

**Filename: FY25Q\_Blaffer Art Museum FY2025 Program Questionnaire**

1. Please provide a one-page executive summary of your questionnaire responses. This summary should include, in brief terms: your unit's mission, how you accomplish your unit's mission, and a justification of your unit's student fee allocation in terms of benefits for students.



The mission of the Blaffer Art Museum at the University of Houston is to create meaningful experiences with contemporary art that ignite curiosity, challenge pre-conceptions, and expand ways of seeing and thinking. In so doing, we endeavor to enrich the human condition and inspire rigorous engagement with the world today. The

Blaffer Art Museum is a non-collecting museum that strives to be timely and topical and is now celebrating its 50<sup>th</sup> year. We present a continually changing

schedule of exhibitions, performances, catalogs, public programs, and opportunities for learning that promote a relationship to contemporary art and the many socio-cultural issues it confronts.

The Blaffer serves the university community by cultivating partnerships with academic and non-academic units to offer UH students a unique platform for learning, making, networking, and career-building. In recent years, the museum has re-energized our community as a forum for artistic experience - actively expanding programs and online activities. The Blaffer is stronger and more vital than ever. As you will read, our yearly attendance has continued its upward trajectory to exceed a landmark milestone of attracting 20,000 visitors (a 58% increase from FY22), while realized a multitude of projects that expand the reach and student-driven activity of the Museum.

To benefit the UH student population, the Blaffer Art Museum accomplishes the following on a yearly basis:

- Presents nationally recognized exhibitions and programs (on par with CAMH and the Moody Center at Rice University) that consistently integrate student participation.
- Showcases UH student art in the *UH School of Art Annual Student Exhibition* and *UH School of Art Master of Fine Arts Thesis Exhibition*, both developed and presented in collaboration with students and faculty.
- Produces lively, collaborative programming for, and by students via the Blaffer Art Museum Student Association (BAMSA), established in 2005.
- Develops virtual and/or on-site interdisciplinary programs such as *Convergence Research* and *Blaffer Art and Design (B.A.D.) 2.0*, that support and promote student work in a public arena.
- Provides free guided tours of exhibitions for UH classes and groups often led by our advanced undergraduate and graduate students in art, art history, and arts education.
- Hosts a successful academic internship program where both undergraduate and graduate students receive course credit while learning important professional skills.
- Employs students in both Visitor Service/Security roles and on the exhibition installation team
- Designs special opportunities for students to engage with museum professionals and exhibiting

artists via class visits, critiques, and academic assignments.

- Organizes free public lectures and presentations that bring world-renowned artists, scholars, and arts professionals to campus and to classrooms.

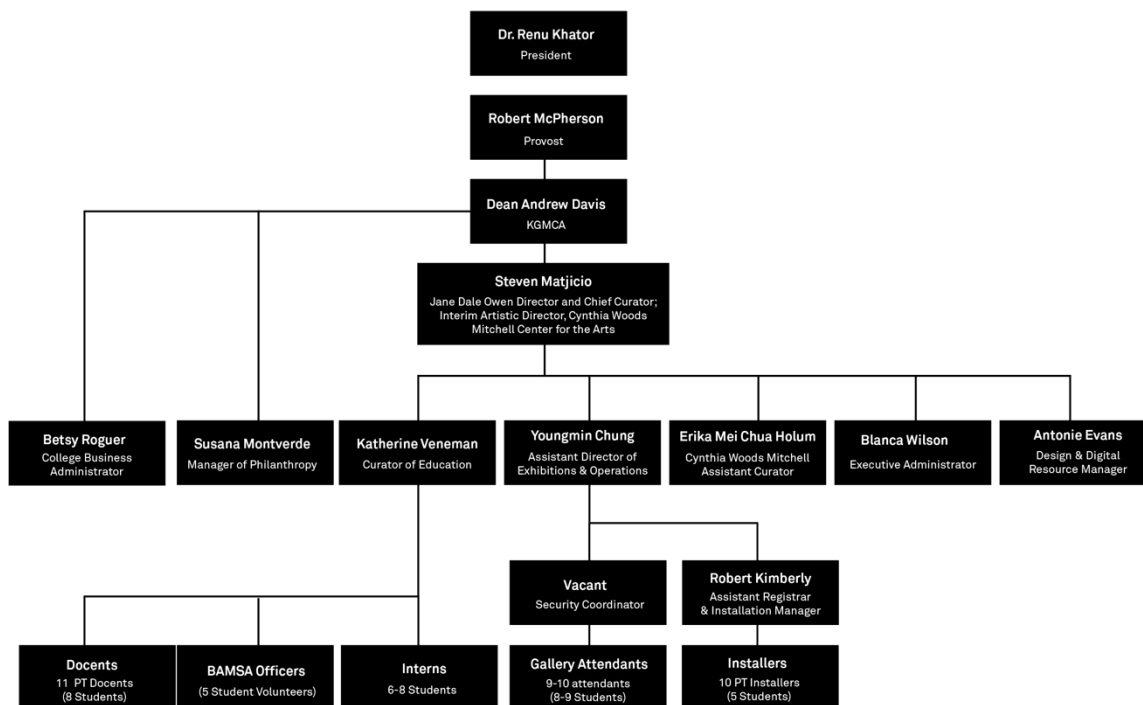
SFAC funds are essential to the most significant and long-standing services the Blaffer provides to the UH student community: the UH School of Art's *Annual Student Exhibition* and *Master of Fine Arts Thesis Exhibition*. Each year the Blaffer hosts these expansive exhibitions (and accompanying events, including student artist talks) to gather students, friends, family, and our campus community to celebrate the next generation of rising stars. Since the reputation of the UH School of Arts graduates is local and national in scope, these high-profile exhibitions generate some of the Blaffer's largest audiences year after year. In 2023, the museum's attendance reached an 8-year high. Key factors in this success were the two student exhibitions, which in four weeks garnered 3,279 visitors, more than 90% greater than the average monthly attendance. The MFA show was made further accessible to off-campus audiences through the presentation of recorded Artist Talks online.

In addition to the student exhibitions, the Blaffer serves the UH campus community through programs designed specifically for students. **The Blaffer Art Museum Student Association (BAMSA)** creates career-building opportunities for students and makes substantial contributions to cultural life on the UH campus. Their semi-annual Red Block bash creates a hub for student organizations to meet and share their missions with the larger student population, and the BAMSA Biennial Art Show invites students from all disciplines to present art in a public forum. The **Blaffer Art and Design (B.A.D) 2.0** program further extends these efforts, providing the resources and stewardship for students in Industrial Design, Graphic Design and the School of Art to conceive, produce, and sell original objects at the Museum. **Convergence Research** is co-produced by the Blaffer and Cynthia Woods Mitchell Center for the Arts to promote experimental inter-disciplinary performances by current and recently graduated UH students spanning theatre, music, dance, spoken word, and visual art.

