INTRODUCTION

Since 1975, the Center for Creative Photography (Center/CCP) has been unique in its acquisition of contemporary photographic archives, creating an unparalleled research collection. Primary to this process has been the interest in and concern for the photographic object and the physical materials of photography. The Center maintains an exhibition space, a research center, and an active program of loans to exhibitions world-wide, through which it makes its significant holdings accessible to faculty, students, visiting scholars of all disciplines, and the general public. Further access is provided through publications, a series of public programs, the distribution of images and granting of copyright permission, and through partnerships like the innovative collaboration with the Phoenix Art Museum. Since 2012, the Center has boasted an endowed conservation program which spearheads collections care and helps ensure the collection’s preservation for future generations. With its focus on the medium of photography, the Center can deeply explore its subject with specialized expertise, shedding new light on a medium integral to visual culture, public and academic discourse, and artistic expression.

In March 2016, Dr. Kimberly Andrews Espy, Senior Vice President for Research at the University of Arizona (UA), created the CCP Roadmap Working Group with a six-point charge to create a strategic roadmap for the future of the Center, specifically addressing student engagement, public outreach, and strategic partnerships. The roadmap is intended to integrate and grow CCP’s presence within the University of Arizona, surrounding communities, and the national and international photography community and to position the Center as a crucible for cutting-edge interdisciplinary scholarly activity.

Through a process of internal analysis and external benchmarking, the Roadmap Working Group confirmed CCP’s vision and mission statements and identified four objectives that will strengthen the Center’s core activities, expand its presence, better leverage its campus affiliation, and create greater awareness of this University of Arizona treasure. The purpose of this Strategic Roadmap is to summarize these objectives and address the charges by providing short- and long-term recommendations.

The Roadmap Working Group members include:

W. James Burns (Chair), Director, CCP and UA Museum of Art
Patrick Ballani, Interdisciplinary Faculty, Honors College
Colin Blakely, Director, UA School of Art
Denise Gosé, Associate Director, CCP
Jae Gutierrez, Arthur J. Bell Senior Photograph Conservator, CCP
Meg Hagyard, Senior Director of External Relations, Arts, Culture and Heritage, CCP
Kim Nicolini, Research Development Services, Office of Research, Discovery & Innovation
John Schaefer, UA President Emeritus; Founder of CCP
Becky Senf, Chief Curator, CCP
Leslie Squyres, Head of Archives and Preservation, CCP
VISION STATEMENT
The Center for Creative Photography is a world-renowned leader in preservation, teaching, learning, scholarship, and the appreciation of archival material and works of art by North America’s greatest photographers.

MISSION STATEMENT
The Center for Creative Photography is the premiere research collection of American photographic fine art and archives, promoting creative inquiry, dialogue, and appreciation of photography’s enduring cultural influence.
To realize our mission, we:

- acquire photographic archives and fine prints;
- preserve collections in accordance with recognized standards and best practices;
- educate, enrich, and inspire diverse audiences through exhibitions, programs, publications and teaching about photography and the photographic process;
- facilitate research and scholarship utilizing photography and its history as a means of creative expression;
- cultivate transdisciplinary connections between photography and the other arts, humanities and science disciplines;
- engage in debate about photography and its role in modern society.

STRATEGIC ROADMAP OBJECTIVES

1. REALIZE INTERDISCIPLINARY POTENTIAL

Along with its established reputation as a pivotal site for research into the history of photography, the Center has long hosted scholars from a range of disciplines. Acknowledging the UA’s strength in interdisciplinary research and collaboration, the Center will expand the interdisciplinary use of the collection. This will happen on all levels, from greater internal partnering within the UA academic community to a robust effort to facilitate interdisciplinary exploration, leading to innovation and growth.

2. MAXIMIZE CAMPUS IDENTITY

The Center is strongest and most effective when it leverages the tremendous benefits of its UA campus identity. The Center will dramatically expand its role on the UA campus with students and faculty as well as fully embrace its campus identity within its institutional culture. The Center and the University will be vitally enhanced by this increased campus connection.

