Situated in the heart of Downtown Tucson, MOCA is strategically poised to be a destination location for art enthusiasts throughout Southern Arizona. With a metropolitan population exceeding 500k and a countywide population that has recently exceeded 1 million people, Tucson is an ideal mid-sized city with the population and income to support a fully realized contemporary arts center. A combination of a booming population (which increased over 100k people in the last ten years and is expected to increase another 250k by 2020) and the City of Tucson’s ongoing work toward the renovation of downtown areas further enhances the climate necessary for an institution like MOCA to thrive. Indeed, as Tucson grows from a small to mid-sized American city, so too should its institutions.

Contemporary art is not the stuff of homogenous monoculture — quite the contrary. Contemporary art often pushes against barriers of what is understood and accepted to be “art,” and the power of contemporary artists to break new ground is compounded exponentially when more and more marginalized artists have a venue for their work. An institution serving the contemporary arts needs and desires of a diverse local population will need to adapt accordingly. Tucson’s metropolitan population currently features roughly 60% Caucasian, over 30% Hispanic (23rd largest number of Hispanics in the country), 3% Native American (8th largest number of Native Americans in the country), and roughly 3% African American. Addressing the changing demographic will necessarily be a part of any strategic initiatives MOCA engages.

We come to this assessment project during a particularly interesting time for MOCA. What began as a way to organize and provide resources (particularly space) for local artists has grown steadily and understandably to become a respected community institution that provides engaging programming, educational opportunities, and even cutting-edge creative commerce to the growing community of contemporary arts supporters in Tucson. This growth is natural, welcomed, and will surely facilitate the next level of development for MOCA.

MOCA is a 501(c)3 not-for-profit public benefit corporation. It currently subsists, as do many of
its museum counterparts, on a financial foundation built primarily on funding from individuals (85%), state grants (6%), and foundation grants (9%). While the introduction of concept: moCa is expected to add to that revenue pool, MOCA stands to benefit not by revamping its development structure but by increasing its ability to reach outside of the substantial community which it has already cultivated. In a time when funding for cultural institutions is being cut drastically, we laud MOCA for retaining its grassroots approach to fundraising and base-building. The model has proven successful, as MOCA has increased its operating budget from $51k in 2002 to a projected $180k in 2007.

A recent study conducted on behalf of Tucson Arts Odyssey zeroed in on the financial impact that eight major arts organizations in Tucson have on the city. While MOCA was not included in this study, we clearly see MOCA eventually assuming its rightful position alongside Tucson Symphony Orchestra, Tucson Museum of Art, Arizona Opera, and Arizona Theatre Company, to name just a few. The study affirmed assumptions that we bring to this assessment — that in addition to providing cultural enrichment to the city, arts in Tucson also have a substantial (over $95 million) economic impact.

[ORGANIZATION]

MOCA is guided by a board of local community members in the areas of law, finance, development, art, and entrepreneurial business. MOCA President Dan Martin is a financial advisor with UBS and has extensive background in business development. Vice-President Karen Christensen comes to MOCA after decades of senior legal and management positions in public policy and the arts. Secretary Joanne Stuhr served for nearly 15 years as the curator of the Tucson Museum of Art, and brings a wealth of knowledge to MOCA in the areas of museum management, curatorial practice and patron cultivation.

Museum operations and day-to-day finances are managed by Executive Director Anne-Marie Russell. With a decade of start-up business experience and successful work in the field of contemporary art and museology, she is an ideally suited to lead MOCA. MOCA’s finances are overseen by the Board President and Treasurer Seth Schindler, a retired financier, and supported by pro bono CPAs, Troy Rubiones and Anita Goldberg. Director of Operations, Emily Yetman,
contributes to all areas of the Museum, focusing especially on the development and retail areas.

Any mention of MOCA’s organizational structure without mentioning the controversy surrounding her leadership would be incomplete. While some community members have expressed dissatisfaction with the direction in which Russell is taking MOCA, the board recently publicly affirmed the work she is doing in the Tucson Weekly:

> MOCA’s specific mission is to provide a forum for the development and exchange of ideas about the art of our time. MOCA supports the critical interpretation and display of the highest quality of contemporary art in service to our community. It is critical for Tucson to have an institution with this goal. We are committed to the mission of this institution, and we are committed to providing a voice and a venue for new ideas, however challenging they may be ... We are pleased to support our current executive director, Anne-Marie Russell, who is doing an excellent job of fulfilling MOCA’s mission.

[TECHNOLOGY]

While MOCA has excelled at bringing together a sizable community of artists and supporters around the work of contemporary art, it is our belief that MOCA currently has a substantial amount of work to do to take full advantage of the technology that will further enhance MOCA’s work toward its mission. Like the physical MOCA space, MOCA’s web site has the potential to be the go-to destination for information and resources connecting the diverse community of artists and arts supporters in Tucson. Utilizing a revamped website as well as a number of social networking tools (MOCA blog, Virb.com), MOCA’s currently static web presence may become a dynamic representation of the past, present, and future of the contemporary arts scene in Southern Arizona.

