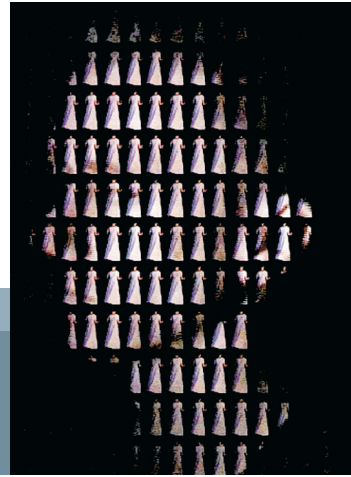


Strategic Plan 2005-2011



The Center for Art and Visual Studies

at the university of california, santa cruz



Completed by the Center for Art and Visual Studies Executive and Advisory Committees
with Museum Management Consultants, Inc.
March 2005

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CHANCELLOR'S FOREWORD

Since the first students arrived on campus in 1965, UC Santa Cruz has developed into a major public research university that ranks prominently among other leading national universities, many with much longer histories. Our programs offer rich opportunities to gain hands-on experience while also engaging in rigorous theoretical study. We typify a new model – relatively small, diverse, excellent in disciplines, but also multidisciplinary in our approach to teaching and research. As our campus grows to meet the needs of the 21st century, so too must our facilities and programs continue to provide the extraordinary intellectual environment and scholarly enterprise from which will emerge the next generation of intellectual and creative leaders.

For over ten years, the Division of Arts has nurtured the goal of building a museum, a visual learning resource for the campus that embraces all disciplines and goes well beyond the concept of a typical art museum. The Center for Art and Visual Studies (Center) is envisioned as a signature facility that will propel the arts and visual learning at UC Santa Cruz to new levels of prominence and excellence.

The Center will greatly enrich the cultural life of the campus and the region and engage students, faculty, alumni, and the community through world-class, innovative exhibitions and

educational programs in contemporary art and visual culture. Its multidisciplinary approach will reflect the understanding that visual culture spans many disciplines, including humanities, social sciences, the physical sciences, and engineering. The Center will epitomize “Thinking at the edge.”

It will also serve as an important bridge between the campus and the local community and play a key role in our collaboration with city and county leaders to develop Santa Cruz as a major destination for arts and culture.

Realizing our vision for the Center will require the commitment and efforts of a broad alliance of stakeholders including senior administrative officers, volunteer leaders, faculty, and students. It will be a true partnership between the campus and donors who are committed to fulfilling the university's excellence and promise. I invite you to explore the vision and strategic steps, outlined in the following pages, which lay out a blueprint for making this dream a reality.

Martin Chemers, Interim Chancellor
University of California, Santa Cruz

Fall 2004

INTRODUCTION

Museum Management Consultants, Inc. (MMC) was invited to work with the Executive Committee of the Center for Art and Visual Studies (Center) at the University of California, Santa Cruz to prepare this Strategic Plan. The first phase of the planning process consisted of a series of confidential interviews with University and community representatives to understand the various points of view associated with the project and to determine the core issues facing the creation of the Center. These core issues are reflected in the context of each of the Strategic Plan goals.

Through a series of planning sessions, the mission and vision were developed to articulate the purpose of the Center and the intended experience for its campus and community visitors. Institutional goals and objectives have been established to achieve within the next five years leading up to the opening of

the Center. Assigned accountabilities, timelines, and resources will ensure the realization of these goals.

This Strategic Plan is a living document. It will serve as a road map for developing the Center and will guide the Executive Committee in making decisions about program offerings and infrastructure. It will be important to track progress and update goals and objectives as necessary to reflect the changing external environment that can impact the future of the Center. The Executive Committee is committed to quality in all aspects of building this new operation, and this Strategic Plan embraces that commitment.

Adrienne Horn, President
Museum Management Consultants, Inc.