3. ASSERT THE RELEVANCE OF THE COLLECTION

The Center will articulate and assert the relevance of its collection and activities. This requires a fundamental shift in thinking from stewarding a collection accessed by external users to delivering appropriate content to more diverse local, national and international audiences where they are located. Critical to this principle is an active acquisitions program that will energize the existing collection. The addition of contemporary artworks and archives activates the collection and allows current audiences to see connections to the real world human climate they occupy, understand a broad spectrum of contexts, and better relate to historic collection materials.
4. ENSURE COLLECTION LONGEVITY

The Center’s collection is its greatest strength, and its preservation for future generations is essential. The internal work of collection care, preservation and the enhancement of intellectual control is ongoing. The Center has the potential to serve as a model for preservation and collection management of photographic materials.

To realize these objectives CCP must diversify revenue streams and engage in robust fundraising activities to acquire the additional resources necessary to support the new activities recommended in this white paper. Already underway at the Center are a range of initiatives to cultivate new philanthropic support, to realize earned revenue potential, to find efficiencies within the UA museum family, to articulate specific funding possibilities aligned with CCP and its UA affiliation, and to better manage the Center’s vast network of stakeholders and potential donors.

SHORT- AND LONG-TERM GOALS

The CCP Roadmap Working Group was assigned with a six-point charge, each of which is listed below with a summary outcome, an inventory of related existing resources and assets, objectives, and short- and long-term goals.

CHARGE 1: Identify several university museums/archives that are models of deep engagement with the academic community. Describe strategies and tactics they use to a) engage faculty in the execution of their scholarly activities (instruction, research and teaching); b) engage students in transforming their knowledge and experience, and c) engage and impact our communities at multiple levels.

Members of the committee interviewed the museums and archives detailed in Table 1.

**Table 1. Benchmarking Museums and Archives**

<table>
<thead>
<tr>
<th>Museum of Contemporary Photography, Columbia College Chicago</th>
<th>Harry Ransom Center, University of Texas</th>
<th>Art Museum, Colorado University, Boulder</th>
<th>The Wolfsonian – Florida International University</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special Collections and University Archives, Eaton Collection, UC Riverside</td>
<td>Georgia Museum of Art</td>
<td>Michael C. Carlos Museum - Emory University</td>
<td>Jordan Schnitzer Museum of Art</td>
</tr>
<tr>
<td>Nasher Museum of Art at Duke University</td>
<td>UC Berkeley Art Museum and Pacific Film Archive</td>
<td>University of New Mexico Museum of Art</td>
<td>UCLA Film and Television Archive</td>
</tr>
<tr>
<td>Special Collections, Broadcasting Archives, University of Maryland</td>
<td>Utah Museum of Fine Arts</td>
<td>Hood Museum of Art - Dartmouth College</td>
<td>The Block Museum of Art, Northwestern University</td>
</tr>
<tr>
<td>Yale University Art Museum</td>
<td>University of Wyoming Art Museum</td>
<td>California Museum of Photography/UC Riverside ARTSblock</td>
<td>Smart Museum of Art, The University of Chicago</td>
</tr>
<tr>
<td>Harvard Art Museums</td>
<td>Iris &amp; B. Gerald Cantor Center for Visual Arts</td>
<td>Princeton University Art Museum</td>
<td>UA Poetry Center</td>
</tr>
</tbody>
</table>
SUMMARY OUTCOME:
Data from the benchmarking process was gathered from 25 peer academic organizations that the working group identified while seeking models of deep academic and public engagement. The data indicates that there is a growing trend of meaningful and relevant audience engagement at peer academic institutions. Keys to success include removing institutional barriers (such as ensuring that the institution is approachable, welcoming and accessible), conducting audience research to identify points of connection, providing multiple avenues for audience members to interact with the organization, aligning organizational resources around a strategy, evaluating objectives, and seeking visitor feedback.

Common themes related to the charge of this group emerged from the benchmarking data assessment. Relevant goals have been incorporated into the corresponding charges in this document.
CHARGE 2: CCP is a university asset – and photographic images have served as powerful visual agents that spark community conversation and advance social transformation. Please develop a blueprint for substantially accelerating vibrant engagement of CCP with our academic community – faculty, staff and students, among the museums/archives (UAMA, ASM, Flandreau), within the School of Art, with University and College-level Centers & Institutes (e.g. Confluencer Center, Poetry Center), and beyond the School of Art with disciplines/units more obviously aligned with CCP (e.g. humanities and social sciences), and those less so (sciences, engineering).

