

Beginning in October 2018 through November 2018 stakeholder focus group meetings and interviews were conducted as well as a survey distributed to obtain information needed to shape the University Galleries’ strategic plan. What follows is a compilation of stakeholders’ answers, categorized into four groupings:

- School of Art & Art History Students
- School of Art & Art History Faculty
- UF Community Stakeholders: Current COTA and University of Florida Faculty & Staff
- Community Stakeholders: Former SAAH, COTA faculty & staff, Alumni, Donors

At the end of this report we offer a summary of the main themes that emerged during our conversations which may have the most relevance as the galleries refines its strategic planning process.

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SAAH Student Interview and Survey Responses:

When you talk about the University Galleries to a friend or classmate, what do you say? How do you describe it?

- I describe it as the University's main art gallery. It is where known artists exhibit their work and where graduate and senior students show their artwork. It is a place of prestige, especially for UF students.
- I have a positive opinion of the gallery. I tell them it's cool and close and almost always open to go in. I always recommend my friends to stop in when they get the chance.
- It's a collection of incredible spaces where both visiting artists and students showcase their work.
- They're small and unimpressive
- I describe it as a place where SAAH has rotating exhibitions, and that the work is from undergraduates, graduates, professors, and also practicing artists outside of the university.
- Doesn't have a good reputation. Used to present student's artwork and sometimes professors work. Not thought of as "on par" with other museums. I'm not encouraged to go by my professors.
- Differs per space. University Gallery is spoken about higher. The space is bigger and nice. Libby is convenient. I speak to others about the exhibitions I like.

From your perspective as a student in SAAH, what are the primary goals of the University Galleries?

- To exhibit artwork on campus, directly to the SA+AH community. It would be an honor to have my artwork in there. It does bring the SA+AH community closer together as well.
- Bring professional contemporary work to the students to keep them informed.
- Creating a holistic artistic experience through the display of both professional and up-and-coming student artists.
- Inspire students with outside professional work and display student work
- To display a broad range of artwork (undergraduate, graduate, faculty, and outside artists' work).
- To present student work and provide spaces for fundraising events.
- To showcase grad work during thesis. External exhibitions—get cool artwork on campus. Support UF's larger goal, development angle (maybe), enrich student life.

What three things would you change or improve about the University Galleries? Why?

- I would hold more exhibitions in the space. I would make it larger, because it is basically one giant room. Also, I would keep it to showcasing contemporary art from contemporary artists.
- All I can think is to put a sign facing 13th so that more people knew about it.

- Make the exhibition dates for students' works longer and maybe bring in more non-Western figures.
- Make them bigger and have more traditional/classical art rather than so much abstract work
- I think they are beautiful spaces, I think that overall they need to be advertised to the greater University more.
- Have special exhibitions or artists not associated with UF. Contemporary art or any period would be useful, should be someone a student could look up. Better communication. Students have to seek out what's going on.
- More focus on events that are unique and appealing to students. For example: first Thursdays (music, food, drinks), create a fun atmosphere. Parking/access (can be intimidating). Have a gallery downtown (similar to SCAD) to promote art tourism.

If the UG were to receive accreditation, describe how that could impact SAAH and/or COTA, the students, and the faculty.

- Accreditation may restrict what could be put on display in the University Gallery. This could prevent some SAAH/COTA students from exhibiting their work, or force them to display their work in a certain way that serves the accreditation. It may also force the gallery to show non-contemporary artists. In honesty, I do not know what accreditation would mean, but I know it would provide guidelines and restrictions.
- I think it would be good for SAAH.
- It will validate the college and hopefully bring in more art from outside the university.
- I think it would be fantastic, especially for student artists' who would be able to put their show in the University Galleries on their resume.
- It would be easier to teach and easier to get to. We go to the Harn a lot for classes and it's hard to get to.
- Would be great for museum studies program. Helps reputation (bolster's resumes). Getting art loaned, see more varied works. Could be a better gallery/raise standards.

What are some opportunities for UG to better serve UF and the Gainesville community?

- The University Galleries could take part in Art Walk occasionally. I would keep the exhibitions exclusive to UF students and professional artists.
- It would be great if they tried to reach more students outside of the college of art and art history.
- None that I can think of.
- Advertise more heavily throughout the university. I feel that the only place I see information about the University Galleries is in the arts area.
- Not sure how accessible the galleries are to the community, parking is a challenge.
- Hours of the gallery do not align with the times that parking is lifted. Cross-disciplinary work— art could be connected with educational programs. The gateway is through kids (field trips, etc.). Students could facilitate these programs through thesis program.

Describe the ideal relationship between University Galleries and The Harn Museum.

- They could advertise each other's events. I do not think there has to be an obvious connection at all. Maybe the University Galleries could lend some artwork from the Harn if the artist who made that artwork is exhibiting in the University Galleries.
- I don't think the relationship between the two needs to be too strong. Maybe if every now and again the gallery had extensions of their exhibitions that could be cool and encouraging to students deciding whether or not it's worth it to go all the way out to the Harn.
- Perhaps having a shared exhibition of students' work in both locations, and it would change every semester.
- I am not sure of the connection between the University Galleries and the Harn Museum. From my experience, I have not seen any connection.
- Don't want the Harn to control the galleries. It would be nice if they worked together. There could be special exhibitions at the galleries if a larger collection is brought in to the Harn. Would be great if the galleries could be an extension of the Harn. Would help with the legitimacy of the galleries. Great opportunity for students who work for the galleries currently (moving installations, programming, opportunity to learn from the Harn people).

Key Themes

- Overall the SAAH student's view of the galleries is positive, some words used to describe the galleries included "beautiful" and "cool".
- The primary goals identified were to bring in professional artists, showcase student work and present a broad range of art.
- Opportunities:
 - Increasing visibility
 - Increasing the size of the galleries
 - Improving parking and access
 - Increase hours
 - More promotion/marketing of exhibits and events
 - Community opportunities (educational programming, participation in the art walk)
- Generally accreditation was seen as an advantage for SAAH and COTA students and faculty by raising standards, improving the galleries reputation, more access to varied works, as well as teaching opportunities. Some concern was noted as to what type of impact the accreditation guidelines may have on student exhibitions.
- The ideal relationship with the Harn was described in varying ways: cross-promoting and/or sharing of exhibitions, keeping the two entities separate, the galleries as an extension of Harn, opportunity for students to learn from the Harn and exhibit work.

SAAH Faculty Focus Group and Survey Responses:

When you talk about the University Galleries to a friend or colleague, what do you say? How do you describe it?

- Nice space, but does not meet my teaching needs.
- As the main venue for art exhibition that the SAAH has, always offering high quality design experiences.
- To friends I say very little, there isn't much to say. To colleague's I generally express disappointment about the exhibitions and lack of programming.
- The main University Gallery is spacious and beautiful with wonderful potential for programming and innovative shows. The Libby gallery has amazing potential as a space for people to encounter as they come in to FAC- both for outside artists and students to experiment with. I'm not sure if the Grinter Gallery is still operating?
- I usually do not bring it up because the program is uninspiring and not pursuing excellence in the visual arts. There is little teaching taking place in relation to the UG exhibitions. UG should be hosting exhibitions that one might see in Chicago or in New York; we are a R1 University.
- I say it is a beautiful space. I talk about the University Galleries involvement with Art in State Buildings programs. I have colleagues that like to come and meet me or would like more opportunities to meet at University Galleries for openings and perhaps other activities there.
- Uninspiring.
- Space is stunning
- Its University centered, displays faculty work.
- I describe the openings of the shows.
- There is lots of things going on. The space is active.
- Many University Galleries have closed and we are lucky to still have one.
- It's fun.
- It's an educational outreach facility that brings in contemporary cutting edge art. Variety of disciplines. Harn doesn't always have the freedom to be as cutting edge.
- I encourage others to go. It's an informal environment, you can bring a brown bag lunch.
- It's the public face of the school. A venue where we show off the product of the school. For example, MFA show, student jury show.
- Identity issue, seems disconnected.
- Parking is bad and keeps the community out.
- It's a place to convene, create community under art.
- Underutilized
- Most visible thing in the college.
- SAAH's gallery but out of proximity.

From your perspective as a faculty in SAAH, what are the primary goals of the University Galleries?

- To serve the faculty and students and support the curriculum.
- I think to let the community to know different kinds of art mediums and topics, and serve as one of the first platforms for MFA students to exhibit their work.
- I have no idea what the goals of the UG are at this time, it seems aimless. I know I would like to see the UG be contemporary art hub for social interaction, transformative experience, and multi-dimensional learning. That would create an intersection with the SA+AH curriculum.
- Educating our students, faculty and community members, exposing our community to what cultural producers are accomplishing outside of Florida, celebrating exciting things happening by Floridians.
- To be a lab for addressing pressing contemporary questions through visual art. To be a center for the production of art and knowledge. To be a platform for providing our students with examples of best practices in the exhibition and curation of art, and also writing on art.
- Gallery to show MFA and student work, should support instruction, potentially could be a place that also highlights art collaborations or supports arts programming that highlights the art part of multidisciplinary collaborations so that it becomes a meeting place or destination for the whole campus.
- Serve the curriculum of contemporary art.
- Aspires to serve curricular needs.
- To showcase creativity in SAAH.
- To put art into the community.
- Intersection of art and the larger community, to bring people together.
- Expand the conversation of art dialogue, support the community, serve curricular needs, defines, extends, and challenges ideas.
- Provides different type of learning space. Space for practical/professional development for careers in the arts.
- Three galleries have different missions and each have different focus.
- Would we say it serves the curriculum with art?
- Curatorial vision intersects with dialogs, within the school, within the community.
- Ideally serve as a laboratory for art makers or curators or art historians as curators.
- Contemporary space for workshops.
- Pop-up exhibitions, part of the extension.
- Make research of the school visible, elevate the conversation of art, contemporary questions.
- Engage in critical discourse.
- In the past prominent collectors put art in the gallery (Craig Robins for example), now it doesn't get me as excited. Gives visibility but not rigorous.
- Presented curatorial space you interact with.
- Laboratory/experimental space
- Process oriented. Work with the students through the process and they can try things/experiment with an opportunity to fail or thrive (opportunities for this are not many).

- Training students on all aspects of museum and curating of art. It's a space for students to practice all these elements.
- Support our teaching practice. To serve our students.
- Work of the moment that functions differently than the Harn.

What three things would you change or improve about the University Galleries? Why?

