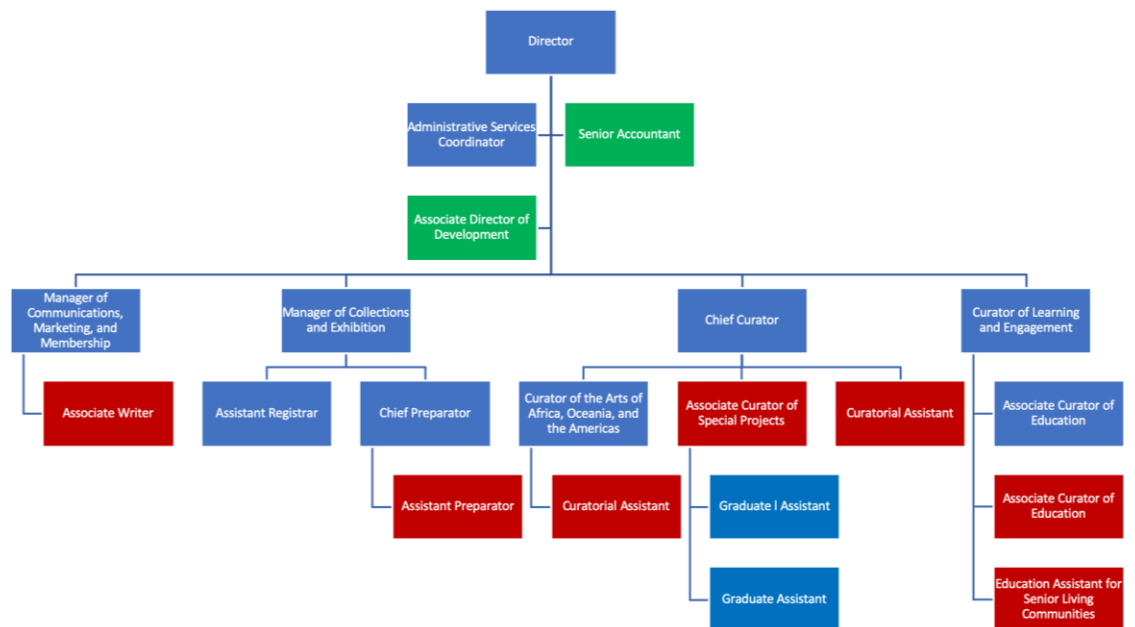
Key:

Long-term positions

Short-term positions

Affiliated positions based in other units

Current Staffing



Appendix D: Big 10 University Art Museums

University of Nebraska

Sheldon Museum of Art

<https://sheldonartmuseum.org/>

Operating Budget: \$2.6 million

FT Staff: 21, PT Staff: 14

10 PT student employees

Indiana University

Eskenazi Museum of Art

<https://artmuseum.indiana.edu/>

Operating Budget: \$3.6 million

FT Staff: 42, PT staff: 19

18 student employees

Michigan State University

Broad Museum

<https://broadmuseum.msu.edu/>

operating budget: \$3.1 million

FT Staff: 27, PT Staff: 22

23 student employees

Ohio State University

Wexner Center for the Arts

<https://wexarts.org/>

operating budget: \$10M

FT Staff: 68, PT Staff: 100

50 student employees

University of Minnesota

Weisman Art Museum

<https://wam.umn.edu/>

operating budget: \$3.5 million

FT staff: 20, PT Staff: 5

50-60 student employees

Northwestern University

Block Museum

<https://www.blockmuseum.northwestern.edu/>

Operating budget: \$4.5 million

FT Staff: 25, No PT Staff

47 student employees

Rutgers University

Zimmerli Art Museum

<http://www.zimmerlimuseum.rutgers.edu/information/visitors#.XZ5DkudKhSw>

Operating Budget: \$4.6 million

FT Staff: 30, PT Staff: 25

23 student employees

University of Wisconsin

Chazen Museum of Art

<https://www.chazen.wisc.edu/>

Operating Budget: \$5 million

FT Staff: 22, No PT Staff

26 student employees

University of Michigan Museum of Art

<https://www.umma.umich.edu/>

operating budget: \$7.4 million

FT Staff: 33, PT Staff: 5

25 student employees

Appendix E: Advisory Board By-laws

THE UNIVERSITY OF IOWA STANLEY MUSEUM OF ART ADVISORY BOARD BYLAWS

ARTICLE I: NAME

The name of this organization shall be the University of Iowa Stanley Museum of Art Advisory Board, sometimes called the UISMA Advisory Board or the Art Museum Advisory Board, and, in these Bylaws, referred to as the “Board.”

ARTICLE II: PURPOSE

The purpose of this organization is:

- 1) To advise the Provost on the activities of the University of Iowa Museum of Art
- 2) To advise the museum director and staff in defining and implementing the museum’s mission and policies.
- 3) To advise the director in public relations, fundraising, and collections management.
- 4) To promote the relationship between the museum and the university.
- 5) To promote the relationship between the museum and the community.

ARTICLE III: BOARD MEMBERS

Section 3.1. Number and term. The number of Board Members shall be no fewer than 9 and no greater than 20. Board members shall be appointed for a term of three years, except as otherwise provided below, and may be reappointed. Terms will be staggered to ensure continuity in board representation.

