

Advisory Council Philosophy for Goals & Objectives

Throughout the recent period of economic downturn that has resulted in academic institutions elsewhere suggesting that they close facilities or sell artworks from their collections to benefit their universities, the MoFA Advisory Council has developed various strategies to ensure the long-term health of the Museum.

The local economy of Tallahassee and the state economy (since the university is funded in part through Legislative allocations) affect funding. Cultural institutions have faced the reduction or absence of grant funding in Florida: one Tallahassee art institution, due to chronic financial distress, has closed.¹ The Museum of Fine Arts at Florida State University has suffered from the same loss of grant revenue and staff reduction that institutions outside of the university have encountered.

■ **Goals:** The philosophy of the Advisory Council is that MoFA can best be protected through active integration with programs in the College of Fine Arts (or cooperative programming with other Colleges) and the sharing of fiscal resources as well as audiences for programs of benefit to the Museum and the various departments; in addition, MoFA takes pride in being of service, as appropriate, to other academic departments in the university. These two goals are realized to the extent that cooperation internally and externally results in excellent exhibition and research offerings for the regional community consisting of both the general public and the university faculty, students, parents and staff.

To that end, MoFA interacts with each academic unit in the College whenever that interaction is productive for both partners.

The College consists of MoFA and:

School of Art & Design Departments:
Art History, Art Education, Art, and Interior Architecture & Design

School of Dance

School of Theatre

The John and Mable Ringling Museum of Art (Sarasota, Florida)

■ **Objectives:** The Museum Director reviews the research of faculty from CFA in terms of critically viable and high profile projects that might generate grant-funding or generate project revenue through collaboration of individual stakeholders. MoFA has ongoing interaction with departments on smaller, non-grant projects as well as the more ambitious grant-seeking projects.

■ **Art History**

Faculty in Art History request MoFA collection objects (and occasional external loans) for works of art for study during the semester. Over 67 study exhibitions have been hosted for faculty in Art History. Such interaction adds a thematic exhibition to the MoFA calendar and is often of educational interest to visitors from the general public.

¹ The Mary Brogan Museum of Art & Science, created by the City Commission and underwritten for a decade before the current arrangements between the City and County Commissions and Tallahassee Community College, closed in Spring of 2013. From 2010-2014 MoFA was restricted from the State Grants program that changed its requirements to one grant per FEIN (i.e. one grant per each of the 10 universities in the State System). That rule was eradicated in 2015.

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The Museum may benefit from a symbiotic relationship of faculty guest-curators as timely and appropriate.

The Museum may act as liaison for faculty requests for loan materials from the John and Mable Ringling Museum of Art.

The Museum Press brings professional editorial and publication expertise to the annual Art History journal *Athantor*, now completing its 34th year of publication. The Museum co-hosted the Annual Graduate Student Symposium from 1981-2010 and the Museum director, as editor of *Athantor*, supports the publication / symposium with the staff for editing, design and production of the journal.

Art History provides MoFA with a technical assistant at .25 FTE (10 hours / week) in the Fall and Spring semesters. The student is introduced to the best practices of the AAM and MoFA staff have the benefit of an additional part-time staff member.

The Museum Director (Courtesy Faculty appointment from Art History) and the Education Curator / Coordinator of the interdisciplinary Graduate Program in Museum Studies teach sections for Art History.

The Museum exchange list of new publications as well as donations of books to the Museum are currently being integrated into the CFA library in the William Johnston Building.

■ Art Education

The Curator of Education works with volunteers and interns primarily – but not exclusively – from the Department of Art Education. 10 to 15 volunteers each semester expand MoFA's capacity for outreach to local K-12 schools and to special needs populations while receiving professional experience and, when interning for credit, they receive academic training.

Faculty and graduate students in Art Therapy continue to work with MoFA in order for the museum to remain current with regard to viable methods by which patients and clients may benefit from art programs.