SUMMARY OUTCOME:
Priorities related to engaging the academic community fall under three primary objectives:

1. Impact studies. Efforts should be made to capture and catalog all engagement activities of the Center. Currently, data is collected by a variety of staff and stored separately. There is no mechanism in place for consistently soliciting feedback about interactions with faculty and students.
2. Outreach. CCP should develop ways to actively solicit engagement from different members of the academic community.
3. Collaborative Programming. Enhancing partnerships and active participation in the development of different aspects of programming will increase stakeholder engagement.

EXISTING RESOURCES AND ASSETS:
CCP currently undertakes a range of activities designed to engage the academic community. In addition to the student internships discussed under Charge 6, print viewings, class visits, gallery tours, and the visiting artists and scholars program are the most visible forms of engagement.

The Center’s exhibition program provides intellectual material that is a critical conduit to broader academic engagement.

CCP staff generally work closely with School of Art (SOA) faculty, and have collaborated with them on numerous initiatives.

CCP has substantial digital assets: Digital surrogates of the Center’s collection objects can be an entry point for faculty and students to engage not only with history of photography, but larger themes in the arts, humanities and the sciences. Two thirds of CCP fine print collection (60,000 images) is available to the public online. Thousands of archival objects are digitized.

GOALS (Listed under each objective in priority order)
Objective 1: Impact Studies
Short-Term Goals:
1. Designate a single person to coordinate all visit requests. Develop procedures for handling and cataloging “unannounced” visits to make sure visitors feel welcome and engaged.
2. Develop a consolidated process for cataloging different types of interactions with the Center (class visits, print viewings, gallery tours, etc).
3. Create a mechanism for soliciting feedback from all groups that interact with the Center.

Long Term Goal:
1. Utilize data collected on different interactions with the Center to produce an Impact Study that can be utilized as a vehicle for advocacy and for developing further interactions.

Objective 2: Outreach
Short-Term Goals:
1. Ensure that education and outreach are discussed as primary components of exhibition development and planning.
2. Identify 3-5 university events (New faculty orientation, Incoming first-year orientation, etc.) and ensure a CCP presence at those events.
3. Work with ArtStor to showcase digital fine-print collection.
4. Reach out to First-Year composition program and explore opportunities to establish a writing curriculum component around visual literacy.
5. Reach out to foreign language departments and explore use of CCP in conversational classes and for written assignments based on CCP collections.

Long Term Goals:
1. Develop a digital space for the academic community to interact in meaningful ways with the collection (e.g. student-curated online exhibitions or better ways to explore archive materials).
2. Re-introduce educator guides for some or all exhibitions.
3. Find ways to re-invigorate a publications program. This could include faculty-written contributions to exhibition catalogs, print publications, an online journal, and/or a CCP blog.
4. Expand partnerships with faculty outside the arts beyond those mentioned in short term goals. Examples include working with unit in the College of Social and Behavioral Sciences, Materials Sciences, and Optics.

Objective 3: Collaborative Programming

Short-Term Goal:
1. Schedule programming with sufficient lead time to adequately develop collaborations and encourage use of CCP in teaching (e.g. faculty should know what is scheduled in the Center when they develop class syllabi).

Long Term Goal:
1. Identify “big ideas” or themes relevant to different disciplines on campus and develop programming that leverages CCP assets as a vehicle for intellectual discourse. Work with relevant schools to develop collaborative programming (e.g. CCP curates an exhibition, school organizes a panel discussion or symposium that could be hosted at CCP, courses integrate exhibition into curriculum).
2. Collaborate with UA faculty to identify common focus areas and develop exhibitions and corresponding courses and seminars.
CHARGE 3: Our local/regional supporters, and national arts communities report disaffection or a lack of a connection to CCP. Furthermore, there are many prospective supporters – who have not been reached, touched, or cultivated. Finally, museums/archives with deep and meaningful engagement do so in a manner that emphasizes the collective “footprint” of its diverse assets (see for example, http://www.collegerank.net/most-amazing-college-museums/). As such, develop a blueprint for substantially accelerating the engagement with our local/regional community. Please do so in a manner that identifies, fully utilizes, and leverages synergies with UAMA to maximize impact, capitalize on shared needs and leverage our limited resources. Given the expense and effort for exhibitions, develop a plan for how can UAMA and CCP collaborate and come together in innovative ways to connect to our publics.