**Our base level of support has been \$21,500 since 2017, and we request a continuation of that amount in FY25. The Blaffer has significantly expanded and extended our commitment to student-centered programs and respectfully request One Time support in the amount of \$37,000 this year.**

2. *Provide an organization chart of your unit. Large units may need to have an overview chart and then more specific charts for each program. Where you have multiple staff in the same position (e.g. counselor, advisor, etc.), note this on your chart. Student employees should be cited on the chart and identified as students.*

In addition to eight full-time staff members, the museum works closely with students in the Kathrine G. McGovern College of the Arts to fulfil important operations as a museum. The Blaffer currently engages between 31-34 students per year as docents, installation crew members, interns, BAMSA officers, and museum attendants/guards. Student employees and volunteers gain employment and professional development experience while connecting the Blaffer with the student community.



3. *If your unit falls under the Division of student Affairs, list your unit's strategic initiatives and action steps identified for the 2022 – 2023 academic year and cite the specific Division of Student Affairs (DSA) Strategic Initiatives and University of Houston Strategic Goals to which they can relate (links below). If your unit does not fall under the division of student affairs, explain, in detail, the strategic plan your unit operated under. Please comment on your success in achieving these strategic initiatives/action steps. If a strategic initiative/ action step changes during the year, please note this and explain. Also, list any new strategic initiatives/action steps, the rationale for the addition, and comment on your success in achieving these items. DSA Plan: (<http://uh.edu/dsa/about/strategic-planning/>) UH Goals: (<http://uh.edu/about/mission>)*

The Blaffer takes pride in building and supporting the creative capabilities of students, and we prioritize UH Goals as well as Division of Student Affairs Strategies to do so. Our key objectives outlined below align with UH Goal One, Student Success (Provide a Top Tier, Inclusive Educational Experience to All); UH Goal Two, National Competitiveness (Build a Research Powerhouse that Impacts our Region & the World); and UH Goal Three, Social Responsibility (support freedom of expression and diversity of views). The Blaffer's goals also align with DSA's strategies to develop leadership qualities, critical thinking, communication skills and to "expand diverse experiences on exploration and education while identifying and meeting the needs of our students through supportive, inclusive environments."

The Kathrine G. McGovern College of the Arts at the University of Houston is the premier institution for education, scholarship and innovation in the arts at a major public research university. The College recently completed a strategic plan to best align its mission and goals with the larger University. As part of KGMCA,

the Blaffer accomplishes the Strategic Goals related to Vision Element 2, 3, and 4 (<https://uh.edu/kgmca/about/vision/>).

We embrace and reflect Houston’s cultural richness and diversity by planning our KPIs to include the following:

**Vision Element #2:**

Every day we leverage the arts institutions and arts community of the city of Houston — our extended campus — to develop the next generation of artists, leaders and professionals. Located in a city on the forefront of the nation’s demographic future and at the gateway to the international arts community, we embrace and reflect the multiplicity of voices and experiences that create Houston’s cultural richness. The breadth of opportunities available in our city of the arts plays an integral role in the College’s educational experience and success. We prioritize civic and social engagement as a means to integrate the College into its neighborhood and its city. Through our civic partnerships, we emphasize the central role of the arts in shaping our society. The College is a laboratory for the arts that impacts Houston and beyond.

**Vision Element #3:**

We are a major arts and cultural destination on the University of Houston campus and in the city of Houston. The Kathrine G. McGovern College of the Arts is nationally recognized for producing and presenting unique, experimental and cross-disciplinary arts programming. As a laboratory for the arts, creative collaborations from our students, faculty, visiting artists and scholars, and staff create a first-choice destination for arts and cultural programming in the arts ecosystem of greater Houston. Our arts campus — centrally located in the city — and its state-of-the-arts facilities propel the University to the forefront of performing and visual arts research, practice and education.

**Vision Element #4:**

An engaged community network plays an active role in our success.

The success of the Kathrine G. McGovern College of the Arts depends on a local, national and international community network of engaged alumni, professional partners and philanthropists. This community works steadfastly to support the College’s recruitment, mentoring, internship and advancement initiatives. Collaboration with our broad network of partners is among the strongest nationwide for a comprehensive arts program at a public research institution.

**Goal 1: Developed opportunities for student exhibitions and engagement** (Aligned with UH Goal One, and Goal Three, DSA “initiative for personal growth” and to “expand diverse experiences on exploration and education while identifying and meeting the needs of our student population through supportive, inclusive, environments”).

In FY23, the Blaffer hosted the high-profile *UH School of Art 44<sup>th</sup> Annual Master of Fine Arts Thesis Exhibition* and *UH School of Art Student Exhibition*, which together brought 3,279 visitors to the Museum, with the four-week period of attendance more than 90% greater than the average attendance for this same period of time. Almost 2/3 of the attendees were UH affiliated, demonstrating the strong reputation of the exhibitions on campus. The exhibitions contributed to Blaffer being able to accomplish its 20,000 annual attendance milestone.

The MFA (Master of Fine Arts) Exhibition featured the works of sixteen artists and included a full color exhibition catalog produced in collaboration with the UH School of Art. The show was also accompanied by well-attended public programs that included artist talks and performances. It is important to note that a graduate Art History Intern wrote extended wall labels for each student artist's work after a thorough process of studio visits and interviews. The processes used to install these exhibitions met the museum's standards for professional practice as used in shows of national and internationally known artists. In the case of the MFA exhibition, each student's experience was customized as they work one-on-one with professional staff members to plan, implement, and realize their respective installations. Many students gave positive feedback about the skills learned while installing their works and delivering lively and well-attended (112 visitors) artist talks which were video-recorded and available digitally.

The **Blaffer Art Museum Student Association (BAMSA)** continues to be a point of pride for the Blaffer. The longstanding student organization fosters a creative community of like-minded peers who are dedicated to positioning art as catalyst to gather, engage, and enjoy. BAMSA organized seven events in the past academic year, including their hallmark Red Block Bash and Biannual Student Art Exhibition. BAMSA also partnered with the Blaffer to present additional events, cumulatively drawing about 650 participants to the museum. Together with student interns, we reached another 1,100 students at the summer Orientation programs, as well as taking part in campus-wide events such as Stress-Free Finals. This year, with new leadership in BAMSA and an increased number of officers (from five to eight) and four events already accomplished, we anticipate further growth in attendance.

**Goal 2: Developed opportunities for student engagement** (UH Goal One and UH Goal Three; DSA initiative for "personal growth" and to "expand diverse experiences on exploration and education while identifying and meeting the needs of our student population through supportive, inclusive, environments"):

- a. **Exhibited art and campus presence beyond the museum.** To increase student engagement with museum exhibitions, the Blaffer again extended its exhibition program across the campus. From July 15—October 9, 2022, Nick Vaughan and Jake Margolin: *Wayfinding* included works exhibited at the UH Student Center and the Jenkins Library of Architecture, Design, and Art, as well as a related exhibition in Special Collections, UH Libraries. Furthermore, two free performance lectures were presented at Rockwell Pavilion and Wilhelmina's Grove respectively, and cross-campus tours were organized in partnership with UH Libraries. Nick & Jake also presented a new public painting performance for the UH Introduction to Theatre class and spoke with the students afterwards. This painting was subsequently installed in the UH Wortham Theatre Lobby, where it transformed the space until the conclusion of the exhibition.

