

STRATEGIC PLAN 2013-2018

Mission & Role:

The University Galleries collect, preserve, interpret and display the finest works that men and women have created over time, instructing and engaging the broadest conceivable audiences of students, faculty, staff and interested community. The University Galleries are learning laboratories, spaces for convening dialogue, and primary assets of the University of San Diego, whose mission and values they support.

1. Historical Background and Current Situation Analysis:

Since the mid-1970s, the University of San Diego has benefitted from a variety of art gallery activities. **Founders Gallery**, initiated by Professor Therese Truitt Whitcomb, was the first of these spaces. It was created through the re-purposing of a classroom space near the front entrance to Founders Hall. More than 100 exhibitions were mounted with scant resources in this gallery during the course of the next 20+ years. In 1998, the **David W. May Collection**, joined Founders Gallery in the front foyer of that building, but the gallery was later re-located to Serra Hall. Annual exhibitions of Native America art and material culture have been mounted by the Anthropology Department since that time. New **Fine Art Galleries** were created within the Joan B. Kroc School for Peace Studies when that building opened in 2000 and these galleries have been programmed irregularly since then, oftentimes (although not always) with input from the Institute for Peace and Justice and/or the Trans-Border Institute. Founders Gallery was expanded, professionalized and re-named as the **Robert and Karen Hoehn Family Galleries** in thanks to a generous gift from the Hoehns in 2002. More than a dozen distinct projects have been mounted in the twin galleries over the past ten years, many of these accompanied by handsome publications. The **Exhibit Hall** in the Student Life Pavilion opened on the USD campus in 2009. This is the largest gallery space on campus and has been designated for student programming, although it is the best suited for ambitious exhibition purposes. In 2013, the University Galleries mounted its first exhibition in the Exhibit Hall, *Game Changer: New Media and Multiples from the Strauss Family Foundation*, which was a critical and popular success.

In 2012, the University of San Diego's Administration hired the first full-time director of University Galleries to coordinate and professionalize these previously dissociated galleries. The strategic planning document that follows represents a preliminary step toward establishing goals and measurable results for a more synergistic and mission driven gallery program on campus. With direction from the Provost, Dr. Julie Sullivan, the Curatorial Advisory Committee, and staff of the University of San Diego, we expect that this plan will help guide the next five years of activity (2013-2018) in the University Galleries.

An informal survey of stakeholders conducted in the fall of 2012 revealed the following points of consensus about the galleries: 1) Hoehn Family Galleries are viewed as *models for exhibition excellence* throughout the University. 2) Priority should be placed on *servicing the campus first*, followed by serving the surrounding community. 3) Director's role should be focused on *building reputation, establishing lasting curricular connections, ensuring programmatic balance, fundraising, managing staff, and establishing best practices* throughout the galleries. 4) There is need for more *synergistic relationship between galleries* on the campus.

The survey, together with subsequent discussions in groups and one-on-one, further identified several potential weaknesses/threats to continued success: perceived irrelevance of humanities education in competitive business-oriented environment; lack of visibility/identity for USD gallery program as a whole; potential for diminishing cooperation with other museum entities in region; insufficient space for truly robust program; lack of financial resources; incomplete engagement of faculty and students. Recent changes to the Administration at USD pose another potential threat to continued progress. With the exception of the last issue, the strategic plan addresses all of these threats.

2. Strategic Objectives:

Three Strategic Planning sessions were held during the fall of 2012 and spring of 2013. These discussions yielded specific insights, including the following six imperatives that drive the goals and measures of this planning document:

- 1) The University Galleries must maintain high standards when it comes to content and quality of work on display;
- 2) The University Galleries must connect with the students and faculty;
- 3) The University Galleries must strive to be more visible and more accessible to their audiences;
- 4) The University galleries must reflect the highest ethical and professional practices;
- 5) The University Galleries must broaden their collections in order to meet the curricular and social needs of the campus.
- 6) The University Galleries must increase their financial resources to meet the demands of operating a more complex, more relevant, and better-staffed program.

