

**TESTING A MODEL PLANNING PROCESS AT NOT-FOR-PROFITS
A CASE STUDY**

by

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Administration

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*To Glenn, for his unwavering support and infinite
patience.*

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ABSTRACT

The case study tested a model planning process, *A Planning Process for Public Gardens and Other Not-For-Profits*, at the Rehoboth Art League in Henlopen Acres, Delaware. The Art League successfully developed a plan based on the model, providing information for an evaluation of the model's usefulness in the field.

Evaluation was based on four major elements of the model: the decision to plan, organizational analysis, goal clarification, and strategy formulation. Components of these elements were derived from the text and used to examine the details of the Art League's planning process. The study determined that the model achieved its goal of providing a framework for planning. The model was useful as a guide and starting point for the Art League's planning process and provided focus and direction for the planning meetings. Recommendations for improving the model focus on clarifying and enhancing concepts in the process and incorporation of additional examples.

INTRODUCTION

This case study tests the usability of a recently developed planning model, determines if the model's goals were achieved, and provides recommendations for improving it. The results provide leaders of not-for-profit institutions with information on how the model worked, where it succeeded and where it did not, at the study institution. The study discusses museums and museum professionals, but is appropriate to any not-for-profit organization, including public horticulture institutions.

This paper is divided into three sections. Section I contains two chapters providing background for the case study. Chapter 1 briefly reviews the attitudes of several planning experts and museum professionals toward planning at not-for-profit organizations and describes the model process selected for the case study. Chapter 2 presents the parameters and methods of the research, and introduces the study institution, the Rehoboth Art League. Section II presents the analysis and findings of the research. Chapters 3 through 6 present each of the four major elements of the model process

studied with the information collected during the study institution's planning exercise. Chapter 7 provides a summary of the findings. Section III presents the conclusions drawn from the research and offers recommendations for improving the model. The planning model and the Art League product are included in the appendices.

SECTION I
FORMULA FOR A CASE STUDY

This section presents a brief introduction to planning at not-for-profit organizations, the methods of the case study, and a profile of the study institution, the Rehoboth Art League.

Chapter 1

PLANNING AND NOT-FOR-PROFITS

When times are good, you don't have to plan and when times are bad, you are too busy overcoming crisis situations to plan.¹

John Alexander astutely summarizes the past attitudes and actions of many not-for-profit managers with this statement. But these same organizations are quickly realizing the folly of short-term thinking. Nutt and Backoff state that public and third-sector (private, nonprofit, or not-for-profit) organizations have critical needs to articulate, evaluate, and manage the evolution of their strategies.² Kaufman and Jacobs report a significant call "to state and local governments to use the strategic planning approach developed in the corporate world."³

Projections on philanthropic giving in the early 1980's demonstrated the need for planning to provide the support required by cultural institutions.⁴ As George Hicks claims:

Individuals, groups, government agencies and corporations would much prefer giving to an

organization or institution that has carefully conceived goals, clear objectives and well-defined services for public consumption. The days of donor support for mere well-intentioned organizations that proclaim a certain lofty purpose are all but past.⁵

A time of austerity challenges not-for-profit organizations to survive. The federal government's support of the arts and other not-for-profit organizations was seriously affected through the Reagan administration's cuts to funding institutions such as the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services.⁶ Alice McHugh writes:

There is growing government regulation of public spaces and hiring practices. Funding sources have more stringent reporting requirements, and the IRS has a growing interest in museums' taxable earnings. More organizations directly compete with museums for the public's precious discretionary dollars and leisure time, and, in turn, museum members and the general public want higher and higher quality in cultural activities.⁷