Past successes include a handbook for museum personnel for special needs caregivers and exhibitions such as "Addiction and Recovery: Putting a Human Face on Addiction" in Fall 2011. Other projects involve graduate students utilizing MoFA resources and presenting educational units to special needs visitors.

The Museum may fulfill one aspect of its equity mission by assisting in humanitarian research of Art Education faculty. The Holocaust Institute for Educators in 2009 and the Kids' Guernica project of 2010 are examples for which the museum sought and won grants and created publications. "Generations" was an exemplary multicultural project for 2013. Art Education volunteers and interns were significant in "Generations" planning and creating K-12 educational packets, writing and delivering tour presentations, addressing outreach as well as on-site locations, interacting with participants of workshops including visiting artists. The K-12 Council of Educators project in planning for FY18 is the multidisciplinary project "Working for Peace."

■ Art

The Museum shall rely on the faculty of the Art Department to serve as curators for 2-3 graduating-artist exhibitions (one at the close of each semester) and an annual faculty exhibition. Such exhibitions serve not only the Art Department, but add four ambitious exhibitions to the MoFA season calendar for presentation to the general public.

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The Museum may be assigned a .25 FTE preparatorial staff member underwritten as a stipend by the Art Department to a graduate student every Fall and Spring. The Museum Preparator has courtesy status with the successive semester classes of graduating artists.

The Museum benefits from a symbiotic relationship of faculty guest curators as timely and appropriate. The Art Department Visiting Artist Committee contracts with lecturers to support the resulting faculty-curated exhibitions. Both Art faculty and Museum staff seek grant funding to build a more substantial project base for collaborative projects.

■ Interior Architecture & Design

Whenever possible, the Museum shall participate in the bi-annual Art & Design for Social Justice Symposium co-hosted by the Department of Interior Design and the Department of Art Education.

The Museum provides training to interns from Interior Architecture & Design and shall, in turn, benefit from student projects such as CAD proposals for exhibition or spatial design.

Starting in 2011 with the inaugural installation of Eames furnishings, the Museum continues to advise and assist Interior Architecture & Design and other departments utilizing the William Johnston Building Gallery. The Museum will assist in negotiations with other Museums and outside lenders for exhibition materials and assist with Permanent Collection exhibitions from MoFA involving student curators. The Preparatory of MoFA assists in installations if available and time allows.

■ School of Dance

The Museum will continue (as funding becomes available) the tradition of exhibitions of Dance collections or the installation of touring exhibitions to benefit Dance patrons.

In 2011 the Museum hosted “The American Dance Festival” installation for a Dance faculty photographic artist and his students. MoFA staff look forward to more exhibitions of this type. In 2014 the Museum loaned the works of Trevor Bell to Rodger Belman for an original choreography project. In 2015 the Museum provided the venue for an MFA concert by Luis Lopez-Maldonado.

Collaborative projects with the Department of Dance bring new audiences to both disciplines.

■ School of Theatre

The Museum shall continue to share responsibility for the improvement of public environment in the common areas of the Fine Arts Building and investigate means by which evening events in Fallon Theatre might be enriched with a Museum component in order to cultivate a new category of benefactors for Theatre as well as the Museum.

The Museum and the School of Theatre share the marquee constructed in December of 2009 to better advertise their respective offerings.

■ The John and Mable Ringling Museum of Art (Sarasota, Florida)

The Ringling Museum of Art administration, to the extent possible, encourages exchanges of personnel for mini-seminars and lectures and facilitate loans of works of art that are deemed appropriate for presentation to the audiences of MoFA.

I. HUMAN RESOURCES

- Goal: Despite the fact that the Museum added a .5 FTE position in 2004 by citing the increased responsibilities of staff due to the new focus on Museum Studies at Florida State University, the Museum lost that position in FY10. There is always hope for improved staffing. The Museum staff continue to function at a high rate of efficiency and the Dean allocated an additional .25FTE to MoFA in FY16.

