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In the summer of 2019, the Strategic Planning Subcommittee—comprised of Board members, staff, and community leaders—was formed from our Summer Board Retreat held at Modern West Fine Art. The Committee had four objectives: (1) to develop a five-year vision for FY2021-FY2026 for the Utah Museum of Contemporary Art; (2) to write a concise and clear mission statement; (3) to set Annual Key Performance Indicator (KPI) recommendations; and (4) to establish a quarterly reporting program.

Under the direction of the Board, the Subcommittee set rules of engagement. The members agreed to be courageous in their willingness to engage in healthy discourse in the conversation around institutional growth; honest in their opinion of ideas, their interactions with stakeholders, and the reporting of findings; transparent in their position and potential influences of judgement; present, both physically and mentally in all meetings and focused without distraction; meetings would be organized in advance and be respectful of members time; and finally, prepared, by having outside assignments completed in advance and to be ready to present, facilitate, or engage together.

This committed group thought deeply about what key questions would best help shape the future of our organization, now moving into our 90th year. Through a series of queries surrounding relevancy, brand, marketing, visibility, programming, and fundraising, they sought to answer the overall question—

“As stewards of culture, how can we be more relevant to the community we serve?”

Armed with a variety of queries, the Committee conducted in-depth interviews—both in groups of two and individually—with key stakeholders that represented a diverse cross-section of community leaders, organizations, artists, donors (past and present), influencers, educators, advocates, and staff. Stakeholders were selected for their depths in perspective, context, and diversity of opinions, ensuring that the data collected was informed by needs, challenges, opportunities, experiences, and aspirations.

Data collected was both qualitative and quantitative. The critical input gathered from stakeholders was analyzed, synthesized, and shaped, serving to directly inform a strategic framework for the Utah Museum of Contemporary Art. From this framework came three significant takeaways—an updated mission statement, five Strategic Areas of Focus, and thirteen Goals—all to help inform the future of the organization.

The following document represents a year’s worth of careful work and presents both the results and the process of this endeavor. The Strategic Plan sets ambitious targets for the five years it covers. It outlines the ways in which UMOCA can grow and flourish in its deep investment in artists of our time, and also how UMOCA can continue to support the aims and objectives of the various communities it serves through FY2021-FY2026. We hope that you find the goals and direction a reflection of relevant values, ensuring that Utah Museum of Contemporary Art will continue to be a dynamic, active, and critical institution in its 90th year and in the many years to come.

As you explore this document and dive deep into our findings, we hope you catch a vision of UMOCA, its commitment to the mission, and its future.

Signed,
Val Antczak, Board President
Hannah Vaughn, Strategic Planning Committee Chair
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Executive Summary

I am pleased to present the Strategic Plan for the Utah Museum of Contemporary Art, which covers the period from FY2021-FY2026. The development of the Strategic Plan has been very much a cooperative and deliberative process involving the Board, the staff, and our numerous stakeholders. I am confident that the challenging objectives set will provide significant and continued momentum in realizing our stated vision.

This strategy comes at a particularly exciting time in our history. Celebrating our 90th year in 2021, we are Salt Lake’s oldest art organization, and that nonagenarian status, in a world of stop and starts, is a significant and historic legacy of service to the community. Early in the history of the organization, then called the Art Barn, founder Alta Rawlings Jensen said the following in response to a debate regarding nudity:

“We will never develop any art that is real or great in Utah until art can be anything it wants to be.”

For 90 years, we have worked with the leading artistic voices of our age and connected artists and audiences in new and bold ways. That heritage of progress, bravery, courage, a commitment to the avant-garde and cutting edge, and a deep investment in the makers and independent voices of Jensen’s day is a crucial and lasting part of UMOCA’s history—both in the past and present.

Founded in the middle of the Great Depression, we have continued Jensen’s legacy of progressive programming and also survival, perseverance, resourcefulness, and determination. This would not have been possible without the service and generosity of a dedicated Board (both past and present); the longstanding committed donors who believe and invest in the organization, the artists, educators, advocates, and communities who participate in and help create our programs; and the staff who make sacrifices to realize the vision of artists today.

As we write these words in the midst of a global pandemic, under the backdrop of uncertainty, many Black, Indigenous, and people of color are still experiencing the perniciousness of pervasive racial injustice, and the world’s economy is profoundly changing each day. So much is shifting that, for the moment at least, we can no longer reasonably predict the future beyond the next 12 months or even the next 12-hour news cycle.

And yet, our 90-year legacy of resiliency and persistence coupled with a willingness and courage to say what needs to be said in the face of injustice—to offer a platform and a site for voices of progress and dialogue of today—has never felt more important. We have long served the state by providing a space where art can be real, can be great, and can be what it wants to be—and it matters today, amidst such change and tumult, more than ever.

As we mark this significant moment and our historic anniversary, we must look forward, commit, and plan for the future.

This five-year vision expands the aim of UMOCA’s cornerstone: to be the intersection of contemporary art and social discourse. It builds on what we have learned from both successes and failures. In some places, it continues our goal to maintain and further improve upon our reputation as a center for cutting-edge programming and innovative experimental contemporary art. In others, this plan outlines new initiatives to advance and deepen our impact on individual lives, improve and expand educational offerings and exhibitions, and invest deeper in artists. It also aspires to set UMOCA on a stronger financial and organizational course, increasing our endowment and support base, and strengthening our staff, Board, and governance.