These pressures have not persuaded all not-for-profit organizations to plan more. One possible explanation may have been the "lack of available how-to literature"⁸ in the past. In response to this void, a mass of literature was developed in the early and mid-1980's based on corporate models with the museum world in mind. However, the field of public horticulture and some museums and other not-for-profit organizations still seem

to resist comprehensive planning for their institutions. Peter Ames cites several obstacles to what he terms "mission-driven strategic planning," including time, commitment, and expertise. He states that this type of planning is "difficult to define, hard to sell, and burdensome to implement."⁹ The private sector is guided by measurable objectives lending themselves to planning. The public sector, though, is confronted with many immeasurable objectives as well. An organization's financial state is "easily determined and publicized in the annual report; the success of education programs or conservation efforts is not."¹⁰ Whether reluctant institutions will plan or perish remains to be seen. But educating museum leaders and providing the necessary tools for planning are necessary steps toward initiating a planning process at these institutions. New literature, examples, and models are needed to this end. This study tests one such model.

A New Model

The planning model, *A Planning Process for Public Gardens and Other Not-For-Profit Organizations* was developed in 1989 by a task force of eight Longwood graduate students and five Longwood Gardens, Inc. staff. The project, a requirement of the management internship of the University of Delaware's Longwood Graduate Program in

Public Horticulture Administration (LGP), was selected by the second year graduate students in coordination with the Garden's Director.

Located in Kennett Square, Pennsylvania, Longwood Gardens is a public display garden whose structural characteristics and functions are generally similar to those of other public horticulture institutions and not-for-profits. It is embarking on a long range planning exercise and tasked the students with developing a framework management and staff can use. The result is a model planning process (Appendix 1 on page 80) appropriate not only for Longwood, but for any not-for-profit organization.

The model was designed to be an introduction to planning with an easily understandable format for those unfamiliar with, and often intimidated by, planning. Its purpose is to "present a framework of a planning process which can be tailored for use by any [not-for-profit or] public horticulture organization."¹¹ It also advocates successful planning as an effective means of providing clear direction for an organization's future, improving communication, and establishing levels of accountability in an organization.¹²

A distillation of many sources, the model's flexibility provides the inexperienced board and staff

with the ability to custom fit the process to their specific needs. Terry Moore contends that the "general problem with the standard model is that many planners assume it is sequential, each step following only, inevitably, and irrevocably its predecessor."¹³ The LGP model attempts to overcome this common failing, iterating it is not a "step-by-step formula."¹⁴ Because of this cyclical and concurrent nature, it is possible to assess the entire model through the thorough study of a portion of it. In practice, all six phases may occur simultaneously. This provides the opportunity to review a minimum portion of each aspect of the planning process and gain insight as to the overall usability of the model. For this case study, four of the six major phases were examined in depth. The remaining two phases were observed on a limited basis.

John Bryson, in his book *Strategic Planning for Public and Nonprofit Organizations*, emphasizes four fundamental distinctions between strategic and long-range planning:

First, . . . strategic planning relies more on identifying and resolving issues, while long-range planning focuses more on specifying goals and objectives and translating them into current budgets and work programs . . .

Second, strategic planning emphasizes assessment of the environment outside and inside the organization far more than long-range planning does . . .

Third, strategic planners are more likely than long-range planners to summon forth an idealized version of the organization . . . and ask how it might be achieved . . .

Finally, strategic planning is much more action oriented than long-range planning.¹⁵

These distinctions are not articulated in the model, which discusses planning in a general sense, but the focus is more strategic than long-range.

The model consists of seven parts which are: a general introduction, issues to consider during planning, the planning process itself, a diagram, a conclusion, a glossary, and a bibliography. The planning process is divided into the decision to plan, an organizational analysis, goal clarification, strategy formulation, implementation, and evaluation. The glossary explains different planning terms. The annotated bibliography assists users in researching different aspects of planning for their own institution.

Figure 1.1 on page 10 presents a diagram of the model planning process for reference. For complete information on the planning process, see Appendix 1 on page 81.

