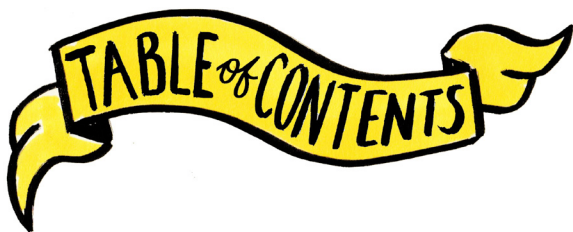



AUGUSTANA  
TEACHING MUSEUM  
OF ART  
strategic framework  
2019-2022





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# atma Mission Statement



The Augustana Teaching Museum of Art supports the mission, purpose, and goals of Augustana College by placing student learning and experience at its heart. It utilizes the visual arts as a catalyst to explore contemporary issues and to foster interdisciplinary inquiry. We are a space for a multiplicity of voices and perspectives, and a site of dynamic community engagement.



*Celebration of Learning 2017, with work by Augustana student Ginger Hamilton. Photo courtesy of the Augustana Photo Bureau*



# atma values statement

The Augustana Teaching Museum of Art values a liberal arts spirit of inquiry, intellectual rigor, critical dialogue, a multiplicity of perspectives, and academic freedom.



*Augustana student McKee Jackson and her work at the 2017 Celebration of Learning. Photo courtesy of the the Augustana Photo Bureau*





The Augustana Teaching Museum of Art (ATMA) is a site for visual art and integrated learning in support of Augustana College's mission. It is a space for building 21st century skills of visual literacy, emotional intelligence and cultural empathy, as well as pre-professional career experience in the visual arts, public history, and museum administration. The Museum catalyzes robust, interdisciplinary conversations about timely and timeless ideas, including diversity, accessibility, equity, and community engagement, thus contributing to Augustana Student Learning Outcomes of interpersonal maturity and intrapersonal conviction.

We envision ATMA as an essential campus gathering place where our communities engage with each other and grapple with meaningful ideas through the lens of the visual arts. Toward this end, ATMA sets four objectives for the next three years:

- Place integrative learning and individual student achievement centered on the visual arts at the core of ATMA's activities.
- Actively promote campus conversation, learning, and research through provocative, open-minded (re)consideration of both accepted truths and unfamiliar ideas through the visual arts.
- Assess, deploy, and steward the Museum's art collections.
- Optimize the current facilities to the extent our means provide.

Our ability to pursue and achieve these objectives is supported and constrained by the physical, financial, and human assets available to us. An ancillary ambition of this plan therefore, is to inspire partnerships and resources that will increase our capacity and impact, always centering these decisions on the missions of ATMA and Augustana College.





- Increase number of classes utilizing the collections, exhibitions, and/or programming by 50%.
- Art created by under-represented populations make up at least 70% of acquisitions.
- Create additional metadata for at least 30% of the collection catalog on PastPerfect.
- Create a priority list and long-term plan for bringing our art storage in line with best practices.





# atma's role today and recent success



ATMA today is an active and growing part of an Augustana's integrative educational environment. It provides any student with an interest in museum careers with pre-professional opportunities as museum assistants and interns, as well as experience in the process of planning and implementing senior exhibitions for studio and graphic design majors.

Recent performance underscores that point: due to outreach to faculty, student class visits increased by over 160% since the 2015-2016 academic year.<sup>1</sup> In the same period, overall attendance increased by 39%;<sup>2</sup> over 200 objects were added to the collection; 7 students benefited from a rigorous internship program; 19 students worked as museum assistants, and 42 students exhibited in the Museum's galleries.







Museum exhibitions and programming, augmented by faculty-led curricular connections, intentionally engage students (along with faculty and the rest of the Augustana community) in both didactic and open-ended learning. A record of our past exhibitions is available via a partnership with Augustana Digital Commons. <sup>3</sup>

In spring 2016, ATMA hosted *PlantBot Genetics presents: The Moth Project*, an exhibition featuring specimens from the Augustana entomology collections from the Department of Biology. ATMA further collaborated with artists, biology faculty (Dr. Tierney Brosius) and Augustana students (education, biology, environmental science, and geography majors) to create regional events at Longfellow Elementary, the Figge Art Museum, and the Freight House Farmers' Market.