The following plan is organized into five Strategic Areas of Focus, each aligning with an overarching goal. The Areas of Focus state positively the vision of who we are, and, rooted in the values that form that identity, ultimately shape who we want to be. Such a mix of both values and goals allows us to maintain sure and steady paths, and also set new trajectories to increase our relevancy in the 21st century.

**WE ARE KNOWN & VISIBLE**
The first Strategic Area of Focus addresses our brand and sets a goal for improving the physical presence of our building as well as cultivating stronger branding and community communication.

**WE ARE LOCAL & EXPANSIVE**
Our second lays out our strength in investing in and advocating on behalf of local artists. Such a goal sets more clearly defined parameters around what we are and where we want to go within our programming and exhibitions.

**WE ARE OPEN & INCLUSIVE**
Our third strengthens our commitment to dialogue, social justice, and collaboration.

**WE ARE RESPONSIBLE**
Our fourth allows us to proudly say that we entered this tumultuous time with a balanced budget and a cash reserve. As we continue to weather this complicated time, we have maintained reserves, and we will continue to build upon that platform, growing our base of supporters and building our endowment.

**WE’VE BEEN CONTEMPORARY SINCE 1931**
Our final Strategic Area of Focus seeks to tell our story, building awareness of our mission and our significant contribution to Utah’s cultural heritage.

While the world is a fundamentally different place than it was when we were founded in 1931, the Utah Museum of Contemporary Art continues to play a vital role in the community. Our deep investment in the art of our time enhances the quality of life in Salt Lake City and the state of Utah. We believe in the power of contemporary art and its sense of urgency and capacity to cultivate dialogue, enrich communities, and ultimately create a better, more beautiful and just world.

Utah Museum of Contemporary Art
Many people contributed to the fabric of this Strategic Plan, and their vital input helped shape and inform our 5-year vision, including our renewed mission statement, five Strategic Areas of Focus, and thirteen Goals. At the outset, the Committee set out to gather information and critical perspectives from 100 key stakeholders and community members, in addition to the Board of Trustees, current staff, and the artists-in-residence. Those interviewed represented a broad spectrum of the community and were representative of these specific categories:

1. Donors
2. Past Donors
3. Current Board Members
4. Past Board Members
5. Key Community Leaders
6. Influencers
7. Artists
8. Art Educators
9. Current UMOCA Team
10. Arts Institutions

In selecting stakeholders from each of these categories, we considered known community and regional institutions and/or individuals for engagement across all audience categories. We then cataloged potential stakeholders, removing duplicates, and ranked them according to their perceived relevance, standing, and potential contribution.

Priority was given to decision-makers and those who have a comprehensive understanding of the institution and its members. Resultant stakeholder contacts were sourced, and approximately 15 outside engagement assignments were given to each Subcommittee member.

Individuals and institutional representatives were selected based on their ability to:

- Represent the key mission and values of the institution
- Stop decisions from being made within the institution
- Be affected by decisions made within the institution

Outreach & Discovery
Once the list of around 100 key stakeholders was compiled, the Committee created a questionnaire. It focused on relevancy, identity, cultural impact, community connection, geographical reach, programming content, marketing and awareness, fundraising, and like institutions. Appendix I contains the complete query document.

In shaping our query document, we asked ourselves:

**As stewards of cultural ideas, how can we reach more people, more simply, and in a way which cultivates contemporary dialogue?**

We considered elements of the questions who, what, why, and how when drafting the query format and preparing a standardized method of stakeholder engagement. This approach was memorialized in the query document and was checked against Subcommittee norms for consistency with our ethos.

We committed to use this feedback to:

1. **Become a More Relevant Institution**
2. **Hone Our Institutional Brand**
3. **Assign Resources to Specific Programming**

The interviews were conducted with a series of eight questions. The overall process was intended to be conversational and confidential, lasting no more than 15–30 minutes per interview, and letting the interviewee guide the conversation.

Therefore:
- Not all questions were asked or answered in every interview
- Some questions were adapted to fit the scope of the interview
- Some questions did not yield results or were not necessarily relevant to the interviewee
- Only the main talking points were recorded

As such, the information is in no means quantitative, comprehensive, or complete. However, what was gathered was qualitative information from which central themes emerged, creating a clear picture for the Committee of UMOCA’s strengths and where we need to build for the next five-years.

A full synthesis of the results is broken down into specific categories and records the number of times a talking point was mentioned during the interviews (see Appendix II).

Several things came up without prompting:

1. **Building Presence**
2. **Lack of Marketing**
3. **Lack of Understanding of the Brand**
Quotable Praise

In addition to critical feedback and areas of improvement gathered from these crucial conversations, we also heard several statements of praise, positioning UMOCA as a leader of culture in the state of Utah. Examples of such statements are:

“UMOCA is the heart of the community.”

“UMOCA is the presenter of new ideas.”

“The state’s flagship cultural museum.”

“UMOCA provides Salt Lake City with a uniquely accessible cultural resource.”

“UMOCA is a pillar of our culture. It is brave and contemporary.”

“Every major city needs an art organization like UMOCA. Contemporary art is a voice for the voiceless.”

“UMOCA keeps the city up to pace with the rest of the world.”

“The most adventurous and relevant contemporary art institution in the state.”
In considering how best to improve our sense of relevance to the community at large, we also needed to spend time considering who our current audience is, why they come to the museum, and how we can best continue and improve on serving them.

We asked ourselves:

What do we know about our audience?