The Museum staff currently consists of 5.25 positions (4 are full-time, 1 is three-quarter and 1 half-time):

- Director (senior curator, editor, grantwriter, museum studies faculty)
- Registrar of Permanent Collection & Publications Designer (combined full-time position)
- Curator of Education and Coord. Grad. Interdisciplinary Museum Studies (full-time position)
- Preparator (full-time position: installation, & coordinator of art student / faculty exhibitions)
- Museum Publicity & Communications (three quarter-time position)
- Fiscal Officer (half-time UBA position assigned to the Museum)

Position lost July 1, 2009:

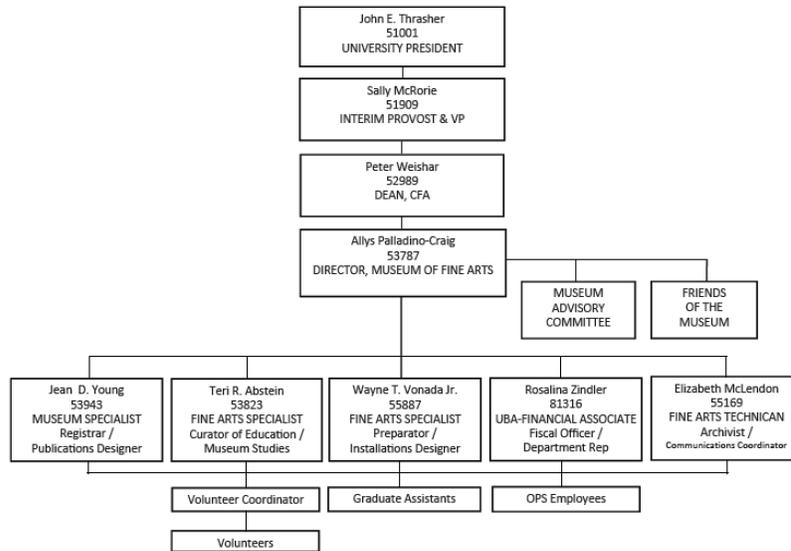
AiSB Coordinator: Art in State Buildings Coordinator for the University (half-time position)

- Objective: Maintain programs and facilities, downsizing programming when unavoidable.
- Timeline: A time line has no realistic value since the appropriations to colleges and universities are controlled by the Legislature; Florida in FY '01 experienced a revenue shortfall in excess of \$100 M and froze positions. Florida in FY '07 experienced even greater turn-backs and cuts at the State Universities. Personnel needs are an ongoing part of the long-range plan.
- Status 2016: staff at 5.25 FTE; the lost .5FTE position from 2009 has been partially reinstated with the .25 position added by the Dean in Spring 2016.

(Dean, Director, Administrative Council)



Florida State University
Museum of Fine Arts
September 2015



- Current Members of the [Advisory Council](#) are the Dean, Asst. Deans and Chairs of the Departments comprising the College of Fine Arts: Peter Weishar, Dean, Jack Frieberg, Assoc. Dean, Scott Shamp, Assoc. Dean, Carolyn Henne, Assoc. Dean and Chair of Art, Dave Gussak, Chair of Art Education, Adam Jolles, Chair of Art History, Joséphine Garibaldi, Chair of Dance, Lisa Waxman, Chair of Interior Architecture & Design, Cameron Jackson, Director of Theatre, and Allys Palladino-Craig, Dir., Museum of Fine Arts.