SUMMARY OUTCOME:
Priorities related to local and regional community engagement fall under three primary objectives:

1. Leveraging affiliation with University Museums and Galleries. The museums and galleries on campus each offer unique and independent programming. However, there are enormous opportunities for efficiency and expanded capacity through better use of shared resources, and more important, an increase in voice to be realized through efforts to cross promote among the campus museums and galleries.

2. Increasing Community engagement. CCP is a unique institution that should be a point of pride within Tucson. Increased efforts to develop a community outreach plan are necessary to increase outreach activity and more firmly establish CCP’s broad value within the local community.

3. Expanding local support through outreach to targeted groups. CCP could increase its support within the local community by identifying, targeting and engaging specific groups likely to be interested in the Center’s activities.

EXISTING RESOURCES AND ASSETS
By virtue of being located at the UA, CCP has a built-in support base, from faculty and students to alumni to visitors. CCP is known in the Tucson community, which has a rich base of interest in the arts and photography. CCP should strive to leverage these existing assets to broaden its support base.

GOALS (Listed under each objective in priority order)
Objective 1: University Museum and Gallery Affiliation
Short Term Goals
1. Cross promote programs / exhibitions / events between UAMA and CCP.
2. Leverage resources for greatest impact to both CCP and UAMA. Resources that could be integrated include facilities management, IT, PR/communications, event planning, and visitor services.
3. Re-introduce regular print viewings promoted within the U of A community on a modest scale.
4. Explore opportunities for joint exhibitions between CCP and UAMA.

Long Term Goals
1. Work on a PR/communications strategy (and possibly brand identity) that includes the Center, the UAMA, the ASM, and the Rombach and Gross Galleries in the School of Art.

Objective 2: Local Community Outreach
Short Term Goals
1. Create more visibility in Tucson: on streets, downtown, in heavily trafficked arts/cultural areas, walkways, streetcars, etc.
2. Get businesses involved in underwriting and sponsorship of events for the museums. Identify local businesses with common interests for involvement. (e.g. Jones Photo, Photographic Works, etc.).
3. Work with local media companies to make CCP more visible.
Long Term Goals
1. Make the museum corridor more visible so people know where CCP is and to ensure they want to visit. Develop strategies to make the museum corridor enticing to the large number of pedestrians who pass CCP daily.

2. Develop a strategic plan to expand CCP’s support base within the Tucson business community. Involvement could include the following:
   a. Sponsorship and underwriting for exhibitions, events and programs.
   b. Employee incentives to visit CCP (e.g. Raytheon) and become supporters.
   c. Get connected to Tucson tourism.

Objective 3: Outreach to Targeted Groups
Short Term Goals
1. Conduct outreach to each of the following organizations to explore opportunities for collaboration:
   a. K-12 schools
   b. Arizona focused foundations
   c. Living artists
   d. UA Downtown
   e. Local Arts and Cultural organizations
   f. Photography "clubs"

2. At conclusion of outreach, develop a prioritized list of potential collaborations and implement those determined to be highest priority.

3. Develop partnerships, membership, and/or collaborations with national arts communities. Explore how they can benefit CCP and UA museums and set targets. Potential targets are listed below:
   a. A2RU (Alliance for the Arts in Research Universities): http://a2ru.org/
   c. AAM (American Alliance of Museums): http://aam-us.org/
   d. AAMG (Association of Academic Museums and Galleries): https://www.aamg-us.org/wp/ (CCP sending Lindsay to conference this year.)
   e. AIPAD (Association for International Photography Art Dealers): http://www.aipad.com/
   h. CAA (College Art Association): http://www.collegeart.org/
   i. SPE (Society for Photographic Education): https://www.spenational.org/
   j. AAM (American Alliance of Museums): http://aam-us.org/
   k. PPA (Professional Photographers of America): http://www.ppa.com/
   m. MAA (Museum Association of Arizona): http://www.azmuseums.org/
   n. WMA (Western Museums Association): http://www.westmuse.org/
   o. SAA (Society of American Archivists): www2.archivists.org
   p. Arizona Archives Online: www.azarchivesonline.org
   q. Society of Southwest Archivists: www.southwestarchivists.org
   r. Museum Computer Network: mcn.edu