First, we looked at existing data. Museum researcher and scholar John Falk came up with five categories to describe motivations for museum visits. Most individuals or visitors probably embody each of these identities at some point, and often will have multiple motivations for any given museum visit. These categories can be defined in the following ways:

- **Experience Seekers**: Explorer Seekers typically want to check off items on their bucket lists. When they come to SLC, they go to the mountains and the monuments—Temple Square and downtown. They come to UMOCA because it is part of the experience of visiting our city.

- **Explorers**: Explorer have a general curiosity and interest in going new places and learning new things—part of the explorer mentality is the idea that there is at least something interesting everywhere. They like going small places beyond the obvious tourist attractions and love seeing new exhibits and events.

- **Facilitators**: Facilitators make a social experience out of the museum visit. These visits might be family outings or dates, school field trips, or adventures with friends. They organize a trip and bring people with them.

- **Professional/Hobbyist**: Professional/hobbyist visitors go to a particular museum because it relates to a particular professional or amateur interest. For every artist, curator, art educator, coming to the museum is an extension of their professional practice.

- **Rechargers**: Rechargers are people looking for peace, respite, pilgrimage, meditation, and/or a religious experience.
We reviewed historic visitor data and asked ourselves specifically about what we can learn from gathered demographic information. UMOCA audience demographics are as follows:

<table>
<thead>
<tr>
<th>Total Visitors</th>
<th>In-Gallery Visitors</th>
<th>Outside of Museum Programming</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>60,000</td>
<td>35,000</td>
<td>12,000</td>
<td>13,000</td>
</tr>
</tbody>
</table>

- **In-Gallery Visitors**: 58.33%
- **Outside of Museum Programming**: 21.66%
- **Education**: 20%

In-Gallery Visitors:
- K-12 Education Art Truck: 12,000
- Festivals Outside of Gallery Programming: 13,000
- In-Gallery Visitors: 35,000

Outside of Museum Programming:
- Tourists: 14,000
- Salt Lake County Residents: 13,000
- Utah Residents: 8,000
UMOCA believes in the power of the art of our time. Through programming, advocacy, and collaboration, we work with artists and communities to build a better world.
5 Strategic Areas of Focus

1. We are visible.
   We are seen as an iconic cultural center in downtown, with our community knowing UMOCA as THE leader of contemporary art. We see the need and provide both a place for gathering and a platform for dialogue with the varied cultural communities in our state.

2. We are local & expansive.
   UMOCA advocates and invests in the artists of Utah. Regionally relevant, well loved, and nationally known, we are committed to collaborating with and providing a space for local makers. We exhibit a blend of local, national, and international artists, and offer an interpretive framework on contemporary art practices.

3. We are open & inclusive.
   We create dialogue around issues of our day by collaborating with artists and community partners whose work helps build a more just world, shows a commitment to social justice, and creates a deeper understanding of the experiences of others.

4. We are responsible.
   We have a reputation for strong financial solvency and are careful stewards of our resources. We share our successes and invest in our staff. We have sustained support generated from building new networks and relationships, as well as returning to those who helped make us great in the past.

5. Contemporary since 1931.
   Audiences and the community know our legacy as a historic leader of the avant-garde in Utah. Continuing that tradition, we are an independent voice, invested in the art of our time, that fosters open and relevant conversations about the world we live in today.
13 Specific Goals Connected to Our Five Strategic Areas of Focus
Develop cohesive and concise branding of UMOCA.

**We are known & visible.**

We are known and visible. Be visible; Be known

Seen as an iconic cultural center in downtown, we are known in our community as the radial and centered leader of contemporary art. We also provide a place for gathering and a platform for dialogue with the varied cultural communities in our state.

1. Revise and Distill Branding: UMOCA will be differentiated from other institutions and visually linked to the institution’s contemporary and progressive reputation.

2. Under the direction of the Board, from the Marketing Subcommittee, with the responsibility of producing a revised collateral package and updated materials reflecting the 5-year strategic plan. Collateral redesign to be done in-house.
   - Engage marketing and design professionals to do a marketing and social media audit
   - Make changes to existing brand (possible rebrand) based on audit findings
   - Make changes to marketing strategies based on audit findings
   - Allocate funds to update brand
   - Adjust marketing budget based on audit findings and recommendations
   - Present three versions of updated or newly created branding for approval
   - Develop style guide for selected brand
   - Implement new brand
   - Implement new marketing strategies
   - Introduce new brand through social media platforms

**Responsible Party**
Marketing Subcommittee (Executive Committee liaison, member of the Strategic Planning Committee, a Board member, a staff member, and one at-large)

**Budget**
Increase current marketing budget by 50%. In-house collateral package production budget of $5,000

**Measurement of Success**
Complete marketing and social media audit

**Staff Growth Required**
Interns and Social Media content producer to allow Marketing/Graphics to do work in-house

**Timeline**
Form Marketing Subcommittee Q1 of FY21; Marketing strategic plan Q4 of FY21; Complete redesign by Q1 of FY22; Execute plan throughout the remainder of the five years.
We are known & visible.

Be visible; Be known

Seen as an iconic cultural center in downtown, we are known in our community as the radial and centered leader of contemporary art. We also provide a place for gathering and a platform for dialogue with the varied cultural communities in our state.