II. DEVELOPMENT

- Goal: The Museum shall participate in the benefits of the Capital Campaign. The Museum staff work within the framework of the College of Fine Arts with regard to fundraising. Significant gifts to the Museum are a part of the cash credit of the Campaign.
- Objective: Specific Foundation funding as a result of the University Capital Campaign.
- Timeline: on-going.
- Status 2016: Since the Institutional update in 2013, the Museum has acquired: one Trevor Bell purchase and three Trevor Bell gifts, five pieces from the curated exhibition "Heads, Shoulders, Genes & Toes," two Joan Miro lithographs (one with a 2013 appraisal value of \$19,500), one Robert Rauschenberg screen print, one Philip Pearlstein lithograph, six Mark Messersmith mixed media and oil on canvas assemblage paintings, seven Andy Warhol screen prints, eight pieces gifted by Adam Straus consisting of works by former FSU faculty, including 5 of his own paintings, one Gabrielle Wu Lee painting from the curated exhibition "Gabrielle Wu Lee: The Art of Dynamic Expressionsim," one Christopher Mars painting from the curated exhibition "Cute and Creepy," and two stoneware Whelchel Meaders pieces from the "Generations" exhibition. In early 2015, the Museum accepted six works into the collection: three Jim Miller photographs purchased for the upcoming "Southeast Bird Photography" exhibition, two Trevor Bell paintings acquired from the FSU take over of the Civic Center, and a Theodore Langerfeldt double-sided watercolor; MoFA received 17 black and white photographs from Joseph Constantino and purchased 7 prints from a local dealer (a Japanese triptych, a cancelled unsigned etching, a woodcut by Hans Weiditz, 3 James Gillray prints and a print after a painting by Meissonier, "Emperor Napoleon III at Solferino"). *Since April 2015 to the present*, the Museum has acquired 183 items: 39 pieces from various artists in various media from the Estate of William Lee Pryor (current values not available); 50 prints gifted by Paul Man-Son-Hing valued at \$22,450; 7 prints given by Drs. Donald Kerr & Jessie Lovano-Kerr valued at \$42,450; 4 platinum/palladium Frank Hunter prints given by Thomas Deans (values not provided); 36 original drawings by Robert Priseman, given by the artist (values not provided); 1 William Castellana photograph given by the artist (value not provided); 1 Paul Valdez print, given by the artist (value not provided); 1 sculpture installation by Craig Ryan, given by the artist (value not provided); "5 Printmakers Portfolio," Artists: Sergio Bugnolo, Arthur Deshaies, Louis Sgroi, Ruth Dryden, Robert Skelley, given by Francoise Baudoin d'Ajoux (value not provided); Walmsley black and white photograph by Ken Richards, given by Wayne Vonada (value not provided); 2 paintings by Oscar Salamanca given by the artist from the 2015 juried exhibition "Tallahassee International" (value for insurance purposes was set at \$1,000 each); 3 daguerrotypes and 1 tintype given from Art History (values not provided); painting by Hendrik-Dirk Kruseman Van Elton given by Dorothy Olson (value not provided); 7 works given by Roald Nasgaard, works all by former faculty (values not provided); 17 Japanese textiles purchased (all under \$500).

(Dean, Director, Foundation / Assoc. Dean and Fiscal Officer ~ Registrar)

- Goal: The Museum will pursue fundraising initiatives, retaining successes such as the annual Arts & Antiques Fair, touring exhibition royalties, book sales, the international competition, and in-kind gifts.
- Objective: Maximize programs that generate income through better marketing. Strategies have included but are not limited to increasing the mailing list, adding e-groups to the Museum database for notification, and additional fundraising ideas that are pertinent to individual exhibitions. Coordination with the Ringling Museum of Art with regard to promotional initiatives is project-driven and the receipt of Ringling exhibitions ameliorates strain on the MoFA budget by providing high-quality exhibitions at minimal cost.
- Timeline: On-going.
- Status 2016: The Museum is working with popular regional organizations during the summer semester to build MoFA audiences. Call Street Parking Garage #4 was completed in Jan. 2007, having a noticeable impact on traffic and is a factor in the Art & Antiques Fair and fundraising initiatives.

(Director and Registrar)

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- Goal: The Museum shall sustain its membership policy to recruit members from the University and the community.
- Objective: Maintain and if possible increase membership annually (allocate funding for publication of membership materials and budget for Members' Events when budget has stabilized).
- Timeline: On-going. Substantially increased membership is predicated on increased staff, particularly a Development Officer position to create and administer Members' Events. Since that is unlikely in the near future, the Museum will foster the current membership.
- Status 2016: An updated Museum brochure was published Spring 2013. Membership reminders were computer-initiated in 2006 (current membership May 2016 is 347). MoFA will favor communication technologies preferred by our audience to encourage membership.