According to the model, the planning process begins with the decision to plan. This phase includes the organization's leaders recognizing a vision of their organization's future. They are responsible for gaining

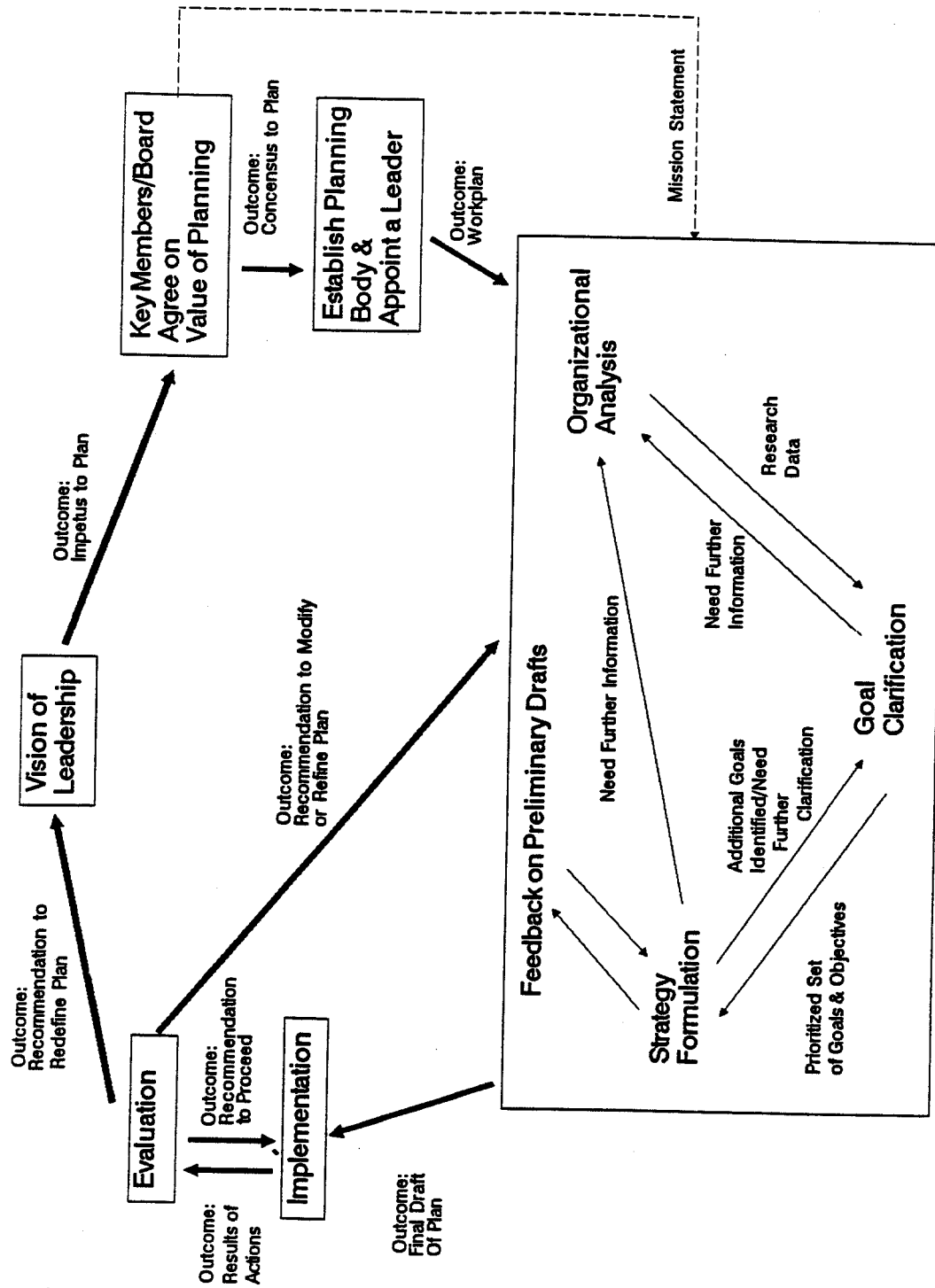


Figure 1.1 Diagram of the Model Planning Process

the commitment and authorization of the board of trustees to undertake planning, and then establish a body to carry out the task.¹⁶