From January to March 2023, Kiosk K67 was exhibited by the Blaffer in the School of Art Courtyard by UH Architecture professor Dijana Handanovic, and included a performance of compositions inspired by the many functions of the K67 that were composed by MSM P Rob Smith, and five music composition students: Eric Estrada Valadez, Adam Harrington, Jaime Morales, Huy Nguyen, and Aaron Perez.

In Summer 2023, the School of Art hosted the Elgin Street Summer Intensive for MFA students. Blaffer Art Museum Assistant Curator Erika Mei Chua Holum curated the culminating exhibition for the intensive and worked directly with the students to realize the work presented in the exhibition.

- b. Strengthened Convergence Research, a creative, cross-disciplinary laboratory for interdisciplinary art students at UH. This free program is presented six times per year, and features UH student artists, singers, musicians, dancers, and actors crafting interdisciplinary collaborations that frequently draw upon museum exhibitions for inspiration.
- c. Grew Blaffer Art & Design (B.A.D.) 2.0. This program is a collaboration with UH students and faculty from Industrial Design (Gerald D. Hines College of Architecture & Design) and Graphic Design (School of Art, KGMCA), as well as the UH School of Art. B.A.D. has continued steady progress, including its full public launch in 2023. In this program, students design and produce functional art objects that are displayed and sold at the Blaffer. Speaking to its success and applicability, faculty leaders now integrate the project into their curriculum annually (FY24 and beyond), identifying it as a unique opportunity for art and design students to participate in all stages of creating a commissioned series of works for a real-world museum client. A designated showcase is at the museum to promote the objects and their designers.
- d. Cougar Initiative to Engage (CITE) has also provided financial and professional development support toward Blaffer Art and Design. From surveys CITE conducted during the project, students indicated their overall expectations for anticipated growth were very high—spanning areas of problem solving and cultural competency, as well as teamwork, communication, social responsibility, and ethical decision making. One student designer wrote “This is the first time we have this kind of project where we have to design for an actual client in a short amount of time. [I] have a better understanding of the full process from research and ideation to finalizing.” Other students echoed the opportunity to improve crucial skillsets in their career and field: “I expect to gain experience in product research and production, as well as client and user interaction and communication skills”; “it would allow me to develop my network of connections and improve marketing skills.”
- e. The Blaffer’s mutually beneficial partnership with the UH Bauer School of Business has been continued as we work with Business students to conduct a twice-yearly analysis of the Blaffer communications strategy, which encompasses the website, social media, and advertising. Through continual feedback from student surveys, the class projects provide invaluable market research and recommendations.

**Goal 3:** Produce a national and international exhibition program and create learning opportunities for students and the public. (UH Goal Two, National Competitiveness, UH Goal One, Student Success):

In addition to the two student exhibitions, the Blaffer originates 6-10 exhibitions of today’s most innovative and compelling artists, locally, nationally and worldwide. The Blaffer strives to break new ground, organizing artists’ first major museum show in the United States. Always free, the museum staggers its exhibition dates to maximize opening hours for the campus community.

The 2022-2023 exhibition program included the following:

**Monira Al Qadiri: *Refined Vision***

September 23, 2022—January 8, 2023

Considered one of the most important artists to emerge from the Persian Gulf region in recent years, Al Qadiri came of age during the rapid transformation of her childhood nation of Kuwait—from its status as one of the world’s oldest civilizations, through its dominance of the oil industry, to its current role as a battleground in geopolitics. Al Qadiri’s work examines petroleum-centric cultures, or “petro-cultures,” where life and society are informed by the practices and discourses involving the consumption of, and subsequent dependence on, oil and gas. Her practice broadly serves as a seismograph for this way of life, examining the zeitgeist informed by competing ideas of prosperity, religion, and globalization.

**Jacolby Satterwhite: *We Are in Hell When We Hurt Each Other***

January 20—March 12, 2023

For over a decade, Satterwhite has used 3D animation, sculpture, performance, painting, and photography to create fantastical, labyrinthine universes. Exploring the themes of public space, the body, ritual, and community, he draws from an extensive set of references guided by queer theory and video game languages to challenge conventions of Western art through a personal lens. An equally significant influence is his late mother, Patricia Satterwhite, who lived with schizophrenia and made ethereal vocal recordings as well as drawings and diagrams for visionary household products throughout Satterwhite’s childhood. His mother’s work often serves as the source material within a decidedly complex structure of memory and mythology.

**Leslie Martinez: *The Secrecy of Water***

January 20—March 12, 2023

Born in the Rio Grande Valley of the South Texas-Mexico border, Martinez frequently traveled to and from their birthplace to Dallas. Martinez translates what they consider generational knowledge of boundaries, relationships to land, and the journey through struggle as forms of ancestral wisdom that can be harnessed to generate an evolving blueprint in abstraction. Through their deeply physical painting techniques, Martinez’s trans, non-binary identity plays a key role in their experimental approach and methodology. Their large-scale canvases sometimes seem to emulate a body or skin-like surface manipulated, restructured, and recombined into organic compositional shapes of radiating, flowing gestures.

**Paul Anthony Smith: *Standing In***

October 22, 2022—March 12, 2023

The act of “shooting” and sharing photographs has often been colonial in both history and nature, capturing subjects for our visual enjoyment, archive, and collection. Jamaica-born, New York-based artist Paul Anthony Smith makes photo-based works that push back against the medium’s inherently predatory dimensions while simultaneously introducing a network of added layers to navigate. He does so by employing his previous training in ceramics to disturb and modify the pictorial surface, using a series of sculptural picks to simultaneously dismantle the image and thicken its meaning. This ritualistic process of what Smith calls “picotage” is performed upon diary-like photos of people, places, and events he has encountered upon his travels through the Caribbean and UK – mixing vibrant scenes of carnivals and sober images of funerals with casual views of friends and family gathering.

**KIOSK K67: *System for Urban Imagination***

January 26, 2023—March 12, 2023

Designed in 1966 by architect Saša Mächtig, KIOSK K67 occupied the streets and changed the urban landscape of the Former Yugoslavia. 7,500 of these mass-produced modular fiberglass structures were built, and many are still in use today functioning as newspaper stands, coffee shops, flower shops, and post offices, among many other things. A Kiosk K67 that was refurbished by UH architecture professor Dijana Handanovic occupied the School of Art Courtyard. It was accompanied by a performance of musical compositions inspired by the many functions of the K67, led by music composition professor Rob Smith, and five UH music students.

**Robert Hodge x Tim Kerr: *No Kings But Us***

May 20—June 4, 2023

Hodge-Kerr is a collaboration between Houston-based artist and impresario Robert Hodge and Austin-based musician and artist Tim Kerr. Individually, their work is steeped in the rich history between music and pop culture, and they share a deep interest in racial equality and human rights. With mutual admiration and converging interests, from color palette to messaging to medium, they came together to entwine a creative vision. Hodge brought his musically inspired collage work using screenprinting, stencils, stitching and record covers to survey the jazz landscape and southern hip hop culture. Kerr translates his musical history and voice in the early days of punk and DIY, to the blues, free jazz and sounds of Irish folk music into portraits, political messaging, and vibrant colors.