- All of my suggestion are based on what I see the unresponsive attitude by the director to the needs of the faculty and students. 1) The director needs to respond to faculty needs. I do not see that happening. 2) Exhibitions of cutting edge art because the work shown is old and tired. The Harn can handle the historic stuff. 3) Respond to the Visiting Artist coming to campus and have exhibitions around their visits.
- There is very little offered on design or how design exchanges with art. Our design community is sizable but it doesn't see itself represented in the work exhibited in the gallery. - More funds dedicated to promotion of the events, for the greater Gainesville community. - More interest in getting involved with valuable community programs. Having an outreach plan could really bring attention to the venue.
- Create a mission statement in alignment with the SA+AH and its curriculum. Curate exhibition of contemporary art that are relevant to the SA+AH and its mission. Develop learning and outreach programs that would engage, challenge, and excite the community beyond the university.
- + Outside grant applications to raise budget for individual shows and bring in more relevant exhibitions for our SA+AH and local community (see below) + Increased representation of emerging artists and artists of color, less collections (perhaps bad for relationships with donors but better for national attention and interest of younger communities) + Increased support (resources, increased budget) from administration so that goals to invigorate space can be achieved.
- It would benefit from a Director and Curator position (one to focus on admin and the other to focus on inspiring content) - It would benefit from best practices and professional systems in place for the generation and review of exhibition proposals.
- I feel it is an under used resource. I wish there were more exhibitions that relate to the classes I teach. I think there needs to be more staff to help with programming and installation. I feel like there is a lot of good ideas that do not get realized. I am unclear about the relationship that the gallery has with the Harn.
- Questions of funding.
- Practicality of exhibitions. Need money, time, effort to get curated show.
- I don't think of UG as space that is open to me as faculty.
- Could do grant writing to bring in money, i.e., SEF grant.
- Should be accessible to faculty curated shows. Should be inviting.
- Strengthen faculty research. Use for tenure and promotion. Curated show as research (and be evaluated on).

- Improved planning, three year programming—development can support and raise money if we know what’s happening.
- Would like to see a clearer identity. This would help with donor support and attract artists, scholars, students, funding.
- Make relevant to the curriculum and students.
- Open pores (curator, artists, and students).
- Change presence on 13th street.
- Following best practices, circular process.
- Pathways to make things happen. Exhibition teams within the school. Multiple classes doing pieces, more than one faculty exhibit over longer period of time.
- Art’s administration component.
- Need art out front (behind all this brick).
- Could be meeting point for all populations to go.
- Expand and engage audience. Daytime needs different programming or different hours.
- Programming during preview orientation.
- Attract the community—art students in high school, K-12 students.
- Arts collective, group material
- If we have a good space we can bring in art that reflects the current moment in time.
- Expand space and consider outside space. Lawn is underutilized.
- Alumni feel it’s inaccessible, they are not considered as artist for UG.
- More ambitious, challenging, rigorous work that inspires me what to teach.
- Design as flex space, lab.
- Stage ambitious projects. When people drive by they are curious and want to know “what’s going on this week”.
- There are barriers to shows—need a transparent process to planning shows with some flexibility. Increase communication, let us know what’s coming up on the calendar in three years as we’re planning for courses for the next semester.
- Exhibition space in the Libby Gallery—faculty could hold curated shows in the Libby space. Need timeframes, explicit process, make it super clear on how to do it—could help to have an agreement and clarity on our end.
- Donors not controlling content.
- Open space to wider range of teaching. Create a sense of ownership for the faculty. Encourage rigor. Faculty play a more active role.
- How useful is the art in there? Could it be equivalent to the Harn? Do we need two? Should be distinguished from the Harn and positioned differently.
- Would like to see work that is more teachable/engaging/topical. Needs to reflect best practices in the field and reflect conversations happening in the field and involve students.
- More agile program schedule. Five year plan with open spaces for flexibility. Room for faculty programming within the exhibition.

If the UG were to receive accreditation, describe how that could impact SAAH and/or COTA, the students, and the faculty.

- If it runs the same way and shows the same shows, it is a waste of time and energy. Would there be more funding? Would there be new leadership? If not, then no.
- Not sure how. What kind of accreditation would this be?
- Until the UG has a focused mission and exceptional programming accreditation is a waste of energy.
- I'm not educated as to how accreditation has affected other institutions, so I'm not sure how it would impact our students, faculty and staff communities. However, perhaps accreditation would increase chances of winning outside funding and better loan agreements? I'm not quite sure why this would be a priority over others and why spend so much energy on this instead of other measures to improve Galleries.
- Increased professionalization and implementation of best practices that serve as a model for students and also faculty. Ability to both generate compelling exhibitions through loans and to thus present and travel exhibitions to other venues; increased teaching in relation to exhibitions. Ability to review compelling proposals from other institutions and host them at UG. Additional internship opportunities for graduate students who need on-the-ground experience
- I do not know enough about what accreditation of a gallery does to comment.
- Would help with best practices so the UG can be held to professional standards.
- Currently cannot borrow work (this is the work we want to see).
- Laborious process and expensive. Can take multiple years to renew. Need facilities upgrades.
- Shouldn't take a long time, not a collecting institute.
- Comparable UG's recently accredited.
- Certain conditions to pursue accreditation. Who has standing to apply? Does SAAH have standing to apply? Maybe the HARN?
- Any liabilities?
- Three galleries under UG—would they be included under accreditation? Would this make it harder? Security is part of it. Standards of practice (light levels, controlled environment). Main gallery could get there.
- Would be a strong argument to get additional resources.
- Hard but worth it, cannot realize potential without it being accredited.
- We need to up our game, this will open new possibilities.
- UF seeking accreditation at all levels.
- Forward seeking director. More director involvement with Faculty. Reporting structure may need to change.
- UG committee does not discuss proposals, does not meet often, Amy presents on programs, less advisory. Committee could be utilized more (meet more, advise more)—Board versus Committee that includes more than just faculty from the school. Establish transparent practices and processes.
- Accreditation could flesh out SWOT.

- Institutional structure to have lab/experimental experience.
- Research models to look at are available.
- Partners can make the aspirational happen. One person cannot do it, support is needed.
- Expand beyond the current. Allow larger thesis, larger space to occupy limits. Now a single project or one piece, “small cubby”.

What are some opportunities for UG to better serve UF and the Gainesville community?

- Showcase the research of our faculty not in a giant poorly installed faculty show, but perhaps small and rotating exhibitions of faculty doing exciting research. Cutting edge artist - develop relationships with galleries in art centers to borrow work.
- Please see points explained on question 3.
- I'm repeating myself, build the programming and people will come. With exciting, challenging, innovative exhibitions programming can intersect in MEANINGFUL ways across campus. UG also fails to engage with the internet (!) its website is useless, there is only a minor amount of social media post, and it's invisible to our current generation of students.
- Public programming (like reaching out to grad students for paid demos that associate with the exhibitions, free to public). Hosting Gainesville community groups like yoga groups or reading groups to host their circles inside the gallery (exposure to new communities, politics of opening space to community) as many other museums do. Inviting Gainesville community members (like Art Ed teachers, etc.) onto advisory board.
- To successfully serve the School is to successfully serve UF and to successfully serve the community. The priority should be to get a compelling program off the ground and then work to engage the community through public programs. To be community facing does not mean excluding challenging art from the UG (community vs. broader community is a false dichotomy). The corollary to the above statement (in terms of community engagement) would be to potentially find a meaningfully motivated lens through which to feature art produced by certain groups in the community. For example, progressive art spaces feature work produced by individuals with mental health issues and/or disabilities (e.g., Creative Growth, White Columns; the Bridge Group in MoMA's education galleries; the Harn does similarly in its auditorium galleries), there are also programs that have shown works by prisoners as a way of arguing for reform.
- Having school groups come and look at the work in the gallery. Having a person who does education develop activities to prepare students to come and look at the exhibitions. Maybe even having themed musical activities that go with the exhibitions. More programming in general, but there would have to be more people to help out with that.
- Gainesville community has the Harn, Theatre and Dance has space, we need our own laboratory. This organically attracts people and serves UF, accreditation is big, we need to make something that helps us first (oxygen mask).
- Art education component, we could invite people to campus, i.e., East Gainesville, High Schools.
- More collaborating, partnerships
- Perception across campus is UG and Harn are the same.

- Attitude is UG is the stepchild of the Harn, need to clarify the difference. Harn is historical, we have the contemporary version.
- Students aren't coming to shows, faculty aren't either.
- Students have mobility (by foot, scooter). Have a scavenger hunt to introduce the spaces.
- Include as part of Good Life class (commonly go to the Harn), attract and connect new students to t the UG.
- Enhancing student experience, tap into Honors program.
- Touring exhibitions bring in revenue. Traveling faculty curated shows.
- Contemporary questions/issues, what we offer has relevance to them.
- The more people that are involved throughout the process the more they stay engaged until the end—keeps faculty involved. Have research come out of it, increases sphere of influence. UG is the public face of the school.
- Is there a student advisory group?
- Cultural credit, e.g., Stetson.

Describe the ideal relationship between University Galleries and The Harn Museum.

- I do not think there needs to be a relationship as they have separate missions. They just need to coordinate their calendars better - too many conflicts.
- I think the Gallery could receive funding from the Museum to become an in-campus venue for their temporary exhibitions. It could also host some social events sponsored by the museum. It could also be good to get some art lent by the Museum to be exhibited in the Gallery.
- Like accreditation I think this is an unnecessary diversion from the true problem which is lack of curatorial direction and lack of innovative and relevant programming. Our students won't go because they're not interested in what happens there. Great models exist.
<http://huntercollegeartgalleries.org/about/> <https://www.risd.edu/news/exhibitions/>
<http://renaissancesociety.org/exhibitions/> <https://galleries.illinoisstate.edu/exhibitions/>
- As an outsider, I would imagine a highly communicative relationship in which contemporary, emerging artist programming might be facilitated together. How might they come together to better serve marginalized/underserved Gainesville community members?
- The two institutions should be mutually reinforcing and share a common strive for excellence, with the Harn a bit more “university facing” and UG more “SA+AH” facing as the School’s premier institution (like Constance is for theater and dance).
- There needs to be more conversation and interchange between the two entities. The Harn has resources that might be shared with the gallery. University Gallery could also be a place where edgier shows that might not be appropriate at the Harn could happen, but I also wish the Harn was able to do more provocative programming as well. Currently they seem very separate.
- Complimentary, Symbiotic
- Different missions. UG needs space to show student art.
- Show with BFA. Libby was more like a lab, not much now. Differing opinion of what quality is.
- Raise money and manage donors.

- Harn is doing more in the community strategically in ways we aren't, juried show for example.
- Faculty curated teaching spaces at the Harn, would be nice to have space for Harn curated space in UG. It's hard to get them to loan pieces now, AMA could help out.
- Entrepreneurship—can't currently buy works of students.
- Harn hires our design students. Interns make stuff to sell and benefit the Harn, e.g., shirts to sell in gift shops.
- Harn not accessible to volunteer and help—new leadership will hopefully make it more open and welcoming and create a better internship experience.