To properly formulate a series of strategic initiatives from which MOCA may build future programs and services, we have undergone an analysis of the internal and external conditions impacting the organization. The following narrative expands on each of these strengths and weaknesses (internal) and opportunities and threats (external) facing MOCA at this particular moment in its lifecycle.
[STRENGTHS]

One of MOCA's greatest strengths is its exclusive status as the only institution of its kind in Southern Arizona. At the heart of a vibrant studio arts community in Tucson, MOCA is uniquely positioned to maintain a leadership role in this growing community by continuing to provide programming and educational opportunities centered around engaging contemporary artists and their work. And while it may seem cliché to suggest that the people are what put MOCA where it is today, it is more true than not in this instance. MOCA is driven by a small, but dedicated, staff of professional full- and part-time employees, community board members, and a growing roster of volunteers — all of whom are responsible for keeping MOCA at the forefront of Tucson's contemporary arts community. The ability to do so much with the organization in ten short years with extremely limited resources is an undeniable strength of the organization, but it is not without its drawbacks — as we explain below.

MOCA is also at a unique point in its life cycle that we may interpret as yet another strength of the organization. Having provided solid resources and services since 1997, MOCA has an established history in the community with the experience that goes with that history. At the same time, MOCA is entering a transition period that affords the organization the opportunity to creatively interpret the future of MOCA — to take chances on new ideas without risking the alienation of committed MOCA supporters and the community of artists. MOCA's newest project, concept: moca is a primary example of a willingness to break the mold of museum stereotypes and respond with projects that reflect the attitude and climate of the local arts community.

We cannot overstate the importance of MOCA's ten-year history as a primary asset of the organization. Founded out of a need to fill a cultural void in the city of Tucson, MOCA worked steadfastly over the last ten years to build a community of committed artists and arts supporters around the organization. Any formulation of strategic initiatives will essentially build on and expand the success MOCA has enjoyed rallying individuals

[WEAKNESSES]

Like many small non-profit organizations in the United States, MOCA faces a number of internal uphill obstacles that will have to be overcome if MOCA is going to successfully emerge through
the next phase of development. One of MOCA’s greatest strengths — the ability to accomplish so much in such a short timespan — is also one of its shortcomings. The lack of human resources from which MOCA can mobilize consistently to achieve strategic goals is a clear internal weakness facing MOCA. To be clear, we have stated that the abundance of committed individuals around MOCA can be seen as a strength of the organization, however, we see reliance on volunteer labor to spearhead primary strategic initiatives as an option. As we have identified elsewhere in this assessment, additional committed paid full- or part-time employees are integral to achieving MOCA’s strategic initiatives. For example, MOCA has built a solid following among artists and contemporary art supporters without clearly defined public relations or marketing campaigns in place. The lack of resources devoted to this critical component of any public organization has tremendous trickle-down impact on the work of the entire organization. Similarly, members of our assessment team determined that despite MOCA’s bright orange presence on Toole Avenue, there are some clear public visibility issues facing the organization — compounded, no doubt, by the tenuousness of the spaces MOCA inhabits. MOCA’s current web presence may also be looked upon as an area for tremendous growth and outreach, as it is currently underutilized as a marketing and community-building resource.

As the sole organization of its kind in Tucson, MOCA has its choice of directions in which to exert its energy. We have identified a lack of focus — or rather a desire to “do it all” — as another internal weaknesses standing between MOCA and the achievement of its strategic goals. With so many directions from which to choose, MOCA has made strategic decisions about which projects to initiate, continue, or abandon, though there still remains a feeling that MOCA, at least publicly, suffers from a lack of focus. Perhaps this perception of being over-extended has something to do with MOCA carrying the weight of projects initiated during the formative years of the organization, and so it will be necessary to critically assess these programs as MOCA moves forward.

[OPPORTUNITIES]

While the downtown Warehouse District is in flux and the City of Tucson is entertaining plans for the Rio Nuevo Downtown Development plans, MOCA is uniquely positioned to take advantage of these external opportunities. Working closely with the Rio Nuevo/Downtown Arts committee of the City Council will provide key inroads to ensure MOCA is an active player in the future plans for downtown development.
In addition to the opportunities that downtown development present, MOCA may also take advantage of increased funding opportunities if the environment is negotiated effectively. MOCA has established an ability to secure individual and grant-funding for much of its programming, facilities, and staff salaries. Additionally, the organization clearly stands to benefit from increased funding opportunities if increased attention is paid toward cultivating cultural inclusion in the programming, exhibitions, and outreach that MOCA initiates. Expanding its reach to Tucson’s diverse community of artists and arts supporters, MOCA stands to gain from continuing and expanding strategic relationships with other Tucson cultural institutions.

MOCA is also currently working toward accreditation with the American Association of Museums. Accreditation will ensure that MOCA activities are in line with the standards of professional practice in the fields of art history and museology, and help attain permanence for the institution.

[THREATS]

MOCA faces many of the same external threats facing non-profit cultural institutions — competition for grant funding, securing individual donations, and generally building a community around the institution.