Section 3.2. Qualifications.

1. Board members shall be selected from the faculty of the University of Iowa and from the community. Board members need not be residents of Iowa.
2. Persons who hold the following positions shall be appointed as ex officio members of the board, with full voting rights:
 1. Director of the School of Art and Art History
 2. President of the University of Iowa Foundation
3. A representative of the Office of the Provost and the development officer assigned to the museum by the UI Foundation shall also serve as board members, ex officio, with no voting rights.

Section 3.3. Appointment of Board Members. Board members shall be appointed by the Provost in consultation with the Director of the Museum and the Board. Recommendations for new board members and for the reappointment of existing board members shall be initiated by the Nominations Committee of the Board.

ARTICLE IV: MEETINGS

Section 4.1. Regular meetings. The annual meeting of the Board shall be held in Spring of each year. There shall be one additional regular meeting a year in the fall.

Section 4.2. Special meetings. Special meetings may be called at the request of the Director of the Museum, the Provost, or the chair of the Board. Notice of any special meeting shall be given at least two days prior to the meeting in any manner reasonably intended to reach the board member, including telephone and e-mail.

Section 4.3 Quorum. A minimum of 1/3rd of the number of Board Members entitled to vote shall constitute a quorum for the transaction of business at any meeting of the Board.

Section 4.4. Manner of Acting. Except as otherwise provided in these Bylaws, the act of a majority of the Board Members present and entitled to vote at a meeting shall constitute an act of the Board.

ARTICLE V: OFFICERS

Section 5.1. Chair and Vice Chair: The Board shall have two officers, a chair and a vice-chair, appointed by the Provost, in consultation with the Director of the Museum and with the Board. Whenever possible one of the officers will be a faculty member and the other will be a member of the broader community. The officers will be responsible for setting the agenda for meetings of the Board and will be available to consult regularly with the Director of the Museum and the Provost. The chair and the vice-chair will generally serve two-year terms, which may be renewed. The vice chair shall become the chair at the end of the chair's term.

Section 5.2. Immediate past chair. The immediate past chair shall serve as an officer of the board for one year after stepping down as chair. The primary duty of the immediate past chair shall be to serve as an advisor to the current chair and vice-chair and to participate as a member of the Executive Committee.

Section 5.3. Executive Committee. All officers shall serve as members of an executive committee together with the ex officio board member from the Provost's Office. The Provost may appoint additional at-large members of the Executive Committee in the Provost's discretion. The Executive Committee shall meet at least three times a year before each regularly scheduled board meeting, and more often as the Committee deems necessary.

Section 5.4. Officers as board members. All of the officers described in this Article shall serve as board members during the term of the office, whether or not that term coincides with the three year term for board members.

ARTICLE VI: COMMITTEES

There will be three standing committees of the Board: (1) a governance committee, whose responsibility is to recommend to the board individuals to serve as board members and recommend to the Director and Provost individuals to serve as officers; (2) a development committee, whose responsibility is to work with the Director of the Museum and the Center for Advancement to increase support for the Museum and (3) a collections committee whose responsibility is to approve the Museum's collection plan, acquisitions to the Museum's collections and also deaccessions.

The chair in consultation with the vice-chair, past-chair, and the Director will appoint committees.

The chair and director may create additional committees.

ARTICLE VII: AMENDMENT OF BYLAWS

These bylaws can be amended at any time by a majority vote of the Board, with the approval of the Provost.

Appendix F: AAM Reaccreditation Letter



American Alliance of Museums

Alliance Accreditation Commission

Chair

Burt Logan
Executive Director &
CEO, Ohio History
Connection,
Columbus, OH

Amy Bartow- Melia

MacMillan Assoc.
Director for Audience
Engagement, National
Museum of American
History,
Washington, DC

Ann Fortescue

Executive Director,
Springfield Museum of
Art, Springfield, OH

James Gilson

Former Vice President
and General Counsel,
Los Angeles County
Museum of Natural
History Foundation,
Los Angeles, CA

Jill Hartz

Executive Director,
Jordan Schnitzer
Museum of Art,
University of Oregon,
Eugene, OR

Lourdes Ramos

President & CEO,
Museum of Latin
American Art,
Long Beach, CA

Kenneth Schutz

The Dr. William
Huizinga Executive
Director, Desert
Botanical Garden,
Phoenix, AZ

Todd Smith

Director and Chief
Executive Officer,
Orange County
Museum of Art,
Newport Beach, CA

William Trampusch

Director Emeritus,
Nantucket Historical
Association,
Nantucket, MA

November 3, 2017

Mr. Jim Leach
Interim Director
University of Iowa Museum of Art
150 N. Riverside Dr.
Iowa City, IA 52242

Dear Mr. Leach:

On behalf of the Accreditation Commission, it is my great pleasure to tell you that the University of Iowa Museum of Art has been awarded reaccreditation. At our October 11-13, 2017 meeting we reviewed the final report you submitted in response to our June 2016 tabling decision and determined that the museum has successfully addressed our concerns.