Key Themes

- The faculty described the galleries in a variety of ways ranging from stunning, beautiful, and fun to underutilized and uninspiring.
- The primary goals identified were to educate students, serve curricular needs, expose community to different forms of art mediums, and showcase student work.
- Opportunities
 - Improving parking
 - Increasing visibility
 - Improving web presence
 - Reevaluating the role of the advisory committee and possibly including members outside of SAAH faculty
 - More active role for faculty
 - Strengthen faculty research
 - More alignment between programming and curriculum
 - Increase in faculty curated shows
 - Use as a laboratory/experimental space for students
 - Expand audience
 - K-12 programming/partnerships
 - Extend hours
 - Target students outside COTA/SAAH; scavenger hunts, cultural credit, include as part of Good Life course
- Many see accreditation as a way to increase professional standards, best practices, realize new potential and increased possibilities. Concerns regarding accreditation were costs for upgrading facilities, lighting, making security improvements, etc. Additionally some viewed it as a way to secure more resources.
- The ideal relationship with the Harn was described as follows: symbiotic, complimentary, better coordinating of calendars, increased conversation and potential sharing between the two, need for each to maintain their differences (Harn is more contemporary, UG is edgier).

Included below are the flip chart notes from the focus group held on October 26 from 2:00 to 4:00 p.m.

- ① Space is stunning
 might be an interaction the show
 University centered / Not many outside
 ↳ Faculty work
- Outside shows (some need accreditation)
 - Encourage others to come to "own" gallery
 ↳ associated w/ Fac / on school
 - Describe the openings
 - Lots of things going on, space is activated
 - X conversations
 - maybe have closed, lucky to still have it (fun)
 - Edn outreach facility
 ↳ bring it cont. art, cutting edge
 variety of disc.
 - MARN doesn't always do it / he has freedom
 - Encouraging others to go
 ↳ brown bag lunch
 informal env.

- Public face of the school, venue where we show off the product of it
 ex. MFA show, student jrg show
- Identity issue, seems disconnected
 ↳ Alex space
- 3 galleries, visibility to bring ppl. to us
 - lots if there was it
- we need parking, it's bad, keeps community out
- place to converse, create community under art
- underutilized, most visible thing in coll.
 ↳ monitor systems / maps
- SAATH's gallery, out of proximity
 ↳ UF experience event

- ② - serve the curts of cont. and
- aspire to serve curricular needs
 - showcase creativity in SAATH
 - put art into the community, interaction of art / larger community, bring ppl. together
 - Expand conversation of art dialogue, support community serve curricular needs, debates extends, challenges ideas
 - provides diff. type of learning space
 ↳ space for practical / prof. development
 ↳ careers in the arts / cont. writing
 - would we say serve the cur. and?
 - 3 galleries have diff. missions, each has diff. focus
 - think about in terms of contemporary questions vs. art, open possibility → engage w/ diff. programs in school
 - Curatorial vision → interests w/ dialogues / within school / in community
 - Ideally serve as laboratory as makers or curators, art hist. as curators
 - workshops (contemp) space
 - Pop-up exhibitions → point of the extension
 critical discourse can happen then about

- practical exp., collab. created
- As a space → make research of school visible, create conversation about, contemporary questions
 ↓
 where this becomes visible
- Engage critical discourse
- In past prominent collectors put art in the gallery
 ↳ doesn't get the excited, bring Robins for ex.
 ↳ gives visibility but not vigorous
 ↳ vehicle to connect prominent artists
- 2 ways to see AG + space
 ↳ presented curatorial space you interact with
 ↳ lab. / experimental space
 ↓
 process oriented, work w/ students through the process
 they can try things / experiment → opp to fail or thrive
 ↓
 opp's function are not many
 ↓
 not all but create this way @ certain times
- Training students on all aspects of museum + curators of art (history, curating)
 space for students to practice all these elements

- open space to wider range of teaching
 - ↓ sense of ownership, encourage vgr, play active role (Guit)
 - Proposal → pitch to prof. *involvement teaching space*
 - Conversations → Pedagogy, what you can or can't have *a lot of work, more practical use*
- Support our teaching practice, to serve our students
- Work of the moment that functions differently than the other
 - ↳ differing views → this exhibit is the art in there
 - could it be equivalent to Horn?
- Do we need two? something to distinguish it → position as diff. than the Horn
 - ↓ we send students to learn @ the thing
 - would like to see work that is more teachable / engaging / inspiring
 - ↳ need to reflect best practice in field, reflect conversation happening in field & think students
- Physical proximity can't be overlooked
- Horn is not user friendly, lots of rules, UG less red tape
- more agile program schedule, 5 yr open spaces & flex
 - ↳ ul in exhibit room for programming

- Question of funding
- practicality of exhibitions
 - ↳ need to / time effort to get central show
- Don't think of LG as space that is open to me "as faculty" → SEFG grant, cataly to go along with
 - ↳ could do grant writing to bring in \$\$\$
- Should be accessible to fac. curatorial shows / should be inviting
- strengthen fac. research, use for trip, curatorial show as research (4 week)
- Improved planning, 3 yr programming, development
 - can support + raise \$ if we know what's happening
- would like to see a clearer identity → would like to / done to attract support, artists, scholars, students, funding
 - ↳ want to brag about it, create experiences + connections
- make relevant to curriculum & students → engaged + method
- open pores → curator, artists, students
- change presence on 13th Street
- following best practices, circular process
- pathways to make these things happen
 - ↳ exhibition teams w/in school, multiple classes doing pieces, more than 1 fac. over longer period of time

- ③ - Art's administration component
- Need out out front, behind all this brick
 - could be meeting point for all populations to go
 - change expanding + engaging audience
 - Ex. Daytime needs meet hrs. → Diff. programming or serious students
 - Art students in M.S. K-12 Ed. Preview
 - Art education students → How to include them
 - ↳ priority should first be school
 - Not a community gallery but attract the community
 - Art collective, group material, if we have good space we can bring in art that reflects current moment in time
 - ↳ artist + respond to city they are in
 - Why don't you come → parking "hard"
 - expanding space → consider outside space
 - ↳ sculpture, Dean's gallery → office space
 - Alumni feel it's inaccessible
 - ↳ not considered as artist for LG
 - Provocative challenging rigorous work that inspires me to what to teach
 - ↳ Drive by → what's going on this wk?
 - Outdoor space → Design as flex space, lab, stage, ambitious projects

- ② Barriers to shows → transparent process to planning shows w/ some flexibility, communication, let us know what's coming up on the cal in 3 yrs as we're planning courses for next semester
- not currently a proposal process, no input
 - Libby + Currier could get programs → not utilized as much
- Exhibit spaces in lib - hold meetings for fac to hold / curatorial in lib space, → the frame, explicit process, how to do it super clear → could help to have agreement + clarity on our end
- Donors not controlling content
- ④ AAM
- would help w/ BP - hold to prof. standards
 - cannot borrow work (this is the work we want to see)
 - laborious process + expensive
 - ↳ can take multiple yrs to renew facilities
 - shouldn't take a long long time, not a collecting institute
 - comparable w/ls recently accredited

- 1) Certain conditions to pursue accreditation
- ↳ who has standing to apply?
 - ↳ Does SAAH have standing to apply?
 - ↳ make under HARN?
- Any liabilities?
 - 3 under UG → could they be included under accreditation, would it make it harder?
 - ↳ security is part of it, standard of practice
 - light level, central environment
 - ↳ main could get there → strong argument to get add'l resources
 - Hard but worth it, cannot realize potential w/out it
 - ↳ we need to up our game → will open new possibilities
 - ↳ HF seeking accreditation @ all levels, formal seeking (opening, structure, more models, etc)
 - UG committee does not discuss proposals, does not meet often
 - ↳ Any points on process, less advisory, Director involvement w/ FAR
 - ↳ Committee could be criticized now → not nice, advise more Board w/ committee, not just faculty from school
 - ↳ Est. transparent practices, processes
 - Acc. could flesh out SWOT
 - Initial structure to have lab. (Experimental) exp.
 - Research models to look @ are available
 - Partners can make the structural happen
 - ↳ one person cannot do it, need support

- 2) Expand beyond current → allow larger thesis → ^{more time} project as an ^{more} ^{quality} ^{ability}
- ↳ large spaces to create limits
- Glville comm. has them, ToD has space, we need our own laboratory (organically attracts ppl + serves UG, Accreditation is big, make something that helps w/ first (oxygen mask), lifecycle of the work of art
 - Art education component, we could invite ppl to campus, East Glville, MS.
 - more collaborating not serving, partnerships
 - perception across campus is UG + Honors are the same
 - attitude → UG stepchild of Honors, need to clarify difference, Honors → Historical, we have contemporary version
 - Students aren't coming to gallery shows
 - ↳ Fac. aren't either Foul, bring kids
 - students have mobility (students) ^{Art} scanner hand, introduce spaces, previous shows tried to sign openings, building quality of shared space, common change/currency ex. Lin on museum interactive run-majors
- 3) Donor competition, scheduling, co-created in partnership ideally work together, something more solid

- Ugha Good life class, common core go to Honors, attract/convert to UG
 - Enhancing student exp, Honors → top in
 - Taking exhibitions bring in revenue
 - ↳ trusting fac. curatorial show?
 - Content. questions/issues - what we offer has relevance to them, any type of material
 - ↳ more ppl. involved throughout process + they stay engaged until/through the end, keeps fac. involved
 - Is there a student group advising
 - ↓ Have research come out of it, find book
 - ↓ increase sphere of influence
 - public face of school
 - Cultural credit (1 credit requirement) or zero credit + card swipe
- 4) Complimentary, symbiotic
- Different missions
 - UG needs space to show students art
 - Show w/ BFA, Libby has more like a lab. not much now

- Different opinion of what quality is
- Raise money + manage donors
 - Must
- Honors is doing more in community, jury show for example, strategizing in case we run it
- Faculty centered teaching spaces @ HARN
 - ↳ would be nice to have space for Honors centered space in UG
 - ↑ Hard to get them to loan previous, Artists could help
- ~~Entre~~ Entship → Can't currently buy work of students
 - ex. ↳ selling shirts in gift shops
 - Honors has ^{our} design students, intern - make shed to sell + benefit Honors
 - ↳ non-exploitive
- Honors not accessible to volunteer + help
 - ↳ new school + teacher mgr.
 - ↳ hope it will become more open + welcoming
- Better internship experience

UF Community Stakeholders: Current COTA and University of Florida Faculty & Staff Focus Group, Survey, and Interview Responses

When you talk about the University Galleries to a friend or colleague, what do you say? How do you describe it?