A unique threat to MOCA’s existence is the tenuous downtown development environment. Consistently threatened by lack of funding, public apathy, and a local government preoccupied with retail enterprises over cultural institutions, the Warehouse District needs to be stabilized to allow MOCA and other artist studios to properly plan for future growth and development. MOCA has developed relationships with local planners and city officials to ensure a certain amount of immediate security, however these relationships have contributed to another external weakness that MOCA must negotiate.

As part of its capital campaign to raise necessary renovation funds for the city-owned building at 197 Toole Avenue, MOCA has asked artists to move out of the facility while it simultaneously opened the concept: moca facility across the street. This has created a small controversy centered on the public (mis)perception that MOCA is divesting of the community of artists that has made MOCA what it is today. This controversial, multi-faceted issue is an external threat that MOCA must negotiate with clear intention to reaffirm its position as the primary institution sup-
porting the work of contemporary artists in Tucson. This battle for proper public perception of the organization will necessarily be at the heart of MOCA’s strategic initiatives — pushing and pulling much of the work MOCA will do in the immediate future.

[ORGANIZATIONAL BELIEFS & VALUES]

The Museum of Contemporary Art Tucson holds the following values at the fore of our work:

- intellectual and creative freedom in the creation and presentation of works of art
- equity of access to groundbreaking art and related information for all
- diversity and inclusion in programming, curation, and education
- collaborative, mutually beneficial relationships with artists and supporters of the arts
- efficient and responsible use of financial, environmental, and personnel resources
- preservation of local/regional contemporary art history
- community engagement to provide programming that reflects existing and anticipates future community needs and interests
- nurturing relationships between artists and audiences

[VISION STATEMENT]

MOCA Tucson will be the premiere Arizona institution cultivating the creation, accessibility, understanding, and appreciation of new artistic expressions in Southern Arizona and beyond.
[MISSION]

Current: The mission of the Museum of Contemporary Art is to provide a forum for the development and exchange of ideas about the art of our time. Through varied programs MOCA supports the critical interpretation and display of the highest quality of contemporary art in service to our community as a public trust. MOCA is a 501(c)3 not-for-profit public benefit corporation.

Potential Alternative: The mission of the Museum of Contemporary Art Tucson, a 501(c)3 not-for-profit public benefit corporation, is to create physical and virtual spaces for the creation, curation, preservation, and engagement of contemporary art.

[GOALS]

- mount high-quality, cutting-edge exhibitions
- present dynamic educational programming in service to our community and our visitors
- instigate conversations around the role of art in contemporary society
- create and sustain an environment for artists to work together — teaching and learning from each other
- establish networks for inter-generational knowledge transfer
- build a community around past, present, and future programming at MOCA
- ensure MOCA’s future as a cornerstone of contemporary art in Southern Arizona and beyond.

[OBJECTIVES/STRATEGIES]

OBJECTIVE 1: Create an information platform around which the community of MOCA artists and supporters may discuss, reflect, and contribute to the past, present, and future history of MOCA.

Strategy A: Document and distribute the creative content of MOCA’s educational and exhibition programming via the creation of a Content: MOCA vehicle.
Strategy B: MOCA will document and distribute knowledge about the creative process to a wider audience via the AIR (Artists-In-Residence) Monograph Series.

Strategy C: Redesign/Relaunch MOCA website to incorporate dynamic content (including institutional history content).

OBJECTIVE 2: Initiate new educational program and improve on existing educational programming.

Strategy A: Launch weekly MOCA Salon lecture series to provide an alternative look at art history from 1960-present — to be presented by MOCA curators, local scholars, university faculty, and visiting artists and lecturers.

Strategy B: Offer 2007 Museum Builders Symposium featuring Lucinda Barnes, Sherry Kafka Wagner, Dr. Paul Ivey, and other participants TBD.

Strategy C: Present a symposium on Tucson-based modern architect Judith Chafee, which will involve presentation by and discussion with Tucson architects and scholars — called The Design Lab Lecture Series.

Strategy D: Hire full-time educational director to manage outreach and educational programming.

OBJECTIVE 3: Implement MOCA Next to usher in the future of MOCA and the individuals responsible for continuing MOCA’s tradition

Strategy A: Create a junior board (The NEXT Board) of high school, college and recent graduates who will work with our Board of Directors.

Strategy B: Begin a regular MOCA incubator for younger artists centered around satellite workshops at local community centers.
OBJECTIVE 4: Establish MOCA’s permanent physical presence in Tucson.

Strategy A: Launch capital campaign to raise funds necessary for renovation of buildings; announce charrette for building design.

Strategy B: Secure satellite locations for storage and additional programming.

Strategy C: Transition MOCAshop to include café.

OBJECTIVE 5: Secure accreditation with American Association of Museums

Strategy A: Apply for AAM’s Museum Assessment Program

Strategy B: Complete AAM’s self-assessment study (phase two of the Museum Assessment Program)

Strategy C: Submit to peer review (phase three of Museum Assessment Program)

OBJECTIVE 6: Build and sustain financial support for short- and long-term initiatives.

Strategy A: Engage membership drive campaign.

Strategy B: Membership materials and representative at all MOCA events

Strategy C: MOCA membership materials and representatives at local arts events.