*Augustana students participating in a workshop with PlantBot Genetics, March 2016. Photographer: Claire Kovacs*

In winter 2016-2017, in collaboration with the Augustana Center for Polar Studies, ATMA hosted *Art above 66° 33'* to consider the issues, history, and environment of the polar regions. In addition to the exhibition, ATMA hosted artist talks by photographers and a visual multi-sensory performance. All programming also included opportunities for student engagement through class visits and luncheons.

Winter 2017-2018's exhibitions included *Herbarium Tales*, guest curated by biology professor Dr. Rafael Medina. The exhibition featured specimens from Augustana's herbarium collection (some recently remounted by students in Medina's lab, part of a larger digitization project) and objects from Augustana Library's Special Collections. It invited visitors to explore the interaction between the study of plant biodiversity and the history of the College. It also connected these specimens to

works by botanical artist and Augustana alumnus George Olson, and Toronto-based photographer Kate Schneider.



*collection  
highlights*



In 2015, we created and implemented a collections management policy and plan which align with best practices in the field and connect the collection to the academic needs of the College. <sup>4</sup> Following that plan, we have now evaluated well over 4,000 objects and placed each in one of three ATMA collection categories: Permanent, Teaching, and Heritage. <sup>5</sup>

The evaluation required establishing a collections database, which is now online, and digitally photographing every object, which is currently 50% complete. This online access encourages greater student, faculty, and community use of ATMA's collection, which will provide for even greater engagement with the collection.

From 2014-2018, ATMA acquired over 200 objects through purchase and donation, including: 60 modern Swedish works; the *Portfolio Compleat* by the Guerrilla Girls (a complete edition of their works produced from 1985-2012); and 20 Guatemalan fiber works. These acquisitions build on our current strengths and help build a more diverse and inclusive collection.



*Opening of Art Matters: Art Faculty Triennial Exhibition, November 2014. Photo courtesy of the Augustana Photo Bureau*



# programming highlights



In January 2017, ATMA and Quad City Arts hosted Frida Kahlo of the internationally renowned Guerrilla Girls. Her lecture attracted over 500 members of on- and off-campus communities. Ms. Kahlo also led three workshops for Augustana, St. Ambrose University, and area high school students on the collaborative working process practiced by the Guerrilla Girls.



*Opening reception for A Woman's Place is in the Gallery: Guerrilla Girls, 1985-2015, September 2016. Photo courtesy of the Augustana Photo Bureau*

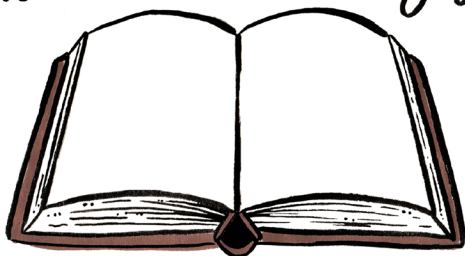
In Fall 2017, ATMA hosted YarnBombQC, one of the College's most widespread community events in recent memory. We brought renowned sculptor Carol Hummel to the Quad Cities to create site-specific, community-based public art on trees at three locations: Augustana College, the Figge Art Museum, and Longfellow Liberal Arts School. Over 100 Augustana students and community members from throughout the region participated by creating crocheted circles, which the artist and her assistants stitched together and installed on the trees. It was supported by a National Endowment for the Arts' ArtWorks grant—the first NEA grant awarded to the College.



*Students enrolled in the Fiber Sculpture course crocheting at the #YarnBombQC tree at the Augustana College, October 2017. Photo courtesy of Carol Hummel and Molly Sedensky*



*ATMA's contribution  
to Augustana College's*



*standing and educational mission*

**ATMA supports the educational mission of Augustana College and is inspired by Augustana's core planning documents. <sup>6</sup>**

- ATMA supports **Augustana's Community Principle of Purpose** by creating spaces and opportunities to pursue intellectual and personal growth and to build and strengthen the community. It encourages Openness, Respect, and Responsibility in its pursuit of academic, creative, and intellectual freedom. It engenders a sense of care for each other by making space for a variety of voices and new perspectives.
- ATMA strengthens **Augustana 2020** through its integrated experiences and its role encouraging the Quad Cities to be a culturally rich region that inspires



innovation and lifelong learning. It fosters dialogues about equity, inclusion, accessibility, and diversity, and showcases Augustana as welcoming to all. We help prepare graduates for their place in a diverse and changing world.