The second phase is the organizational analysis. A critical survey of the resources, strengths, and weaknesses of the organization is carried out through the review or development of the mission statement and mandate, and an evaluation of the internal and external environment.¹⁷

Goal clarification involves reviewing existing goals and newly developed goals to determine their appropriateness and consistency with the mission, and whether the goals are feasible given the results of the organizational analysis. In the strategy formulation phase, the planning body outlines specific actions or strategies to accomplish the stated objectives, including possible alternatives for achieving the same end.¹⁸

The two final phases, which are not analyzed in this study, are implementation and evaluation. These involve the implementation of the newly developed plan and the evaluation of the plan's results based on the mission statement and goals.¹⁹

Summary

The information presented in this chapter provides a basis for the case study. Chapter 2 presents the

parameters and methodology of the study and introduces the study institution.

¹John O. Alexander, "Planning and Managing in Nonprofit Organizations," in *The Nonprofit Organization: Essential Readings*, ed. David L. Gies, J. Steven Ott, and Jay M. Shafritz (Pacific Grove, CA: Brookes/Cole Publishing Company, 1990), 156.

²Paul C. Nutt and Robert Backoff, "A Strategic Management Process for Public and Third-Sector Organizations," *Journal of the American Planning Association* 53, no. 1 (Winter 1987): 44.

Nutt is professor in the Department of Hospital and Health Service Administration, Management and Human Resources, and the Department of Management Science at Ohio State University. Backoff is associate professor in the School of Public Administration and the Department of Political Science at Ohio State University.

³Jerome Kaufman and Harvey Jacobs, "A Public Planning Perspective on Strategic Planning," *Journal of the American Planning Association* 53, no. 1 (Winter 1987): 23.

Kaufman is professor and chair of the Department of Urban and Regional Planning at the University of Wisconsin-Madison. Jacobs is assistant professor in the Department of Urban and Regional Planning and in the Institute for Environmental Studies at the University of Wisconsin-Madison.

⁴Larry Ter Molen, "Preparing a Blueprint for Tomorrow," *Museum News* 61, no. 2 (November/December 1982): 15.

⁵George E. Hicks, "Thinking Ahead," *Museum News* 37, no. 3 (March 1982): 20.

Hicks was interim director of Museum Services for the Atlanta Historical Society in 1982.

⁶Ter Molen, 15.

⁷Alice McHugh, "Strategic Planning for Museums," *History News* 40, no. 8 (August 1985): 23.

McHugh was senior consultant at Arthur D. Little, Inc., Cambridge, Massachusetts in 1985.

⁸Karen Broenneke and Keith Petersen, "Planning for Change: How long-range planning can benefit historical organizations of all sizes," *History News* 39, no. 8 (August 1984): 12.

⁹Peter J. Ames, "Guiding Museum Values: Trustees, Missions and Plans," *Museum News* 63, no. 6 (August 1985): 50.

Ames, an attorney, has served as a member of both board and staff at a variety of not-for-profit organizations, and was director of finance and administration at the New England Aquarium in 1985.

¹⁰*Ibid.*, 49.

¹¹The Longwood Graduate Program, *A Planning Process for Public Gardens and Other Not-For-Profit Organizations* (Newark, DE: University of Delaware, 1989), i.

¹²*Ibid.*

¹³Terry Moore, "Planning without Preliminaries," *Journal of the American Planning Association* 54, no. 3 (Autumn 1988): 525.

Moore is adjunct assistant professor in the Department of Planning, Public Policy, and Management at the University of Oregon, and Vice President of ECO Northwest, a consulting firm specializing in policy analysis and economic research.

¹⁴Longwood Graduate Program, i.

¹⁵John M. Bryson, *Strategic Planning for Public and Nonprofit Organizations: A Guide to Strengthening and Sustaining Organizational*

Achievement (San Francisco, London: Jossey-Bass Publishers, 1989), 7.

Bryson is associate professor of planning and public affairs, Hubert H. Humphrey Institute of Public Affairs, and associate director, Strategic Management Research Center, University of Minnesota.