Strategy D: Establish a permanent endowment.
[MOCA STRATEGIC PHILOSOPHY]

Through the cultivation of a community of supporters, artists, and other visionaries, MOCA has become an institution in Tucson that has successfully done a lot with very little. Our strategic philosophy capitalizes on that ingenuity through the intentional symbiotic relationships between the many parts that make up MOCA. At a crossroads, it is an appropriate time for MOCA to regroup, reorganize, and reaffirm its purpose in the arts community of Southern Arizona and beyond. As such, all of our objectives and strategies necessarily reflect the need to intentionally strengthen the connection between MOCA’s parts — to focus energies exclusively on what it does best.
Current MOCA Organization Chart

Board of Directors

Executive Director/Chief Curator (FT)

Director of Operations (PT)

Bookkeeper (PT)

Visitor Services Coordinator (PT)

Pro Bono Services & Volunteers

On-Call Tech Support & Website Maintenance

Graphic Designer

Preparator

Volunteers and Interns

Current MOCA Organization Chart
MARKETING MOCA
Tucson’s Museum of Contemporary Art’s user population currently consists of Tucson residents, art enthusiasts from around southern Arizona, and tourists to Tucson from around the world. The museum is funded by donors and grants. This marketing plan works under the assumption that our main goal should be to continue to garner support from our donors while seeking ways to market our services in ways that will diversify our customer base to be consistent with the population of Tucson.

[DATA GATHERING PHASE]

1. Evaluate current visitor population: create survey for documenting visitors’ age groups, socioeconomic backgrounds, neighborhoods, cultural backgrounds, and artistic preferences (see Sample Survey on page 18).

2. Consider the backgrounds of MOCA’s donors through a mail-in survey investigating the same information as above.

3. Compare data from steps 1 and 2 to relevant Tucson census information. Note discrepancies between visitor populations and Tucson information.

4. Plan a series of intensive meetings with a new Marketing Team consisting of MOCA staff, board members, and enthusiastic community members from diverse backgrounds, in which we review our findings, decide which populations we should be targeting more (or targeting better), carry out the following assessments (see 5-8), and create a plan for implementing our new marketing ideas.

5. Evaluate current educational programming at the center: which Tucson populations are we targeting with our programs? Which groups are we overlooking? What new educational programming might we create to reach the overlooked groups?

6. Examine the MOCA’s website, physical space, and conceptual space. Compare the realities of these aspects of the museum to the findings of our recent user surveys, as well as to the MOCA’s mission.
Review the center’s collection: What are the ages, genders, academic backgrounds, and cultural backgrounds of the artists we collect?

Evaluate current marketing strategies. Review the current methods used for reaching users. Brainstorm new methods, taking into consideration the data gathered above.

### [CURRENT MARKETING OUTLETS IN USE BY MOCA]*

<table>
<thead>
<tr>
<th>Advertising</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Downtown Destinations</td>
<td>• promoting exhibits/events</td>
</tr>
<tr>
<td>• CTGA brochure</td>
<td>• record of (some) events</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Corporate partnerships</td>
</tr>
<tr>
<td>• Bourn</td>
</tr>
<tr>
<td>• Non-profit</td>
</tr>
<tr>
<td>• TSO</td>
</tr>
<tr>
<td>• Arizona Opera</td>
</tr>
<tr>
<td>• Tucson Children’s Museum</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Editorial Cultivation</th>
<th>Listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>• this is MOCA’s most intensive area, the area that needs the most commitment and best serves its needs.</td>
<td></td>
</tr>
<tr>
<td>• media releases</td>
<td>• there are currently over 45 places to submit weekly listings.</td>
</tr>
<tr>
<td>• discussion of different releases for different outlets (i.e. ArtForum v. AZ Daily Star)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Direct Mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>• postcards announcing exhibitions</td>
</tr>
<tr>
<td>• calendar</td>
</tr>
<tr>
<td>• membership appeals</td>
</tr>
<tr>
<td>• newsletter</td>
</tr>
</tbody>
</table>

* from documents provided by MOCA
Create an updated Marketing Plan.

[SERVICE DEVELOPMENT STATEMENT]

Tucson’s Museum of Contemporary Art is a public trust, and it values the opinions of its community. A survey conducted by MOCA during the summer of 2007 indicates the majority of its visitors and donors are self-proclaimed artists, art scholars, and/or art enthusiasts. It also suggests that 90 percent of the museum’s visitors and donors want to know more about MOCA.

MOCA is currently in an exciting place, both physically and metaphorically. The museum is temporarily housed across the street from its permanent location, while it raises money for its upcoming building renovation. At the same time, the museum is appreciating a moment to pause, look back at the history that it has created, and grow from that history into a vibrant and diverse future.

MOCA’s Marketing Team, consisting of MOCA staff, board members, and enthusiastic community members from diverse backgrounds, has determined that it would benefit MOCA to concentrate its efforts on creating a new service — Content: MOCA. This service will be a compilation of MOCA’s institutional history as well as other local, contemporary art multi-media and artifacts. This digital and analog archive will satisfy the demands of MOCA’s visitors, and donors, as well as ensure that MOCA is clear about its past as it heads into the future. Please see our "New Service" section for more information on this service.