- ATMA embodies the **Five Faith Commitments** by provoking inquiry that is grounded in reasoned examination; academic, creative, and intellectual freedom; and an intentional engagement with our Quad Cities' communities.
- ATMA champions the **President's Statement on Diversity and Inclusion** through its commitment to ensuring that our students and community have a sense of belonging, which includes seeing themselves represented on the Museum's walls and programming.



*"Polar Soundscapes: Cheryl E. Leonard + Oona Stern" a performance, part of the programming for Art above 66° 33', January 2017. Photo courtesy of the Augustana Photo Bureau*

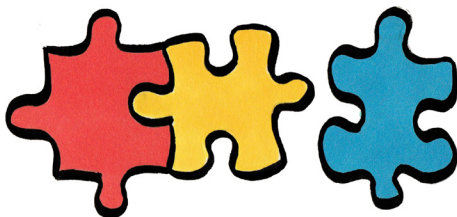
- ATMA engages **Student Learning Outcomes** through questions such as ‘How do I know?’ (Intellectual Sophistication), ‘How do I relate to others?’ (Interpersonal Maturity), and ‘Who am I?’ (Interpersonal Communication). It promotes creative thinking, ethical citizenship, and intellectual curiosity in Augustana students.
- ATMA bolsters Augustana’s commitment to **Q2030**<sup>7</sup> through partnerships and coalitions with organizations and communities across the Quad Cities region. In addition, it models the spirit of collaboration for Augustana students.



*Joseph Lappie artist demo, part of the programming for What a Relief! Variations on Printmaking, September 2015. Photo courtesy of the Augustana Photo Bureau*



## ATMA ENHANCES AUGUSTANA'S REPUTATION WITH CURRENT AND PROSPECTIVE STUDENTS, FACULTY, ALUMNI, SUPPORTERS AND THE REGIONAL COMMUNITY:



- ATMA cultivates the core 21st Century skills of visual literacy and critical thinking by supporting interdisciplinary dialogue. It creates opportunities to grapple with complex topics from a variety of angles – concepts that get to the very heart of the liberal arts education at Augustana College. (Augustana Student Learning Outcomes: Intellectual Sophistication and Intrapersonal Conviction)
- ATMA provides students with integrative, pre-professional experiences that reinforce the value of the arts on campus, in the community, and as career options. (Augustana 2020: Integrated Experiences and Enhanced Preparation)
- ATMA fosters formal and informal learning by encouraging open-ended consideration of pressing contemporary issues. (Augustana 2020: Diversity and Inclusion)

- ATMA promotes formal and structured student and faculty research, especially object-based learning and exploration. (Augustana Student Learning Outcomes: Intellectual Sophistication)
- ATMA brings Augustana into parity with its comparable schools, each of which has a robust academic art museum or gallery.<sup>8</sup> (Augustana 2020: Affordability and Value)



*"Sacred Skin, Chapter 2: On Earth as it is in Heaven" a performance at Rozz-Tox, part of the programming for Battle/Dress Camouflage as a Metaphor for Passing and Other Works by Kiam Marcelo Junio, September 2016. Photographer: Emma Stough, Augustana Photo Bureau*





# 1. Place integrative learning and individual student achievement centered on the visual arts at the core of atma's activities

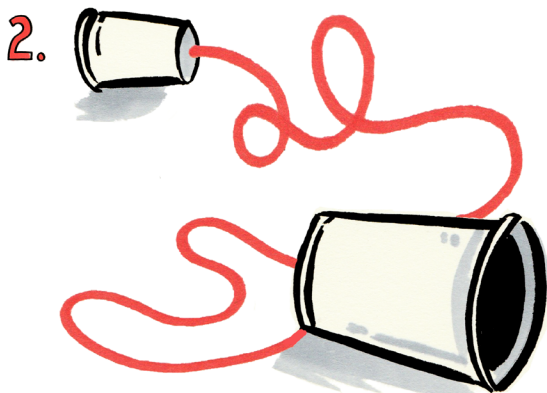
Modelling collaboration and facilitating transformative learning, ATMA partners with faculty and staff across the College to integrate the collections, exhibitions, and programming into the curriculum. ATMA continues to create opportunities for collaborative co-curation and provide pre-professional experiences for students interested in careers in museums.