(Director, Staff)

- Goal: Build on the success of program grants by continuing to generate public and private funding as appropriate for individual projects or overall improvements of the Museum and its Collection.
- Objective: Continue to identify and pursue corporate and private foundation funding through Sponsored Research; petition Sponsored Research for waivers of overhead or reduction of overhead on grants won.
- Timeline: On-going.

(Director currently writes 2-3 grants in a typical season and 2-3 are awarded each year. Some attractive grants that the Museum would like to apply for are allocated to other departments by the Office of Sponsored Research because they are awarded only one at a time to any given university, i.e. the Museum application is displaced by those of other departments. Example: Knight Foundation Grant. Museum is not allowed to apply because the Office of the President does so.)

- Status 2016: Each year, the Director writes project-specific grants. Beginning with the AHPEG initiative at the University, the Museum Director has been submitting grants for faculty-curated exhibitions. To date 15 grants have been won for faculty projects: in FY15 a grant was won for publication and photography for the exhibition catalogue for "WWII ~ The Human Experience," Guest Curator Kurt Piehler, Department of History. An AHPEG was also won for the Museum Collection before the Director became a member of the CRC (ineligible as a member of the panel to write grants on behalf of the Museum). In FY16 an AHPEG was won for "Cuban Art in the Twentieth Century."

(Director)

- Goal: With the goal of increasing individual and corporate membership, the "Friends of the Museum" undertake development projects that consist of raising the level of interest and participation in MoFA programming among potential audiences of the regional population.
- Objective: "Friends" increase awareness of programming and, locally, of membership opportunities.
- Objective: "Friends" act as goodwill ambassadors to regional collectors who might consider enriching the Permanent Collections of the Museum consonant with those objects that the Museum is mission-mandated to collect. Encouraging the donation of funds for conservation of the current collection works of art is particularly important: high profile works that require addition conservation are the murals of Jose Maria Sert and the massive theatrical painting by Gustave Dore.
- Timeline: on-going.
- Status 2016: "Friends" projects change in direct response to the schedule of exhibitions. The FY16 exhibition "Cuban Art in the Twentieth Century" has netted a large amount of in-kind and will generate royalties on the exhibition at a venue in Coral Gables.

(Dean, Director, Friends of the Museum and MoFA Staff)

III. COLLECTIONS MANAGEMENT

Collections Management Implementing Florida Statute 1006.58 [originally 240.52]

An Acquisitions Committee consisting of the Dean of the College of Fine Arts, the Museum Director and 2-4 appropriate members from Administrative Council (particularly

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the disciplines of art history and/or studio art, and the Museum Registrar and / or participating curator) shall make determinations on matters of collections management. The Dean, so delegated, will implement the transaction as it affects the Acquisition, Restoration, and Conservation Trust Fund. Six members constitute a quorum, and votes must be unanimous to recommend deaccessioning, accessioning, or exchange of any art object.

Collecting Philosophy (Ref. "Collections Management Policy" Section of AAM Application)

Utilizing the expertise of the faculty of Art History (Ph.D. program), Studio Art, the Museum staff, and relevant department heads from Administrative Council as committee members, recommendations for purchase will be considered and gifts accepted if they fulfill one of 4 requirements: 1) objects are of instructional value consonant with the Museum's mission and intended for academic study or research; 2) the purchase/gift has a valid connection with the Museum's conscious effort to preserve the history of artists in this geographical region, especially faculty artists; 3) the objects relate to exhibitions organized by the Museum in its efforts to present programs of excellence and to observe equity; 4) considerations of aesthetic excellence.

(Past Examples: 1. Works on paper from the Collection of William and Dorothy Walmsley that are utilized by faculty who teach the history of graphics courses. 2. Gifts and purchases of work by former faculty artists such as Trevor Bell and Ed Love. 3. Purchase of a work by Jean Lacy from an exhibition of Latina and Black women artists; purchase of Robert Longo work from exhibition researching firearms imagery in contemporary art. 4. Purchase works from the International Competition.)