Goal

Update furniture and fixtures in interior lobby & exterior sign to better reflect openness, facilitate visitor navigation, improve initial impact when people enter the building, and increase Art Shop

Strategic Area of Focus

Key Action

1. Secure funding for interior remodel
2. Engage design professional in an interior planning effort based on programmatic needs (rental, UMOCA Art Shop, and flow of movement in the lobby) and mutability of elements
3. Design firm creates 3D models of lobby space with new elements for approval
4. Retail: Well stocked bookstore and Art Shop
5. Timeline established based on construction and implementation of design elements
6. Establish dates for deinstallation of old elements and installation of new elements
7. Work with SL County to hire subcontractors for data and electrical installation needs
8. Market refreshed lobby to coincide with a large opening reception
9. Repair and update Simpson sign (Q4 FY 20/21)

Responsible Party
Executive Director, Curator, and Visitor Services Manager

Budget
$25,000 (as gifted by the Diane and Sam Stewart Foundation)—lobby; $12,000 Simpson sign

Measurement of Success
Lobby will be notably refreshed with clear directional navigation and through increased store sales

Staff Growth Required
Trained Visitor Services Director with retail experience

Timeline
Installed by Q3 FY 21/22 (lobby); Simpson sign update by Q4 FY 21/22
We are known & visible.

**Goal**

Improve UMOCA’s street presence, increase activity, and establish immediate recognition of the building as THE contemporary arts and culture institution in downtown Salt Lake City.

**Key Action**

See as an iconic cultural center in downtown, we are known in our community as the radial and centered leader of contemporary art. We also provide a place for gathering and a platform for dialogue with the varied cultural communities in our state.

**Implementation**

1. Establish a facility Master Planning Subcommittee to head master planning effort.
2. Solicit RFQ/RFP to design professionals to undertake master planning effort including the following:
   - Documentation of as-built conditions
   - Structural and systems analysis
   - Comprehensive site analysis
   - Facility programming in collaboration with staff, and stakeholders, consistent with the strategic plan
   - Development of conceptual design options that consider building identity, courtyard use and access, gallery wayfinding, identification of potential tenant space and leasable space, improved exhibition space, improved artist residency space, improved amenities, etc.
   - Identification of project phasing, priority of improvements, associated project costs, and implementation of timing.
3. Include County / County representative at key milestones to confirm buy-in
4. Initiate capital campaign(s) based on findings
5. Development of preliminary marketing collateral in collaboration with design professional
6. Improved signage and infrastructure to accommodate a diverse array of visitors.

**Responsible Party**

Master Plan Subcommittee (Executive Committee liaison, member of the Strategic Planning Committee, a Board member, a staff member, and two at-large), Development Subcommittee, Salt Lake County Arts and Culture, Development Director, and Executive Director

**Budget**

$10,000-$25,000 for master planning effort, further costs as recommended by master planning findings.

**Measurement of Success**

UMOCA building becomes visible, recognizable as an icon of contemporary culture, and an inviting center of creative activity in the city/state, with facilities that are navigable and capable of housing the best possible exhibitions.

**Staff Growth Required**

Increase investment in development department; possible position for capital campaign manager.

**Timeline**

Start: FY21/22, continued to FY26

*Deferrable to 22/23 due to COVID at discretion of Board
<table>
<thead>
<tr>
<th>Goal</th>
<th>Implementation</th>
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<tbody>
<tr>
<td><strong>Continue to organize strong exhibitions.</strong> Balance “blockbuster” exhibitions with relevant exhibitions that work towards better inclusivity of ideas and artists.</td>
<td>1. Balance local with national/international artists while maintaining subject matter with local relevance.</td>
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<tr>
<td></td>
<td>2. Increase number of exhibitions by Black, Indigenous, and other artists of color; increase exhibitions on critical social issues, gender equitable, and political advocacy.</td>
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<td>3. Research and potentially visit relevant exhibitions occurring in larger markets (New York, Los Angeles, etc.)</td>
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<td></td>
<td>4. Research national and international artists working with similar ideas as local artists</td>
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<td></td>
<td>5. Maintain connection to local art community to learn of new, established, and underrepresented artists</td>
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<tr>
<th>Strategic Area of Focus</th>
<th>Key Action</th>
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<tr>
<td><strong>Provide a Place for Open Dialogue</strong></td>
<td>UMOCA advocates and invests in the artists of Utah. Regionally relevant, well loved, and nationally known, we are committed to collaborating with, and providing a space for, local makers. We exhibit a blend of local, national, and international artists, and offer an interpretive framework on contemporary art practices.</td>
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<tr>
<th>Terms</th>
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<td><strong>Responsible Party</strong></td>
<td>Curatorial Department, Executive Director</td>
</tr>
<tr>
<td><strong>Budget</strong></td>
<td>$50,000—FY 20/21; to increase 15% per fiscal year</td>
</tr>
<tr>
<td><strong>Measurement of Success</strong></td>
<td>Number and percentage of exhibitions, joint exhibitions, or consulting exhibitions where UMOCA is partially credited and which are physically located outside SL County (including any groups originating outside SL County which come to UMOCA). Also, the number of inclusive (BIPOC, socially engaged, gender equitable, or politically focused) large scale exhibitions vs. blockbuster exhibitions (may not be necessarily mutually exclusive) discussed at yearly Board retreat. Increased attendance; increased public sense of social engagement; increased audience; increased local artist involvement.</td>
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<tr>
<td><strong>Staff Growth Required</strong></td>
<td>Ideally, interns, preparator, curatorial fellow/assistant curator, and deeper investment in development to accommodate for budget growth</td>
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<tr>
<td><strong>Timeline</strong></td>
<td>Ongoing</td>
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**Goal**

Show our commitment to Utah artists by organizing statewide exhibition (similar to PS.1 Greater New York exhibition).