MISSION

The Center for Art and Visual Studies at the University of California, Santa Cruz is a cultural and intellectual laboratory where multidisciplinary domains of knowledge are explored through the lens of the arts. The Center's exhibitions and programs invite diverse audiences to encounter ideas and images that illuminate our understanding of ourselves and the world.

VISION

The Center is founded on the belief that the visual arts are a powerful form of communication between individuals and across diverse cultures, expressing the important issues of our own era while giving us a deeper understanding of history.

Our world is increasingly shaped by visual information that impacts every discipline, from the sciences to the humanities. The Center explores this complex visual universe through innovative exhibitions that take a global perspective on the fine arts, while forging links to domains such as scientific imaging and mass media. A desire to create a living laboratory for visual studies leads to an approach that is both inclusive and interdisciplinary—providing an essential new resource for discovery and learning at UC Santa Cruz.

Situated in the heart of the university campus, at the crossroad of the arts complex, the Center is specifically designed to

encourage creative collaborations among the visual and performing arts and other disciplines. With its stunning view of Monterey Bay, the Center also provides an ideal setting for receptions, public events, and activities that serve not only the campus, but the local and regional communities as well.

Carefully planned curricular programming and faculty collaborations ensure that the Center is always an integral part of teaching and learning. Like the university library, observatory or marine laboratory, the Center greatly expands the possibilities for undergraduate and graduate instruction and research.

Inspiring critical reflection and appreciation for the visual arts, opening the minds of visitors to new cultural experiences, and offering insightful approaches to interdisciplinary study constitute the core goals and long-term vision of the Center.

CORE VALUES

- We are a laboratory for creativity and experimentation.
- We encourage visual literacy and seek to expand the understanding of visual culture.
- We strive for excellence and quality in everything we do.
- We foster perspectives that are global and inclusive in our exhibitions and programs.
- We are committed to intellectual growth and open inquiry.
- We encourage collaboration.
- We welcome culturally diverse constituencies.
- We serve as a vital link between the campus and community.
- We are fiscally responsible.

GOALS

GOAL 1



Envision exhibitions and educational programs to implement the visitor experience

CONTEXT

The vision for the Center, as described in the Visitor Experience Plan, is to provide a distinctive experience for visitors to examine multiple disciplines through the lens of the arts. Implementing this vision will include presenting

exhibitions that are of the highest quality and developing innovative education programs that serve campus and community audiences. Through these activities, the Center will become a unique destination attraction for lifelong learning opportunities that have the potential for significant annual attendance, repeat visitation, and earned revenue opportunities.

GOAL 1: ENVISION EXHIBITIONS AND EDUCATIONAL PROGRAMS TO IMPLEMENT THE VISITOR EXPERIENCE			
ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Executive Director with a committee of faculty, architects, and exhibition experts	September 2007	Included in capital cost budget	<p>1.1 Assess space needs for exhibitions, education programs, and amenities, such as (See Goal 3):</p> <ul style="list-style-type: none"> • The mix of gallery spaces, including at least one gallery of flexible-use space • The use of technology in galleries and appropriate infrastructure (wiring, etc.) to accommodate film, media arts, and installation art • The use of outdoor areas for exhibitions, both immediate outdoor spaces as well throughout the campus • A space that holds approximately 50-100 people for small lectures, artist talks, small film screenings, etc. • A small space where collections can be viewed, small meetings conducted, and seminar classes held • Resource center/library that holds course-related materials, computer stations, etc. • Artist-in-residence space • Multi-purpose café/event space (could rooftop be used?) • Gift shop • Foyer/lobby reception area • Campus box office

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
<p>Executive Director</p> 	<p>October 2009</p> 		<p>1.2 Determine inaugural exhibition and three-year exhibition schedule</p> <p>1.2.1 Develop a mix of exhibitions based on the Visitor Experience Plan to establish a programmatic model; consider elements such as:</p> <ul style="list-style-type: none"> • Incorporating many disciplines through the lens of the arts • Issues-based exhibitions • Experimentation • Role of technology • Relationships between exhibitions and education programs <p>1.2.2 Determine appropriate length/rotation cycle of exhibitions based on the UCSC calendar</p> <p>1.2.3 Study comparable museums (same size/same scale) that bring in traveling exhibitions</p> <p>1.2.4 Build relationships with institutions, including UC campuses and other university museums, that travel their exhibitions</p>