The University of Iowa Museum of Art made significant progress in the tabling period. The updated Strategic Plan defines financial components and outlines a capital campaign for the new building. Early fundraising success and the backing of the University of Iowa and the University of Iowa Foundation provide strong evidence that the crucial replacement of the flooded and vacated old museum building is now moving forward to completion. While the search for the permanent director is in progress, the interim director's record of accomplishment engenders confidence in the museum's success.

Reaccreditation means the museum continues to meet National Standards and Best Practices for U.S. Museums and remains a member of a community of institutions that have chosen to hold themselves publicly accountable to excellence. Through a rigorous process of self-assessment and review by its peers, the museum has shown itself to be a good steward of its resources held in the public trust and committed to a philosophy of continual institutional growth.

To help ensure that accredited museums maintain their level of professional performance they must undergo periodic reaccreditation reviews. The museum's next Self-Study is due **November 1, 2026**.

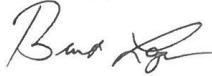
Accredited museums are looked up to as leaders in the field and we encourage you to proactively fulfill this responsibility by serving as a mentor and resource for other museums. Support and encourage museums working towards meeting standards, improving practices, or seeking accreditation by speaking at professional meetings, being an Alliance peer reviewer, and sharing your expertise in other ways.

continued

Mr. Jim Leach
November 3, 2017
Page 2

Congratulations on this achievement. I know everyone at the museum has worked hard to earn this honor. Contact the Accreditation Program staff if you have any questions about the program or maintaining your institution's accredited status.

Sincerely yours,



Burt Logan
Chair, Accreditation Commission
Executive Director and CEO
Ohio History Connection

Enclosures:
Award Kit

cc: Bruce Harreld, President, University of Iowa
Gail Andrews, Visiting Committee
Derrick Cartwright, Visiting Committee

By accepting accredited status, your institution agrees to abide by the decisions of the Accreditation Commission regarding continuing review, subsequent accreditation, and, if necessary, withdrawal of accreditation, and to comply with the administrative requirements of the program. You may display your certificates of accreditation and use the accreditation logo on printed materials as long as your institution meets the program requirements and standards for accreditation as determined by the Accreditation Commission.

Appendix G: AAM Core Standards for Museums

<https://www.aam-us.org/programs/ethics-standards-and-professional-practices/core-standards-for-museums/>

1. Public trust and accountability

The museum is a good steward of its resources held in the public trust.

The museum identifies the communities it serves and makes appropriate decisions in how it serves them.

Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.

The museum strives to be inclusive and offers opportunities for diverse participation.

The museum asserts its public service role and places education at the center of that role.

The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.

The museum is committed to public accountability and is transparent in its mission and its operations.

The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.

2. Mission and planning

The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.

All aspects of the museum's operations are integrated and focused on meeting its mission.

The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.

The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.

The museum establishes measures of success and uses them to evaluate and adjust its activities.

3. Leadership and organizational structure

The governance, staff and volunteer structures and processes effectively advance the museum's mission.

The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.

The governing authority, staff, and volunteers legally, ethically, and effectively carry out their responsibilities.

The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.

There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.

4. Collections stewardship

The museum owns, exhibits, or uses collections that are appropriate to its mission.

The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.

The museum's collections-related research is conducted according to appropriate scholarly standards.

The museum strategically plans for the use and development of its collections.

Guided by its mission, the museum provides public access to its collections while ensuring their preservation.

5. Education and interpretation

The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.

The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.

The museum's interpretive content is based on appropriate research.

Museums conducting primary research do so according to scholarly standards.

The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.

The museum presents accurate and appropriate content for each of its audiences.

The museum demonstrates consistent high quality in its interpretive activities.

The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.

6. Financial stability

The museum legally, ethically, and responsibly acquires, manages, and allocates its financial resources in a way that advances its mission.

The museum operates in a fiscally responsible manner that promotes its long-term sustainability.

7. Facilities and risk management

The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.

The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.

The museum has an effective program for the care and long-term maintenance of its facilities.

The museum is clean and well-maintained and provides for the visitors' needs.

The museum takes appropriate measures to protect itself against potential risk and loss.

Campus Art Museums in the 21st Century: A Conversation

October 2012

Tom Shapiro

Cultural Strategy Partners

Peter Linett

Slover Linett Strategies Inc.

Betty Farrell & Will Anderson

Cultural Policy Center at the University of Chicago



CULTURAL POLICY CENTER

AT THE UNIVERSITY OF CHICAGO
THE HARRIS SCHOOL | NORC

Participants in the Conversation In alphabetical order

Andrea Barnwell Brownlee

Director, Spelman College Museum of Fine Art

Lori E. Gross

Associate Provost for Arts and Culture, Harvard University

Saralyn Reece Hardy

Director, Spencer Museum of Art, University of Kansas

Donna Heiland

Vice President & Special Assistant to the President, Emerson College
Former Vice President, Teagle Foundation

Anthony Hirschel

Director, Smart Museum of Art, University of Chicago

John Maccabee

Founder, CityMystery LLC

Rebecca Nagy

Director, Samuel P. Harn Museum of Art, University of Florida

Jessica Nicoll

Director and Curator, Smith College Museum of Art

Nancy Proctor

Head of Mobile Strategy and Initiatives, Smithsonian Institution;
Manager of MuseumMobile.info;
Digital Editor of *Curator: The Museum Journal*