The plan that follows is constructed, therefore, around six key concepts: **Excellence (E)**, **Relevance (R)**, **Visibility (V)**, **Best Practices (BP)**, **Collections Growth (CG)**, and **Fiscal Strength (FS)**. The goals of the current plan must serve more than one of these stated objectives. Each of the gallery spaces will in turn embrace the spirit of these strategic goals for the duration of this plan.

Finally, each gallery space is currently conceived as a “tub on its own bottom.” During the term of this strategic plan, this concept should be tested for ongoing viability. If the University Galleries are to succeed fully, unification of mission and better integration of staffing/other resources must be tested.

13 Achievable Goals:

Timeframe:	Description	Imperative
2013-14	Re-organize staff for maximum efficiency	E, R, BP, FS
2013-14	Launch website w/new content (e.g, social media)	E, R, V, BP
2013-14	Create By-laws, Procedures, Legal documents	E, R, BP
2013-18	Create Sustainable Support Group/s	R, V, CG, FS
2013-18	Identify new collections of interest	E, V, CG
2013-18	Initiate partnerships with major museums	E, R, V
2013-18	Assess long-term space needs	CG, BP
2014-18	Focus Fine Arts Gallery on photography (& collect)	E, R, V, CG
2014-18	Initiate Faculty/Student/Constituent Advisors	R, V, BP
2014-18	Pursue outside grant support for key projects	E, V, FS
2015-18	Develop “Brand” for all University Galleries	E, V, CG
2016-18	Move to year-round programming	E, V, R, BP
2016-18	Pursue AAM Accreditation	E, R, V, BP

Key: **Blue**=immediate goals; **Yellow**=ongoing immediate goals; **Turquoise**=intermediate goals; **Fuchsia**=long-term goals; **Teal**=terminal goal of plan.

3. Metrics/Milestones of Success:

The following specific goals are imagined to support the above goals and have been set for each year of the plan. They should be re-visited on an annual basis, testing for success and ongoing relevance.

Year 1:

- Launch of Print Society and brochure publication
- Re-design of Comprehensive University Galleries Website (w/ video and social media components)
- Strategic Plan for print acquisitions drafted to meet Art Dept. needs
- New endowments planned and created
- Cataloguing of Print Library
- Acceptance of Strategic Plan
- Recruit new curator and hire additional staff

Year 2:

- Analysis of open hours and adjustments to meet USD community needs
- Collaborative Exhibitions (e.g., Crocker, British Museum)
- Publications (Goltzius and May Collection at 20)
- Draft By-Laws and Policies and Procedures

Establish base-line stipends for guest curators doing work for University Galleries
New Proposed Structure for Staff and Improved Workflow across Galleries
Assess facility (especially storage and teaching) needs
Support group income at +\$50K
Broadening of collection guidelines to include photography and drawings
De-accession of remaining Wieghorst gift, outside review of non-museum collections
Initiate conversations with local tribal groups about May Collection and in support of expanding current collecting parameters

Year 3:

Institution-wide programming (in conjunction with 2015 regional celebrations?)
Grant success at national level (e.g. IMLS, NEA, NEH)
Establishment of student/faculty/constituent advisory group/s
Collections fully catalogued and searchable via websites
Print collection size at +1200 objects
Test year-round (i.e., summer programming) in one or more galleries
New curricular connections developed (e.g. survey courses reg. use of print coll.)
Visit peer institutions with Advisory Group/s as preparation for Accreditation

Year 4:

Create paid (endowed?) internship opportunities for USD graduates
"Branding" exercise
Continue year-round programming of all galleries
Develop annual signature events for each of the gallery spaces (e.g. Prints and Pinot)
Print Expert Video Project concludes/website fully developed
Support group income sustainable at \$100K
Begin AAM Accreditation Process

Year 5:

Major exhibition with international partners and publication (e.g. de Kooning prints)
Accreditation submission and outside reviewer visit
University collections fully catalogued, searchable, and number +4000 objects
Begin new strategic planning process for 2018-2023