- Cozy intimate spaces with beautiful exhibitions ...mostly inaccessible to greater community for lack of parking and low profile.
- To be honest, I don't much, which is a bad sign. When there is a dialog about it, it is about how out of context it seems. I don't feel as if the Gallery has the best interests or mission of the school at heart.
- A gallery on campus supported by COTA.
- It is an art gallery showcasing guest artists, students, and other works at the university.
- It is a flexible space that showcases student and faculty art alongside carefully curated shows from diverse artists that bring new exciting ideas to campus.
- University Galleries is a great resource, conveniently located with high-quality works and opportunities for interaction with the artists.
- It is in the heart of campus in the middle of the College of the Arts.
- A space where the CoA faculty and students display their work from time to time.
- I frankly don't mention it all that much. That's probably a consequence of the remoteness of UG from my workplace.
- When I do speak of the Gallery, it's usually when giving directions around the Fine Arts Complex. Other times I will speak highly of it and about how interesting the space is in general, yet it's very overlooked. Most times, the featured artists work inside is not what I speak about.
- As the gallery on campus that serves as a bridge between the college, curriculum, and community.
- It is an underutilized space (largely due to parking and location) on campus that has neat art exhibits. I would imagine that a lot of students and even faculty are unaware that it even exists.
- I say that they should really take the time to check it out. Although small it brings in well thought out work of external artists and the student and faculty shows are always inspiring. I also mention the brown bag lunch talks and how special it is to get to discuss the art you see in a gallery with friends, colleagues and sometimes the artist themselves!
- I'm usually describing whatever exhibition is on display rather than the space. If I'm talking about it with friends, I'm almost always describing the main University Gallery on 13th Street.
- "It's where the water fountain used to be".
- The library, the SAAH and the gallery was brilliant. Its location.
- Perfectly situated.
- As a grad student it's a place to see fellow grad's work, faculty work lab space for museum studies students.
- Hidden thing but right there hiding in plain sight.
- First sow experience rich. On and off campus presence. Lack of SAAH presence.

- Unusual?
- A change from previous culture?
- A display space, not rotating collections
- It's collection moved to the Harn under Roy Craven in 1990
- Bob Ebersole—why the Gallery came into existence
- Hip and happening
- Modern/contemporary/conceptual/deliberate look and feel
- Exposure to what you can see in big cities/feeling of being someplace else (not rural)
- Digestible, small enough to take in—not overwhelming.
- Different from Harn in that there is no permanent collection shows—faculty, students local art
- More urban for this community, more sophisticated.
- Friendly, not intimidating.
- Groovy
- Location/where it is (point people to it).
- Center for vary diverse and changing shows, often more daring than the Harn. Many don't know it exists.
- The best catalyst for change. Blessed with great creative directors.

From your perspective, what are the primary goals of the University Galleries?

- The main gallery is masterfully curated with highly collaborative vibe— dedicated to pushing boundaries. Students learn about curating in the Libby. Grinter is modest and eclectic—and brings art in public space.
- To bring in shows that Amy wants to see put up and provide space for MFA thesis shows.
- To bring timely, relevant, and cutting edge artists to campus for the purpose of enriching the UF collegiate experience.
- Showcase students, faculty, and guest works to promote the visibility of the School, College, and University.
- Celebrating the diversity among us and among the arts.
- Support teaching and learning activities at UF. Help to create well-rounded and aesthetically savvy graduates. Enhance the quality of life for faculty, staff and students.
- To exhibit the new and emerging artists from COTA - both students and faculty.
- To be a cultural resource for the entire university community, showing off the wonderful creativity of the UF faculty and students as well as displaying some of the marvelous holdings in the various campus museums. The UG should be a focal point for campus leaders to entertain in and to show off the best of UF.
- It seems to function primarily as a display space for student and faculty work coming out of SAAH. I am aware that it also hosts other exhibits. I don't have a clear understanding of curatorial strategies or concepts.

- It seems as if the Galleries are supposed/required to have work in them, therefore a schedule of artists and their work is set at least a year in advance, so when the time comes to switch out the artwork, it's very unceremonious. At least, that is what it seems like.
- Serve the curriculum, serve to connect the campus to community, be a resource for UF.
- I'm honestly not sure. I would assume they are the same as goals of other art galleries?
- To integrate its shows with student curriculum and faculty research, finding programmatically and intellectually related art that ties into the mission and curricular goals for grad and undergrad degree programs. Having established that, the secondary goal should be to attract community members (people not primarily associated with UF) to view and engage with the gallery in ways that could make them feel part of the work of the students and faculty in COTA.
- To bring artwork to the community and UF campus. To be a space for student work. To provide student curators an opportunity to practice their craft.
- After Harn was built bounced around. Goals and reporting structure can't be disambiguated.
- As a new person I'm assuming faculty and student work and some temporary shows.
- Should be a place to highlight faculty and student art.
- Mingling place for community/faculty/students.
- Place for more experimental work.
- Alumni work
- Website Mission, greater Gainesville, new direction, UG collaborates, transdisciplinary, relevant to education at UF, UF and region
- Conduit for research at UF/practitioners/active in research at UF/research community beyond UF but also active at UF/peer instituting/aspirational
- Town/gown relations/exposure to new and different art
- Students hands on—opportunity to work with art
- Emerging/cutting edge/alternative art on campus
- We should be sending students there. Incorporating into student life.
- Public facing window to UF/COTA/SAAH
- Serving as public face for painting/sculpture part of college. Venue for grad students and faculty.
- Public face of school. Nationally significant. Development perspective—gives resources. Museum studies program. Three presences.

What three things would you change or improve about the University Galleries? Why?

- Love the talks, receptions, and occasional performances that enliven the space and exhibitions. I always love the 'behind the scene' perspectives they bring. The catalogues are often exquisite. Might be nice to make the main gallery more of a hang-out/green room space where random folks could feel free to convene in an inviting, unstructured way—needs a Starbucks (or simple coffee bar).
- Be responsive to the interests of the students and faculty when choosing shows. 2) Provide space for BFA exhibits. 3) Have a national juried show once a year to put us on the map and

bring excited people in from outside. We have a great space, we should be using it to advertise us some to the outside world.

- More integration into course work, better marking outside and around campus.
- Parking for guests/public to easily access the galleries. Better advertising or visibility (currently everything is hidden in plain brick buildings) such as banners outside the gallery. Bringing in public will help students get more exposure, network, and showcase their work to the community and bring more prestige as they move on in their career to have presented in a well-known gallery.
- Have the Harn more involved in promoting the UG. It is sad that they act like the only art space on campus.
- Suggest working with campus groups to integrate arts and gallery experiences across campus. I know that this is being done, but perhaps the reach could be wider?
- Entry to the galleries from the road is very subdued. Enliven the space with large sculpture- preferably sculpture by faculty or students from COTA. Exhibitions of UF Alumni (if not doing this already). If possible make the galleries more accessible to visitors coming from outside of campus- especially parking for the galleries.
- 1. Increase awareness of the UG. I think it is an under-appreciated resource. 2. Improve relations with other units on campus, including museums of art and natural history. These other units could showcase their holdings and provide opportunities for Museum Studies students to mount exhibitions. 3. Improve connections with the City of Gainesville and the surrounding communities. The campus - community relationship needs to be strengthened.
- Since location, with its marginal position and problems of access, seems a given at the moment, it needs to find a way to utilize that better. Perhaps there is value in thinking about it as a node and repositioning it to connect better with its proximate neighbors. Tigert Hall, the Greek life on SW 13th, etc.
- The Gallery should be more like an event space. Wine and cheese should be served every Friday night. YES EVERY Friday. All UF employees (or at least the COTA employees) should have in mind that at the end of the week, there's a bit of a social gathering at the UG to kick off the weekend, chat, relax, and have a drink. Music, Live or recorded, should be heard emanating from the building. People should be gathered outside chatting. The artists themselves should be there to meet and greet (if possible). ALL OF GAINESVILLE'S ART SCENE SHOULD BE AWARE OF THE UNIVERSITY GALLERIES! THE GAINESVILLE FINE ARTS ASSOCIATION, THE HIPPODROME CURATORS, LOCAL ARTISTS, ECT. Should all want to visit the UG's every Friday. The UG should be included in the Monthly Gainesville Art walk tour. The gallery is so boring right now.
- Better visibility to the community, more accessible to the community, better integration of the work into curricula.
- --provide better parking options--no explanation necessary --provide more lectures and concerts in the space--would increase visibility
- Change public relations/marketing strategy. I work here and rarely have a sense of what is going on in the gallery. Find at least one consistent outlet for letting folks know what the gallery shows are for that season. Email ALL faculty and staff at UF and any/all external artists and art

organizations in Gainesville and beyond, the Gallery's season of shows and events at the same time twice a year, especially around the holidays, when people tend to be more able to make the time for such things. In the marketing messages, entice people by explaining how the show integrates with student and faculty research and how it relates to the national/international art conversation currently. Make people feel like they'd be missing something cutting-edge if they didn't come. Also, publicize conversations and other things that come out of events the gallery holds. Create practices/activities (high level) that gallery attendees engage in so that there are artifacts to share with the community that create additional interest.

- 1. Be more student-centric. Purely from my perspective, it doesn't seem like students are super invested in the work being shown at the galleries. There doesn't seem to be a large student population that attends the receptions. The Libby Gallery especially never seems to exhibit student work, and it seems like it should almost exclusively do so given its location in the School of Art and Art History. 2. Be more welcoming. I'm not sure if I've ever been greeted by the person at the desk of University Gallery. 3. Collect patron data or have a sign-in sheet so they can track how many people are coming in and out.
- Best practices/accreditation
- Physical plant
- Organizational structure
- National/international network
- Alliance/ consortium approach
- Physical facelift. Improve visibility from 13th or swap with Warp Haus.
- Rebrand
- 1. Bring back memberships—more loyalty, donations, promotion via friends 2. Collaboration—synchronized with COTA research and teaching, bring in all COTA elements (music, dance, etc.), make it a gathering spot 3. Visibility—courtyard plaza destination, more notable, fresh and modern, more better promotion/publicity, especially of UF in community and region, project light/art on 13th street facing walls, lunchtime concerts in gallery/plaza, regular programming of plaza (films, music, art, installations), bring in food trucks to help bring people there as an event/meeting space, landscaping courtyard/plaza to modernize/visual impact (architecture students or faculty could do just outside gallery, depot park feel
- Parking. Plaza environment needs to be properly developed. Operating/facilities budget needs to be updated.

What are some opportunities for collaboration between your organization and UG?

- I think it is simply discouraging for GAINESVILLE community to find parking—if that can be addressed it would provide another set of opportunities. UF campus has too few places for on-campus folks to congregate in pleasant and meaning-making surroundings—if the main gallery could make greater strides in that direction without diminishing its boundary breaking artistic vision, that would be welcomed and transformative
- Above mentioned reasons.