Kimerly Rorschach

Director, Seattle Museum of Art
Former Director, Nasher Museum of Art, Duke University

Thomas K. Seligman

Former Director, Cantor Arts Center, Stanford University

Andrew Taylor

Assistant Professor, Arts Management Program, American University

Sylvia Wolf

Director, Henry Art Gallery, University of Washington

Introduction

Like other kinds of cultural organizations

in these early years of the twenty-first century, art museums on college and university campuses are facing the challenges both of adapting to and influencing a new and still-shifting cultural landscape. Longstanding assumptions about the roles, aims, activities, and audiences of cultural institutions are being reconsidered, even as audience interests, expectations, and behaviors are rapidly evolving, fueled in part by the technological revolution. In addition to challenges common to all museums—programming for increasingly busy and distracted audiences, becoming more welcoming to a broader range of visitors, differentiating the experiences they offer from other cultural and artistic options in the marketplace, and making a strong case for financial support—academically affiliated art museums need to continually demonstrate their academic value to their host college or university, and serve both students and faculty as core constituents while also serving a wider public. To further complicate matters, academic museums are inevitably affected by the profound changes sweeping through higher education, including the advent of new modes of teaching and learning, the erosion of established disciplinary boundaries, questions about the value and cost of an undergraduate degree (especially in the liberal arts), and myriad financial challenges. Campus art museums operate in an exceptionally complex and fluid environment.

With those challenges in mind, the authors invited a handful of campus art museum directors and other experts to step back from their day-to-day responsibilities in order to take a collective look at how the field is evolving. Our goal was to encourage a small group of thought-leaders to ‘think out loud’ about the changes already occurring at campus museums and where new opportunities and roles may be emerging. It is our hope that the conversations summarized here will serve as further input into the field’s larger, continuing exploration of its roles and potentials through dialogue, research, and experimentation—an exploration that contributes to the continued healthy evolution of campus art museum practice.

METHODOLOGICAL APPROACH

No group of 13 leaders can fully represent the diversity and breadth of environments, objectives, and circumstances found within the academic art museum field in the US. Nevertheless, in assembling our participant group for this dialogue (see page 1), we aimed for some diversity of geography, perspective, and institutional type and size. We invited eight museum directors and five ‘outside experts’ from various positions in the arts and museum world. The eight campus art museums whose directors participated are located in both public and private institutions; in major research universities and small liberal arts colleges; in urban metropolises and regional cities; and in eight different states across the country. The five additional experts have experience in the museum field from a variety of perspectives and were chosen for the fresh insights that they could bring to the discussion.

In May 2012, we initiated two rounds of conversation. In Round One, each participant provided an individual written response via email to an initial ‘provocation’ from us, which read:

We all know that campus art museums have the potential to become even more relevant to, and valued by, a broader set of educational and cultural constituencies. Beyond ‘marketing their story’ more effectively, what can these museums do differently or better to bring about that ideal future? In other words, what new ideas or approaches in areas like purpose, vision, programming, operating models, target audiences, organizational structure, or partnerships would you put on the table in a national dialogue about the roles that these unique institutions can and should play?

Following a loose Delphi survey structure¹, we summarized the participants’ responses to that question, then circulated our recap to the group. Round Two took the form of two conference calls, each with roughly half of the participant group. In those calls, we discussed the summary and delved further into the issues together, expanding on the ideas generated in Round One in a wider-ranging and more open-ended conversation.

1. The Delphi method entails a panel of experts answering questionnaires in multiple rounds. Between each round, a facilitator provides a summary as an aid to reflection as the group proceeds into the next round. See Linstone, Harold A. and Murray Turoff. *The Delphi Method: Techniques and Applications*, Reading, Mass.: Addison-Wesley, 1975. Available free at <http://is.njit.edu/pubs/delphibook/>.

Findings

For the purposes of this summary, we have grouped the themes that emerged from the dialogue into three broad categories: **interrogating the purpose and value of the campus art museum; bridging the museum's multiple constituencies;** and **anticipating and leading change.** In each section, we first summarize the input and ideas of the participants, then offer a 'Counterpoint' perspective, with a few further comments and questions for the field from the authors.

I. Interrogating the Purpose and Value of the Campus Art Museum

...risk taking is valued and 'failure' is more informative and less threatening.

Are campus museums different from other museums? The majority of our 13 participants felt strongly that the answer is "yes," pointing to the capacity (if not always the practice) of campus museums to be more experimental and innovative than other kinds of art museums, as well as to their more nimble, less bureaucratic structures. The protection of academic freedom was seen by the participants as especially important because it allows greater freedom of expression and lets campus museums be more daring in their exhibition and program choices. Because an important function of campus museums is to encourage innovative forms of pedagogy across disciplines, several respondents noted that risk-taking is valued and 'failure' is perceived as both more informative and less threatening than it might be in other kinds of museums. Further to that point, the core mandate of campus museums—making a curricular impact—was seen by participants as allowing them to use different (or at least additional) metrics of success than the overall number of attendees, which is how most other kinds of museums have traditionally gauged success.