**We are local & expansive.**

**Commit to Local Makers, Partners, and Communities**

UMOCA advocates and invests in the artists of Utah. Regionally relevant, well loved, and nationally known, we are committed to collaborating with, and providing a space for, local makers. We exhibit a blend of local, national, and international artists, and offer an interpretive framework on contemporary art practices.

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<th>Strategic Area of Focus</th>
<th>Key Action</th>
<th>Implementation</th>
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<tr>
<td></td>
<td></td>
<td>1. Work with organizations throughout the state with similar missions to program exhibitions or events in or about their communities to establish strong statewide relationships</td>
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<td>2. Work to curate off-site and in-community exhibitions and events that address specific community needs</td>
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<td>3. Travel select AIR exhibitions to potential partner spaces throughout the state as part of the statewide exhibition</td>
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**Responsible Party**
Curatorial Department, Public Programs Curator, Curatorial team, Development, Executive Director

**Budget**
$30,000–$50,000 (for this exhibition alone). Covers research, honoraria, to and from shipping, and accompanying publication

**Measurement of Success**
Increased attendance; increased social engagement; increased audience; increased local artist involvement

**Staff Growth Required**
Interns, preparator, curatorial fellow/assistant curator, and an investment in development to allow budget increase

**Timeline**
Ongoing, exhibition occurs every three years. Progress to be reviewed at yearly Board retreat through Curatorial presentation. Minimum number of co-branded exhibitions events with larger organizations.
We are local & expansive.

Commit to Local Makers, Partners, and Communities

UMOCA advocates and invests in the artists of Utah. Regionally relevant, well loved, and nationally known, we are committed to collaborating with, and providing a space for, local makers. We exhibit a blend of local, national, and international artists, and offer an interpretive framework on contemporary art practices.

Increased collaborative approach to exhibitions with greater educational/programmatic bridges.

Implementation

1. Increase production of brochures, books, take-aways, and mailers
2. Publication: Self-published and small-run press artist books
3. Exhibition panels, lectures, and screenings
4. Increase collaboration between Education and Exhibition Departments on wall text and wall labels to develop interpretive materials that are easier to read and digest
5. Annual publication of monograph or exhibition catalog

Responsible Party
Curatorial Department, Public Programs Curator, Marketing/Graphic department, Marketing Subcommittee

Budget
$10,000 per year

Measurement of Success
Survey visitors on the readability of exhibition collateral, interpretive text, and panel discussion content; to be reviewed by Curatorial and Public Programs Department, as well as at yearly Board retreat

Staff Growth Required
Curator of Public Programs, Art Truck driver, and an investment in development to allow budget increase

Timeline
Ongoing
<table>
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<tr>
<th>Goal</th>
<th>Strategic Area of Focus</th>
<th>Key Action</th>
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<tbody>
<tr>
<td><strong>Increase involvement of student populations.</strong></td>
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<tr>
<td><strong>We are open &amp; inclusive.</strong></td>
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<tr>
<td><strong>Provide a Place for Open Dialogue</strong></td>
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<td>1. Formation of a youth advisory Board, specifically focused on BIPOC in grades 9-12</td>
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<td>2. Create programming specific to the age group that introduces participants to the inner workings of the museum, its staff, and what museum work entails.</td>
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<td>3. Expand and grow the Out Loud program</td>
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<td><strong>Responsible Party</strong></td>
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<tr>
<td></td>
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<td>Public Programs Department and Executive Director</td>
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<td><strong>Measurement of Success</strong></td>
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<td>Increase involvement of youth grades 9-12; increase number of youth served through Out Loud program; brand awareness in high school students</td>
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<td><strong>Staff Growth Required</strong></td>
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<td>Curator of Public Programs, Art Truck driver, and an investment in development to allow budget increase</td>
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<td><strong>Timeline</strong></td>
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<td>Due to COVID, earliest efforts to begin in FY 21/22, then ongoing</td>
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### Increase educational and public program offerings for youth.

**Goal**

- **Provide a Place for Open Dialogue**
  - We are open & inclusive.
  - We create dialogue with issues of our day by collaborating with artists and community partners whose work helps build a more just world, shows a commitment to social justice, and creates a deeper understanding of the experiences of others.

<table>
<thead>
<tr>
<th>Strategic Area of Focus</th>
<th>Implementation</th>
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</table>
| Increase educational and public program offerings for youth. | 1. **Art Truck:**  
  - Increase Art Truck visits by 50%.  
  - Directly market to schools outside of Salt Lake County.  
  - Contact art teachers/school districts in rural communities.  
  - Reach out to community organizations in rural communities.  
  - Reach out to arts festivals throughout Utah  
  2. **Artist-In-Residence Community-Based Workshops, four a year:**  
  - Create marketing campaign for AIR workshops  
  - Help AIR to create workshop and lesson plans for their desired community or age group  
  - Give AIR access to materials, necessary tools, and ED Space classroom for workshops or help facilitate an alternative site for workshops  
  - Document workshops for future marketing and fundraising collateral  
  3. Improve and increase public programming and outreach to engage with and bring to the table a more diverse student population |

**Execution Details**

- **Responsible Party:**  
  - Public Programs Department, Curator, Marketing, Development, and Executive Director

- **Measurement of Success:**  
  - **ART TRUCK:** Increased number of Art Truck visits inside SL County and increased number of Art Truck visits outside SL County
  - **WORKSHOPS:** Number of signups for each workshop and feedback from participants on how successful each workshop was and potential ways to improve them

- **Staff Growth Required:**  
  - Curator of Public Programs, Art Truck driver, increased Visitor Services staff, social media content creator, and an investment in development to allow budget increase; Restored POPS funding

- **Timeline:**  
  - Due to COVID, earliest efforts to begin in FY 21/22, then ongoing
We are open & inclusive.