- Integration into course work and/or AHCI themes.
- Partner with the city's programs to be more visible and accessible in the community to either bring the public to the existing gallery or bring the gallery into the community (temporary pop ups, a new location downtown, etc.).
- More pop-up student art in our high traffic campus locations.
- As University Galleries there is a great opportunity to exhibit cutting-edge work by faculty and students as well as UF Alumni. The University Galleries are also the ideal venue for exhibiting local artists - which would connect the community with the university in exciting ways.
- Host exhibitions from community artists. Invite guest curators to create exhibitions. Host more traveling exhibitions. Host more campus - community meetings and workshops in the space.
- There are far too many events to attend at COTA when factoring in performances at SOM and SoTD. UG gets left behind. An overarching strategy to identify 4 or 5 key events per semester which represent the face of the College, and which perhaps are thematically connected so as to create synchronicity and an interdisciplinary conversation could position the UG as an equal voice and an integral destination.
- For an art school, we are not very creative with how we spread the word about our goings on. We have the opportunity to involve the entire Gainesville community in ways that make it appear like we actually care about art and nurturing it in our community. K-12 students should be invited to the UG. K-12 students should have a week where their artwork is featured in the UG. The UG should host workshops where teachers, parents, blue-collar workers, ANYONE can check out the gallery, learn about what it is and the importance of art and how to display it. There should be (ted style) talks and seminars every week. There should be independent film screenings. Gainesville is filled with Art and artists, but it's almost as if we do not have time to appreciate it all like we say we do. It's almost as if, if the artwork is not coming from within our academy, it's not considered art.
- Use as a teaching space--connected to Museum Studies and other programs, bridge between the College and the community.
- See above.
- Partner with local artists; loan artwork to businesses and high level administrators at UF and other UF faculty offices. This would take at least a .50 FTE extra but the publicity seems worth it. Is the Gallery part of the art walks? Publicize themselves as a venue for rent.
- I feel like there's a lot of non-art students that like art galleries but don't even know University Galleries exists. I think there's an opportunity to engage with a larger student population at times. Maybe this means having an event at the gallery because students aren't just going to stumble to that side of campus. I also think most of the programming is inaccessible to community members because it's during the day. The lectures and brown bags are often at noon, which nobody can go to.
- JOU could have talks relating to art on exhibit (e.g., FBI files/Mesches)
- Music concerts/dance/theater events
- Intentional collaborations with science/art/research
- More 1 credit courses relating to work coming to UG

- Availability for receptions/retreats/promotion of availability)(even regular events)
- Themed art coinciding with times of year, e.g., Juneteenth, African American art
- VR blog/VR tour of exhibits
- Plaza nights/gallery nights set on regular basis—try to set opening/talks to the art night schedule

In your opinion, if the University Galleries were reaching its full potential, what would be happening? What would it be doing?

- Greater interaction with Harn, UFPA, and all entities of COTA—again, without losing UG’s awesome “flavor.”
- Above mentioned reasons.
- It would be something that people talk about and seek out. It would be something that the students would be proud to be a part of and be able to say "I presented my work at the University of Florida Gallery". It could be something that students and the public look forward to a new featured guest artist or series of student works that is coming soon to the point that they put it on their calendar to go see it and can't wait for it to arrive.
- See last answer
- University Galleries would be providing the venue for faculty, former faculty, students, alumni, and well-known Gainesville artists to present cutting-edge work that really challenge our definition of contemporary art. UG would stand out as a well-known venue for this.
- I would hear much more about the UG and the dynamic programs that were occurring there. UF students would be talking about it as a must-see destination.
- It might think about relocating to a downtown Gainesville location for (some of) its exhibits. Ideally, there would be one "must see" (buzz-creating) exhibit at the gallery on campus with strong support from (or connected to) academic research strengths at UF.
- If the gallery were reaching its full potential, it would always have someone inside of it.
- Bringing together community members/organizations and the college, providing experiential learning opportunities for students (it does this already, just would love to see capacity for more), continuing to bring unique, valuable exhibits to the campus.
- I think offering educational lectures, a coffee hour series with or without music, perhaps having themed events would draw more people? I have not noticed marketing of events at the University Gallery outside of the COTA newsletter?
- There would be at least one show a season that "no one wanted to miss!" that brought faculty and staff from across UF and community members into the intellectual discussions and research the SAAH is doing.
- Creating content and effectively (social media) pushing it out.
- Gathering people to participate and see what is happening with students and faculty in conversation with their wider transdisciplinary field.
- Money—attracting more resources, increased staffing, sustainable durable support
- Something happening on a weekly basis to draw students/faculty/community.

- Students know what “University Galleries” means
- Popular gathering spot sparked by the arts
- Do art at UG/more art bash type events
- Regional/students engaged with UG
- Have an app/interactive element for UG/exhibits (COTA too!)
- We wouldn’t be having this meeting
- **see goals page
- Continue doing what it’s been doing
- Need to be top 5 across the board at UF

Describe the ideal relationship between University Galleries and The Harn Museum.

- Symbiotic, perhaps.
- It should serve as a liaison for the school.
- A partnership focused on furthering student educational opportunities, community engagement, and furthering the visibility of the university and Gator Nation.
- See earlier answer
- The University Galleries would exhibit art by University and community artists. The Harn would bring in National and International exhibitions. The Harn would have a 5-year portfolio of exhibitions planned in advance which it would share with UG. This would enable the University Gallery artists to plan exhibitions that would respond to the Harn exhibitions- creating a bridge between the Harn and UG.
- UG should embrace the Harn and its staff as a potential resource for exhibitions and shows to extend the reach of the Harn to main campus.
- The Harn seems a really vigorous institution with strong community support and engagement. Perhaps UG could look to some of its strategies. I'm not sure they need to be integrated; Gainesville can sustain more than one university-based art gallery.
- Would like to see UG be a more experimental and community-embedded "arm" of The Harn, w/o losing the accessibility of the galleries.
- I do not know the status of the current relationship between the 2 so am unable to answer.
- University Galleries is the curricular side. The Harn does not have that slant. But, just like the Phillips Center for the Perf Arts and SOTD, they could create mechanisms for finding collaborations on activities/shows that make sense.
- I could see a collaborative exhibition being beneficial because maybe people would visit one place and then want to go see the rest at the other location.
- Collegial
- Connected
- Symbiotic (collaboration, complementary exhibits, events)
- Cross-promotion
- UF Arts Umbrella-ed
- Apples & oranges—celebrate differences

- Cross disciplinary work
- Both the Harn & UG are decision makers
- Organizational structure reinforces strategic direction
- Communication loop open
- Complimentary

Key of Themes

- The University Galleries was described in the following ways ranging from, cozy, a great resource, groovy, hip, friendly to inaccessible, remote, and underutilized.
- The primary goals identified were education, cultural resource for the university and community, promote teaching and learning for SAAH & COTA, the “face” of SAAH, and to serve the curricular needs of SAAH.
- Opportunities:
 - Improve parking and access
 - Improve visibility
 - More community involvement (K-12 programming, art workshops, art walk)
 - Become a social destination (music, food)
 - More marketing and promotion
- The ideal relationship with the Harn was described as follows: symbiotic, collegial, cross-promoting, complimentary, under a unified university “arts” umbrella, maintaining the distinct difference between the two.
- Though this stakeholder group was not directly asked about accreditation several mentions of it were made. There appears to be general support for pursuing accreditation, either as a singular unit or through a consortium model, e.g., partnership with the Harn & FLMNH.

Included below are the flip chart notes from the focus group held on November 14 from 2:00 to 4:00 p.m.

1. WHAT DO YOU SAY? HOW DO YOU DESCRIBE IT?

- "its where the water fountain used to be"
- the library, the SAATH, + the gallery was brilliant. Its location
- perfectly situated
- As a GRAD student place to see fellow grad's work, faculty work lab space for Museum studies students
- hidden thing but right there hiding in plain sight

① → First show experience

rich on + off campus presence

lack of SAATH presence

→ * unusual?

* a change from previous culture?

→ A Display space

'not rotating collections'

→ It's collection moved to the Horn (1990)

→ Roy Craven
Bob Ebersole → Why the Gallery came into existence
BSF College

Question #1

- GROOVY

- HIP + HAPPENING

- Modern / contemporary / conceptual / deliberate look + feel
- exposure to what you can see in big cities / feeling of (not rural) being somewhere else
- Digestible, small enough to take in - not overwhelming
- Different from Horn in that there is no permanent collection Shows faculty, students, local art
- more urban for this community - more sophisticated
- friendly - not intimidating
- Groovy
- location / where it is (pt people to it)

PRIMARY GOALS

2. FROM OUR PERSPECTIVES

→ After Horn was built bounced around (goals + reporting structure) can't be dis-ambiguated

→ (as a new person) I'm assuming the goals would be FACULTY + STUDENT work + some temporary shows

→ should be a place to highlight Faculty + Student Art

→ mingling place^②
for community / faculty /
students

→ place for more experimental/
work

→ Alumni work

→ Website Mission

- Greater Grille • relevant
- new direction • UF + region
- UF collaborators → to education at UF
- trans disciplinary

#2

concerts - well rounded experience

* Conduct for research at UF / practitioners / active in Aspirational
research culture at UF / research community beyond UF but also active
at UF / peer institution

- town / gown relations / exposure to new / different art

- Students hands-on - opportunity to work with ART

- Emerging / cutting edge / alternative art on campus

- We should be sending students there / incorporating into
Student life

- public facing window to UF / COTA / SAAH

CHANGES + IMPROVEMENT^③

① * BEST PRACTICES / ACCREDITATION

- Physical Plant
- Organizational Structure
- National / International Network
- Alliance / Consortium Approach

② * PHYSICAL FACELIFT
VISIBILITY FROM 13TH -
OR SWAP WITH
WARP HAUS

③ * RE-BRAND

#3

① Bring back Memberships!

- more loyalty, donations, ownership, promotion via friends

② Collaboration

- Synergize w/ COTA research + teaching
- being in all COTA elements - music, dance, etc.
- make it a gathering spot

③ VISIBILITY!

- Courtyards / plaza a destination, more visible, fresh modern,
better lighting
- more / better signage / publicity - especially off site in
Orlando region
- project lifeline on FB or facing walls
- Landmark consistency, place
- regular programming of place - film, music, art, installations
- bring in food trucks to help bring people there as a social
meeting space
- Landscaping courtyard / plaza to enhance / visual
impact (Architectural Student or healthy walk
to - We'll still outside gallery) Depot Park feel

COLLABORATIONS w/ your org

- JUV could have talks relating to art an exhibit (eg. FBI files/murders)
- music concerts/dance/theater events
- intentional collaborations with science/art/research
- more 1 credit courses relating to work coming to UG
- availability for receptions / events / promotion of availability (on regular events)
- themed art circulating w/ times of year - eg. Juneteenth / Mt. Hood + unique art
- VR blog / VR tour of exhibits
- Plaza nights / Gallery nights set on regular basis - try to set opening talks to the gallery schedule

④

OPPORTUNITIES FOR COLLAB^④ BETWEEN OUR ORGANIZATIONS AND THE U.G.