Along with these advantages, participants observed that campus museums also face a unique set of challenges. They find themselves embedded in a larger institutional structure that can be unwieldy and where the 'center of

PURPOSE AND VALUE, CONTINUED

gravity' resides within academic departments and with tenured faculty. Some participants noted that campus art museums must constantly demonstrate how they can be integrated into the curricula of *multiple* disciplines across the university, not just into art and art history departments. Yet their capacity to do that interdisciplinary work is made difficult by the traditional silos of academic departments that still exist, and by the different 'languages' and methodologies favored by each discipline, which can make collaboration across fields and perspectives difficult. This leaves some campus art museums struggling to be seen as relevant to the core mission and identity of the university.

Participants suggested that this struggle has forced many campus museums to get better at framing and answering some fundamental questions, such as, *Why does my college or university have an art museum?* and *What is my museum expected to contribute to the campus mission and*

The ethos of students
is ever-more participatory,
social, and non-hierarchical.

'brand'? Answering these questions, one director in our group argued, is the necessary first step to becoming aligned with—and equally importantly, *understood by the faculty and administration* as being aligned with—the overall campus direction. Although the answers to those questions will vary from institution to institution, they all entail implementing

effective strategies to engage faculty members, reaching out to students, and advancing multiple university-wide priorities. One challenge that many campus museums face is being nimble enough to adapt to an institutional environment that is sharply hierarchical in its *administrative* power structure yet also highly decentralized in its *academic* power structure, in which authority resides in academic programs and the interests of faculty.

Layered on top of this, our participants noted, is the increasingly complex challenge of both adapting to and helping shape the changing cultural milieu of students, whose generational ethos is ever more participatory, interactive, and focused on non-hierarchical social networks and the digital communication tools that mediate them.

Our respondents agreed that campus art museums have an obligation—which many found inspiring—to align with a core value of American higher

PURPOSE AND VALUE, CONTINUED

education: the creation and dissemination of new knowledge and skills. With increasing frequency, that new knowledge isn't limited to art and art history; these museums can bring tools of visual investigation, knowledge curation, and cultural analysis to bear on a wide variety of domains. Many campus museums strive to demonstrate their commitment to interdisciplinary research questions and modes of inquiry, to innovative pedagogical approaches, and to global perspectives.

COUNTERPOINT: PURPOSE AND VALUE*Further comments and questions from the authors*

How can campus art museums contribute to 21st century skill-building by students?

Hearing participants articulate the idea that campus museums are not only different from their off-campus peers, but more experimental and innovative by nature, or at least by capacity, raised several questions for us, which we offer here as possible topics of further discussion, potentially informed by future research. First, are the differences between academic art museums and other kinds of art museums perceived by their users? If so, how are those differences experienced and valued? When the average college student—or the average visitor not affiliated with the college or university—engages with the campus art museum, to what extent is he or she aware of the unique attributes of campus art museums noted by our participants, and how does he or she benefit from them? Is the experience palpably different from visiting another type of art museum in the region?

Second, how does the freedom of academic museums to experiment, innovate, and make daring choices express itself? To what extent is this unconventional activity visible to the museum's visitors and how does it matter? In recent years, innovation has been much on the minds of museum professionals in all types of institutions, and some foundations have made it an explicit priority in their funding programs. (The recent launch of the Innovation Lab for Museums via the American Association of Museums, funded by MetLife and facilitated by EmcArts,² is one example of its prevalence.) Technological and interpretive experimentation, multi-disciplinary collaborations, social experiences for young-adult audiences, dedicated 'lab' spaces for experimentation, and other such new approaches are becoming more common in museums of all types, well beyond the campus domain.

So, while we agree that college and university art museums are fundamentally different kinds of institutions with unique mandates and capacities, we would be interested in seeing further exploration of how those differences and capacities are being, and could be, enacted and how they are experienced by museums' key constituencies.

Much of what we heard from participants about the unique purpose and value of academic art museums had to do with their curricular and

2. EmcArts. "Innovation Lab for Museums." <http://www.emcart.org/index.cfm?PAGEPATH=&ID=38130>.

COUNTERPOINT, CONTINUED

co-curricular function in undergraduate and graduate education. Here, our questions are about how campus museums might gather, codify, and disseminate the most successful strategies for the benefit of the broader field:

- Where and how have campus museums been involved in the development of innovative pedagogies? How can the field share emerging information about successful course, program, or exhibition models so these lessons can be adapted to other institutions and contexts?
- How, exactly, are campus museums helping catalyze and becoming central to interdisciplinary work at their universities? How are they contributing to the growth of ‘connective tissues’ among academic disciplines that may have very different traditions, methodologies, and assumptions? Where do the best opportunities lie (and what hurdles need to be surmounted) for campus museums seeking to play this increasingly important bridging role?
- How can the collections, content expertise, and practices of campus art museums contribute to 21st century skill-building by students: problem solving, critical thinking, creativity, and so on? Should the visual arts on campus be focusing on ways to support inquiry and innovation in science, technology, engineering, and math, putting the ‘STEAM’ into ‘STEM’?³ If so, how can they do so most effectively?