[COMMUNICATION PLAN]

From advertising, to editorial cultivation, direct mail, email, and weekly listings, MOCA has created an effective web of communication techniques. Some of the most valuable marketing possibilities for the center, however, are located within the space of the museum itself. The physical location of MOCA is ideal. By designing an attractive and welcoming new space with clear signage (in both Spanish and English) and convenient, affordable parking, the museum will ensure a successful future of funding and support. The museum’s online presence is also an important part of its marketing capabilities. 85% of MOCA’s customers have visited its website, to check for everything from location, to admission costs, to details on upcoming educational programming.
The Museum of Contemporary Art will use traditional marketing techniques to inform the MOCA community of Content: MOCA. The most important marketing aspect of this project, however, will be the enhancement of MOCA’s webpage thanks to the project itself. Because of this project, the museum’s web presence will evolve from a resource detailing the offerings of its physical counterpart to a resource that stands on its own. Clarity of web design will be an important quality to take into account as this project progresses, and we will carefully select an intern capable of designing a practical yet attractive web space.

MOCA will curate a show of the museum’s archive in its physical space, to coincide with the online publication of its digital archive. This will serve the dual function of communicating the availability of this new service and educating museum visitors and donors about the history of MOCA.
Help MOCA Serve the Tucson Contemporary Arts community!

Your cooperation in this survey provides MOCA with valuable information about what you want and need from your Museum of Contemporary Art!


Gender: □ Male □ Female

Cultural/Racial Background:_________________

Zip Code:_________________________________

What is your household’s yearly income?

☐ <$20,000  ☐ $20,000-$35,000  ☐ $35,000-$50,000  ☐ $50,000-100,000  ☐ >$100,000

Please note your artistic preferences (check all that apply):

☐ drawing  ☐ printmaking  ☐ painting  ☐ ceramics  ☐ sculpture
☐ installation  ☐ performance  ☐ photography  ☐ other:___________________

Have you visited the MOCA’s website (http://www.moca-tucson.org)? □ yes □ no

Have you participated in any of our special events or educational programming? □ yes □ no

Are you a practicing artist? □ yes □ no

Have you ever taken an art history or art appreciation course? □ yes □ no

Do you consider yourself to be an art enthusiast? □ yes □ no

How did you hear about MOCA? ___________________________________________________

Do you have any further questions or comments regarding the services MOCA provides? __________
__________________________________________________________
__________________________________________________________
__________________________________________________________

Please include your email address if you would like to learn more about the MOCA:
__________________________________________________________
Assessment Plan
The success of our strategic objectives and marketing plans will be measured with quantitative data, qualitative feedback, or a combination of the two. This information will be gathered with written and oral surveys, some formal and some informal depending on the objective.

Visitor comment cards will be made available near the entrance/exit of MOCA, and guests will be encouraged to let staff know what they enjoyed about their visit, and what areas of MOCA could be improved. These cards will be made available during open museum hours, as well as at all programming outlets with which MOCA is involved. In addition to serving as an anonymous forum for visitors, the cards will have a tear-off portion directing patrons to an anonymous online feedback survey where they can continue critiquing MOCA. There will be a monthly one-year free basic membership drawing for those that choose to participate in the survey as an incentive for participation. Front desk staff will be encouraged to casually ask patrons how they heard about MOCA or a particular event, and invite them to fill out a survey to help MOCA better market their services. The comment cards and web survey will be a vehicle for assessing many of the communication strategies suggested in MOCA’s marketing plan.

MOCA needs to determine which Tucson media outlets are receptive to media releases about programming and events while also recognizing which vehicles best reach MOCA patrons. MOCA will recruit a marketing intern from the University of Arizona’s Eller School of Business Management. This intern will be responsible for keeping a record of when and to whom media releases are sent, and determine which outlets consistently publish articles and listings about MOCA events. The data garnered from this record will be compared with information from patron surveys (i.e. “where did you hear about this exhibition/event?”), and MOCA will be able to determine the best ways to communicate with their audience.

Likewise, patron comments and accurate record keeping will help MOCA assess whether print listings and direct mail campaigns are successful. How many patrons are subscribing to the print newsletter? Has this number risen from the previous year? What percentage of memberships are garnered from direct mail brochures? Does this number justify the cost of a direct mail campaign?

MOCA’s website needs to be objectively evaluated, so effective changes can be made. MOCA
technical staff will partner with SIRLS faculty member Stuart Glogoff for a website assessment class project. Professor Glogoff will use the MOCA website as an assignment for his IRLS 571 course. Students will be asked to use evaluation techniques covered in class to review MOCA's website and provide constructive criticisms and suggestions. These responses will highlight areas of the website that need to be redeveloped, helping MOCA's web presence reach its full potential. The updated site will be equipped with a counter to track visits to the site, which will give us an idea of how many people utilize different areas of the site for information. The visitor survey mentioned above will also be hosted on the homepage of the new website.