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Executive Director	September 2010		1.3 Hire Curator of Education/Academic Liaison
Curator of Education/ Academic Liaison	October 2010	\$100,000 planning grant	1.3.1 Write an Education Plan with programs for specific target audiences (campus and community)
	October - December 2010		1.3.2 Have collaborative discussions with faculty regarding future exhibitions and course planning
	October 2010 and ongoing		1.3.3 Develop relationships with museum-specific academic courses (e.g., Curatorial Studies, Gallery and Museum Practices, Economics of Arts Management)
			1.3.4 Plan a program of artist talks to complement exhibitions on view
			1.3.5 Develop programming in conjunction with Summer Center for the Arts
			1.3.6 Develop income-producing education programs
			1.3.7 Consider how internet tools can be used to extend the programmatic reach of the Center, including distance learning
			1.3.8 Determine programmatic (exhibition and education) relationships with other campus entities, such as Special Collections, performing arts, Arboretum, Seymour Center, other art galleries, etc.

GOAL 2

Assess the suitability of building a permanent collection

CONTEXT

A major question to be resolved in planning the Center is whether it is to be a collecting institution. There are many advantages to owning a collection. For instance, people go to great museums to see the collections on exhibition, and cultivating collectors can present great development opportunities. On the other hand, being a non-collecting institution has benefits, as well. A non-collecting museum can be dynamic, fresh, live, and an excellent laboratory for a museum studies program. In this scenario, proprietary collections can be replaced by loans from private collectors or other museums, including those in the University of California system and/or other State of California resources accessible to UCSC.

Being a collecting institution is not without its challenges. As one Bay Area museum director said, “If you are wildly successful [in building collections], you have storage and


collections care issues. If you are not successful, your museum ends up showing the same works and boring the audience.” If the Center is to be a collecting institution, the following issues will need to be addressed:

- The need for having an appropriate collections policy to limit acquisitions to works that support the mission of the Center. It is important to avoid accepting unwanted works or restricted gifts (i.e., those that require the gift to be kept together as a “collection” or require that it be always on display) because these tie the hands of the curatorial staff as they pursue an artistic mission.
- The high cost of acquiring art and artifacts in the open market.
- The perceived need created by a collection to continually enlarge the exhibition space.
- The reality that collections drive programming.
- The financial burden of owning a collection, including the storage space required and expert personnel to care for, research, catalogue, and conserve a collection.

Related to the question of whether the Center should build a collection is the question of what type of works it should acquire. For example, it will be important to consider whether

there is a need for a teaching collection of a small, containable body of work directly related to the art or art history curriculum to allow UCSC students to study “the real thing.”

GOAL 2: ASSESS THE SUITABILITY OF BUILDING A PERMANENT COLLECTION			
ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts assisted by appropriate campus representation ↓	January - June 2005 February - March 2005 January - June 2005		2.1 Study the pros and cons of being a collecting institution 2.1.1 Conduct survey of faculty in all divisions to assess needs for instruction and research 2.1.2 Study costs/benefits of a permanent collection
	June 2005 June - July 2005		2.2 Make and publish a decision regarding being a collecting institution 2.2.1 Write a collections policy based on either decision
↓	↓ Ongoing July 2005		2.3 If the Center is going to be a collecting institution, determine role of collection 2.3.1 Determine role of the collection to support the UCSC curriculum 2.3.2 Collaborate with campus-wide Arts Acquisition Committee 2.3.3 Develop an Acquisitions Fund

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts assisted by appropriate campus representation	July 2005 and ongoing		2.3.4 Cultivate collections for donations
<div style="text-align: center;">  </div> Executive Director with Committee	June - July 2005 July 2005 September 2007		2.4 If the Center is not going to be a collecting institution, determine under what conditions the Center will accept donations 2.4.1 Determine use of collections currently in possession 2.4.2 Incorporate collections requirements into space programming and budget

GOAL 3

Plan, design, and build facilities for the Center

CONTEXT

Current exhibition facilities at the Sesnon Gallery and other small exhibition spaces on campus are inadequate to serve UCSC faculty and students. Providing the campus and community with distinctive exhibition programs and complementary instructional space will require a new facility.