Long Term Goals
1. Foster connectivity with programs at Tucson Museum of Art (TMA) and explore overlap between exhibitions and programs that can benefit both.

2. Identify other local (Tucson and Phoenix) Arts/Cultural partnerships that can be leveraged for support through joint exhibitions and programming.
**CHARGE 4:** CCP is well known to photo scholars nationally and internationally – what are the opportunities to strengthen CCP’s academic reputation for greater visibility? Furthermore, there are new opportunities for collaborative scholarship through academic alliances and partnerships, and for creativity using new media and other means. Please identify other outside museums, archives, collections, or organizations with whom we might partner, and in what manner, to place CCP at the cutting edge and forefront of arts innovation.

**SUMMARY OUTCOME:**
Priorities related to strengthening CCP’s academic reputation fall under three primary objectives:

1. **Create an infrastructure for tracking and promoting research at CCP for scholars, artists, students, researchers, and staff.** While there are some mechanisms in place to track and promote research at the Center, there are many opportunities to raise visibility and attract even more scholarship through increased efforts in this area.

2. **Create and promote a CCP community for past and present scholars, artists, students, researchers and staff.** As a core part of CCP’s activities, scholars and researchers regularly visit to do on-site research; students work with staff as interns and student employees, and artists exhibit work in the gallery and give lectures. All of these categories are considered CCP "alumni". Currently there is no institution-based effort to maintain a relationship and connection with any of our “alumni”. Developing a community for our alumni will assist in strengthening the visibility and scholarly reputation of CCP.

3. **Promote to campus and nationally that CCP is a place for interdisciplinary scholarship.** CCP is well-known as a resource for photography-related research. However, the collections are not as well-known and understood for non-photo-based research. This is a significant area of opportunity for CCP.

**EXISTING RESOURCES AND ASSETS:**
The Center has built a strong reputation for the wide range of scholarship it has inspired throughout its history. A few areas of particular note are CCP’s:

- Seven research fellowships offered annually to scholars in any discipline.
- Existing newsletter and listserv.
- Large amount of digitized content and efforts underway to secure resources to make it available online.
- Longstanding history as a world-renowned archive for photography research and a demonstrated ability to attract a broad range of leaders in the field as evidenced by activities like its "Conversations" gatherings.
- Existing website with information and open access to collections.
- Past publications which are recognized as valuable scholarly resources.

Currently, CCP announces Research Fellowship recipients and information about their topics on the website. CCP also discusses Fellows and projects in the InFocus newsletter. However, more can be done to promote research done at the Center.

Many potential partners exist to leverage efforts in this area including:

- The new generation of photography companies like Instagram, Google, Snapfish, Shutterfly.
- UA’s Center for Data and Society.
- The existing partnership between CCP and the Phoenix Art Museum. This partnership should be evaluated and leveraged to best advantage. Goals should be defined for CCP traveling exhibitions, loans, and exhibitions in Tucson and at the Phoenix Art Museum.
GOALS

Objective 1: Create an infrastructure for tracking and promoting research

Short Term Goals:
1. Create and post on CCP website a list of recent publications, presentations, exhibitions, etc. that use the collections at CCP as a resource. Maintain this list on an ongoing basis.
2. Identify avenues for promotion of scholarship at CCP beyond the website, including UA News, the Office of Research Discovery and Innovation (RDI), Lo Que Pasa, and the international museums and arts communities identified previously in this document.
3. Ensure appropriate recognition for the Center in publications, presentations and exhibitions that make use of the collection.
4. Analyze present and future avenues for publication; for instance, digitize past issues of CCP’s scholarly publication, The Archive.