**Christopher Myers: *of all creatures that can feel and think***

May 20—September 3, 2023

American artist and writer Christopher Myers mines the fruitful, yet enigmatic space between archive, myth, and emanation as he translates obscured histories from around the world into vivid contemporary forms. His diverse, rigorously researched practice spans textiles, actions, shadow puppets, film, and sculptural objects, which are often produced in collaboration with artisans from around the globe. This exhibition will look back at the past five years of Myers' inter-disciplinary work – bringing together epic appliqué tapestries with stained glass lightboxes and a new installation that highlights Myers' ongoing work in performance.

**John Guzman: *Flesh and Bone***

June 23—September 24, 2023

As a spectator to claustrophobic psychological and physical states growing up in San Antonio's Southside, Guzman's monumental paintings are a byproduct of experiences, recordings, and environmental reflections. The artist abstracts the human figure to reflect the harm endured by the body, and the unrecognizable transformation brought on by years of punishment, addiction, relapse, and self-destruction. A markedly distinct spatial shift emerges in more recent works, pointing to its link between the environment and its inhabitants in the artist's exploration of new space, styles, subject matter, and attention to simple lines.

**Tania Candiani: *Lifeblood***

September 22 - November 19, 2023

Histories and lives embedded in the land – and particularly the waterways that have alternately built and destroyed Houston over time – is the subject of a newly commissioned, multi-disciplinary work by Mexican artist Tania Candiani. The artist initiates explorations and collaborations that convene communal meditations



on the past via music, architecture, and craft, with an emphasis on early technologies and vernacular practices of record-keeping.

***Intimate confession is a project***

October 27, 2023 - March 10, 2024

A group exhibition guest curated by HOuston-born, Paris-based Jennifer Teets, that considers transmission, intergenerational life, and cultural inheritance through the prism of intimacy and infrastructure. Through the work of eleven multifaceted artists spanning generations and geographies, the exhibition thinks through infrastructure as an intimate holding cell, capable of affective and affirmative power. UH Ceramics Professor Anna Mayer is one of the artists included, and UH Creative Writing Professor Roberto Tejada factored prominently in the development of the project.,

***Two-Eyed Seeing: Contemporaneous Pasts and Futures at the Blaffer Art Museum***

December 9 - 17, 2023

On the occasion of the Blaffer Art Museum’s 50th anniversary, artworks and objects from the Sarah Campbell Blaffer Collection are presented alongside contemporary artists who have previously shown work at the Blaffer over the museum’s exhibition history, such as Mel Chin, Michael Ray Charles, Debra Barrera, Matt Manalo, Bennie Flores Ansell, and Gabriel Martinez. The exhibition weaves together cultural and artistic approaches by drawing from the practice of two-eyed seeing, referred to as “etuaptmumk” by First Nations people in the Mi’kmaw language, of looking with one eye toward Indigenous ways of knowing, and the other eye toward Western knowledge and worldviews.

***Student exhibitions: MFA Thesis Exhibition and School of Art Exhibition***

March-April 2024

Every spring this popular exhibition introduces the University of Houston campus and Houston audiences to the work of School of Art undergraduate seniors and first- and second-year graduate students. The show features works selected by School of Art faculty in consultation with student artists. More than 100 UH artists will present works during this exhibition—which has long served to introduce rising artists to local patrons and provides students with the experience of presenting works in a professional museum.

Each spring the Blaffer Art Museum and the UH School of Art proudly present the work of the Masters of Fine Arts degree candidates from the school’s five studio programs: Graphic Design, Interdisciplinary Practices and Emerging Forms, Painting, Photography/Digital Media, and Sculpture. The exhibition showcases highly developed bodies of work produced in a studio intensive environment over a three-year degree program.

*4. Please list your 2024-2025 strategic initiatives and action steps in priority order and if operating under the DSA, cite the specific Division of Student Affairs Values and University of Houston Strategies Goals to which they relate. If your unit does not operate under the DSA, reference the strategic plan your unit operates under. Larger units may wish to group responses by subprograms. Under each strategic initiative, please state the specific action steps (programs, activities, services, policies/procedures, etc.) that you intend to implement to accomplish your stated initiative.*

*Articulate how KPIs are tracked and how/when your unit utilizes them to measure progress towards your goals. Are there any deficiencies in your ability to measure your KPIs? If so, explain why.*

- i. Identify the milestones laid out on the path to achieving the long-term goals you have laid out. How do these milestones contribute to your unit's ability to hold itself accountable to the long-term goals?*
- ii. In your response, identify who (besides the department director) is responsible for each milestone in the plan and for measuring each KPI you have identified.*

As part of the McGovern College of the Arts, the Blaffer Art Museum accomplishes the Strategic Goals (<https://uh.edu/kgmca/about/vision/>) related to Vision Element 2, 3, and 4, and will include Vision Element #5 in the future, which encompasses the following:

**Vision Element #5:**

We view scholarship and innovation in the arts — in both research and professional practice — as critical to our educational mission. The McGovern College of the Arts cultivates an environment that supports the innovative practices of our leading creative professionals and researchers. As artists and scholars, we continually advance our individual disciplines and art forms through the production of new knowledge and creative processes. As educators, our research expands our pedagogy, modeling the highest level of contemporary professional practice and engaging students as our collaborators.

Since the Blaffer is proudly and consistently free to all, our Key Performance Indicators involve tracking overall museum attendance as well as the number of UH students served - both as audience members as well as interns, volunteers and temp staff. Please find a detailed discussion of attendance for exhibitions and programs in Question 5. Visitor Services staff track attendance and data is reviewed on a monthly basis by senior staff to review progress and evaluate measures to grow attendance.

**GOAL 1). Develop opportunities for student exhibitions, engagement, and learning.** This initiative will be accomplished through the following:

- Realize two spring student exhibitions, the ***UH School of Art Annual MFA Thesis Exhibition*** and the ***UH School of Art Annual School of Art Student Exhibition***
- Sponsor and mentor the **Blaffer Art Museum Student Association (BAMSA)** and its programs.
- Incorporate **Blaffer Art & Design (B.A.D.) 2.0** as a permanent museum program. (Please see Q3 in the Questionnaire for an ongoing progress report).
- Prioritize **student-focused programs** such as **Convergence Research**, a creative, cross-disciplinary laboratory and the more integrated evolution of **Studio Sessions**.
- Steward **Internships** for both undergraduate and graduate students with academic and professional knowledge and skills.
- Provide professional experience to student **docents**, **art installers**, and **gallery attendants**.
- Increase student attendance to exhibitions and programs, and provide space for students to present and discuss their artwork

**Present Public and educational programs designed for the university community**

For each upcoming exhibition the museum will position visiting artists and scholars as resources for students, and will orchestrate student-driven public programs, class visits, and workshops. Students, faculty, and community members gain access to leading practitioners in the fields of art, art history, and other disciplines that actively contribute to the contemporary cultural landscape.