¹⁶Longwood Graduate Program, 3.

¹⁷*Ibid.*, 4.

¹⁸*Ibid.*, 4-5.

¹⁹*Ibid.*, 6-7.

Chapter 2

PARAMETERS AND METHODS OF THE CASE STUDY

Parameters

After considering several institutions, I chose the Rehoboth Art League, Henlopen Acres, Delaware (RAL) as the study institution. The size, structure, and purpose of RAL are conducive to a case study of this scope.¹ Also, the Director, Charles Palmer, in correspondence with the Longwood Graduate Program's Coordinator, requested a student's assistance in the development of a long-range plan, and previously took advantage of the consulting services of Sylvia Hall, Senior Community Development Specialist for the College of Urban Affairs and Public Policy, University of Delaware, in an October 24, 1988 focus meeting for long-range planning. This indicated the institution's willingness and desire to participate and cooperate in the research.

Methodology

Initial contacts with the Director confirmed RAL's interest in planning for the organization. In October,

1989, I met with the Executive Committee of the Board of Trustees to discuss and clarify the Art League's intentions and my research needs. Based on their preliminary approval, I developed a proposal and scope of work (see Appendix 2 on page 105) for presentation to the Board at their December 11, 1989 meeting. The proposal outlined the intent of the study and the scope of work detailed the commitment of both me and the organization during the project. The documents also included a schedule for completion of the study, budget, bibliography, and steps necessary to accomplish the stated objectives. RAL agreed to the following conditions for the study: use of the planning model as the primary basis for their planning exercise; conduct of the planning exercise within specified timeframes; my participation in both the Long-Range Planning Committee and appropriate Board meetings; my evaluation of the process from the decision to plan through strategy formulation only; and my role as a non-interfering observer.

My oral presentation at the December 11 meeting included a brief summary of the model and the scope of work followed by questions from the Board members. The model and copies of articles from the bibliography were provided to the Director, but were not distributed prior to the meeting. The model was distributed to all Board

members later that week. While some interpretation of the model may have occurred through this process, I believe this was minor and did not significantly prejudice the participants in the case study or skew the final results.

The RAL Board accepted and approved the proposal and scope of work. They tasked the existing Long-Range Planning Committee (LRPC) to develop a plan for the Art League using the model, and the Committee met between January and March 1990 to carry out this directive. My role was non-interfering, allowing the LRPC to use the model and its own resources without further instruction from me. As an observer, I asked questions for purposes of clarification, but was otherwise silent.

The secretary tape-recorded the meetings for later transcription and distribution of the minutes. I used the typed minutes as a backup for my personal tape-recordings and notes.

A review of articles and books on planning at public and third-sector organizations established the basis for the analysis of the case study. First, an extensive list of possible factors in the planning process was derived from the literature and the model. (See Appendix 3 on page 116.) I then examined the model to determine the major elements, or the most critical pieces, of the planning process completed during the study. These

elements, with selected specific factors, were used to examine the RAL planning process and its product, while the complete list of factors was used as a checklist in reviewing this information. I selected specific factors based on: the relative importance of the factor to the integrity of the element, e.g., is this factor crucial to the understanding or conduct of this phase of the planning process; and the objectivity of the data related to the factor, e.g., would the data be speculation or assumption, or based in concrete information.

The basis for the analysis is information obtained during the planning process at RAL. Subjective observations are used when clarification or expansion is advantageous.

Based on the analysis, a summary of findings and recommendations are presented in Chapters 7 and 9, respectively.

The Rehoboth Art League

RAL is a 501(c)(3) organization under the Federal Internal Revenue Service Code.

History²

Situated in the town of Henlopen Acres, near Rehoboth Beach, Delaware, RAL's wooded acres were once part of a much larger estate. In 1743, the cavalier Peter

Marsh purchased a tract of land and built his mansion, The Homestead, on a hill overlooking the Zwaanendael River. This eighteenth century house, the oldest building in Southern Delaware remaining on its original site, is the birthplace of the Rehoboth Art League. The Homestead was placed on the National Register of Historic Places in 1977.