## Representative actions through 2021

- Create a student advisory board for input on the collections, exhibitions, and programming. (Spring 2019)
- Secure seed grants to motivate and compensate faculty members to work with ATMA director to develop new courses, assignments or experiences that directly engage students with the collections. (Spring 2020)
- Work with the Student Advisory Board so that the ATMA functions as a gathering space for students to grapple with timely issues. (Spring 2021)



- Increase number of classes utilizing the collections, exhibitions, and/or programming by 50%.
- Creation of programming conceived of and driven by a student advisory board.



actively promote campus conversation, learning, and research through provocative, open-minded (re)consideration of both accepted truths and unfamiliar ideas through the visual arts

ATMA fosters academic, intellectual, and creative freedom in consideration of both accepted truths and unfamiliar ideas. Catalyzed by the visual arts, it makes space for a multiplicity of voices and perspectives and is committed to accessibility, inclusion, equity, and diversity.

Representative actions through 2021

- Partner with faculty on campus to create exhibitions and programming reflecting topics of contemporary relevance. (Ongoing)



- Collaborate with Advancement to establish a sustainable art acquisition fund and opportunistic funding of individual exhibitions and programs. (Spring 2021)



- Increase number of faculty using ATMA for curricular benefit by 20%.
- Art created by under-represented populations make up at least 70% of acquisitions.
- Artists from under-represented populations make up at least 50% of exhibitions and programming.

### 3. assess, deploy, and steward the museum's art collections



The collection is one of ATMA's most significant teaching, research, and reputational resources.

As responsible stewards, ATMA will expand opportunities for audiences to benefit from the collection and will strive to meet best practices in the field for collection storage and display, acquisition and deaccessioning, database management, and access and digitization.

We will strive to be transparent in our plans and policies, engaging campus communities in decisions about changes to the collection, managing access to the collection, and deployment of the collection beyond the Museum's formal spaces.

#### Representative actions through 2021

- Work with the Art Museum Advisory Board to develop guidelines that include the importance of diverse and inclusive collecting. (Spring 2019)
- Develop a plan to fund and hire collection management staff (e.g, a full-time Collections Manager/Preparator) in coordination with Academic Affairs and College Advancement, which would open up the opportunity for the Director to teach course(s). (Spring 2020)
- Implement a digital and online cataloging project to enable audiences to engage with and make discoveries in the collection. (Spring 2021)



- Improved collection storage and display.
- Increased ATMA staff to include collections management responsibilities.
- Create additional metadata for at least 30% of the collection catalog on PastPerfect.

4.



It is long-recognized that ATMA's facilities present serious challenges to the proper and necessary stewardship of its collections, accommodating classroom and student participation, and attracting audience attendance and engagement.<sup>9</sup> ATMA will

continue to analyze the challenges, risks (especially to the collections), and costs of partial and incremental solutions. It will work to become part of campus-wide strategic conversations about master and space planning and advancement. It will explore ways to optimize and expand access to museum spaces.

More proactively, ATMA will continue to maximize its current resources. This includes testing traditional and alternative exhibition models, inclusive and participatory programming, and seeking collection care options. We will balance these priorities with our modest financial resources.

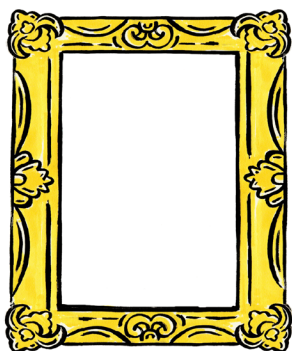
#### Representative actions through 2021

- Create a priority list and long-term plan for bringing our art storage in line with best practices, including improvements in object-level storage, shelving, and HVAC systems. ATMA will develop a more detailed overview of the risks and shortcomings, as well as possible mitigation strategies. (Spring 2019)
- Develop a plan to increase accessibility for visitors with disabilities and allow for greater access to exhibitions and programming. (Spring 2020)
- Undertake a feasibility study for a new gallery and storage spaces. (Spring 2021)



- Create a priority list and long-term plan for bringing our art storage in line with best practices.
- Work towards best practices in accessible exhibition design.