Provide a Place for Open Dialogue

We create dialogue with issues of our day by collaborating with artists and community partners whose work helps build a more just world, shows a commitment to social justice, and creates a deeper understanding of the experiences of others.

Goal
Increase educational and public program offerings for adult learners.

Strategic Area of Focus
We are open & inclusive.

Key Action
Provide a Place for Open Dialogue

Implementation

1. Art Fitness:
   - Art Fitness training once a year
   - Create new marketing campaigns for yearly Art Fitness workshops
   - Return to three sessions: One at UMOCA, one at another institution, and one at a collector’s home

2. Dialogue Sessions: Increased decolonized inclusion programming with community partners
   - Improve outreach to reach a diversity of audiences and communities
   - Identify and encourage community partners to use Ed Space, Boardroom, and auditorium for talks, lectures, and organizing. Identify overlaps in interests and diversity of interpretation and application of ideas in our exhibitions
   - Partner with like-minded organizations already working in communities by providing support for their programs
   - Use UMOCA’s marketing and social media platforms to help amplify community partners messaging and events

3. Marketing Measurement
   - Marketing Committee shall identify outreach guideline to ensure all communications reach populations equitably

Responsible Party
Public Programs Department, Curator, Marketing, Development, and Executive Director

Measurement of Success

- ART FITNESS: Number of participants in Art Fitness and survey of those participants about the effectiveness of the program if they would recommend it to their friends
- DIALOGUE: Number of events programmed outside of the museum. Record in which communities each event occurs. Feedback from partner organizations about UMOCA’s support of their programs

Staff Growth Required
Curator of Public Programs, Art Truck driver, increased Visitor Services staff, social media content creator, and an investment in development to allow budget increase; Restored POPS funding

Timeline
Due to COVID, earliest efforts to begin in FY 21/22; then ongoing
We are responsible.

Be Known as a Fiscally Responsible Organization

We have a reputation for strong financial solvency and are careful stewards of our resources. We share our successes and invest in our staff. We have sustained support generated from building new networks and relationships as well as returning to those who helped make us great in the past.

<table>
<thead>
<tr>
<th>Goal</th>
<th>Implementation</th>
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</table>
| Achieve financial sustainability and greater organizational alignment. | 1. Commit to a balanced budget  
2. Set revenue projections beyond budget by $100,000  
3. Resolve Merrill Lynch loan  
4. Maintain a clean audit  
5. Maintain six months’ operating expenses  
6. Increase contributions by identifying new and re-engaging past donors  
7. Increase development budget / donor investment  
8. All major expenditures to be approved by the Board. |

<table>
<thead>
<tr>
<th>Responsible Party</th>
<th>Budget</th>
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<tbody>
<tr>
<td>Board, Development, Executive Director</td>
<td>$25,000/year</td>
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<table>
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<tr>
<th>Measurement of Success</th>
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</table>
| o KPI: % annual increase of first time donors over $100; KPI: % total increase in donations from individuals and corporations giving at $1,000  
| o KPI: # of annual gifts $25,000 or larger by individuals or institutions of any kind; KPI: % of donors who gave $100 or more in a prior year and give same amount or greater in next fiscal year  
| Staff Growth Required | |
| Board engagement, and an investment in development to allow budget increase | |

<table>
<thead>
<tr>
<th>Timeline</th>
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<tr>
<td>Ongoing</td>
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## Strategic Plan

### Be Known as a Fiscally Responsible Organization

We have a reputation for strong financial solvency and are careful stewards of our resources. We share our successes and invest in our staff. We have sustained support generated from building new networks and relationships as well as returning to those who helped make us great in the past.

**Goal**

Continue providing financial support to participating artists and educators.

**Strategic Area of Focus**

We are responsible.

**Key Action**

1. Give AIR stipends for research and production of exhibitions
2. Establish honoraria system for each gallery and number of artists included in each exhibition, based on overall operating budget/exhibition budget and W.A.G.E Guidelines (Working Artists in A Greater Economy Non-Profit established to advocate for artists and art professionals)

**Implementation**

- Responsible Party
  Curatorial department, Development, and Executive Director
- Budget
  $7,000 per year ($1,000 for each artist) for AIR Stipends. Honoraria for other exhibitions varies, but as a guide: ~$10,200 (3 Codec Shows @ $500 ea., 4 Projects Gallery Shows @ $300 ea., 3 Street Gallery Shows @ $1,000 ea., and 2 Main Gallery Shows @ $2,250 ea.)
- Measurement of Success
  Increased reputation as a financially solid organization that supports artists; check honoraria pay-out against metrics established by W.A.G.E. and AIR support to be reviewed by the audit Committee or finance Committee
- Staff Growth Required
  An investment in development to allow budget increase
- Timeline
  FY 22/23, ongoing
We’ve been contemporary since 1931.