In addition to the website, MOCA will create mass emails and subject-specific e-newsletters, allowing subscribers to pick and choose which announcements they want to hear from MOCA about (i.e. exhibitions, educational programming, development, members-only events, etc.). MOCA technical staff will record the number of subscribers to various e-publications with requests to unsubscribe. These numbers will help MOCA create a cost/benefit analysis to determine if patrons are using and appreciating the information sent out, or if they consider the emails a nuisance. If it is determined that the e-publications are a worthwhile time investment for MOCA's already stretched staff, then they will continue.

MOCA's strategic plan objectives will be assessed as well. Visitors at educational program events will be tracked to determine whether these events are meeting attendance goals. Feedback from these events (submitted via comment card and survey) will also be assessed to determine the impact of various educational programming and used for developing future lecture series. In order to implement the MOCA: Next youth board, open invitations will be sent out for interested students and recent graduates to apply to be representatives on the board. Notices will be posted on the MOCA website and e-publications, as well as with local art programs, school listservs, and posted on art organization websites. The volume of responses will determine the strength of interest in the project. If it is deemed something of worthy interest by the public, MOCA staff will evaluate applications and invite fifteen members for the initial board, electing alternates as necessary.

The American Association of Museums Accreditation Process is invaluable to a museum's staying power. Accreditation opens up new opportunities for funding and collaboration, as well as identifying MOCA as a credible organization to the rest of the museum world. Does MOCA effectively an-
swer the core questions of the assessment committee? (How well does the museum achieve its stated mission and goals? How well does the museum’s performance meet standards and best practices as they are generally understood in the museum field, as appropriate to its circumstances?) MOCA will form a committee to answer these questions, review AAM’s requirements for accreditation, submit application materials, and represent MOCA through the two-year process. The program phases will walk museums through the process of accreditation and identify weaknesses in the organization in an effort to aid museums in eventual achievement of accreditation.

One of our major goals is securing continual financial support for MOCA programming. We will assess the number of memberships purchased and donations gained from various presences in the community to determine which are the most effective ways of soliciting support. Further, we will compare yearly donations (in-kind as well as financial) from members after a year of membership campaigning to determine if membership is an area of untapped resources, or if MOCA should look for financial support elsewhere.

The MOCA research/resource center will maintain a research log which will keep track of inquiries about MOCA’s digital and physical archives, reference inquiries, the number of physical users who request access to the data, and the amount of time spent researching. This information will be important when determining staffing needs for the resource center (i.e. regular business hours vs. by appt only), as well as determining the value of such an asset to the arts community, and the need to continue with the project.
New Service Proposal
[NEW SERVICE]

Digital Archive & Resource Collection

[PURPOSE]

To serve the community, artists, and contemporary art researchers/scholars.

[DESCRIPTION]

A compilation of MOCA’s institutional history as well as other local, contemporary art multi-media and artifacts. The digital archive will be partially accessible from MOCA’s website. However, the bulk of it will exist on a server and external drive available upon request at the MOCA facility. It will include (and is not limited to) photographs of exhibitions, copies of press material, multimedia documentation of performances and events, interviews with artists, and other information about MOCA’s history. The original objects (artwork, artifacts, and ephemera) will be stored according to archival standards and available to researchers upon request.

[IMPORTANCE AND EXPECTED IMPACT]

MOCA is a growing institution and a focal point of the Tucson-metro contemporary art community. Institutional memory is important not only to researchers, but to the Tucson community at large as MOCA is a public trust. Though much of its history has not been formally documented, the information that is available has yet to be made accessible at all, let alone in digital form. In addition to existing as a source of information to the community, the archive will be a rich resource for local artists, researchers, and art students as well as granting organizations. Once the framework of the archive is in place, the MOCA staff and interns will be able to add to it in perpetuity.

[EQUIPMENT/RESOURCES NEEDED]

A formal intern position in cooperation with the University of Arizona School of Information Resources and Library Science program will be created. The interns will be responsible for cooperating with MOCA staff and administration to begin the digitization and organization process. One
A computer will be purchased solely for this project, for the initial set-up and then for access to the resources in the future. A high quality scanner and external hard drive will also be purchased for this project. An additional web server (separate from MOCA’s existing server) will also be purchased to host the content of the digital archive to be partially accessible from the MOCA website. An information technology professional will be consulted throughout this process. Archival-quality, acid-free containers will be purchased to store the documented artwork, artifacts, and ephemera.

[TIME]

This project will begin in Summer 2007 and be completed within one year. Interns will be expected to contribute at least 135 hours per semester. See new position section for more information.

[COST]

The bulk of the cost will be associated with purchasing a computer, server space, and consultant fees as the intern positions will be, at least to begin with, unpaid. During and after its initial construction, MOCA representatives will apply for grants to fund a paid position to continue and maintain this project. See budget information on page 30 for detailed information about costs.
BUDGETING
The new Content: MOCA archive service will impact the overall budget by $3200, representing 6.2% of the total increase ($51,250 or 31.7%) and 1.9% of the total budget in 2008. The majority of spending in this program area will be allocated for the purchase of computer hardware ($1200), followed by technology consultant fees ($500), database/web server space ($500), archival storage containers ($500), an external hard drive ($300), and marketing costs associated with the finished product ($200). Open-source software will be used to create the database and will not financially impact the budget. Unpaid interns will be appointed to initiate, complete and maintain the project. Grant funding will be applied for and is expected to cover the stated expenses.