3. One popular framework defining 21st-century skills is provided by The Partnership for 21st Century Skills. <http://www.p21.org/>. See also: “Museums, Libraries, and 21st Century Skills.” Institute of Museum and Library Services. http://www.ims.gov/about/21st_century_skills_home.aspx, and “John Maeda: STEM to STEAM.” MIT Media Lab. <http://www.media.mit.edu/events/2011/10/26/john-maeda-stem-steam>.

Findings

II. Bridging the Museum's Multiple Constituencies

Our respondents identified a range of audiences, with most seeing faculty, students, alumni, and university staff as their top priorities. Yet the museums also serve broad constituencies from outside the campus community, particularly in cases where the museum happens to be the area's primary art museum. Those tidy lists of campus and off-campus audiences, however, mask enormous variation. Faculty hail from an array of disciplines, sub-specializations, and methodological perspectives. Students bring a mix of academic, cultural, and social needs to the campus art museum. Off-campus audiences include local and visiting artists, area residents (including both K-12 school districts and the families they serve), local and national peer institutions, and other categories, each with its own distinct needs.

Perhaps most importantly, today's students represent greater cultural and economic diversity than at any other time in the history of American higher education. Participants cited evidence that student populations are becoming increasingly diverse by ethnicity, international origin, social class,

Today's students seek
'insider' access to
the *process* as well as
the *products* of culture.

and familiarity with the conventions of museum-going and other forms of 'high culture.' In part because of the wide range of backgrounds and expectations that students bring, our participants unanimously noted the persistent difficulty of attracting students to campus art museums. Time is one challenge, of course, especially given the competing demands of curricular and extracurricular activities required of and

available to students. But a far greater issue, according to the participants, is how to engage students on their own terms. The museum directors and other experts we spoke to are acutely aware that today's college students are 'digital natives' who, accustomed to the unprecedented access offered by technology, want more autonomy and control over their cultural experiences. They seek opportunities for more engaged, fluid participation, 'insider' access to the process as well as the 'products' of culture, an authentic voice for themselves in the experience, and modes of interaction that are not mediated by the traditional, hierarchical structures of authority.

BRIDGING CONSTITUENCIES, CONTINUED

According to participants, campus art museums, supported by the ideals of intellectual inquiry and experimentation that animate their host institutions, often have great leeway in exploring new approaches and organizational strategies. Several of the museum directors in our dialogue described creating new kinds of engagement opportunities for students, recasting the campus art museum as venues not just for exhibits and curricular or co-curricular education but for extracurricular social gatherings and enjoyment—in other words, as entertaining and fun. To spread that message on campus, some have recast their student volunteers or student advisory committee members in new roles as ‘ambassadors’ to their peers.

Several participants argued that campus museums are, in reality, faculty-centered.

Although the prevailing rhetoric, according to our respondents, is that campus museums are student-centered, several participants argued that they are, in reality, faculty-centered. They noted that some campus museums invest a sizable proportion of their resources in enlisting the participation of faculty, who are the key to developing new curricula that involve the museum—which in turn, through coursework at

the museum, means reaching and serving students. Several participants identified initiatives to bring faculty members, including those from the natural and physical sciences, into co-curatorial roles at the museum, often supported by funding from the Mellon Foundation’s College and University Art Museum Program.⁴ Still, a current challenge of campus museums is to increase their pedagogic relevance to a broader array of academic disciplines. In some cases, museum staff can share museological approaches with faculty from disparate departments, as when the museum of one of our participants held an interdisciplinary conference on the theme of curation as a way of organizing knowledge, with rich implications for the humanities, social sciences, and physical and biological sciences. In other cases, museum staff can participate in the shaping of grant proposals for collaborative research projects, contributing to the project’s conception and the proposal’s language, goals, and methods. In this way, campus museum staff can become closer academic partners with faculty, rather than ancillary resources or ‘service providers.’

Participants also cited the potential of introducing a new kind of museum professional that would facilitate the two-way flow of ideas and

4. The Mellon Foundation’s generous support for campus art museums has been a significant force in the field for more than two decades, and has been instrumental in promoting and sustaining connections among academic art museums and the faculty and students of their host institutions in a variety of innovative ways. The summary report of their 15-year College and University Art Museum Program is: Goethals, Marion M. and Suzannah Fabing. “College and University Art Museum Program.” The Andrew W. Mellon Foundation, November 2007. Available at http://mac.mellon.org/CUAM/cuam_report.pdf.

COUNTERPOINT: BRIDGING CONSTITUENCIES*Further comments and questions from the authors*

Does serving non-campus audiences send a double-edged message to the university's leaders?

A great deal of the conversation and innovation within the campus art museum community in recent years has focused on deepening connections with the host university. Yet as noted, these museums also serve off-campus visitors and, in some cases, are their city's or region's primary art museum. We opened this dialogue in part to include these non-academic audiences and the multiple purposes of academic art museums. Although the preponderance of participants' comments suggest that, while off-campus audiences are important, students, faculty, and other university audiences (including, for obvious reasons, the presidents, provosts, and trustees to whom academic art museum directors directly and indirectly report) are of higher priority. This focus, of course, is built into the missions of campus museums. Still, this multi-layered, multi-stakeholder environment is part of what makes campus-based museums unique among cultural institutions. Today's museum professionals often refer to cultural institutions as 'informal learning environments' because visitors ('learners') engage with museum content in their leisure time, without being enrolled in a course, without being tested or graded, and so on. Academic art museums may be informal learning environments for some audiences and in some situations, but they are simultaneously—and primarily—part of a *formal* educational system.