## *a note about the development of atma's strategic framework*

This Strategic Framework was written by Dr. Claire Kovacs with support from Tom Shapiro of Cultural Strategy Partners. It was supported by a capacity-building grant from Quad City Arts. It was informed by input or in consultation with over 30 individuals, including 7 academic departments (Art; Biology; Business Administration; History; Public Health; Sociology, Anthropology, and Social Welfare; World Languages, Literatures, and Cultures); campus administration (including from the President; Executive Vice President for External Relations; Provost; Vice President of Diversity, Equity and Inclusion); and 3 regional peers (Figge Art Museum; St. Ambrose University; Quad Cities Symphony).

Particular thanks are due to the the ATMA Strategy Team: Dr. Megan Havard, Lisa Huntsha, Dr. Jason Koontz, Dr. Brian Leech, Dr. Margaret Morse, Dr. Jeff Ratliff-Crane,

Lori Roderick, Dr. Jessica Schultz, Rowen Schussheim-Anderson, and Susan Wolf.

Thanks, also, to the Art Museum Advisory Board: Dr. Tierney Brosius, Dr. Megan Havard, Lisa Huntsha, Dr. Mindy Mahon, Dr. Margaret Morse, George Olson, Megan Quinn, Lori Roderick, Dr. Jessica Schultz, Vero Smith, and Dr. Forrest Stonedahl.

Thanks to the following individuals for sharing their valuable insight, input, and perspective in the strategic planning process: Steve Bahls, Kent Barnds, Dr. Tierney Brosius, Dr. Catherine Goebel, Dr. Lena Hann, Dr. Wendy Hilton-Morrow, Dr. Adam Kaul, Melissa Mohr (Figge Art Museum), Vickie Phipps, Dr. Jane Simonsen, Dr. Monica Smith, Dr. Gail Summer, Dr. David Thornblad, Chris Reno (Catich and Morrissey Galleries, St. Ambrose University), and Marc Zyla (Quad City Symphony).

Special thanks to Johnnie Cluney (Illustrator) and Comet Blecha ('18, ATMA Graphic Designer) for the design of ATMA strategic framework.

The illustration on the back cover is inspired by a work in ATMA's collections:

Egon Weiner, *Flame of Freedom*, 1964,  
Stained glass window. 1964.4.

The window was originally part of the Hammarskjöld Lounge, a meditation room in the former Student Union (near the present-day location of Olin). The room was dedicated



to the memory of Dag Hammarskjöld, who was a secretary-general of the UN, received a posthumous Nobel Peace Prize, and recorded his own spiritual journey as a civil servant in the posthumously-published *Markings*.

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1. *This sort of statistical tracking began in 2015-16, the year Claire Kovacs was named ATMA director. Class visits by academic year: 2015-2016: 468 students; 2016-2017: 606 students; 2017-2018: 1229 students. Counted as individual students, per individual class visit.*
2. *Attendance at exhibitions and programming: 2015-2016: 1070; 2016-2017: 1904; 2017-2018: 1492. This does not include the well over 20,000 people per year who see the exhibitions in the galleries when attending an event in Centennial Hall.*
3. [Digital Commons](#)
4. *For more information on best practices in the field, [click here](#)*
5. [ATMA Collections Management Policy](#)
6. [Augustana Community Principles;](#)  
[Augustana 2020;](#)  
[Augustana Five Faith Commitments;](#)  
[Augustana President's Statement on Diversity and Inclusion;](#)  
[Augustana Student Learning Outcomes](#)
7. [Q2030: A Regional Action Plan](#)
8. *Gustavus Adolphus College, Illinois Wesleyan University, Luther College, Ohio Wesleyan University, Roanoke College, Susquehanna University, University of Puget Sound, Witworth University, Wittenberg University. Source: Augustana College Institutional Research and*

*Assessment Office.*

9. *Known risks and shortcomings include: an HVAC system past its life span in Art Storage; continued risk of seasonal flooding in the lower gallery, permanent collection gallery, art storage, and object study room (resolution still in progress); lack of climate control in the upper and lower galleries (which limits the possibility of art loans); limitations of shared gallery space; limitations of gallery space to accommodate the full array of art media (e.g. limited outlets, unable to suspend work from ceiling); accessibility limitations of the lower galleries; and so forth.*