4. Summary of Strategic Objectives and Expected Outcomes:

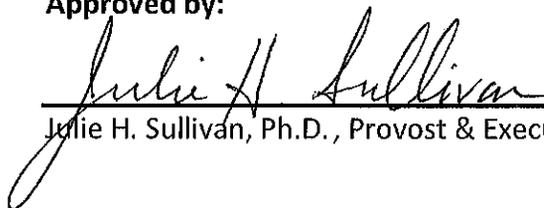
If implemented, the objectives of this plan should result in more stable, professional, relevant, and synergistic gallery program, one that brings distinction to the University of San Diego and adds new value to the arts community of the region as a whole. By 2018, it is possible to imagine that USD could possess the only fully accredited, internationally recognized gallery program in the campus-based museum/gallery community of San Diego County. The Print Collection should also be well on its way toward becoming the primary print resource for the region. A strong identity for the University Galleries as a whole should be established and a clear focus for each gallery program will also be evident. Attractive publications, ambitious collaborations, professional documentation

(loan and gift forms), and a vivid web presence will further reinforce this identity. All of this depends on recruiting and retaining a polyvalent, focused staff, building financial strength to support those staff members, and engaging collectors and other supporters in a compelling vision. That vision must be carefully crafted and consistently articulated through the 12 planning goals of the galleries.

For the Hoehn Family Galleries and Print Room a precise vision is for the program to be recognized (beyond USD) as the regional equivalent to the Achenbach (SF) and Grunwald (LA); to establish sufficiently broad collections that fully serve the teaching needs of the Art, Architecture + Art History program (e.g. focus purchases on 100 prints for teaching western art history); to engage students/faculty more actively in both professional training and social engagement with prints; and to establish new synergies between these spaces and the other galleries on the USD campus. For the May Collection, a primary goal is to be well prepared for the likely succession in staffing of the galleries and the retirement of senior faculty in the Anthropology Department. These individuals have ably stewarded the collection since its arrival at USD and imagining uninterrupted May Collection activity after these individuals' retirement will be an important contribution of this planning effort. For the Fine Arts Galleries in the Kroc School, a primary goal is to more fully focus programs on photography and to ensure that these programs support the activities of the IPJ and Trans-Border Institute. A secondary result will be to initiate a collection of photographs that could serve both DAA+AH and Kroc School needs. Taken together, these signs of progress should be measurable and reflect the continued growth of the University, as well as the best practices of the museum profession in the 21st century.

This planning document should be re-visited by the Administration of the University of San Diego and the Curatorial Advisory Group of the University Galleries in order to measure progress and refine objectives. It is recommended that this review take place on an annual basis, ideally toward the end of the academic year (April-June). Reports on the plan's success will be delivered to the Provost and the Curatorial Advisory Group and feedback from those groups incorporated into subsequent revisions of the plan, which are to be expected.

Approved by:


Julie H. Sullivan, Ph.D., Provost & Executive Vice President


date

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Victoria Fu	Assistant Professor, Department of Art, Architecture + Art History
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Print Society Membership Levels

Benefactor

\$10,000

- a limited edition print commissioned by USD
- priority invitation to an annual trip to an event outside of the region
- an invitation to an annual dinner at USD at which time acquisitions made possible by the Society will be presented
- personal invitations to participate in all University Galleries programs
- regular updates and other communications from the Director of University Galleries and/or Curator of Prints
- recognition as a Benefactor in University Gallery publications

Patron

\$1000

- an invitation to an annual dinner at USD at which time acquisitions made possible by the Society will be presented
- invitation to a regional (within California) print-related event
- personal invitation to participate in all University Galleries programs
- regular updates and other communications from the Director of University Galleries and/or Curator of Prints
- recognition as a Patron in University Gallery publications, wall label, and website.

Supporter

Up to \$1000/Gifts in Kind

- invitations to all University Galleries programs and openings
- recognition as a Supporter in Annual Report and on website