The questions that, for the authors, emerged from this part of the dialogue have to do with this complex set of constituencies. Is seeking connections with non-campus audiences a double-edged sword for these museums, because to the extent that it is successful it might suggest to the university's leadership that the museum's priorities lie outside the academic mission? Yet, as more universities become concerned about the quality of their relationships with the cities and towns in which they sit, are universities looking to their art museums to serve as gateways for area residents to 'enter' the university and make enjoyable use of its cultural and intellectual resources? Is the opposite direction also sometimes important: can campus art museums be portals for faculty, for example, to engage with a wider, more public audience than most university settings permit? Whatever the answers to those questions, we would be interested in further

COUNTERPOINT, CONTINUED

research to help identify emerging best practices in connecting academic art museums with their non-academic constituencies. Do those practices differ from those of non-university art museums seeking to serve and engage the same public audiences? What can campus and non-campus art museums learn from each other about 'lifelong learners' and community, civic, and social engagement? Ditto for serving public schools, which art museums of all types are concerned about as support for K-12 arts education continues to diminish—and just at a time when visual literacy is becoming an essential 21st century skill.

One tangential question concerns the increasingly participatory ethos and aesthetic of contemporary culture. Some art museums are experimenting with participatory design in their programs and exhibitions, involving their publics in new ways in the processes of curation, interpretation, and

For some, participatory programs raise concerns about the ownership of cultural authority.

communication. For some observers within and around the museum field, these participatory programs raise concerns about the integrity and ownership of cultural authority. For others, they represent the long-overdue democratization of cultural institutions. How do those dynamics play out in college and university museums? Does the academic responsibility of the host institutions make it

even harder for campus art museums to share authority with their audiences—including the students whom they are charged with helping educate? Or does the tradition of academic freedom and spirit of inquiry that our participants ascribed to campus museums actually pave a smoother way for experimentation with participatory modes of museology?

Findings

III. Anticipating and Leading Change

As noted, the museum directors and other experts in this conversation agreed that significant changes are occurring in society, the arts and culture sector, and higher education. Some saw these still-evolving circumstances as a call-to-action for campus museums to ‘get out ahead of the curve’ so that they aren’t bypassed or marginalized. Others felt confident that their museums—and many others like them—were already leading rather than following in this shifting environment, becoming champions and examples of risk-taking, creative inquiry, and forward-looking dialogue and debate. While some participants noted that being ahead of the curve can be a risky prospect amid the financial, academic, and political pressures of today’s universities—and that the traditional reward structures of the academy do not always encourage innovation and can sometimes even seem to punish it—others felt lauded by their universities for taking risks. Clearly, the relationships between campus art museums and their academic hosts vary widely in this critical area.

A few participants pointed out that, on their campuses, most major change initiatives—from strategic planning and capital campaigns to the construction of new buildings and other infrastructure investments—are directed in top-down fashion by university leadership. That puts the arts on

campus in direct competition with other priorities that presidents, provosts, and trustees may view as higher or more urgent, including science, technology, engineering, and mathematics (the so-called STEM disciplines). Some campus art museums are actively exploring collaborations with science, medicine, and engineering, in part because those are

fertile new areas for aesthetics and in part because, pragmatically speaking, that is where the resources are most abundant. This dynamic points to a challenge facing campus museums, which, as many participants noted, is to find creative ways of making (or keeping) a place for themselves—and for the visual arts—at the heart of the university’s priorities and mission.

How can campus museums make (or keep) a place for themselves at the heart of the university’s priorities and mission?

LEADING CHANGE, CONTINUED

**...repositioning themselves
as laboratories or test sites
for developing innovative
pedagogies.**

Some of our participants argued that the directions in which higher education is evolving—becoming more global; more technologically mediated and hence less place-based; more interdisciplinary; more varied in its pedagogical modes; and more participatory and social—mirror the ways in which the museum field has been changing in recent years. This puts many campus art museums in a strong position to lead and experiment. For example, participants noted that university alumni and national funders have become strong proponents of interdisciplinary approaches and innovative collaborations. Because campus museums are not housed in discipline-specific silos and already engage in project-based inquiry that requires multiple perspectives and collaborative structures, they are well positioned to become partners in, and sites for, interdisciplinary scholarship.

In terms of promoting global engagement and transnational thinking, participants noted that American universities have been avidly establishing international outposts. Campus art museums are often seen as safe spaces for conversations that cross international and cultural borders—conversations that needn't be about the arts, but for which the universalizing context of the arts and creativity provide a common ground. Campus art museums can become examples of "living the global reality," as one participant put it—a lesson that would not be lost on the members of today's highly international student bodies, whose interests and perspectives are increasingly shaped by global dynamics.

In terms of new modes of learning, campus art museums have been repositioning themselves as 'laboratories' or 'test sites' for developing innovative pedagogies. Their traditions of object-based inquiry match well with new research on multiple learning styles. And their grounding in the university's traditions of open inquiry, experimentation, and intellectual tolerance provides a solid foundation upon which to build.