Although an updated campus Long Range Development Plan (LRDP) is currently being drafted for ultimate approval by the University Regents in early 2006, an Arts & Community Access Area, including the existing Performing Arts Center, already has been designated in the current LRDP, and this is a logical location for the Center. Tentative plans call for the Center to be built in a manner that would remove some, if not all, of the existing surface parking that now serves the Performing Arts

Center, and ultimately it will be critical for the campus to find a parking solution for the Arts & Community Access Area if audiences are to be successfully drawn to performances and exhibitions.

Total costs for the Center are estimated to be around \$600 or higher per gross square foot of building area in 2004 dollars, and phasing of the project seems impractical because the Center will need “critical mass” to effectively serve a campus and community-oriented mission.

Once funds are committed, construction will take approximately two-three years. The project will probably require not only campus approval, but also approval by the Regents Committee on Buildings & Grounds.

GOAL 3: PLAN AND DESIGN FACILITIES FOR THE CENTER			
ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts ↓	July 2006		3.1 Confirm selected site and specifically incorporate the Center into the draft LRDP
	June 2007		3.2 Lead a broad-based effort to develop a compelling case for an essential short-term parking solution in the immediate vicinity of the Center
↓	July 2005		3.3 Determine the extent to which the Center will be a collecting institution and will, therefore, require additional back-of-the-house space for storage, conservation, etc. (See Goal 2)
Executive Director w/Committee ↓	January - July 2007		3.4 Plan types of exhibitions/programs/activities to be held in the Center to determine preliminary space needs (See Goal 1)
			3.5 Plan for special event/reception spaces (See Goal 1)
↓	↓		3.6 Consider visitor amenities that can earn income for the Center such as a café, a theater, or retail store, and estimate those space needs (See Goal 1)
Dean of the Arts	July 2007		3.7 Establish a project construction budget based on the results of a fundraising feasibility study for the Center, including total costs from design to occupancy, and potentially an endowment segment

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts ↓	December 2007	\$50,000	3.8 Using seed money raised for conceptual design, retain an architect with museum experience to develop a detail space program (i.e. “cook book”) for the building
↓	June 2007		3.9 Reconcile the space program to the donor funding available using estimates for site work, construction, and soft costs • 10,000 square feet of usable space
Executive Vice Chancellor ↓	September 2007 ↓		3.10 Form a Building Committee made up of faculty, staff, and donors 3.10.1 Form an Architectural Design Committee (including museum directors) 3.10.2 Identify qualified architects with museum experience who might be specially invited to apply for the project
Dean of the Arts/ Dir. of Campus Planning	January - June 2007	\$500,000	3.11 Retain an architect using the standard campus selection process and seed money raised for conceptual design
↓	January 2008 - January 2009		3.12 Prepare an environmental impact report

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts/ Dir. of Campus Planning	January - December 2009		3.13 Develop detailed plans for the Center from conceptual designs
	September 2009		3.14 Obtain required campus approvals
	December 2009		3.15 Once funding is assured, obtain Regents approvals if the cost of the Center will exceed \$10 million
↓	January 2010- October 2011		3.16 Build the Center

GOAL 4

Develop and implement a governance structure



CONTEXT



The idea for creating the Center was spearheaded by the Arts Division, which has undertaken the development of this Strategic Plan with input from an Advisory Committee made up of campus and community representatives. In planning the future for the organization, the question of whether the Center should remain under the jurisdiction of the Dean of the Arts or whether it should report to a higher campus administrative level, such as Provost or Vice Chancellor, will need to be carefully considered.