ON

HARN:

- site for faculty-student inter-disciplinary engagement with art objects (composers, poets, choreographers)
- share exhibitions (parts of shows at Harn / complimentary exhibitions) happens now but make more formal
- * COURSE OFFERINGS PRACTICUM MANAGEMENT INSTITUTE

MANAGEMENT INSTITUTE

Arts Humanities + Cultural Institutions (AHC^④)

→ connection to the "Arts Access" plan.

→ ? Opportunities for collab with educational institutions local/regional/national → SUMMER CAMP/FESTIVAL/SYMPOSIUM

* Creating content and effectively (social media) pushing it out. Gathering people to participate and see what is happening with students + faculty in conversation with their wider transdisciplinary field *

* MONEY ^⑤

- attracting more financial resources
- increased staffing
- SUSTAINABLE DURABLE SUPPORT

WISHFUL / IDEAL WORLD

- Something happening on a weekly basis to draw students/faculty/community
- Students know what "University Galleries" means
- Popular gathering spot sparked by the Arts
- do art at UG / more art bash type events
- regional / students engaged with UG
- have an app / interactive element for UG/exhibits (CBTA)
- we wouldn't be having this meeting
- * See goals page

IDEAL RELATIONSHIP UG: HARN

- collegial
- connected
- symbiotic (collaboration, complementary)
- cross-promotion exhibits
- UF Arts Umbrella-ed Appos: oranges - celebrate differences
- cross disciplinary work
- Decision maker UG Decision maker org structure reinforces (strategi
- Communication loop open

Community Stakeholders: Former SAAH, COTA faculty & staff, Alumni and Donor Focus Group, Survey, and Interview Responses

When you talk about the University Galleries to a friend or colleague, what do you say? How do you describe it?

- I describe the University Galleries as places where stimulating and forward-thinking exhibitions and programs happen and have happened for over 50 years as these resources serve and promote the mission and goals of the University of Florida.
- First I explain how to find it and where to park. I often recommend the student shows to friends who collect art as a great way to find interesting works by emerging professionals (I have made a few acquisitions this way myself). I explain that this is the place to see shows by UF studio faculty and students as well as contemporary art shows that feature works of individual artists or selections from private collections.
- "There's a very interesting exhibit that just opened at the University Gallery. Don't miss it!"
- Just a really special place that promotes art and artists at the University of Florida.
- It's right next to Tigert Hall. (friends and colleagues know this but much of Gainesville and UF does not) You can drop in, it's not a major commitment of time, and you will be glad you did. (they are) I describe it as cool, fun, professional, inviting, welcoming and highly educational. The shows are varied, beautifully presented, cutting edge (most often) and down to earth (accessible).
- A neat little gallery that does creative events (like the current guitar exhibit).
- Small professional venue for visual arts exhibitions. Place to see exciting student work.
- There's a certain unevenness of the shows. Even when I recommend a show, people are reluctant because of parking.
- It's a gallery on campus, not the Harn, there's a really cool show with X art in it right now that you should check out.
- Unique gallery showcasing talented students, faculty and other artists.
- It's art.
- Place for new and challenging art that's not really accessible elsewhere. Can be education or accompanied by an educational component.
- Outlet for student's to display art.
- Ability to talk to the artists and understand their perspective.
- Amy goes outside the norm for exposure.
- Featured collections, e.g. Hector's show.
- Retrospectives, e.g. Steven Siegel
- Gathering place for artists, social interactions, ideas are stimulated.
- Nice that it's not too big (intimate).
- Its open enough you can go back to get a more thoughtful viewing.
- Casual, fun, cool, youthful, spontaneous, loud, can bring kids and get up close to the art.
- Meet interesting artists.

- Everyone's taste is different. There is lots of variety. It's educational. Provides a diverse look at art and educates on different styles.
- Sometimes there is music for an opening.

From your perspective, what are the primary goals of the University Galleries?

- There are a number of related goals expressed in the work of the University Galleries. Student teaching and training through interactive learning with cultural objects and ideas, campus interaction with the Galleries and learning opportunities for the entire student body of the University, and regular engagement with area resident-supporters and visitor populations who are invited to look and learn from multi-disciplinary and humanities-based exhibitions and programming are three worthy primary goals of the University Galleries.
- To be a public face for the studio art programs of UF. To organize shows by UF studio faculty and students. To offer professional experience and training to Museum Studies and other SAAH students To organize contemporary shows that supplement the offerings of the Harn and other venues for contemporary art in the community.
- To highlight the best work of students and faculty and to introduce the community to cutting edge art that might not be exhibited at another venue in Gainesville.
- Aside from exhibiting a broad range of excellent contemporary art, it's a gathering place for those that practice and appreciate art. It's an informal, fun gallery where students and the general public gather comfortably to celebrate art.
- To showcase a broad range of media and style in visual art, professionally presented with interesting programming that enhances exhibitions and teaches about art and artifacts. To collaborate with every college and many other entities at UF, as well as the greater Gainesville community, cultivating lasting audiences, and exposing more people to the arts and culture. To make art accessible to everyone, and educate people about practices involved in making art, as well as supporting the arts for life. (UG has had many music, theatre and dance performances)
- A space for small exhibits, a bit avant garde in nature.
- Support the students and programs of SAAH. It's a location students can easily visit, and faculty can use for relevant support of classroom ideas and projects. Also provides a professional space for students to see their work exhibited in juried student show and MFA shows.
- Clearly, to introduce new artists to the students during the fall semester, then provide a venue to the faculty and students during the spring semester. Some of the unevenness comes because each grad student designs his/her own space.
- Due to its location, should be outwardly focused and be a place where art is introduced, discussions are formed about the role and connection of art in society and where the campus goes to be inspired and find creativity.
- Share art with the community. Have a place for students to show their work.
- Provides an introduction to art, a hands-on experience. Helps people become comfortable—and return.
- Engage the community.

- Education
- Serve the student body in general.
- Exhibiting art students work.
- Opportunity for museum studies students to learn (crucial to them).
- Students can learn to curate—may not be the field they will work in but be promoted to (or oversee).
- Museum hack—introduce art to people who might not like art.
- Expose people to art. Cultivate audiences, form opinions.
- Show complete range of mediums and styles. Get every student to come and serve the entire student body.
- Introduction to art and a key resource for the community and students to see different presentations of art.
- Public programming (school, community, UF).
- Educational component—students learn gallery standards (how to pack, hang, communicate with lenders).

What three things would you change or improve about the University Galleries? Why?

- I would suggest that it would be beneficial for the administration who work with the University Galleries (Provost, Dean, Director of SA+AH and the Director of the Galleries) look to Best Practices now clearly updated and defined for the field in 2017, and clearly expressed in a new publication of the Association of Academic Museums and Galleries entitled Professional Practices. There proper reporting, budgeting , programming and appropriate professionalism are discussed as the result of over two years work interviewing over 300 University and College Museums and Galleries and their leadership. The American Alliance of Museums collaborated on this illuminating document and strongly endorses its recommendations that urge Gallery Directors to report to a Dean or Provost to eliminate conflict of interests between administrators who find themselves competing rather than cooperating in the resources of the Galleries and their programs. Today over 93% of member museums and galleries follow this practice of vertical reporting which is also now an evaluated element in any application for accreditation. I would also encourage the Director of the Galleries to be included directly in the life of the College of the Arts as a tenured or tenurable professional with an appropriate terminal degree at least similar to the credentials of the current Director of the Galleries.
- I am often challenged by the hours Parking can be a challenge and I know my way around UF. For community members who are not UF-affiliated, access is a deterrent to participation Marketing is always a challenge (\$\$\$) but I suspect many in the community are not aware of the offerings Perhaps cross-marketing with the Harn, Thomas Center and other arts organizations would be an option.
- Greater visibility from the exterior of the building---banners, wall graphics, lighted displays at night, a functioning fountain, outdoor sculpture and seating. 2. Parking near by---or suggestions

on how to get to the Gallery with less difficulty. 3. Membership program, giving people who participate a more vested interest and a sense of "ownership".

- I'd like to see greater university-level support for the gallery and for art in general. Across campus, we must realize that a strong culture of art adds an essential dimension to a university. I'd also like to see more students and faculty from across campus visiting and interacting with exhibits at the gallery. There has been an extraordinary effort to reach out across campus given the available resources, but it still saddens me when wonderful exhibits pass through the gallery without students having seen them. I'd like to continue to see the gallery be a place where art students and faculty feel at home.
- Increase funding and other support such as marketing and involvement from the college. This is a quality venue and program that has been severely neglected. The UG facility is an architectural showcase, on the border of town and gown. It is a stunning piece of architecture that is deteriorating due to this lack of support. Let UG partner with the other two museums on campus and become accredited by AAM. This increases respect for UF, and allows UG to borrow from other accredited institutions. The museums understand the Galleries on a much deeper level than COTA or the School.
- Probably does not have much funding. But perhaps try to do one or two more exhibitions over the course of the academic year. Again depending on funding, recruit more donors. Needs more visibility.
- Involve faculty in the programming. Make shows more relevant to existing programs. The Gainesville area has many alums who would also be interested.
- 1} More instruction in talking through how each grad student will present his/her master's exhibit space. 2} Different system of parking for off-campus visitors. For older people, having to run up to the Gallery from the parking lot to get a pass, then run back to put it on the car, is discouraging. 3} Use successful graduates for shows.
- 1) Restore Grinter Gallery back to its full space. It's shameful that they took out 1/3 of the exhibit area and put in a receptionist desk. I walk by it every day and I thought it was a performance art piece at first. This was done without any public notification. 2) More shows 3) More direct connections between UF faculty expertise (e.g. geographical, science-art nexus, historical, you name it) and exhibits and related programming.
- More evening and weekend hours.
- Food in the courtyard with different choices.
- The gallery and courtyard are not inviting. Physical presence of the gallery hasn't risen to the level of Facility Services.
- Need a significant donor. Is there a capital campaign? Or plan in place?
- Have architecture students assist in renovations.
- Food trucks
- Move Leo's and Bistro to courtyard. Have an art supply store. Provide services (close by) that people need.
- Can the galleries come under the Harn for funding? Recommend having conversation about fundraising.

- Make University Galleries world-class to attract donors. Make gift exciting. Align the needs of UG with strategic plan.
- Improve status of University Galleries through partnerships and accreditation. Maximize and broaden partnerships to raise profile.
- Create partnership/coalition with National History Museum.
- Corporate support-- University Galleries is the best piece of real estate.
- Explore collaboration with city and University Galleries. The city is currently exploring new cultural centers.
- More funding. Facilities are in need of updating. There is no storage. Need more staffing, more hours open (work for more students as well). More educational programming.