- Goal: The Museum will continue to maintain and make improvements to the on-line Permanent Collection database.
- Objective: To provide the public with research access to the Museum's collection.
- Timeline: On-going.
- Status 2016: An on-line link to the Permanent Collection as well as the Anthropology Carter Collection databases went live in December 2011. Access is available through the FSU Museum of Fine Arts website. A very important site—Google Cultural Institutions—will be "published" in FY16 after a year of MoFA effort in uploading curatorial projects and high resolution digital photographs.

(Director, Registrar)

- Goal: Since the Museum Collection is now computerized, the focus turns to maintenance and registration of new acquisitions, addressing the needs as identified by the Registrar and Director and other issues noted independently by staff. Priority: The Museum shall continue to seek conservation funds and donations in order to complete a conservation project, restoring the right panel of the Sert triptych.
- Objective: Supplement the IMLS grant awarded to stabilize 6 Sert panels; restore the right 3 panels.
- Timeline: On-going.
- Status 2016: Left triptych was restored to visual integrity in 2004. Conservation stabilized the right triptych, but it remains to be brought to the same stage of conservation as the left half of the painting. Private funds will have to be identified for conservation. None have been found to date. The AAM no longer allows for Trust Fund interest to be applied to conservation.

(Director, Registrar)

- Goal: The Museum and staff shall continue with preventive maintenance and conservation measures following best practices and procedures of the Collections Management statement as reviewed by the Registrar and Director.
- Objective: Stabilization of all new acquisitions with archival materials; cosmetic upgrades of framing on Permanent Collection works; continuing maintenance and conservation as funding becomes available.
- Timeline: On-going.

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- Status 2016: Collection is prioritized with regard to conservation projects, pending funding. Up-grades of framing materials and support matrices continues. Permanent Collection space was expanded in 2006 by re-allocating workshop areas and in Summer 2016 construction will adapt space in room 123.

(Director, Registrar, Preparator)

- Goal: Increase the space dedicated to the Permanent Collection. The Museum shall maintain its Collection with regard to the amount of secure space available; we must look to additional brick-and-mortar or renovation funding of the type generated by the Capital Campaign or by University New Construction allocations. To this end, the Museum will not aggressively seek to enlarge the Collection until additional secure storage areas are identified; the Fine Arts Building is the location of choice.
- Objective: Bring the size of the Collection and the amount of suitable storage space into alignment through continued prudent selectivity with regard to gifts to the Museum. Add Permanent Collection storage space through the acquisition of additional non-essential space in order to enlarge contiguous Permanent Collection storage, and re-allocate storage for displaced non-essential materials.
- Timeline: On-going. The adaptation of the Courtyard multi-purpose room 123 and the life-safety upgrading of the adjacent stairwell will provide greater ease of access and place the room under the Museum's security system.
- Status 2016: Construction was completed in 2014 for the removal of the glass curtain wall that has separated room 123 from the Museum. In addition, the interior covered stairwell meets code as a fire exit from the Museum that was complicated by the open stairwell exit. A "small renovation project" for an annex for storage will be submitted in Fall 2016.

(Dean, Director)

IV. PROGRAMMING

In accordance with the AAM philosophy of equal access for all, the Museum endeavors to make programming components available to visitors with disabilities by such devices as large print labels, scripts provided for presentations (if not captioned), Braille for Permanent Collection works' labels, tactile tours for special needs groups, and as many other improvements as possible in the time-frame of changing exhibitions and in the Educational programming for them.

The museum galleries are accessible for persons with compromised mobility: the museum is equipped with entry ramps and an elevator; the building has appropriate restroom facilities for wheelchair access.