The decision to assign a University of Arizona graduate student to the new position of resource: MOCA development intern was one based on a number of factors. We propose the impact of this position to be minimal, in terms of financial responsibility of the museum. The new position description specifically alerts any and all applicants to the fact that this is an unpaid internship. Reimbursement will only come in the mode of academic credit, as arranged through the university graduate office. We anticipate the potential for professional development opportunities and opportunity for academic credit will motive the appropriate student(s) to apply and be successful as the resource:MOCA intern.

MOCA does not intend to reimburse the student for any academic charges/fees, transportation, or other necessary charges accrued by the intern during his or her time working for MOCA. In addition, there is no stipulation for MOCA to hire any or all interns at the conclusion of the academic internship. The decision to hire a financially compensated employee will be reviewed annually as the budget cycle commences and the operating budget is prepared.

We do not anticipate within the next budget cycle to inherit any financial obligations as a direct result of assigning an unpaid intern to the new position. If no qualified applicant exists in the pool of University of Arizona SIRLS students, we will open the field to all UA graduate students, and other academic institutions as we see fit. Any revision to the academic institution(s) with which MOCA develops an internship agreement will be at the discretion of the supervisory staff. The same position description and application (with attention to the academic-credit-only-reimbursement) will be circulated to this pool of students. Looking to the future, the impact of the position will be studied again after the project of creating a digital archive and resource center comes to
fruition. The museum staff is willing to research and write grant proposals to fund the position if and when it becomes necessary.

The intern will provide MOCA with a knowledgeable, creative, competent person to fill the position. The zero-dollar financial responsibility of MOCA to hire the intern will counteract the technology costs outlined in this budget.

In addition to the above noted budget items, we have also identified justifications for variations between the 2007 and 2008 line items where substantial changes will or have occurred.
### MOCA Organization Budget

#### EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>Current</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Personnel</strong></td>
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<tr>
<td>a. Administrative</td>
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<td>b. Artistic</td>
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<tr>
<td>b. Other</td>
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<tr>
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<tr>
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<tr>
<td><strong>Other Operating Expenses</strong></td>
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</tr>
<tr>
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</tr>
<tr>
<td>b. Fundraising Events</td>
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<td>c. Affiliated Organization Memberships</td>
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<tr>
<td>d. Rentals (not facilities)</td>
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<tr>
<td>e. Supplies/Materials</td>
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<tr>
<td>f. Insurance</td>
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<td>g. Accessibility Services</td>
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</table>

**Total Expenses** | 115450 | 163500 |

Variance Notes:
1. ED/chief curator
2. new foundation grants,
3. rent abatement from City of Tucson
4. capital/computer purchase
## MOCA Organization Budget

### REVENUE

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<thead>
<tr>
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<th>Current</th>
<th>2008</th>
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</thead>
<tbody>
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<tr>
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<td>b. Subscription Series</td>
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<tr>
<td>b. Regional</td>
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<td>c. State</td>
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<td>d. Country</td>
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<td>e. City</td>
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<tr>
<td><strong>Total Income</strong></td>
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<td>163500</td>
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</table>

### Variance Notes:

1. lower figures reflect closing period
2. figures for current FY membership already exceed projections
3. lower figure reflects renovation
4. smaller fundraising events due to renovation this FY
5. $6K of current projected already raised to date
6. reflects number of requests
7. reflects Major Gifts initiative
8. increased board, current board pledges
9. 06&07 fell into FY 06
New Position & Recruitment Plan
Content: MOCA will provide users with access to information on institutional history and local, contemporary art and artists. The archive will serve as an additional line of communication with MOCA's visitors, donors, and the arts community. MOCA will be able to delineate its future as a result of the organization of its past. Please see our “New Service” proposal for more specific information on Content: MOCA.

In order to properly organize, catalog, digitize, and present information contained within the archive, an experienced graduate intern will be required to assist MOCA staff with this large undertaking. It is the belief of the board of directors and staff that we will be able to find a capable intern to suit this new position. The location of the University of Arizona benefits our proposal in that the graduate school has a library and information science program. Our recruitment plan, described below, will focus on selecting the proper student to take a lead role in the creation of Content: MOCA.

The intern will be under the direct, site-supervision of the curator and academic supervision of the UA SIRLS internship coordinator. The responsibilities of the internship lie within the approved internship guidelines as set by the UA graduate office and SIRLS program directors. We will make accommodations to assist the intern with any project, review, or other study required by the school as a requirement for credit.

A large portion of the success of this project will rest in the design abilities of the intern. The position will require a re-design of the current MOCA website. In cooperation with staff members from other departments, the intern will devise a web page for Content: MOCA. The web space will be set on the new server from which visitors will access archival documents and artifacts. Although the intern will have technical assistance from an IT project consultant, he/she should be proficient in basic web design and be comfortable manipulating these technologies alone. As stated in the “New Service” description, the website will serve as a primary marketing tool to inform the community of our new service, Content: MOCA. Most importantly, the MOCA will have a presence on the web that will serve as a destination in itself. Therefore, the key elements of the new site should highlight accessibility, encompass the mission/vision of MOCA, and feature resources or events.
The intern will begin the task of going through the current information storage systems and archival holdings. The curatorial staff will assist in the implementation of a record system using Open-Source database software. During this process, items determined to be of high informational or inherent value will be put in a digitization queue. The intern will be responsible for managing his or her time in accord with the internship duration and project goals.