The Rehoboth community has evolved from its beginnings as a pirates' haven to a present-day mecca for beach lovers and urbanites in search of refuge. In 1930, the Colonel and Mrs. Wilbur Sherman Corkran purchased The Homestead and its extensive acreage. The Colonel, an architect and engineer, devoted the rest of his life to restoring the house and developing the exclusive residential community of Henlopen Acres on the large property. Louise Chambers Corkran, an artist and professional interior decorator, focused on developing The Homestead's gardens after the house's renovation.

Successful in her gardening efforts, Mrs. Corkran soon turned her sights on another passion. In 1937, with eight members and forty-three dollars, she established the Rehoboth Art League. The Homestead's grounds were then developed with the Art League's purposes in mind. The 1780 William Paynter house was moved to the site in 1938. Later additions include the construction of the Corkran

Gallery (1949), the Seaward Wing (1953), the Tubbs Gallery (1964), and the Chambers Studio (1967). These accommodations, spread over about three and one-half acres, constitute southern Delaware's most extensive facilities dedicated to the arts.

Mrs. Corkran died in 1973, leaving a strong mandate for the Art League's future. The Homestead itself was given to the University of Delaware, while the remaining buildings were left for the Art League. The University soon quitclaimed The Homestead to RAL, and the Art League agreed to provide free access to the public and perpetual maintenance for the structure.

The corporation enacted its first by-laws in 1938 with a four-member Board of Directors. The certificate of charter was granted in September 1941, and amended in 1961 and 1963. New by-laws were adopted in 1956, and in 1987, the By-laws and the Policies and Procedures Manual were revised. RAL received official tax exempt status in September, 1963, which was reaffirmed in 1972. From the 1950's until hiring its current Director, Charles Palmer, in 1985, RAL operated with an Executive Secretary, Carolyn Harris, running day-to-day operations. The annual operating budget has grown from less than \$20,000 in the 1970's to over \$120,000 in 1991.

The Art League Today

RAL has grown and changed with its community, but its purpose and strengths remain strong and constant.

The Organization's Mission. The Art League developed its current mission statement over ten years ago. (See Appendix 4 on page 124.) Briefly, the organization's purpose is as follows:

The Rehoboth Art League is a non-profit membership organization [established] to develop, explore and enrich the cultural life of the community. We provide opportunities for enjoyment, participation and growth in the arts and invite everyone who shares our interests and goals to join us.

Organizational Structure. RAL is a membership organization guided by a Board of Directors with twenty-one members. Major committees of the Board include the Executive Committee, the Budget & Finance Committee, the Nominating Committee, and the Long-range Planning Committee. Day-to-day operations are handled by a staff of two full-time and two part-time employees, including the Director and the Executive Secretary.

The fiscal year runs from October 1 through September 30. In fiscal year 1990, their budget was \$107,000. The breakdown for this total is seen in Table 2.1 on page 22. An endowment account for maintenance of The Homestead was established in 1980 with approximately

The Homestead was established in 1980 with approximately \$190,000.

Table 2.1 Fiscal Year 1990 Revenue Breakdown for the Rehoboth Art League

PERCENTAGE	SOURCE
26	Membership Dues
25	DE State Arts Council Grant
19	Special Events
18	Investment Earnings
6	Regular Programs
6	Other Donations

There are more than 1000 members distributed across the mid-Atlantic region encompassing Delaware, Maryland, New Jersey, Pennsylvania, and Virginia. One hundred volunteers contributed 1500 hours of service in 1989-1990.

Activities

Activities are governed by the seasonality of the Rehoboth community. The influx of summer tourists and beach-goers overwhelms the year-round residents. The Art League's annual visitation is about 12,000. Because of this seasonality, the majority of programs and classes are held during the summer months. In the 1990 season, the

Art League presented twenty classes for 363 students. These classes are accompanied by art exhibits, poetry and dramatic readings, local arts-related club meetings (sketch groups, the Book Buffs, etc.), sponsorship of off-campus events, musical events and more.