- Goal: Improve Accessibility programming.
- Objective: Work with the Accessibility Committee to add programming to the basic checklist for persons with mobility, sight, hearing and other physical handicaps. The Accessibility Committee consists of the Staff of the Museum and Marcia Rosal, PhD, Professor of Art Education, Specialization in Art Therapy, Florida State University; Viki D. Thompson Wylder, PhD, Guest Curator, Through the Flower Foundation and ret. Curator of Education, MoFA; Mariann Kearsley, ret., Instructor, Adult and Community Education, Leon County Schools.
- Timeline: On-going.
- Status 2016: The Museum has completed the Abbreviated Checklist from arts.gov and has received advice and confirmation from the University's Accessibility Office, University Administrator: Amber M. Wagner, HR Administrator and ADA Coordinator, Office of Equal Opportunity & Compliance, Human Resources, Florida State University, T: 850/645-1458, F: 850/645-9504 <http://compliance.hr.fsu.edu/>

(Director, Staff, Accessibility Committee)

- Goal: Maintain the high level of interest and excellence of scholarship in the guest curatorial projects that are hosted by the Museum. Encourage guest curators who research projects that present diversity.
(The Director develops proposals that have reached research maturity for grantwriting with individual guest curators. These projects are scheduled as appropriate grant

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opportunities are identified and the Museum is sensitive to events such as conferences, supporting faculty coordinators with exhibitions and meeting space.)

- Objective: Build on the current track record of the Museum to pursue options involving guest curatorial research of the College of Fine Arts or other University Schools or Colleges. Build upon the unique K-12 / Curator of Ed partnership that curated “The Story” in 2008 and “Generations” in 2013.
- Timeline: On-going.
- Status 2016: The international competition and other thematic exhibition concepts always include minority artists; these exhibitions are based solely on the quality and appropriate nature of works of art.

(Director)

- Goal: The Educational Programming of the Museum includes the regional Council of Educators. The Museum Education Program will continue to address all K-12 schools in the region and continue to host outreach for seniors, and special populations.
- Objective: Sustain the number of K-12 contacts and whenever possible add to them project-by-project, based on interest. Maintain current relationships with organizations requiring programs for seniors (example: Woodmont Retirement Community) and disabled children (example: Gretchen Everhart School) and disabled adults (example: The Pyramid Group). Additional programs contingent upon additional staff.
- Timeline: On-going.
- Status 2016: The Museum has initiated a Council of Educators to replace the contractual school partnerships which were seen as limiting.

(Curator of Education)

- Goal: Affiliation with the John and Mable Ringling Museum of Art in Sarasota (6 hours from MoFA) has added programming opportunities. MoFA has welcomed loans of art and exhibitions.
- Objective: shared costs and improved programs for MoFA; MoFA annually provides the Ringling with MoFA publications for the Ringling’s list of Library Exchanges.
- Timeline: On-going.
- Status 2016: MoFA catalogues and ATHANOR are provided to the Ringling for an international exchange list. Ringling loans to MoFA are without royalty fee and occasionally are transported at no cost.

(Dean, Director)

- Goal: Maintain the advertising from the Opening Nights Festival (in its eighteenth year in 2016) to showcase scholarship at the university while selecting programs that appeal to a broad audience. 2013 represented the last time (since the Festival started in 1999) that the Festival provided funding which was once as high as \$25,000, sinking to \$5000 in 2014 under the current Opening Nights director.
- Objective: Retaining advertising for MoFA (now an unfunded entry) but a “University Partner”
- Timeline: On-going (festival is annual, budgets vary by year).
- Status 2016: The baseline funding has been eliminated but in-kind advertising is still critical to operations and to seeking outside grant support.

(Director)

V. PHYSICAL PLANT²

- Goal: The Museum will request physical improvements to storage as well as the building interior and exterior, seeking permanent signage and lighting.
- Objective: Renovate galleries with drywall surfaces (requested in 2008, granted for 2009, incomplete).
- Timeline: On-going.
- Status 2016: Renovations of the grand entry foyer were completed in 2005; carpet, ceiling replacement was concluded in 2007; exterior signage was installed in 2008; a marquee was completed Fall 2008. Drywall was installed in the major upper gallery in 2009. Permanent Collection storage was improved by truncating water lines and other potential dangers (work completed Fall 2000) and approved by AAM

² The architects for the Fine Arts Bldg were H. Leslie Walker and Robert Wielage, both of Tampa, FL, in association with Forrest M. Kelley, the Architect to the Board of Regents. The construction drawings are dated 5/1/67.