**Increased Student Resources for Accessibility through Video Creation, Documentation, and Livestreaming.**

Since its inception in August 2020, the Blaffer YouTube channel has served as both an archive for past performances and lectures as well as a resource for new content. The Blaffer has produced artist interviews, virtual museum tours, and exhibition-related art making activities. Additionally, the Blaffer’s website hosted new virtual resources such as My Virtual Blaffer, two online exhibitions curated by BAMSA, and subscriptions to our social media channels have grown significantly. To maintain this momentum, additional resources are needed. For example, producing livestreamed artist talks for the MFA exhibition required planning, videographers with multiple cameras and other equipment, and post-production costs.

**Set a course for a sustainable school and community outreach program; offered in person to HISD schools, community groups as well as UH units.**

The Blaffer extended its commitment to local school communities by participating in Arts Connect, and through partnering with campus units, Public Art UHS and the Community Arts Academy. Through these partnerships, the units offer cross-disciplinary arts tours and a professional development opportunity for teachers, such as the collaborative program “Evening for Educators.”

*5. Please discuss the means that you are utilizing to evaluate both your success in achieving the aforementioned strategic initiatives and/or action steps and their importance as compared to others that you might pursue. Where data exists, discuss the number of persons served by each of your programs and any assessment measures and/or learning outcomes used to evaluate program success. Please provide the method for collecting this data. If your unit holds events, please provide revenue sources breakdown of each revenue stream including but not limited to the number of:*

- i. Tickets sold/number of attendees recorded*
- ii. Merchandise*
- ii. Concessions sold/distributed*
- iii. Revenue generated from these sales*

To evaluate our successes in achieving the aforementioned goals, KPIs for the Blaffer Art Museum are led by in-person attendance numbers along with social media analytics (FB, IG, Twitter), and website views. These figures allow us to assess audience reach and engagement - especially as it relates to the UH campus community - and to evaluate program content.

Last year’s SFAC report noted a very encouraging increase in attendance for FY22. **In FY23, this record-setting trend has continued, resulting in a 58% increase in attendance from the year before. This watershed success surpasses the museum’s goal of 10% yearly growth. In FY23 the total attendance reached 20,643, which exceeded a key milestone of 20,000.**

**Attendance Report FY 19 – FY 23**

**Record-Setting Attendance Continues, Annual Attendance Up 58%, Breaks 20K Milestone**

| Month                             | FY 2019       | FY 2020      | FY 2021      | FY 2022       | FY 2023       | FY 2024 |
|-----------------------------------|---------------|--------------|--------------|---------------|---------------|---------|
| September                         | 1,013         | 890          | 262          | 1,178         | 2,384         | 1,965   |
| October                           | 1,357         | <b>1837</b>  | <b>174</b>   | 949           | <b>2,457</b>  |         |
| November                          | 851           | 1811         | 434          | 1,115         | 1,883         |         |
| December                          | <b>320</b>    | <b>739</b>   | 210          | 626           | <b>696</b>    |         |
| January                           | 977           | 760          | <b>1,112</b> | <b>502</b>    | 1,898         |         |
| February                          | 1301          | 1007         | 185          | 1,056         | 1,819         |         |
| March                             | 1275          | 871          | 522          | <b>2,409</b>  | 2,034         |         |
| April                             | <b>1674</b>   | n/a          | 450          | 1,263         | 2,289         |         |
| May                               | 408           | n/a          | 601          | 823           | 1071          |         |
| June                              | 508           | n/a          | 446          | 945           | 1250          |         |
| July                              | 325           | n/a          | 506          | 694           | 1075          |         |
| August                            | 1042          | n/a          | 422          | 1,376         | 1,607         |         |
| <b>Total Attendance</b>           | <b>11,051</b> | <b>7,915</b> | <b>5,324</b> | <b>12,936</b> | <b>20,463</b> |         |
| <b>Average Monthly Attendance</b> | <b>921</b>    | <b>528</b>   | <b>444</b>   | <b>1078</b>   | <b>1,705</b>  |         |

Starting in the fall, when both September and October 2023 showed the greatest attendance of any month on record since 2016, attendance far outpaced previous years. Our commitment and value to the UH campus community is further demonstrated by these figures:

**Snapshot of FY2023 Attendance Metrics/KPI's:**

- **44% of visitors were UH affiliated.**
- The combined total attendance of the *2023 UH School of Art Exhibition* and *2023 UH School of Art Exhibition* was **3,279 in comparison to last year's total of 2,854, showing a 15% increase in attendance.** Also noteworthy is that 63% and 67% of attendees at each show were UH affiliated, up 10% from 2022.
- Blaffer hosted **47 public educational programs involving 2,903 participants**, spanning artist talks, student activities, performances, workshops, and scholarly lectures. **The number of attendees is up 30% from FY22.**
- **Solid Student Programs.** The third season of **Convergence Research**, held in partnership with the Cynthia Woods Mitchell Center for the Arts and showcasing interdisciplinary student performances, featured six performances of artists spanning the College. BAMS hosted seven public events with about 650 attending. Notably, for the first time, the Blaffer also hosted UH Fashion's Red Star Event that drew about 450 to the museum during its *UH SoA Student Exhibition*.

- Additionally, the Blaffer hosted **68 guided tours** free of charge to schools, community, and University groups, **nearly half of which were UH classes**. This represents a **36% increase** in tours from FY22.
- In the summer, **Blaffer interns and BAMSA attended 18 New Student and Transfer Student Orientations and 5 Cougar Carnival Events** to personally engage with 1,090 new students.

*Measuring and Evaluating Attendance:* In-person museum attendance is calculated by a twofold system: visitors are registered upon entry into the museum through a sticker and/or clicker, and the data is collected in a spreadsheet. This system is also employed during outdoor events, off-site programs, and large-scale openings. By always being free of charge, and prioritizing friendly, inclusive interactions with our guests, the Blaffer cultivates return visits and ongoing patronage. Students often make repeat visits to coincide with class assignments or public programming.

Attendance data is gathered into a comprehensive spreadsheet that delineates programming and daily attendance into categories such as tours, off-site events, and student organization events. These monthly spreadsheets are organized by fiscal year (and fiscal quarters), which makes it possible to review how many people were in attendance for a category in any given week, month, quarter and/or year. Additionally, the education staff regularly consults visitor relations staff to ensure accurate recording at public and education programs.

An engaging and interactive **social media platform** supports both the exhibition and educational programs at the Blaffer.