In the short-term, during the planning and building phases, the high level of engagement that the Dean of the Arts can continue to provide will be critical in shepherding the project

forward on behalf of the entire campus. It will be important to continue to keep a broad range of campus participation so that the Center is not perceived as a project solely for the Arts Division. In the long-term, when the building is open and the professional staff are in place, reporting to the Provost or Vice Chancellor may be a more beneficial arrangement, as it will position the Center as a campus-wide resource and afford it more autonomy.

Also critical to the development of the Center will be studying and implementing a Board of Directors for helping to set vision, planning, and support for the organization. An Advisory Committee will be appointed to provide programming expertise.

GOAL 4: DEVELOP AND IMPLEMENT A GOVERNANCE STRUCTURE			
ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts 	October 2010 January 2005 and ongoing October 2011		4.1 Determine long-term campus reporting structure for the Center 4.1.1 Undertake efforts to communicate that the Center is an academic, campus-wide resource to: <ul style="list-style-type: none"> • Ensure, in the short term while residing under the Division of the Arts, that the Center is not perceived solely as an Arts Division project • Position the Center to report to the Provost in the long-term 4.1.2 Define criteria for shifting to long-term reporting structure: <ul style="list-style-type: none"> • Short-term needs of the organization have been met • Professional staff are in place • Fundraising is well established • The Center has been built • Interests of Dean and Provost have been established
	December 2006		4.2 Hire Executive Director (See Business Plan)

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts	October 2005		4.3 Study Board structure
Executive Director 	June - December 2007  June 2007 and ongoing June - December 2007		4.4 Build the Board 4.4.1 Define duties and expectations of the Board, such as: <ul style="list-style-type: none"> • Programmatic input • Fund raising and friend raising • Strong leadership • Building membership • Advocacy for the Center 4.4.2 Develop criteria for selection and retention of Board members 4.4.3 Develop Board recruitment strategies <ul style="list-style-type: none"> 4.4.3.1 Communicate to community leaders that Board membership involves unique access to UCSC creative endeavors 4.4.3.2 Invite prospective Board members to high-visibility events 4.4.4 Create Board by-laws
Dean of the Arts	December 2005 - January 2006		4.5 Formalize the Advisory Committee

GOAL 5



Build campus and community awareness of and advocacy for the Center

CONTEXT

Creating the Center will provide the University with an outstanding venue for presenting prominent exhibitions. The Center will be interdisciplinary and accessible to many fields of study, and this campus-wide utilization will help to foster support for the Center.

To realize the vision of the Center will require building awareness of and advocacy for the project on campus and in the community. Building a group of campus stakeholders during the planning phases will encourage use of the Center once it opens.

Acquiring support within the Santa Cruz community, which is traditionally adverse to campus growth, may be more challenging. However, there are indications that the community would welcome a new arts venue, and there are a number of organizations—such as Shakespeare Santa Cruz, Museum of Art and History, Salz Tannery, the Institute of Contemporary Arts, the Cultural Council of Santa Cruz County, the Redevelopment Agency, and the Downtown Association—currently working towards making Santa Cruz more of a cultural destination.

GOAL 5: BUILD CAMPUS AND COMMUNITY AWARENESS OF AND ADVOCACY FOR THE CENTER			
ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts	January 2005 and ongoing 		5.1 Build relationships with campus constituencies, including: <ul style="list-style-type: none"> • Office of the President (UCOP) • Chancellor/Administration • Deans • Faculty • UCSC Staff • Students (through student organizations and college core courses) • Public Information Office • Alumni Office • UCSC Foundation Trustees • University public programs, such as Arts and Lectures, Shakespeare Santa Cruz, etc.
Dean of the Arts/ Executive Director			5.2 Build relationships/partnerships with organizations developing Santa Cruz as a cultural destination, such as: <ul style="list-style-type: none"> • Arts and cultural organizations, including the Museum of Art and History • Convention and Visitors Bureau and Downtown Association • City Government and City Agencies (including Redevelopment Agency) • County Office of Education