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reviewers. Other issues of steam near the Permanent Collection were addressed March 2010. The new HVAC system was completed Fall 2011. New Call Street doors June 2014. Removal of storefront glass wall near 123 in June 2014 improving access to room 123. Completion of security renovation to the life-safety covered stairwell in Summer 2014. Security cameras installed Spring 2015. Renovation to room 122 in Summer 2016. Submission for storage annex in Fall 2016.

- Goal: Upgrade handicap access restrooms serving the Museum of Fine Arts and Theatre.
- Status: Restrooms were upgraded with electronic door openers and new interiors Fall 2009.

(Dean, Director, Administrative Council)

- Goal: Long-range improvement: upgrade and add to storage equipment and space. Equipment upgrades will be requested through OCO funding.
- Status 2016: Through the intercession of the Dean in Fall 2001 the Museum received an additional storage and work space (an adjacent space on the ground floor, room 122), the first additional space the Museum had been allocated since 1970 when the facility first opened. The additional room has allowed for the separation of owned materials not destined for acquisition from holdings in Permanent Collection Storage, has allowed for the separation of working and Educational prep space from the areas of Collection and temporary loan storage slated for improvements Summer 2016. The acquisition of the additional room 123 allowed the Museum to relocate the kitchen and catering prep to a separate area totally removed from the Museum proper. In the same time frame, the Museum received an additional allocation for storage equipment and the Permanent Collection works on paper and other small collections previously stored in old flat files were transferred to improved Collections storage. A much-needed passage to provide transit between galleries and storage was funded and constructed in 2003. New library shelving, file cabinets and Ed Office furniture was purchased Summer 2007.

(Dean, Director)

- Goal: Share exterior signage on Tennessee Street and Call Street (School of Theatre / Museum signage for the Fine Arts Building), a goal of both Fallon Theatre and the Museum.
- Objective: 1) Signage at the corner of W. Call and Copeland and 2) Major university signage on W. Tennessee Street.
- Timeline: Fall 2008 Tennessee Street signage was funded from new construction budgets, completed FY09.
- Status 2016: Permanent exterior signage on the Call Street facade was completed Spring 2008 and the Tennessee Street marquee was completed December 2008. Other permanent signage is still pending.

(Dean, Directors of Theatre and Museum)

OPERATIONS OF THE MUSEUM OF FINE ARTS

The Museum, which first opened its doors in 1970, has a long tradition of presenting thematic and monographic exhibitions to all categories of visitors—from cultural tourists to educational participants to sports enthusiasts. As a progressive museum accredited by the American Alliance (formerly *Association*) of Museums, MoFA sends exhibitions on tour to locations within and without the State of Florida; *Photographs of Italian Memorial Sculpture* by Robert W. Fichter and Bob Freidus had five European venues plus two in America. Along with public-impact exhibitions, MoFA publishes scholarly monographs and hosts public lectures and support events. Among MoFA patrons are: those who have educational objectives at conferences / symposia; those who visit as families of artists or students or who are participants in MoFA

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exhibitions such as the Graduating Artist exhibitions; those who are attracted by the nationally-publicized performances and events of Opening Nights Festival; those who are in town for sporting events (Fall) or Band Camp (Summer) but stay longer to partake of cultural events; those who are artists participating in MoFA exhibitions; those who are regional artists participating in programs or just visiting for interest.

Service and Innovation: The Museum serves the public at our site in Leon County. ■ Audiences consist of local and other cultural tourists, conference participants, and the K-12 students, their parents and teachers. ■ FSU students from the Museum contribute in-kind volunteer hours in outreach programs in the K-12 schools, as well.