- In FY23, analytics showed that Instagram gained a total of over 1,400 new followers with an average of 63 likes per post.
- There were approx. 310,000 content interactions (this number combines reach, profile visits and new followers for FB, IG and Twitter). Twitter on average garnered 2,860 impressions and nearly 110 mentions.
- **These statistics represent an increase of nearly 70% (impressions) and 180% (mentions) respectively. Within this larger aggregate, we were happy to see that student-related social media projects on Instagram totalled about 1800 content interactions.**

To highlight successful engagement regarding student exhibitions, the *UH School of Art 45th Annual MFA Thesis Exhibition* generated the highest interaction with a joint reel posted in collaboration with the Kathrine G. McGovern School of Art Instagram account. This post, which performed "Higher than typical" across all metric points, highlighted the exhibition and individual artists using motion design and typography animation. The post reached 2000 accounts, generated 56 likes, 27 shares and 5 post saves -

[https://www.instagram.com/reel/CqD\\_GwwJ0qO/](https://www.instagram.com/reel/CqD_GwwJ0qO/)

Finally, from September 1, 2022-August 31, 2023, our **website** gained more than 87,381 page views from 35,183 visitors. This represents approximately 7,250 page views per month and an increase of 78% from August 2021.

**Looking Ahead:** The Blaffer will use this data to build upon current attendance trends. We expect in-person attendance to continue above the 20,000 visitor milestone and have set an additional goal of increasing UH Affiliate attendance to 50%

6. *If your unit concluded FY2023 with a Fund 3 addition to Fund Equity in excess of \$5,000, please describe the conditions which cause the addition and provide a line-item identification of the budgetary sources(s) of the addition (i.e., lapsed salary, conference travel, etc.).*

N/A

7. *Recognizing that the potential to generate additional Student Service Fee income for FY2025 base funding is extremely limited and recognizing that it is likely that some units will not be allocated the new base budget and/or one-time funds requested. Please provide a narrative of how your unit would accommodate a reduction of 5.0% in your total FY2025 base Student Service Fee budget request and provide a line-item explanation of where budgetary cuts would be made.*

Not including the One Time Request, In FY25 the Blaffer anticipates spending approximately \$15,000 on the two on-site student exhibitions, \$4,000 for BAMSA programming, and \$2,500 on other student-related programming. (This amount of \$21,500 does not include the One-Time funds requested to support expansion of student-oriented programming with programs like Blaffer Art and Design, the expansion of funded internships, and the initiative to raise its profile through Orientation and other campus-wide events). The current budget covers fixed costs essential to the installation and promotion of the Student shows and programs, including wall painting, construction, furniture for the display of artwork, catalog printing, as well as publicity costs. Dedicated funds for student-centric programs are critical to the larger funding portfolio of the Blaffer, which spans a spectrum of grants, foundations, individual patrons, and endowments.

If there were a 5% budget reduction to our proposed FY25 base fee of \$21,500, the reduced amounts of \$1,075 could—with difficulty—be absorbed in the \$15,000 installation costs of the two student exhibitions. This will be a challenge because all costs incurred with these exhibitions are fixed expenses including building and painting walls, constructing exhibition display furniture, and purchasing the miscellaneous hardware required to present the work. The Blaffer could downsize these shows by re-allocating the modestly sized Saleri Gallery (located on the Museum's 2<sup>nd</sup> Floor) as storage space for an upcoming exhibition. This accommodation would reduce installation costs, but also the amount of artwork on display.

8. *Please discuss any budget or organizational changes experienced since your last year (FY2024) SFAC request, their impact on your programs, and your reason for implementing them. SFAC recognizes that some programs did not receive the funds that they requested, that some programs were impacted by additional expenses after the conclusion of the budget cycle, and that some programs may be ahead of or behind their self-generated income projections.*

With programming re-energized as pandemic restrictions eased post-COVID, the Blaffer has met or exceeded almost all of its attendance and programmatic goals. Funding has remained consistent, but the sources are always being reformulated as the Blaffer creates a mixed portfolio of grants, foundation gifts, Board contributions, and individual patronage. SFAC remains an essential stream of funding to support our many student-driven activities, and we continue to improve the collaborative working model with the UH School of Art to make the MFA and SoA shows highlights of the year.

In Fall 2022, two major staff changes led to a seamless transition for each position: departing were Cynthia Woods Mitchell Associate Curator Tyler Blackwell and Designer and Digital Resources Manager Amanda

Powers. This past fall, **Erika Mei Chua Holum** joined the Blaffer as the **Cynthia Woods Mitchell Assistant Curator**. Her research focuses on intimacies and interconnected (hi)stories revealed through artistic practices, ways of gathering, and archival methods following forms of historical displacements. She has contributed to projects and exhibitions worldwide, such as *makibaka! Fifty Years of Filipino-American Youth Activism* at Alief Art House (2021), *Duro Olowu: Seeing Chicago* at the Museum of Contemporary Art Chicago (2020), the Second Edition of the Lagos Biennial in Nigeria (2019), and Obscura Festival of Photography in Malaysia (2018). Holum holds an MA in Museum and Exhibition Studies from the University of Illinois, Chicago and a Masters in Library and Information Science from the University of Illinois, Urbana-Champaign. Also new to the Blaffer staff is **A.C. Evans, Designer and Digital Resource Manager**. He is a Houston-based digital designer, artist, and curator who marries multiple streams of creativity into artistically driven design, organization, and outreach.

*9. What are the other possible sources of funding available to your unit and what efforts are being made to access them (e.g. grants, donations, etc.)? If you receive funds from other sources, please briefly describe the source, purpose, and duration of the funding and report the amounts received in the appropriate rows/columns on the SFAC spreadsheet.*

*i. If applicable, what can be done to increase donations, sponsorship sales, and other revenue streams? Please answer each separately.*

The Blaffer raises all the funds needed to produce exhibitions, performances, educational programs, and publications. University support is limited to facility operations and partial salary and benefit support. As such, the Blaffer works actively to gather outside resources such as grants from public agencies, private foundations, board members, and individual supporters to continue operations and present our ambitious program. In the past two years these sources have included the National Endowment for the Arts, the Ford Foundation, Texas Commission for the Arts, and the Andy Warhol Foundation for the Visual Arts.

These funds are systematically pursued throughout the year via grant applications, direct mail campaigns, and with the support of our Advisory Board and colleagues in the KGMCA. **However, these funds are often marked as restricted use for exhibitions and are unavailable for student exhibitions and programs.** External funding from charitable foundations for exhibitions of student work is not available either. SFAC funding is the only resource devoted specifically to UH student programming and exhibitions. The Blaffer staff prioritizes the importance of the School of Art's student exhibitions and is committed to providing a professional level of service and expertise. There is a significant amount of time and effort spent to achieve the high standard of presentation expected.

*10. Does your unit generate revenue? (Please do not address donations in this question) If your unit does not generate revenue, respond "not applicable. If so:*

- i. Provide your unit's P&L statement for the current fiscal year and trailing five-years showing all revenue streams for your unit.*
- ii. Provide line-item data for each revenue stream.*
- iii. For each revenue stream, provide an explanation of the nature of the revenue and briefly articulate the successes and failures for each line item.*

The Blaffer Art Museum operates as a not-for-profit entity and does not generate revenue in the traditional sense. We remain steadfastly free to the campus and public to maximize accessibility and inclusion. When the Blaffer does charge for a product or program, it is done so on a cost-recovery basis. This is the case when the Blaffer sells catalogs, as well as when we travel exhibitions to other museums. The Summer Arts Workshops that the Blaffer offers are purposefully very affordable, and tuition for UH-affiliated families is reduced. As such, the Blaffer does not generate revenue in the manner in which a P/L statement would record.