Records will be created for each item, collection, artifact, or document. Detail of records will vary. Digital reproductions will serve as surrogate records for artifacts. The original objects will be stored according to archival standards and available to researchers at the resource location upon request, if condition deems it appropriate.

The final production will be an exhibition in the gallery highlighting Content: MOCA resources. This show is intended to coincide with the online publication of the digital archive that is slated one year from the start date. The intern will not be responsible for the any aspect of the exhibit, but is welcome to inform, assist, or otherwise partake in the development of this project if they so choose.

We are hopeful that we can extend the internship opportunities beyond one development position as Content: MOCA blossoms. Other reference resources to assist users will hopefully be developed as the resource collection grows in volume and in stature. This position description has a finite point, but it is understood that the project is anything but. MOCA will continue to collect art, information, and ephemera that highlight the mission, collection, community, and artists as it always has.

MOCA will benefit from the education, creativity, intuitiveness, and drive of the student intern. In turn, the intern will gain valuable experience in web design, digitization processes, cataloging, archiving, processing of collections, writing, and other professional insight. The intern will have a solid final project that will showcase their knowledge and skills. The greatest reward will be the information gateway the intern created bringing MOCA to the community like never before.
As part of the new position recruitment plan, an announcement for the Content: MOCA SIRLS Internship Opportunity will be emailed to the SIRLS Internship coordinator eight weeks prior to the end of each semester. He/she will send it out to IRLS student listserv with an announced deadline for all application materials set at four weeks from end of semester. Description of opportunity is as follows:

[DIGITAL ARCHIVE & RESOURCE COLLECTION GRADUATE INTERN]

MOCA: The mission of the Museum of Contemporary Art Tucson is to create accessible physical and virtual spaces for the creation, curation, preservation, and engagement of contemporary art. MOCA is dedicated to supporting cutting-edge exhibitions, presenting dynamic educational programming, stimulating dialogue and ideas surrounding the art of our time.

Content: MOCA will be established with the intent to better serve the artistic community, artists-in-residence, researchers, and the public in the discovery, study, creation, and dialogue of contemporary art. Information and archival resources in possession of MOCA on topics ranging from institutional history to local, contemporary art and artifacts will be made available in this space.

[INTERNSHIP POSITION DESCRIPTION]

Interns will be the full-time librarian/curator of the digital archive, called Content: MOCA. Responsibilities will be to select, prioritize, and digitize materials and archival objects. In the collection database, catalog records for each monograph, journal, collection, object, photograph or other medium will be created. Under supervision of the network administrator, the intern will create metadata fields to create a better understanding of details of the collection and facilitate accurate searching.

[OBJECTIVES - ASSIGNED ON A SEMESTER-BY-SEMESTER BASIS]

- Assess value, identify, and categorize archival collections
• Organize a vast amount of information into a concise and accessible collection

• Become proficient in using specialized databases, Excel, Adobe Photoshop, scanner and digital camera technologies

• Create metadata records

• Design a user interface visitors to the web site can use to search the Resource catalog

• Work with the education department to develop in-house and virtual instructional sessions and entertaining learning opportunities, while taking advantage of materials in the collection

• Curate an online exhibition of archival materials

• Compile artist-in-residence history volumes

[COMMITMENT]

The IRLS student internship will extend for the length of one semester and require a minimum of 135 hours on site. This is an unpaid internship. Students must work with their program advisor to arrange school credit for this internship.

[ELIGIBILITY]

Open to all full-time University of Arizona School of Information Resources and Library Science graduate students with at least a 3.0 GPA. The Museum of Contemporary Art is an equal opportunity employer and prohibits discrimination on the basis of race, color, age, religion, sex, national origin, disability, sexual orientation, parental and/or marital status. If the applicant feels discriminated against for any of the listed reasons, he/she may contact the board of directors or county Office of Equal Employment and Minority Affairs within 30 calendar days of the alleged act.

Students must have evidenced expressive interest in the fields of library science, archives, education, or information technology. The student must possess working knowledge of specialized
databases, Adobe Photoshop, and Excel. Further, qualified candidates will be confident self-starters and comfortable with directing others on search strategies and organizational arrangement.

[APPLICATION PROCEDURE]

Interested candidates should mail, hand-deliver, or email curriculum vitae, letter of intent, and contact information of two references to:

MOCA: Resource
Attn: Anne-Marie Russell
191 East Toole Avenue
Tucson, AZ 85701
amr@moca-tucson.org

[TIMELINE]

Deadline for receipt of materials MUST be four weeks prior to last class date of the semester. An interview may be required. Please contact the SIRLS Internship Coordinator with any questions in regards to the deadline or other issues. Choice of semester intern will be made by a committee of MOCA board members, the director, and other staff. Applicants will be contacted via University email announcing the name of the semester intern when a final decision has been made.