Share Our History

Audiences and the community know our legacy as a historic leader of the avant-garde in Utah. Continuing that tradition, we are an independent voice, invested in the art of our time, that fosters open and relevant conversations about the world we live in today.

Goal
Be recognized generally as Utah’s contemporary arts and culture bastion since 1931.

Strategic Area of Focus

Key Action

Implementation

1. Publish an updated history of the museum establishing UMOCA’s long history of progressive programming and linking the three names and two locations
2. Hire a researcher to write expansive history
3. Engage interns to organize the archives
4. Work with Marketing Department to publish the history

Responsible Party
Marketing Subcommittee (Executive Committee liaison, member of the Strategic Planning Committee, a Board member, a staff member, and one at-large), Marketing Staff (Social Media Content creator), Researcher

Budget
Hire part-time social media specialist

Measurement of Success
Brand awareness and greater knowledge of our story in the public eye

Timeline
Q1 FY 21/22 and beyond
### Strategic Plan

**Utah Museum of Contemporary Art**

---

**Goal**

Integrate historical facts into social media platforms and marketing materials to tell our story.

---

**Strategic Area of Focus**

We’ve been contemporary since 1931.

---

**Key Action**

Share Our History

Audiences and the community know our legacy as a historic leader of the avant-garde in Utah. Continuing that tradition, we are an independent voice, invested in the art of our time, that fosters open and relevant conversations about the world we live in today.

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**Implementation**

1. Work with the print history and expanded archives to establish our history through researched articles and images
2. Use 90th anniversary, celebrations, and development to share our history
3. Continue to post about our historical past and its link to the present throughout the five-year period

---

**Responsible Party**

Researcher, Executive Director, Curator, Development, Marketing Subcommittee (Executive Committee liaison, member of the Strategic Planning Committee, a Board member, a staff member, and one at-large)

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**Budget**

$10,000

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**Measurement of Success**

Increase level of activity, interaction, and meaningful outcomes on social media platform, measured via social media audit

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**Timeline**

Q1 FY 21/22, ongoing
Strategic Plan Timeline

1. We are visible.
2. We are local & expansive.
3. We are open & inclusive.
4. We are responsible.
5. Contemporary since 1931.

- Branding
- Entry Refresh
- Master Plan
- Blockbusters
- Greater Utah
- Collateral
- Youth
- Art Truck
- Fitness
- Fiscal Stability
- Fiscal Support
- History
- Social Media
Key Performance Indicators / Quarterly Reporting

KPIs are measured annually and reported at quarterly Board meetings with an updated running tally. All goals which are funded processes with deliverables will not have KPIs, but dedicated status/progress reporting time included in the agenda for each Board meeting AND each Executive Committee meeting. KPIs are directly linked to each goal (listed below) and summarized on the opposite page.

Goal 1
Develop cohesive and concise branding of UMOCA.
- KPI 1.1: Increase social media following by 20%
- KPI 1.2: Increase overall attendance by 10%* ("COVID"

Goal 2
Update furniture and fixtures in interior lobby & exterior sign to better reflect openness, visitor navigation, improve initial impact when people enter the building, and increase Art Shop sales.
- KPI 2.1: Increase Art Shop Sales by 10%
- KPI 1.2: Increase overall attendance by 10%* ("COVID"

Goal 3
Improve UMOCA's street presence, increase activity, and establish immediate recognition of the building as THE contemporary arts and culture institution in downtown SLC.

Goal 4
Continue to organize strong exhibitions. Balance “blockbuster” exhibitions with relevant exhibitions that work towards better inclusivity of ideas and artists.
- KPI 4.1: Commit to at least 1 Blockbuster show per year in Main Gallery
- KPI 4.2: Increase ratio of BIPOC or LGBTQ artists to 25% for individual and group exhibitions

Goal 5
Show our commitment to Utah artists by organizing Statewide exhibition (similar to PS.1 Greater New York exhibition).
- KPI 5.1: For the Greater Utah Show, include a minimum of 50% non-Salt Lake County Artists
- KPI 5.2: For the Greater Utah Show, partner with at least 2 non-Salt Lake City arts institutions

Goal 6
Increased collaborative approach to exhibitions with greater educational/programmatic bridges.
- KPI 6.1: Produce 1 brochure per main gallery show
- KPI 6.2: Host 5 lectures and other exhibition-related special events (screenings, etc.) per year
- KPI 6.3: Produce extended publication every 3 years

Goal 7
Increase involvement of student populations.
- KPI 7.1: Year over year youth engagement increase by 10%
- KPI 7.2: Increase youth engagement by 10% per year.

Goal 8
Increase educational and public program offerings for youth.
- KPI 8.1: Year over year youth engagement increase by 10%
- KPI 8.2: Increase Active Inclusive youth engagement increase by 10% per year.
- KPI 8.3: Target Title 1 schools throughout the state for Art Truck outreach

Goal 9
Increase educational and public program offerings for adult learners.
- KPI 9.1: Increase participation in Art Fitness by 10% per year.
- KPI 9.3: 4-6 credited events outside the UMOCA building annually

Goal 10
Achieve financial sustainability and greater organizational alignment.
- KPI 10.1: Year over year first-time donors over $100 increase by 10%
- KPI 10.2: Year over year individual/corporate giving over $1,000 increase by 10%
- KPI 10.3: Year over year individual/corporate giving over $5,000 increase by 10%
- KPI 10.4: Year over year individual/corporate giving over $10,000 increase by 10%
- KPI 10.5: All major expenditures to be approved by the Board

Goal 11
Continue providing financial support to participating artists and educators.
- KPI 11.1: Increase AIR applications by 15%
- KPI 11.2: Host open-studios 2x per year
- KPI 11.3: Bring 4 outside curators or visiting artists to the museum for studio visits yearly

Goal 12
Be recognized generally as Utah’s contemporary arts and culture bastion since 1931.