11. *Does your unit raise money from donors and sponsors? If your unit does not receive donations or sponsorships, respond "not applicable." If so:*
  - i. *Identify key staff members responsible for development and seeking sponsorships.*
  - ii. *Provide financials for the current fiscal year, as well as the trailing five fiscal years including:*
    1. *An analysis of your development activities. Include a breakdown of the nominal quantity of donors donating \$20m+, \$10m+, \$5m+ \$1m+, \$500k+, \$100k+, \$50k+, \$25k+, \$10k+, \$5k+, \$1k+, \$100+. Provide this both in terms of lifetime contributions and annual contributions.*
    2. *An analysis of your sponsorship activities. Include a breakdown of total sponsorship dollars and identify your top twenty-five (25) sponsorship deals.*
  - iii. *If applicable, provide a breakdown of each capital project or capital campaign in your unit. Explain how each capital project or campaign aligns with the goals and milestones laid out in your department's strategic plan.*

The Blaffer Art Museum actively raises funds from individual donors to support the production of exhibitions, performances, and public programs. The primary conduit of raising such funds is the Blaffer's Advisory Board which consists of up to 35 community members from a variety of fields. Their yearly dues are \$2000, and each member is encouraged to give additional funds towards programming; ensuing donations range from \$500 to \$15,000. We encourage unrestricted giving whenever possible, so that the Museum can allocate said funds to exhibitions and programs in most need.

The Blaffer takes a similar approach to soliciting individual giving from outside the organization as well, and often work with art collectors or galleries affiliated with the artists we are presenting. We have conducted annual giving campaigns in the past, but these rarely yield significant donations; as such, these activities have been curtailed in favor of more targeted asks.

The Blaffer does not work with corporations to solicit sponsorships, but we do receive occasional in-kind donations from entities which are notated by the KGMCA business office.

The majority of these donation records are maintained by the KGMCA business office, and many are given with an understanding of confidentiality and privacy. We report all donations to the Museum's advisory board in quarterly meetings, and attach below an example of such reporting:



| <b>BLAFFER ART MUSEUM</b>   |                |                |                |                |                |                |
|---|----------------|----------------|----------------|----------------|----------------|----------------|
|   | <b>FY 19</b>   | <b>FY 20</b>   | <b>FY 21</b>   | <b>FY22</b>    | <b>FY 2023</b> | <b>FY 2024</b> |
| Blaffer Board Commitments   |                | 33,569         | 31,356         | 42,000         | 25,369         |                |
| Cougar Initiative to Engage   |                |                |                |                | 2,500          |                |
| Individual gifts under \$2000 *   |                |                | 6,365          |                | 7,500          |                |
| <b>Individual Gifts over \$2000 *</b>   |                |                | 110,000        | 10,000         | 24,000         |                |
| McPhail & Kulish Foundation Vanguard Charitable                                 |                |                |                |                |                |                |
| Dr. Peter and Mrs. Olivia Farrell   |                |                |                |                |                |                |
| Mr. Brad and Mrs. Leslie Bucher   |                |                |                |                |                |                |
| Bridget and Patrick Wade  |                |                |                |                |                |                |
| Cullen Geiselman  |                |                |                |                |                |                |
| Ingrid Arneberg   |                |                |                |                |                |                |
| Tara and Rob Tomcic   |                |                |                | 2,500          |                |                |
| <b>50th Anniversary Campaign</b>  |                |                |                |                | 16,200         |                |
| <b>Foundations</b>  |                |                |                |                |                |                |
| Eleanor & Frank Freed Foundation  | 10,000         |                |                |                |                |                |
| Hamman Foundation   | 10,000         |                |                |                |                |                |
| Henry Luce Foundation   | 250,000        |                |                |                |                |                |
| Summerlee Foundation  |                | 5,000          |                |                |                |                |
| Transart  |                | 5,000          |                |                |                |                |
| Warhol  |                | 50,000         | 50,000         |                |                |                |
| Farrell Family Foundation   | 50,000         |                | 50,000         |                |                |                |
| Ford Foundation   |                |                | 50,000         |                |                |                |
| NEA   |                |                | 20,000         |                |                | 20,000         |
| Institut Francais + Bretgane  |                |                |                | 9,000          |                |                |
| FACE (French-Arn Cultural Exchange)   |                |                | 2,100          | 30,000         |                |                |
| Stolbun Family Foundation   |                |                |                |                | 20,000         |                |
| John R Eckel Jr Foundation  |                |                |                |                | 30,000         |                |
| Brown Foundation  |                | 5,000          |                |                | 25,000         |                |
| Kress Foundation  |                |                |                |                | 25,000         |                |
| Alice Kleberg Foundation  |                |                |                |                |                | 7,500          |
| <b>External Grants</b>  |                |                |                |                |                |                |
| TCA Arts Create   |                |                |                |                | 10,500         |                |
| Houston Arts Alliance   |                |                |                |                | 14,000         |                |
| Alice Kleberg Foundation (FY24)   |                |                |                |                | 7,500          |                |
| <b>Total</b>  | <b>320,000</b> | <b>98,569</b>  | <b>319,821</b> | <b>93,500</b>  | <b>207,569</b> |                |
| <b>Endowments</b>   |                |                |                |                |                |                |
| Blaffer Gallery Restricted  | 23,311         | 23,311         | 23,704         | 24,052         | 25,633         | 27,962         |
| Jo & Jim Furr   | 1,061          | 1,061          | 1,090          | 1,112          | 1,187          | 1,296          |
| Sarah C. Morian   | 2,028          | 2,028          | 2,325          | 2,937          | 3,484          | 4,254          |
| Jane Dale Owen  | 43,457         | 43,457         | 44,761         | 45,514         | 48,544         | 52,963         |
| Robinson Scholarship  | 1,479          | 1,479          | 1,504          | 1,527          | 1,627          | 1,778          |
| <b>UH Foundation Endowments</b>   |                |                |                |                |                |                |
| Director's Discretionary Fund   | 74,543         | 74,543         | 74,543         | 75,898         | 75,898         | 75,898         |
| Martha Meier Memorial Scholarship   | 3,682          | 3,682          | 3,682          | 3,753          | 3,753          | 3,753          |
| Cecil Amelia Blaffer von Furstenberg Endowment                                  | 17,544         | 17,544         | 17,544         | 17,863         | 17,863         | 17,863         |
| <b>TOTAL</b>  | <b>167,105</b> | <b>167,105</b> | <b>169,153</b> | <b>172,656</b> | <b>177,989</b> | <b>185,767</b> |
| <b>*In order to maintain confidentiality, individual donors are not listed.</b> |                |                |                |                |                |                |

Susana Monteverde, Development Officer for the McGovern College of the Arts; Steven Matijcio, Jane Dale Owen Director & Chief Curator at the Blaffer Art Museum; and Erika Mei Chua Holum, Cynthia Woods Mitchell Assistant Curator are key staff members responsible for development and seeking donations. They work closely with the Blaffer Advisory Board to raise funds.