Summary

Section I has presented a brief introduction to planning at not-for-profit organizations, a description of the planning model, the parameters and methodology of the case study, and a brief profile of the Rehoboth Art League. Section II is composed of four chapters which present the results of the case study, beginning with the Decision to Plan in Chapter 3.

¹See organizational description in this chapter.

²Historical information is compiled from: Louise Chambers Corkran, *Sand in Your Brush* (Henlopen Acres, DE: The Rehoboth Art League, 1966); conversations with Art League staff; and literature from the 50th anniversary of the Art League compiled in a 1990 National Endowment for the Humanities grant application.

SECTION II
THE REHOBOTH ART LEAGUE VERSUS THE MODEL
A COMPARATIVE ANALYSIS

The foci of the analysis are four major elements of the model planning process: the Decision to Plan, Organizational Analysis, Goal Clarification, and Strategy Formulation.¹ Each element consists of many possible factors,² both quantitative and qualitative. The planning process at RAL provided information for the evaluation and analysis of only a limited number of these factors based on the criteria described in Chapter 2.

The elements are presented in separate chapters with factors and information collected from the RAL planning process. Each factor's information is analyzed and findings drawn from the analysis are presented. A summary chapter of findings concludes the section.

¹Implementation and evaluation, the remaining factors, were not studied in depth. (See page 8.)

²See Appendix 3 for the full list of factors. See Chapter 2 for a description of factor development and selection.

Chapter 3

THE DECISION TO PLAN

Deciding to plan is the first step in the planning process. The motivation to plan varies, but the organization's leaders generally initiate the process and provide support for a planning body.¹

Prior to my involvement with RAL, the organization's leaders initiated the planning process with a decision to pursue the development of a plan. Some aspects of the decision to plan are not known. Initially, RAL was interested in a long-range plan just for the gardens and grounds, not a comprehensive or organization-wide strategic plan. After discussing the model with the Director, he agreed that a comprehensive plan was both desirable and necessary. When presented to the October 24, 1989 Executive Committee meeting, this decision was confirmed. Questions concerning the deviation from the original intent of the project served to clarify the scope of the project and provide a more cohesive agreement.

Factors that compose the Decision to Plan are listed in Table 3.1 on page 26.

Table 3.1 Factors That Compose the Decision to Plan

FACTORS	
1.	Were key members of staff and Board identified?
2.	Did key members agree on the value of planning for the organization?
3.	Did key members of staff and Board understand what planning is?
4.	Did the Director work to gain the Board's authorization and commitment to the process?
5.	Was a planning body established?
6.	Were rules and procedures established for the planning body?
7.	Was a workplan developed to outline responsibilities and timeframe?

Factor 1: Were Key Members of Staff and Board Identified?

The model states that key members are those who are critical to implementing the plan.² The RAL Executive Committee, which includes Committee Chairs, is responsible for directing the organization's activities and operations, and its members would be considered key Board members. RAL's four staff members would also be considered key. These two groups were critical to the decision making process. The Board considered the proposals and authorized plan development. During the

planning process, no individuals outside of the Board were considered critical to the execution of the plan.

Whether all key members were identified and apprised of the intent to pursue strategic planning is not known. However, my initial contacts with the RAL indicate the Executive Committee and staff had knowledge of this intent, and there is evidence that the Board was involved in the decision. After telephone conversations with the Director, I met with the Executive Committee on October 24, 1989 to discuss the project. During this meeting, the Executive Secretary stated that the Board made the decision to pursue a five-year plan. Another member stated that there was a clear consensus in the Board to get a plan together. The Executive Committee initiated the decision making process. As stated previously, RAL had contacted Sylvia Hall of the University of Delaware for support in planning prior to this study. Also, the Director sent a letter to the Longwood Graduate Program Coordinator dated August 4, 1989 stating that RAL was interested in exploring the possibility of having a student undertake the project of developing a plan for the League gardens and grounds. The scope of the project increased to an organization-wide plan based on discussions of the model. These actions are interpreted

to mean that members of the Board and staff previously discussed the issue of planning.