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Executive Director ↓	January 2005 and ongoing		(Cont.) <ul style="list-style-type: none"> • Cultural Council of Santa Cruz County • Local colleges (e.g., Cabrillo College) • Major community leaders/activists • Santa Cruz business leaders • Community foundations
Sesnon Gallery Director ↓	January 2007 ↓ November 2004 - January 2005	\$10,000	5.3 Develop a brand identity/positioning for the Center <p>5.3.1 Hire a designer to create logo and letterhead</p> <p>5.3.2 Build and publicize an interactive website to gather campus and community feedback on museum plans http://arts.ucsc.edu/artcenter/</p>
↓	October 2009		5.4 Build an exhibition about the new Center to be installed at the Sesnon Gallery
Director of Development and Marketing/PR ↓	March 2011 July 2009 July 2009 and ongoing		5.5 Write and implement a 5-year Marketing Plan that defines target audiences, identifies strategies, and includes a detailed marketing and public relations budget <p>5.5.1 Assemble databases for media, e-mail distribution lists, current and potential stakeholders</p> <p>5.5.2 Generate interest stories about the Center for the press</p>

GOAL 6

Raise the capital and plan for a sustainable business model

CONTEXT

The early planning for the Center envisions a facility ranging in overall size from 10,000 to 20,000 square feet. The cost to construct and furnish the building could range from \$6 million to \$18 million, assuming total project costs of \$600 to \$900/gross square foot as estimated by the campus architect. The final decision about the size of the building will depend largely on the anticipated funds available.

An early estimate for realizing the vision for the Center is in the range of \$10 million to \$15 million, and the potential for raising this amount will need to be more extensively evaluated in a fundraising feasibility study. The capital campaign must include funds not only for “bricks and mortar,” but also to raise an endowment to support future operating costs. Strong backing for the campaign from the UCSC Foundation Board,

the Chancellor, and the University administration is critical to the success of this project.

Once the initial financial support for the Center has been assured, it will be important to develop a business model for operations that can be sustained indefinitely. This will mean designing an efficient facility and identifying streams of income to support it. The typical university museum receives facilities services and approximately 50 percent of the other operating expenses from campus sources, and this generally equates to the personnel costs. The other 50 percent needed to support programming must come from earned income, contributed income, or endowment investment income. This means that revenue-producing enterprise activities such as a museum shop, a café, and a facility rental program will need to be emphasized along with sustained fundraising/development efforts.

GOAL 6: RAISE THE CAPITAL AND PLAN FOR A SUSTAINABLE BUSINESS MODEL			
ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Director of Development for the Arts Division	April -June 2005	\$3,000-\$5,000	<p>CAPITAL CAMPAIGN</p> <p><u>Readiness Phase</u></p> <p>6.1 Develop the Case Statement for the Center Capital Campaign</p> <ul style="list-style-type: none"> • Mission and Core Values • Visitor Experience Plan • Stated needs/purpose/institutional value to UCSC and the Santa Cruz community • Time period for fundraising/construction • Identified market/audiences and their benefits • Key people involved in the Center • Capital funding target and operating budget • Endowment target • Identified facts that justify the project urgency and needs • Strategic Plan • Business Plan

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Dean of the Arts	June 2005	\$15,000-\$20,000	6.2 Conduct market research (focus groups) to evaluate the Center vision and visitor experience; refine planning as appropriate <ul style="list-style-type: none"> • Campus opinion-makers • Arts patrons and prospective donors • Foundation Board members • Artists • Alumni • Current students
<p>Director of Development for the Arts Division (working with University Relations administration)</p> <p>Director of Development for the Arts Division/ Executive Director</p> <p>Director of Development for the Arts Division</p>	<p>April -June 2006</p> <p>March 2005 - April 2006</p> <p>April - July 2006</p> <p>January 2007</p> <p>October 2006</p> <p>July 2006</p>	\$25,000-\$35,000	6.3 Conduct fundraising feasibility study as part of the UCSC Capital Campaign feasibility study <p>6.3.1 Identify potential donors (prospects)</p> <p>6.3.2 Evaluate organizational readiness</p> <p>6.3.3 Define leadership for campaign</p> <p>6.3.4 Decide whether to hire a fundraising consultant for the capital campaign</p> <p>6.3.5 Determine viability of the capital campaign</p>