*12. Please describe any services that are similar to yours and or any overlap between your unit and any other unit(s) providing services to students and the rationale for the overlap.*

The Blaffer Art Museum is the only professional art museum on the main campus at the University of Houston and is open to all without an admission fee. We present innovative exhibitions of contemporary art and educational programs that are relevant and intellectually stimulating to the university community. By curating a program that brings together national and international artists with the work of UH students, the Blaffer creates a vital bridge that is unique to this campus. The Blaffer works in a dedicated manner to provide high quality programs for the entire student body, from student social events to working with professors incorporating museum exhibitions into their respective syllabi.

The Blaffer increasingly prioritizes an initiative to maximize impact on campus through collaboration. Recent exhibitions have included works displayed outside the museum's walls—at the UH Student Center, Special Collections, the Jenkins Design, Art, & Architecture Library, the atrium of the Gerald D. Hines College of Architecture, and the Honors College. The Blaffer teams up with program collaborators such as: School of Art, School of Theatre and Dance, School of Music, and The Cynthia Woods Mitchell Center for the Arts, as well as various departments in the College of Education, College of Liberal Arts and Social Sciences, and the Bauer College of Business. Recent or current non-academic collaborators have included the UH Public Art Collection, Jenkins Art and Architecture Library, UH Libraries (Special Collections), and the Student Center.

The Blaffer raises visibility and awareness by introducing our resources to students at campus-wide events, from the Weeks of Welcome to Stress-Free Finals. Particularly noteworthy, this past summer the Blaffer created an initiative to increase student awareness and participation through the Internship Program and BAMSAs students, who together attended 18 Orientation and 5 Cougar Carnival Events to personally engage with 1,090 new students. The Blaffer also took part in Shasta's Open House and the Co-Curricular Resource Fair.

Galvanized by increased One Time support from SFAC for FY24, the Blaffer will continue to provide impactful student exhibitions, a strong BAMSAs network, opportunities for student learning, employment, and volunteerism, and more professional development through Blaffer Art and Design. The Blaffer will continue to grow its role in the campus community, cultivating innovative programs and enriching the arts amongst students. We are proud of our place as an educational and socio-cultural resource for all UH students, connecting the student community to exhibitions at the vanguard of artistic innovation.

*13. What percentage of department M&O is allocated to marketing?*

- a. Please detail your comprehensive marketing strategy towards the student body including metrics used to measure the effectiveness of the marketing strategy.*
- b. How much revenue is allocated towards the marketing strategy?*

At the Blaffer one out of eight full-time staff members oversees communications, marketing, and design. This person also works with dedicated Marketing & Communications Staff at the McGovern College of the Arts.

The overall marketing strategy of the Blaffer is informed by two important student body organizations / projects. There is our partnership with the Bauer School of Business, which provides the Blaffer with a customized Marketing Plan focused on leveraging the specific relationship we have with the UH student community. The recommendations provided by the Bauer student group have allowed the Blaffer to develop direct marketing channels via residence halls, lounges, high-traffic student gathering places and various student organizations.

Additionally, the Museum Marketing Plan recommendations have clarified the matrix of social media accounts for student organizations, as well as UH sororities and fraternities. This valuable resource has direct influence on Blaffer marketing efforts by helping our student-focused marketing outreach to be more targeted and streamlined.

The Blaffer Art Museum Student Association (BAMSA) also helps the Blaffer develop robust student-focused marketing outreach through events, performances, presentations and social-media engagement. The Blaffer – BAMSA marketing relationship is two-fold, relying on in-person and virtual interactions that helps the Blaffer develop a larger understanding of the issues concerning the overall UH Student community. Furthermore, by serving as an important liaison with UH students, BAMSA helps clarify how the Blaffer can serve as a resource and creative outlet for said students.

a. From September 1, 2022 – August 31, 2023, BAMSA’s social media accounts gained **324 new Instagram followers (65% increase)**. Instagram reach tallied **5,740 (49% increase)** and **5,069 profile visits (93.8% increase)**.

As BAMSA is a major component in how the Blaffer interacts with the UH student body, BAMSA’s social metrics show a highly effective and engaging social media presence.

b. The BAMSA fiscal year budget is \$4,000. Most of this amount was focused upon marketing outreach efforts, which include the printing of t-shirts, merch, food, drink and supplies for support of in-person BAMSA events.

BAMSA hosted seven public events with about 650 attending, including the Red Block Bash and the UH Biennial Student Art Exhibition, both fall and spring. Additionally, the museum has expanded its initiative to reach new students over the year and summer. The Blaffer and BAMSA attended both the fall and spring Stress Free Finals events at the Student Center, interacting with about 50 students at each event. Together the Blaffer’s summer interns and BAMSA introduced nearly 1100 new students to the museum through personal interactions at New Student Orientation, Transfer Student Orientation, and Cougar Carnival. The BAMSA has expended efforts of the BAMSA, which now includes 8 officers and is working towards an ambitious program roster, adding smaller events to its roster of major programs.

Furthermore, new programs such as First Friday Art Tours, averaging about 40 in attendance, are marketed towards the student population.

*14. If any of your funding from the student service fee goes to your general operating fund, please detail where any student service fees you received went and what they were spent on as well as future intentions if granted. Otherwise please respond “not applicable”.*

N/A

15. *How does your unit contribute to campus culture and improve the student experience? How is the effectiveness of these contributions measured by your unit if at all? What else can your unit do going forward to continue to improve your contribution to the student experience?*

a. *Does your unit contribute to turning students into coogs for life?*

The Blaffer Art Museum has a commitment to lifelong learning that begins before students enter college with programs for K-12 youth, and continues after graduation through public programming which is free and accessible to all. The primary strategy for program development is to start with an audience and create programs to meet their needs. The Blaffer has two tactics to connect to students while they are on campus: through academics (tours, class visits), and through fun and engagement (programs for students, BAMSA). The effectiveness of these strategies is measured by the number of visitors to the museum and the number and scope of opportunities for engagement.

As mentioned in Q 13, recent efforts have been made to introduce and sustain involvement as students enter campus. We have made a strong effort to go outside the museum and represent the Blaffer and BAMSA at campus-wide events throughout the year, and to host student-generated events. To continue this effort, the next strategy is to connect with UH Admissions to make the museum even more visible on campus tours and/or events for prospective students.

Evidence of continued alumni engagement at the Blaffer is powerful. At every tour with a community or school group, there is a strong showing of hands when Coogs are routinely asked to identify themselves. Programmatically, the museum has recently exhibited the works of UH alumni including Jamal Cyrus and Maria Guzman-Capron. For our 50<sup>th</sup> anniversary year, we are publishing a catalog, *Two Front Doors*, telling the story of the Blaffer that includes essays by alumni and showcases the museum as a consistently innovative facet of UH. For the next 50 years, we look forward to the Blaffer's contribution to students' cultural lives, past, present, and future.