Long Term Goals:
1. Explore the creation of an online publication with a range of options for featuring scholarship at CCP; for example, blog-type posts about current work, brief analysis of an archive object, short essays - perhaps longer essays that could go through a peer review process.
2. Create scholarly online content using the collections; for example, Edward Weston Daybooks. This could also provide opportunities to collaborate with faculty and students.
3. Increase funding for fellowships to accelerate the amount of research being done at CCP by creating partnerships with the new generation of photography companies to fund research, for example companies like Instagram, Google, Snapfish, Shutterfly.
4. Make existing digital content publicly available.

Objective 2: Create and promote a CCP community for past and present scholars, artists, students, researchers and staff.

Short Term Goals:
1. Define staff roles and responsibilities in the development and maintenance of an alumni community.
2. Identify campus partners such as the UA Alumni Association and college-based alumni programs.
3. Utilize alumni for targeted feedback and focus groups.
4. Identify ways for existing website to include information for the alumni.
5. Host events at CCP, and during events in other cities where CCP has a presence, including special components for alumni.

Long Term Goals:
1. Develop a communication strategy and plan for consistent communication with alumni, including segmenting the groups to allow for targeted messaging using social media and email.
2. Develop a database to house the contact information of all alumni.
3. Invite alumni scholars and researchers to develop symposia.
4. Develop virtual events for alumni (e.g. live-casting lectures and allowing Q&A participation via social media).

Objective 3: Promote to campus and nationally that CCP is a place for interdisciplinary scholarship.

Short Term Goals:
1. Create a subject guide to the collections at CCP and promote to departments on campus, on the website, to peer institutions, and to the UA Library (See Charge 2 for potential avenues of dissemination and Charge 5 for additional benefits).
2. Identify top subject areas in CCP collections for interdisciplinary research and do strategic outreach to make fields aware of this resource.
3. Enhance CCP website to be more user-friendly, with a better interface to lead scholars, artists, students, researchers to content.
Long Term Goals:
1. Develop exhibition-related programing that brings new disciplines into the interpretation of the exhibition.
2. Award small stipends to faculty to create content for their classes using CCP collections.
3. Identify funding sources for CCP to explore and promote opportunities for new scholarship where diverse fields intersect with fine art and photography, and recruit an educator to facilitate these collaborations.
4. Invite interdisciplinary scholarship on CCP-generated exhibitions. This scholarship could be applied to such places as exhibition labels, catalogue essays, and expanded exhibition content housed on website.
5. Explore funding opportunities to develop symposia using CCP holdings utilizing an interdisciplinary understanding of subject matter.
6. Identify funding sources to develop a publication dedicated to photography rooted in interdisciplinary scholarship.
7. Provide support for CCP staff to share with professional networks the outcomes of a focus on interdisciplinary use of CCP holdings.
CHARGE 5: The collection at CCP is outstanding, and yet the connection to UA is invisible. How can the University’s role be made more visible in CCP’s activities, facilities, public presence and materials? How can CCP’s reputation be leveraged to bring distinction to UA?

SUMMARY OUTCOME:
Priorities related to strengthening CCP’s connection to the university fall under two primary objectives:

1. Create more transparency between CCP and UA by making the UA brand more recognizable within all aspects of CCP programming.
2. Make CCP better known within the broader UA community by leveraging the diverse population that intersects campus daily.

EXISTING RESOURCES AND ASSETS:
There are a number of aspects of the Center that already serve to reinforce its connection to the university:

1. CCP’s physical plant, as part of the UA campus, clearly indicates a campus affiliation.
2. A close connection exists with School of Art faculty and select staff and faculty members across UA. Those members of the UA community feel a deep connection between CCP and UA.
3. Visiting scholars to CCP experience the Center as a campus entity.
4. Center senior staff have a practice of offering “concierge-level service” to UA dignitaries, and can provide tours and behind-the-scenes experiences.
5. CCP staff do orientations for School of Art and Library Science graduate students.
6. CCP staff speak in School of Art courses by invitation.