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Executive Director	January 2007	\$TBD	6.4 Contract capital campaign consultant
Director of Development for the Arts Division/Executive Director	October 2006 - January 2007		<u>Pre-Campaign Phase</u> 6.5 Determine staged financial requirements for Capital Campaign phases: <ul style="list-style-type: none"> • Pre-campaign phase • Silent phase • Public phase
	January - March 2007		6.6 Create Campaign “Cabinet” including: <ul style="list-style-type: none"> • Campaign Chair (high profile leader) • Center Board/Advisory Committee (key members) • Representatives of affluence and influence from UCSC Administration, UCSC Foundation, Alumni, Santa Cruz community, etc.
↓	October 2006 - January 2007		6.7 Develop <i>Scale of Giving</i> that takes into account: <ul style="list-style-type: none"> • Top 15 gifts (60%) of total Capital Campaign [should be secured before officially “going public”] • 20% of funding prospects [should give 60-80% of target amount] • Governing body [The Center Board of Trustees/Advisor Board are lead givers]

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Director of Development for the Arts Division/Executive Director	June 2007		6.8 Establish level of Center Board of Director's contribution to the Capital Campaign
	March 2007		6.9 Hire/contract for additional staff to carry out the Capital Campaign
↓	October 2006 - January 2007		<p><u>Silent Phase</u></p> <p>6.10 Prepare Campaign Plan to include:</p> <ul style="list-style-type: none"> • Case Statement • Methods and principles of fundraising • Scale of giving • Role of Campaign Cabinet • Job descriptions of all involved people • Business Plan • The management structure • Targets for individual fundraising teams • Campaign timetable • Campaign Manager and office contact details • Tax implications of gifts • Policies on dedicated gifts and recognition • Details of promotional materials

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Director of Development for the Arts Division/Executive Director	March - July 2007		6.11 Seek “venture investor” to make lead gift, which should amount to 10% to 15% of the total goal
Director of Development for the Arts Division	March 2007 - June 2009		6.12 Conduct Silent Phase to include: <ul style="list-style-type: none"> • Prospect development • Gift types • Fundraising teams • Information functions • Prospect meetings • Individual asks
Director of Development for the Arts Division/Executive Director	June 2009 - June 2010		<u>Public Phase</u> 6.13 Conduct Public Phase to include: <ul style="list-style-type: none"> • Promotional functions • Media launch • Newsletters • Meetings • Mail and phone campaigns • Individual asks

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
Director of Development for the Arts Division/Executive Director	Start July 2009		6.14 Launch public Capital Campaign and commit to the final Capital Campaign goal amount
↓	January 2011		6.15 Complete Capital Campaign to include: <ul style="list-style-type: none"> • Follow up on outstanding pledges • Follow up on all plans put in place • Completion of outstanding fundraising calls • Donor acknowledgment
Executive Director ↓	October 2007 and ongoing ↓ September 2007 September 2007 and ongoing		BUSINESS PLAN FOR SUSTAINABILITY 6.16 Continue to refine the Business Plan with particular attention to identifying ongoing sources of revenue and minimizing expenses through astute planning 6.16.1 Work with the campus administration to obtain permanent funding for facilities and personnel (50% plus of annual operating budget) 6.16.2 Design spaces for enterprise activities into the Center to produce revenues 6.16.3 Work with the design team to assure most efficient facility and operating plans

ACCOUNTABILITY	COMPLETION DATE	RESOURCES	OBJECTIVES
	October 2011		6.17 Execute the Business Plan once the Center opens