Finally, in terms of digitized, interactive, and participatory approaches, museums of all kinds (not just campus-based museums) are re-envisioning

LEADING CHANGE, CONTINUED

themselves as open-source centers for creativity and as 'town squares' for civic dialogue and social connection. They are also using the Internet in new ways to expand access to, and two-way engagement with, their programs and collections beyond the physical setting. One of the outside experts noted that campus museums, in particular, can lead in using digital opportunities creatively to expand participation because they serve today's most digitally-attuned generation: young adults. Students provide a built-in audience for, and potential partners in, experimentation with new digital projects, from transmedia games and other narrative-based projects to apps and videos involving the collection—engagement tools that go well beyond making the museum's collections available online. College and university art museums can take advantage of the opportunities that technology offers to merge formal and informal learning environments, create opportunities for more participatory modes of engagement, and expand the programmatic scale and reach of even small museums.

Campus museums serve today's most digitally attuned generation...

Participants admitted that there is no predicting the direction or rate of change in their operating environments. Where institutions of higher education will be in ten or twenty years is an open question, with speculation within our participant group ranging from "pretty much what we see today" (because of the many institutional barriers to change and the conflicting, inertial pulls of the various scholarly disciplines) to "the traditional campus will disappear" (because of the rise of distance learning and other technological and social trends). But if truly dramatic changes are coming (or are already underway), then additional pressure will be placed on campus museums' ability to adapt and on their creativity of vision. Questions of art museum tradition, precedent, and mission may become more acute. As one participant asked, "Are campus museums prepared to radically reconfigure themselves in order to play a leading role in the transformation of higher education?"

COUNTERPOINT: LEADING CHANGE*Further comments and questions from the authors*

We echo the essential question quoted at the end of the previous page. To it, we would add the pressing point that campus art museums need to continue working to enlighten faculty, academic leaders, and administrators about how an art museum can contribute to the university's core academic and economic cycle, including education, research, innovation, and reputation. Clearly, these museums are well positioned to do that, and some have made impressive strides in that direction already. But how much and in what ways will they need to change in order to be seen more frequently in that light and involved more deeply in those activities? Will the traditions of art-historical scholarship that have been at the heart of art museum practice need to morph into something different—and, if so, what? Are there other institutional or disciplinary barriers to change with which the leaders of campus museums will need to grapple if they are to become champions and examples of a new kind of relevance?

Some commentators within the broader museum field argue that, although the rhetoric has changed significantly, art museums still look and feel much the same as they did in the past. We were heartened to hear our participants speak so compellingly about their institutions' roles as leaders

Will the traditions that have been at the heart of art museum practice need to morph into something different?

of change rather than followers, though it may be useful to contextualize that vision with the perceptions of other observers and stakeholders within and outside of the university community. Other areas of the academy are increasingly embracing formal, third-party assessment—for instance, student learning outcomes measurement, program assessment, and the like—to inform curriculum development, planning processes, and so on. Museums have their own tradition of exhibition and program evaluation, which has traditionally centered on 'outcomes-based evaluation' and how much visitors learn from the museum experience. We wonder whether those assessment and evaluation tools could, if brought to bear in new and thoughtful ways, inform the exciting innovations and help realize the ambitious agendas of academic art museums.

Conclusion

The dialogue summarized in the three

preceding sections identified both opportunities and challenges faced by campus art museums, some of which are shared by other kinds of art museums and cultural institutions. It also pointed out ways in which campus art museums are already seizing those opportunities and addressing those challenges in promising ways. But the story may be as much about the *potential* of these museums as about what they have already tried or accomplished. Campus art museums are, in the view of some of our participants, still very much in the process of being shaped by—and helping shape—the changing cultural and educational ideals of our times. They may now be at a critical juncture in determining what roles they can and want to play. The consensus among our participants was clear: campus museums have unique potential—some of it already being tapped, some of it probably still latent—to emerge as leaders and change agents in the new era.

We hope this dialogue contributes in some small way to that emergence, if only by helping clarify what is unique about the capacities of college and university museums both within their academic environments and within the art museum field. As we said at the outset, we offer this summary document as a next step in the academic museum community's ongoing conversation about its future and its vision. **We invite responses and further dialogue from all who are interested in that future;** please email the authors collectively at culturalpolicy@uchicago.edu.

About the authors

Tom Shapiro founded Cultural Strategy Partners to provide museums and other cultural organizations with growth strategies and strategic plans, business model and revenue opportunity assessment, and performance metrics. He can be reached at TShapiro@CulturalStrategyPartners.com.
CULTURAL STRATEGY PARTNERS

Peter Linett is chairman of Slover Linett Strategies, a social research firm for cultural and educational organizations. He is an associate editor for theory and practice at *Curator: The Museum Journal* and an associate of the Cultural Policy Center at the University of Chicago. He can be reached at peter@sloverlinett.com.



Betty Farrell is the Executive Director of the Cultural Policy Center, a research center focusing on the arts and cultural sector, at the University of Chicago. She can be reached at bfarrell@uchicago.edu.

Will Anderson is the Assistant Director of the Cultural Policy Center at the University of Chicago. He can be reached at willcanderson@uchicago.edu.



<http://culturalpolicy.uchicago.edu>