Objective 1: Make UA brand more clear within CCP brand
Short Term Goals:
1. Consistently reference other UA programs and exhibitions in CCP messaging.
2. Emphasize the many and varied benefits of UA affiliation in CCP communications, including:
   a. Financial support – in the form of Research Development Innovation-provided support (Business Center, Research and Development Services, External Relations, and administration), salaries, facilities, lights, legal services, human resources, library resources, and custodial services.
   b. A diverse local population on campus of students, staff, faculty, parents, and a built-in youth audience.
   c. Communication channels to reach campus audiences – Lo Que Pasa, UA Now, UA News, RDI newsletters, etc.
   d. The potential to have a massive base of supporters and advocates to reinforce positive messaging for CCP, including alumni, former staff, current UA faculty and staff, etc.
   e. Affiliation with a consortium of campus museums, arts institutions, and centers.
   f. Access to an alumni base as an audience for our programs - as a community for fundraising and as an informational resource.
   g. The protections of academic freedom (ability to address challenging topics) and a close association to rigorous academic inquiry and innovative thinking.

Long Term Goals:
1. Undertake a rebranding of CCP logo, collateral materials and website to incorporate the UA in a more prominent way that maintains the distinctive qualities of CCP but celebrates our relationship to the UA.
2. Produce a complete and diverse set of routinely-refreshed collateral materials (rack card, tri-fold brochure, annual report, general postcard, etc.).
3. Renovate CCP lobby to make it more informative and welcoming to all visitors.
Objective 2: Make CCP better known within the UA Community

Short Term Goals:
1. Communicate with the students attending classes in CCP auditorium (through slides on the projector, introductory words at each class at the beginning of the semester, or handouts). A similar strategy could target key classes across campus, with staff introducing CCP at the beginning of each semester.
2. Promote CCP through on-campus venues like the UA Library informational monitors and similar communications devices around campus.
3. Strategically communicate through existing leadership meetings (Deans and Directors, meetings for department heads and directors and through newly-assembled groups) about CCP’s mission, opportunities for collaboration, and world-class strengths.
4. Provide advance information to faculty and staff about upcoming exhibitions for potential collaboration or coordination, and further explore opportunities for creating an environment where meaningful collaboration could begin at the earliest stages of exhibition or project development.

Long Term Goals:
1. Produce a didactic installation in UA Student Union about CCP’s collection.
2. Develop strategies for engaging alumni, including working with alumni relations to disseminate information on CCP and have CCP included in reunion activity.
3. Offer curatorial courses by CCP staff for UA students.
4. Build a lecture series like the one offered by UA Science at Centennial Hall.
**CHARGE 6:** On-going resources allocated to CCP, UAMA and ASM are derived largely from student tuition – either the subsidy provided by the State to fund the education of Arizona students or directly from students and families themselves. Provide a plan to engage students directly and more deeply in the museums/archives.

**SUMMARY OUTCOME:**
Priorities related to student engagement fall under four primary objectives:

1. **Provide formal in-depth professional mentoring and training (undergraduate & graduate).** CCP has staff with a broad range of professional knowledge as well as an eagerness to share it. Every effort should be made to ensure we are providing students opportunities to learn from our staff.
2. **Contribute to UA 100% Engagement commitment (undergraduate).** This is a university-wide endeavor that already has a robust support structure behind it. CCP needs to find ways to capitalize on the visibility and resources provided by this strategic endeavor.
3. **Encourage and support object-based learning in UA undergraduate and graduate courses (undergraduate & graduate).** The collection remains CCP’s most valuable asset. Efforts should be made to utilize it as effectively as possible for student engagement and learning.
4. **Inspire life-long learning with collection materials (undergraduate & graduate).** CCP can contribute to personal enrichment and life-long learning for students across campus in every college, as well as members of the public.

**EXISTING RESOURCES AND ASSETS:**
CCP currently offers internships under the supervision of a wide variety of archive and museum professionals that provide in-depth professional training and work experience.

In addition to the internship opportunities, CCP employs 10-15 work-study students annually as visitor services staff. These work-study students receive training to greet the public and answer visitor questions (in-person and by phone) at the lobby desk, serve as gallery security when exhibitions are open to the public, and engage visitors through i-Pad surveys aimed at collecting audience data.