Goal 13
Integrate historical facts into social media platforms and marketing materials to tell our story
- KPI 13.1: Host 4 90th Anniversary Events
- KPI 13.2: Generate 20 social media posts regarding UMOCA history
Where We Go From Here

Implementation of this Strategic Plan is contingent upon the responsible allocation of resources and capital as approved by the UMOCA Board of Directors. Annual priorities outlined in the Timeline section of this Plan shall be broken into budgeted tasks each year and submitted by staff to the Board for approval with the annual budgeting process. This is intended to be both a collaborative and responsive effort that supports the evolutionary nature of the strategic goals. Key performance indicators will help determine whether prior efforts require more or less attention in subsequent fiscal year budgets.

More important than budget and planning will be the Board of Directors’ stewardship over each initiative. To ensure strategic objectives are in the forefront of Board-level decision-making over the next 5 years, Board meeting agendas and reporting will prioritize budgeted task reporting and follow-up. The Executive Committee will be responsible for approving Board agendas, which include opening up each quarterly Board meeting with a reiteration of the 5 areas of focus. This abbreviated presentation of the UMOCA mission and mid-term objectives will refocus each meeting’s purpose and its desired outcomes, as well as facilitate deliberate long-term decision-making. Ultimately, this prioritization of the plan and associated objectives will focus the efforts of future board members and promote a culture of growth—a crucial element of successful marketing and brand development.

Quarterly Board meeting reports and decision-making will be supplemented by committee and staff-led initiatives throughout each fiscal year. These staff members and committees will be responsible for recording meeting agendas which include status of annual deliverables and KPI progress tracking. The Executive Committee will be responsible for reviewing an aggregate KPI tracker at each bi-monthly committee meeting. This will enable key staff and Board decision-makers to gauge progress, provide assistance, and implement interim course correction.

Following committee formation, the respective committee chair shall produce a list of deliverables needed to achieve strategic plan objectives, a refined KPI to measure progress, and a meeting timeline for board authorization. Committees will not be authorized to spend funds directly, as that responsibility will remain with the administration and Executive Committee.

Annual board retreats at the conclusion/beginning of each fiscal year will include a presentation of committee and staff deliverables for each budgeted task/initiative. A reporting of KPI will be presented, and a list of recommendations for subsequent year’s efforts shall be made for consideration. The executive committee will assign a responsible member to oversee this reporting in conjunction with the subsequent year’s committee, budget, and initiative effort recommendations. This process shall continue through FY 2025 when in conjunction with final year recommendations, an ad hoc Strategic Planning committee shall be formed to produce the next five year plan.

Structurally, ad hoc committees formed by the board to support specific budgeted approved efforts in each fiscal year shall generally adhere to the following structure:
Strategic Plan

Moonshots

- Full building renovation, both interior and exterior
- Education program growth
  - Increased reach/support of Artists: Establish support for 3-month international artists-in-residence that includes housing, a per diem, production funding, and hiring a residency manager. Offsite studios and gallery space for AIR Program.
  - Establish an arts education/active studio space available for teaching and community learning. On or off-site.
The Utah Museum of Contemporary Art—with its firm commitment to and belief in the art of our time—is an organization that is firmly set in the present moment. But beyond our commitment to capturing our day and time, since its founding in 1931, UMOCA has been forward looking and forward thinking. It is cutting edge, brave, adventurous, and progressive. It is, and always has been, a museum for the future.

This document captures our shared vision for the future of UMOCA in five years. From this vantage point, we see an organization that is:

- an iconic culture center in downtown with a known and beloved historic past;
- committed to local makers and the diverse communities that make up our state;
- a site committed to social justice, open dialogue, and creating a deeper understanding of the experience of others; and
- an institution with a strong reputation of financial solvency.

This plan is based on a series of critical assumptions around the future development of UMOCA and the overall growth of Utah over the next 5 years:

- First and foremost, that the donor-base will continue to grow and expand with the growth and expanson of the state itself;
- That financial and staff recovery from the impact of COVID-19 will occur in or by Q3 of 2021; and
- That the staff can continue to grow---much of what is envisioned will only be possible with a fully supportive board and a full UMOCA operating staff.

Operating under those assumptions, this Strategic Plan—with its mission statement, five Strategic Areas of Focus, and their associated key goals and deliverables—represents our best understanding of what relevance looks like and what our community’s needs are and outlines steps to get there.

Our responsibility as a museum—both as a staff and as a board—is to fulfill this vision.

The framework is intended to be broad in meaning, fostering a staff culture that aims to strengthen and refine existing services as well as innovate and experiment with the new. It is anticipated that the Strategic Plan—with its Implementation, Key Performance Indicators, Budget Allocations, and sub-committees—will be monitored over time to determine the effectiveness and to identify when it’s time for an update.

In the end, it is a living and evolving document, as is the future itself.

Signed,

Hannah Vaughn, Chair of the Strategic Planning Committee
Laura Allred Hurtado, Executive Director of the Utah Museum of Contemporary Art
Val Antczak, President of the Board of Trustees, Utah Museum of Contemporary Art