Appendix: Strategic Planning Participants

Executive Committee

Elisabeth L. Cameron, Assistant Professor, History of Art and Visual Culture

E.G. Crichton, Associate Professor, Art

Edward Houghton, Dean of the Arts Division

Jennifer Gonzalez, Associate Professor, History of Art and Visual Culture

Ann McCrow, Development Director for the Arts Division

Keith Muscutt, Assistant Dean of the Arts

Shelby Graham, Director, Mary Porter Sesnon Art Gallery

Advisory Committee

Carolyn Dean, Professor, History of Art and Visual Culture

Marc D'Estout, Director of Art + Design Department, UC Extension

Leslie Fellows, Manager, Mary Porter Sesnon Art Gallery

Frank Galuszka, Professor, Art

Amelie Hastie, Assistant Professor, Film and Digital Media

Norman Locks, Professor, Art

Christina Waters, Research Coordinator, Arts Division

Other Planning Participants

Dane Adams, Operations Manager, Art Department

John Barnes, Director of Campus Planning

Amy Bolton, Dean's Assistant, Arts Division

Christine Bunting, Head of Special Collections and Archives

Alison Carrillo, UCSC donor and widow of painter, Eduardo Carrillo

Martin Chemers, Acting Chancellor

Ceil Cirillo, Director, Redevelopment Agency for Santa Cruz

James Clifford, Professor, History of Consciousness

Bill Codiga, UCSC Donor

Michael Cowan, Professor, American Studies, Senior Adviser to the Chancellor

Celeste DeWald, Alumnae and Executive Director, California Association of Museums

Shelly Errington, Professor, Anthropology

Paul Figueroa, Executive Director, Santa Cruz Museum of Art and History

Wlad Godzich, Professor, Humanities Division

Herman Gray, Professor, Sociology

M.R.C. Greenwood, Outgoing UCSC Chancellor; current Provost and Senior Vice President for Academic Affairs for the ten-campus UC system

Jane Gregorius, Art Department Chair at Cabrillo College and Member of Santa Cruz Public Arts Committee

Melissa Gwyn, Assistant Professor, Art

Hanna Hannah, Lecturer, Art

Marian Houghton, Artist and community member

Donna Hunter, Associate Professor, History of Art and Visual Culture

Steven Kang, Dean of the School of Engineering

Daniel Keegan, Executive Director, San José Museum of Art

David Kliger, Dean of the Sciences Division

Karen Kroslowitz, Director of Donor Relations for UCSC

Anne Levin, UCSC Foundation Trustee

Mary Kate Lezin, Board Member, Shakespeare Santa Cruz

Lance Linares, Director, Santa Cruz Community Foundation

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Helene Moglen, Professor, Literature

Kathleen Moodie, Director of Exhibitions, Santa Cruz Museum of Art and History

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Paul Prokop, Associate Director of Development for UCSC

Patricia Rebele, UCSC Foundation Trustee

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David Regan, Publisher, *Santa Cruz Sentinel*

Helen Shapiro, Associate Professor, Sociology

Judy Steen, Former UCSC Librarian

Elizabeth Stephens, Associate Professor, Art

Lewis Watts, Assistant Professor, Art

Sam Wright, UCSC Foundation Trustee

Karen Yamashita, Associate Professor, Literature/Creative Writing

Frank Zwart, Physical Planning & Construction Associate Vice Chancellor

Colloquium Series Speakers

Marla Berns, Director, Fowler Museum of Cultural History at the University of California, Los Angeles

Derrick Cartwright, Former Director, Hood Museum of Art at Dartmouth College; current Executive Director, San Diego Museum of Art

Kevin E. Consey, Director, University of California Berkeley Art Museum/Pacific Film Archive

Chuck Hilger, Former Executive Director, Santa Cruz Museum of Art and History

Kathleen Moodie, Director of Exhibitions, Santa Cruz Museum of Art and History

Thomas K. Seligman, Executive Director, Iris & B. Gerald Cantor Center for Visual Arts and Stanford University