What are some opportunities for collaboration between you and/or your organization and UG?

- I believe that the University of Florida would benefit greatly from a fresh and new model program where the Florida Museum of Natural History, the Harn Museum of Art and the University Galleries would create a collaboration based on the highly successful new program at Oxford University, England. There are a number of papers and articles on this new model which may be reached on-line under Oxford University Consortium. Dean Ozuzu also has a summary of the program recently circulated by the AAMG.
- The university and city have commitments to address certain needs in our community, including racial conflict, early learning challenges, lack of opportunities in East Gainesville and other economically depressed areas, etc. Perhaps UG could seek additional opportunities to partner with others in addressing these needs through the visual arts.
- More attention could be given to the opening of a show. The space could be available for rentals---private parties, community organizations, conferences, UF functions. Other art forms could be presented in the space---dance, small music groups, brown bag lunches with an interesting speaker. Food stands or food trucks could be in front of the Gallery and the plaza could become a gathering spot. One day a week or one day a month, on a consistent basis, could be highlighted for special events, like Museum Nights at the Harn or Free Friday Concerts at the Bo Diddley Plaza.
- Perhaps unrealistic, but I'd like to see greater financial support from disciplines on campus that are more fortunate in this regard. For example, scientists have a growing appreciation for the arts on campus and the gallery needs their support.
- Build a food court in the courtyard to include an art supply store (Dick Blick has expressed interest). Create a space for selling student work (much in demand). Also, Leo's Pizza and Bistro 1245 are very interested in relocating there. By creating a coalition with FLMNH and the Harn, incredible opportunities for sophisticated cross-programming are enhanced. Add the City of Gainesville, and you really have something fresh. It is imperative that the University Galleries are moved out from under SA+AH. The school, has never had the best interests of UG in its heart, and never will, due to the overwhelming conflicts of interest. It was a complete accident that the galleries were moved from COTA to the School.

- Easier parking for events. I realize this is a UF problem, but one of the big complaints about going to see gallery shows is parking. Better p-r, including newspaper and popular media outreach (which is a tough nut to crack in Gainesville). Involving area high schools and K-12 now and then.
- More publicity: I never see the Gallery featured in *_Scene_* magazine, for example. Have shows of graduates who remain in the area.
- Outreach outreach outreach! The rest will happen organically.
- Partner with Eastside Gainesville.
- Supporters/patrons serving on a committee (advisory).
- Arts and humanities are shrinking. Raise appreciation of art in science (STEAM not STEM).
- When we partnered with the college more money was coming in, this was discouraged though by the interdisciplinary community. There is tension between sticking to the mission or starting an interdisciplinary focus. This impacts funding (anti-liberal funding, money goes to STEM), students feel they can't afford or don't have time for arts.
- Need more inclusiveness of everything (innovation, economy). Community will lose something important if the arts are left out or not considered. Art teaches others. Art is everywhere and in everything.
- Need to draw others into effort, e.g. architecture.
- Museum consortium—all directors/leaders working together.
- Santa Fe College—very nice gallery, open M-F.
- More opportunities for walking tours of campus art.

In your opinion, if the University Galleries were reaching its full potential, what would be happening? What would it be doing?

- In many ways the University Galleries are indeed operating at near full potential given the very small University budget of \$ 15,000.00 per year plus staff costs and the income from a number of small targeted endowments. This \$ 15,000.00 budget has been frozen for almost 50 years with little or no additional resource support due in part to the conflict of interest challenges inherent in the current organizational structure where the Director of SA+AH controls this \$ 15,000.00 budget for the University Galleries. With the aforementioned collaboration between the three entities named in question 4., and their ability to maximize efficiencies of man-power and expertise, the UF could see the flowering of new interdisciplinary, intercultural exhibitions and programs develop as a model for American and international colleges and universities.
- More outreach into the community (which requires resources of staff and finances); more marketing; easier access; increased partnerships with other arts and community organizations
- We would not be having this conversation. People would be aware of the Gallery, its shows and its reputation as a "go to" place for where things are happening.
- More staff to better promote events, more visits by students around campus, and more opportunities to casually take in art in a casual gallery setting. Some of the most dynamic,

transformative and inspiring events I've experienced at UF have taken place at the University Gallery over the years.

- The entire student body at UF and Santa Fe College would be aware of, and attend UG exhibitions and events. There would be national press on the shows with better marketing and support from COTA. The fantastic events and parties that took place in UG and the courtyard for decades would happen again. Also, UG should be a place for the UF President to entertain visitors and hold parties.
- More exhibitions in areas that the Harn does not do. More opportunity to see student work.
- More integration with the curriculum, more community engagement.
- Perhaps a larger space, with part used as a selection of graduate/faculty work. I know I'm dreaming; where would the space come from?
- See above responses
- It would have more visitors than ever before.
- People would know where University Galleries are.
- People would feel more welcome on campus. UF can be limiting and closed off from the community. There could be better community support, less barriers (brick-wall).
- Arts in the strategic plan for Facilities (things are falling apart). Part of UF's master plan (UF/City of Gainesville strategic plan).
- Public art collaboration between University Galleries and the City of Gainesville.
- Greater promotional effort.
- Partnership with Arts in Medicine, Digital World's Institute.
- Alliance with economic development at Chamber. Have chamber meetings at UG.
- Increase in attendance. More classes brought in, more campus or community involvement. Ability to do more with marketing.

Describe the ideal relationship between University Galleries and The Harn Museum.

- While the Harn Museum of Art already has developed a strong and collegial relationship with the University Galleries, and the Florida Museum of Natural History works closely with the University Galleries, the three-organization consortium mentioned in answer # 4 would maximize the energy on campus especially if the Florida Museum of Natural History joins the group as a senior partner. A number of significant and relevant cultural collections formerly in the collection of the University Gallery were moved to the Florida Museum of Natural History and made part of its collection after the Harn Museum of Art chose some but not all collections from the University Galleries inventory for the new Harn Museum of Art facility.
- When appropriate, corollary exhibitions and shared marketing and programming Working together to educate our studio, art history and Museum Studies students and prepare them for a variety of careers in the visual arts (galleries, museums, community engagement, marketing, collections care, etc.)
- I would hope for a greater flow between the two and more of sharing in the planning of exhibits, so that seeing something at one venue might encourage a visitor to explore further at the other.

This could be the case with the Florida Museum of Natural History, as well, as some of the Gallery's exhibits could dovetail with the holdings and exhibits at the FLMNH.

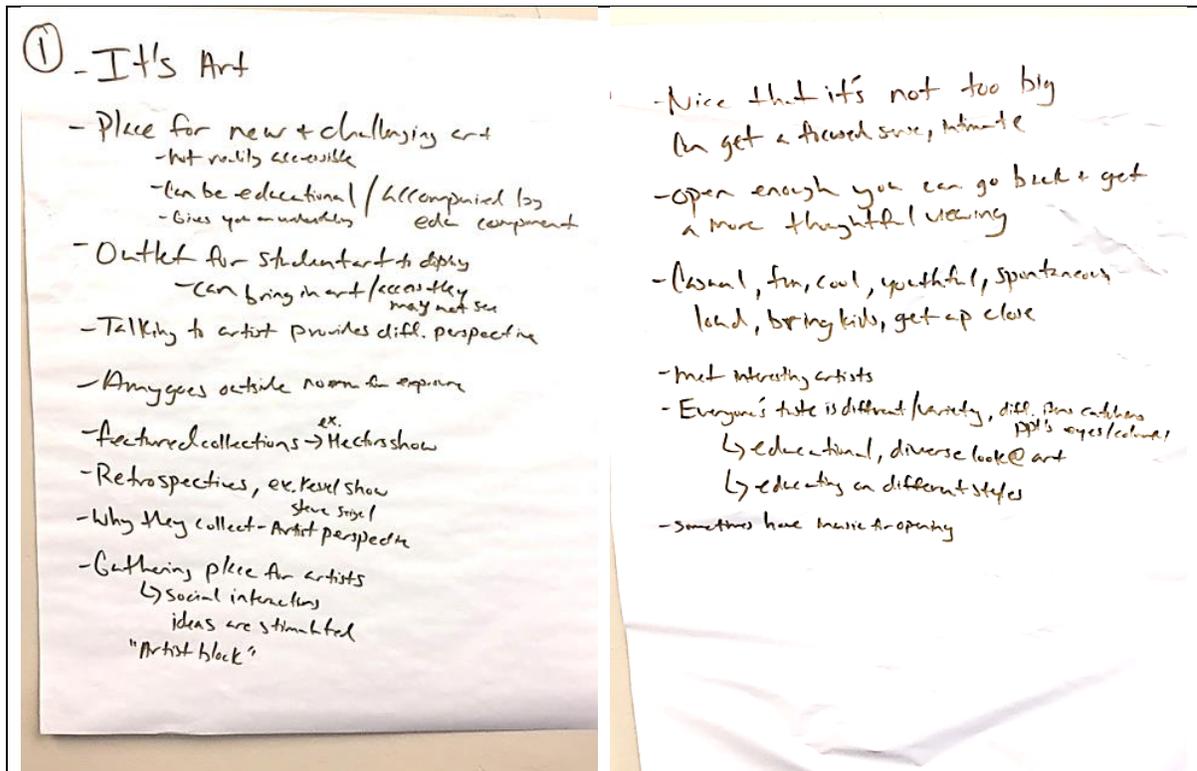
- A cooperative relationship, but one where each recognizes their own niche. The University Gallery is a more relaxed, casual setting where students feel at home.
- More collaborative exhibitions and programming, and in the case of a coalition, sharing of staff to be able to accomplish much more with fewer additional resources. The relationship is good now, and also great with FLMNH. Why was that Museum not included in the question? This was recommended by the Gallery Advisory Committee during their input session.
- I am not sure what that relationship is now. Harn must have lots of stuff in their collection they don't show. Use the University Gallery to do more exhibitions. Could the museum Studies grad students help curate a show etc.
- Collaborative. This doesn't seem to happen.
- In this fantasy extra hall, borrow works from the Harn of former faculty and graduates.
- In kinship terms: the cool younger brother or perhaps the crazy uncle that everyone is always glad to see on holidays. Ideally, autonomous from the Harn but with some degree of coordination and synergy. When one visits the Harn they should be alerted to shows at University Galleries and vice versa
- Each museum should promote the other. We all win!
- Amicable, better coordination of programming.
- United fundraising for both.
- Remain separate or merge? There is lots of overlap.
- Recognition that we are one.
- Opportunity to learn art history at both. Harn (old art) University Galleries (youthful/innovative art).
- Amy has been successful with the resources she has had. Better use of Amy's time could be fundraising.
- Define what is we want to do and who needs to be at the table.
- Strategic plans for both need to be well defined.
- University Galleries is in a different realm—there should be a bonding between the two.
- Potential to form coalition with each other. Florida Museum of National History, Harn, UG— could then become accredited, better fundraising (campaign material), more art could be displayed, FLMNH/Harn have the staff to take care of UG (installers, guards).