**GOALS (Listed under each objective in priority order)**

**Objective 1: Provide formal in-depth professional mentoring and training**

**Short-term goals:**
1. Facilitate student and faculty focus groups to identify student needs and opportunities for collaboration.
2. Formalize an internship program, recruitment and application process with some undergraduate internships meeting 100% engagement criteria when possible (See UA 100% Engagement Commitment section for more information.)
3. Add easy-to-navigate content to CCP website specifically for UA students seeking internship opportunities.
4. Increase collaborations/partnerships with other academic units on campus to offer for-credit internships that meet degree requirements (e.g. conservation works with the Honors College; archives works with Library Science; admin works with Law students).
5. Coordinate with the School of Art Museum Studies Certificate Program to incorporate CCP into the program.
6. Identify ways to share student experiences/successes with the UA community, the public and other CCP stakeholders (e.g. CCP electronic newsletter, social media, annual report, etc.).

**Long-term Goals:**
1. Identify funding support (internal and/or external) to hire education, academic outreach and public outreach staff to oversee faculty, student, and public engagement initiatives.
2. Create a robust student docent program; student docents will not only receive in-depth mentoring and training, but also will contribute to other student engagement activities.
3. Identify and secure funding to provide year-long, in-depth internships for both undergraduate- and graduate-level intern students. Funding would enable staff to train students for participation in lengthier projects that require specialized knowledge and expertise, and provide deeper learning experiences.
4. Create a clear trajectory for students working within CCP visitor services if they want to become docents. (See longer-term recommendations for in-depth mentoring section.)

**Objective 2: Contribute to UA 100% engagement**

**Short-term goals:**
1. Collaborate with engagement faculty/colleagues to be involved in CCP process of forming 100% engagement opportunities. These include Vincent del Casino (Vice Provost for Digital Learning and Student Engagement), Martina Shenal (engagement contact at the College of Fine Arts), Tina Wesanen-Neil (Senior Director, Leadership Programs), and Bruce Fulton (Coordinator of Graduate Certificates Library Information Science).
2. Create a formalized CCP internship program with the Office of Student Engagement to ensure that CCP internships meet 100% engagement criteria (most likely non-credit experiences).

** Longer-term goals:**
1. Coordinate with college/academic units to enable CCP staff to develop and teach an “Engaged Learning” course.

**Objective 3: Encourage and support object-based learning in UA undergraduate and graduate courses**

**Short-term goals:**
1. Create content specifically for UA faculty on CCP website focused on how to teach with the collection and opportunities to collaborate with CCP staff on curriculum development (new content that does not yet exist as well as updating content like the “Educators’ Guides”).
2. Collaborate with faculty on developing print viewings for classes offered repeatedly on a regular basis.
3. Encourage graduate students to pursue thesis projects that use the collection, and allow dissertation defenses with collection objects in CCP print viewing room.
4. Create a summer institute for faculty to learn about CCP collections, print viewing opportunities, and work on curriculum development with staff.

**Long-term goals:**
1. Establish affiliated faculty appointments for CCP staff that include a teaching commitment as part of a CCP staff member’s regular workload.
2. Hire staff to oversee faculty and student engagement initiatives and to coordinate faculty outreach programs and new curriculum development.
3. Collaborate with academic departments to have “CCP faculty” that commit to teaching with CCP collection on a regular basis (perhaps existing “engagement faculty” in various departments around campus under the Office of Student Engagement could serve as a model for this collaboration.)
4. Encourage students to curate exhibitions from the collection, allowing them to develop confidence in their curatorial voice.
5. Develop a student-focused speaker series.

**Objective 4: Inspire life-long learning with collection materials**

**Short-term goals:**
1. Coordinate with UA Admissions to include information about CCP programming (internships, public lectures, etc.) in Campus Ambassador Tours.
2. Encourage units without auditoriums and active public programming (including ASM and UAMA) to use CCP auditorium for events; be sure to include information about CCP at the introduction to an event and have exhibition open prior to event.

**Long-term goals:**
1. Coordinate with Arizona Assurance Scholars Club – and other similar initiatives on campus – to offer unique learning opportunities at CCP.
2. Consider family-friendly programming for weekends that students have family on campus such as homecoming and graduation.