Key Themes

- The University Galleries was described in the following ways stimulating, forward thinking, cutting edge, welcoming and cool.
- The primary goals identified were student teaching and training, showcase student and faculty work, to expose UF and the community to a range of art and support the programs of SAAH.
- Opportunities:
 - Improve parking and access
 - Improve visibility and awareness of the Galleries

- More marketing and promotion
- Increase funding and donor opportunities
- Courtyard enhancements (food)
- Reoccurring events
- Partnerships (FLMNH, Harn, City of Gainesville)
- The ideal relationship with the Harn was described as follows: collegial, collaborative programming, cross-promotion, maintaining their own niche.

Included below are the flip chart notes from the focus group on November 14 from 5:30-7:00 p.m.



① - UG - introduction, more hands-on, helps ppl become comfortable (makes ppl), community event, engages community

* No central oversight media will publish / need for more promotion
↳ grants get ignored

- Goals
- Strategic plans articulate goals & how to find them (will see & how more) which do achieve & gets community involved more to help UG achieve goals
 - ↳ to who who could like / things not be a priority
 - ↳ more engagement w/ public schools, social teachers
 - ↳ more on grounds
 - Arts + Humanities are shrinking / STEM vs STEAM
 - look @ what other groups are doing / benchmarking to address where we are
 - Good life / Quest

② Goals

- Education

- Student body engagement
- Art students about exhibiting work
- opp for museum studies students to learn (connect to them)
- Students learning to curate
- want to be inviting ↳ may not be field they work in but will provide
- Museum think (when you think you don't like art)
- Introduce to ppl who might not like art
- Expose ppl to art who can't use to it
- ↳ cultivate audiences
- ↳ it's ok to have opinions
- Show complete range of mediums + styles
- ↳ get eyes of student to come, see entire student body
- Introduction of key resource for the community, students, young ppl
- See diff. presentation of art

③ - Value in having student artist have some ownership

- Young ppl replicating artists

③ → - More evening hours + weekend hrs.

- Food in the courtyard w/ diff. choices
- Gallery + courtyard not inviting
- Is there a capital campaign?
- physical presence of the gallery
- ↳ hasn't risen to level of Facult. services
- Need sig. donor / plan in place (could be modified)
- Architecture students / others to visit
- Food trucks
- Move Leo's + Bistro
- ↳ art supply store
- ↳ services ppl need

③ Changes/Improvements

- How can we come under them for funding?
- Diff. priorities, can do multiple gifts
- Recommendation to have conversation about fundraising
- Make UG workable to attract donors
- ↳ make gift existing
- ↳ align needs of UG w/ stud. plan
- status of UG
- ↳ through partnerships, accreditation
- Partnership / edition w/ Art / History
- * Maximize + broaden partnerships to raise profile
- Support of new Dean
- Corporate support
- ↳ Best piece of infrastructure
- possibility of city + UG (explore collaboration)
- ↳ city exploring new cultural centers
- ④ - Supporters / patrons
- ↳ serving on committee like this
- Science / Art - raise appreciation of art in science dept
- ↳ where it is
- Bring together Art + Sci as central + how do contribute

1) - When we were able to partner w/ Coll.

(More B was coming in, discouraged by individual comm.)

- Energy, B, Support, parties in the courtyard
↳ stick to mission or start interdisciplinary (fusion)
→ impacts to funding (anti-fusion funding, stem)
↳ students feel they can't afford/have time

- Inclusiveness of everything, innovation economy
Community will see something important, arts are often left out, not considered, art teacher is everywhere, in everything,
↳ drawing others into effort (ex. arch)
not as many relationships → pay for everything

- SF college → very nice gallery, open m-f
- Shows that has been most transformative has been @ UC
- Include museum commission
↳ all director/leadership

~~effects~~
5

- Trying to convince UF to address committees around VS being so limiting, UF check off from comm. support
Could be better comm support, less bureaucracy, "break-up"

- PPI know where UC is, ex. banner in hall for promotion
- Make ppl feel welcome on campus

- In transition discuss where is the art, is it being discussed?
↳ UF/UC/UCR/UCSD/UCI/UCSB

- Be more open to community / interest arts culture

- Arts Intermunity Council
- Decide part of these discussions/plans

- Art in strategic plan for Facilities/Master plan
↓ things filling space

- Public art collab. between UC + City
↳ greater promotional effort
↳ Greater presence come more attention financially

- B should come from other silos, not short-term
↑ pressure

- Partnership w/ AIM, Digital worlds Inst.
- Great things happening → when doors been this they can specifically describe
↳ product to offer funds for this cause donor

- Alliance w/ eco. development @ Chamber
↓
Have chamber meetings at UC
↳ board meeting in comm./@ UC

6) - United fundraising for both, happy medium
- Remain separate or merge?
↳ out of scope
- Recognition that we are one
- Learning and history (old and) UC - YouTube art / narrative
- Overlap + similar but different
- Amy has been successful w/ resources she has had
- Strat. plan need to be well defined

- UC diff. realm, should be binding between the two

→ Potential to form coalition w/ other to leave worth supporting
EX. FULMATH + Horn - more could be displayed/exhibited
↓
- Arch become accord. - have student to take care of us
- better fundraising (compare numbers!) - grants, royalties
could be more than an art gallery

- Gallery could become hub for scientist / balance between fundraising

- Define what it is we want to do when the needs do be @ the table

- Risk + connection of community (OPP)

- Better use of Amy's time could be fundraising

- Community + UF separate

Summary of Key Themes

SAAH Student Interview and Survey Responses	SAAH Faculty Focus Group and Survey Responses
<ul style="list-style-type: none"> • Overall the SAAH student’s view of the galleries is positive, some words used to describe the galleries included “beautiful” and “cool”. • The primary goals identified were to bring in professional artists, showcase student work and present a broad range of art. • Opportunities: <ul style="list-style-type: none"> ○ Increasing visibility ○ Increasing the size of the galleries ○ Improving parking and access ○ Increase hours ○ More promotion/marketing of exhibits and events ○ Community opportunities (educational programming, participation in the art walk) • Generally accreditation was seen as an advantage for SAAH and COTA students and faculty by raising standards, improving the galleries reputation, more access to varied works, as well as teaching opportunities. Some concern was noted as to what type of impact the accreditation guidelines may have on student exhibitions. • The ideal relationship with the Harn was described in varying ways: cross-promoting and/or sharing of exhibitions, keeping the two entities separate, the galleries as an extension of Harn, opportunity for students to learn from the Harn and exhibit work. 	<ul style="list-style-type: none"> • The faculty described the galleries in a variety of ways ranging from stunning, beautiful, and fun to underutilized and uninspiring. • The primary goals identified were to educate students, serve curricular needs, expose the community to different forms of art mediums, and showcase student work. • Opportunities: <ul style="list-style-type: none"> ○ Improving parking ○ Increasing visibility ○ Improving web presence ○ Reevaluating the role of the advisory committee and possibly including members outside of SAAH faculty. ○ More active role for faculty ○ Strengthen faculty research ○ More alignment between programming and curriculum ○ Increase in faculty curated shows ○ Use as a laboratory/experimental space for students • Expand audience <ul style="list-style-type: none"> ○ K-12 programming/partnerships ○ Extend hours ○ Target students outside COTA/SAAH; scavenger hunts, cultural credit, include as part of Good Life course • Many see accreditation as a way to increase professional standards, best practices, realize new potential and increased possibilities. Concerns regarding accreditation were costs for upgrading facilities, lighting, making security improvements, etc. Additionally some viewed it as a way to secure more resources. • The ideal relationship with the Harn was described as follows: symbiotic,

	complimentary, better coordinating of calendars, increased conversation and potential sharing between the two, need for each to maintain their differences (Harn is more contemporary, UG is edgier).
UF Community Stakeholders: Current COTA and University of Florida Faculty & Staff Focus Group, Survey, and Interview Responses	Community Stakeholders: Former SAAH, COTA faculty & staff, Alumni and Donor Focus Group, Survey, and Interview Responses
<ul style="list-style-type: none"> • The University Galleries was described in the following ways ranging from, cozy, a great resource, groovy, hip, friendly to inaccessible, remote, and underutilized. • The primary goals identified were education, cultural resource for the university and community, promote teaching and learning for SAAH & COTA, the “face” of SAAH, and to serve the curricular needs of SAAH. • Opportunities: <ul style="list-style-type: none"> ○ Improve parking and access ○ Improve visibility ○ More community involvement (K-12 programming, art workshops, art walk) ○ Become a social destination (music, food) ○ More marketing and promotion • The ideal relationship with the Harn was described as follows: symbiotic, collegial, cross-promoting, complimentary, under a unified university “arts” umbrella, maintaining the distinct difference between the two. • Though this stakeholder group was not directly asked about accreditation several mentions of it were made. There appears to be general support for pursuing accreditation, either as a singular unit or through a consortium model, e.g., partnership with the Harn & FLMNH. 	<ul style="list-style-type: none"> • The University Galleries was described in the following ways stimulating, forward thinking, cutting edge, welcoming and cool. • The primary goals identified were student teaching and training, showcase student and faculty work, to expose UF and he community to a range or art and support the programs of SAAH. • Opportunities: <ul style="list-style-type: none"> ○ Improve parking and access ○ Improve visibility and awareness of the Galleries ○ More marketing and promotion ○ Increase funding and donor opportunities ○ Courtyard enhancements (food) ○ Reoccurring events ○ Partnerships (FLMNH, Harn, City of Gainesville) • The ideal relationship with the Harn was described as follows: collegial, collaborative programming, cross-promotion, maintaining their own niche.

Main Themes

While each group of stakeholders had distinct perspectives of and expectations for the University Galleries, collectively, the main themes that appear to cut across each of the groups are the following:

- Improving access to the University Galleries—addressing parking concerns, extending hours of operation
- Increasing visibility—branding, marketing and promotional activities, positioning as a social destination (food, plaza enhancements)
- Community involvement—K-12 programming, Artwalk Gainesville
- Faculty integration—increasing faculty involvement in programming, aligning programming with curricular needs, exploring use as laboratory or experimental space
- Forming partnerships—FLMNH, Harn, City of Gainesville
- General support for pursuing accreditation

Conclusion

We have appreciated the opportunity to work the University Galleries and its stakeholders as it begins to clarify its identity and strategic direction. We look forward to meeting with the UG Advisory Committee on January 23 to discuss the data gathering findings and determine the next steps to move this process forward.

Prepared by Courtney Moon and Tricia Bachus
Training and Organizational Development
training@ufl.edu, 392-4626