Findings

The results for this factor are positive. RAL's leaders identified key members of the staff and Board as suggested by the model.

Factor 2: Did Key Members Agree on the Value of Planning for the Organization?

The model states that key members of the staff and Board "must agree on the value of planning".³ Board members articulated their individual ideas for a plan at both the October 24 and December 11, 1989 meetings. One member felt planning should proceed "because it seems to fit in with a lot of the things that we need not only for Buildings and Grounds, but also to help us with our long-term planning for the organization." Members agreed planning could integrate the Art League's functions--"a lot of parts of the plan exist, but not as such"--and that planning is an "opportunity for us to get away from crisis management." Other comments stated that planning provides the means: for better using the RAL's varied resources, including the historic house and the grounds; to fully incorporate all the aspects of RAL's programs and facilities; and to raise funds more effectively.

While these comments were reported, a clear consensus on the value of planning for the organization was never articulated. The individuals talked about some of the advantages of planning and what it might help RAL accomplish, but they did not specifically determine why RAL should develop a--its major needs and goals for planning.

The full Board approved the planning project and directed the LRPC to prepare a plan. This was a clear decision to move forward.

Findings

The results for this factor are negative. There was no clear consensus on what the model terms "the importance of planning." This was not a significant pitfall for RAL as the LRPC recognized several purposes for undertaking the planning process and used those as a guide in developing their goals. Also, the opportunity to develop a plan within the scope of a research project provided motivation to pursue the plan.

Factor 3: Did Key Members of Staff and Board Understand What Planning Is?

The model states that key staff and board members need to understand planning.⁴ It describes planning as "the process by which an organization assesses

its resources, sets goals for the future, and determines a means to accomplish these goals."⁵ True evaluation of the members' understanding of planning is not possible within the scope of this study. The model provides basic information and references for further research, however, and this study provided the following information.

The model planning process was given to the Director after the October 24, 1989 Executive Committee meeting, but was not circulated to the full Board until after the December 11, 1989 Board meeting. At the December meeting, the members were instructed to review the model and provide any concerns or comments to the staff or Board President prior to the Christmas holidays. No major comments or concerns were noted. Whether they read the model cannot be determined.

Also, to gain Board approval for the research project, I presented a brief overview of the planning process at the December 11 meeting. Many Board members asked questions about the process. Several individuals said they had been involved in long-range or other planning efforts in the past.

Of eight LRPC members polled concerning their past experience with long-range and strategic planning, six responded as having participated in formal planning exercises prior to this study. One Board member suggested

this study simply specified the mechanics of "the kind of planning that goes on in many organizations. We've all been involved in organizations in doing much the same sort of thing even if we don't write it out on paper and categorize it . . ."

Findings

This factor yielded a qualified positive result. Whereas I can conclude that certain individuals understood what planning is, I cannot say conclusively that every key member understood what planning is prior to beginning the planning process. With a twenty-one member Board, the above indicates that almost a third have participated in planning exercises prior to this research. These individuals have a basic understanding planning. It is likely that the number of individuals with a basic understanding of planning is higher than this.

Factor 4: Did the Director Work to Gain the Board's Authorization and Commitment to the Process?

The model states that if key members do not agree on the importance of planning, the director is responsible for gaining their commitment.⁶ The majority of the members accepted the concept of planning for RAL. However, at least one member expressed concern about the need for a comprehensive strategic or long-range plan.

Others may have shared this concern, but were not vocal. The President of the Board and the Director worked together to gain the support of those doubting the project. The President vocally supported launching the planning exercise at RAL during the meetings and in private conversation. In consort with the Director's vivid portrait of RAL's day-to-day operations and the potential benefits of planning, the President and Director gained the support of a majority of the Board and the consensus of the full Board. Any lobbying efforts apart from formal meetings were not reported and could not be evaluated. The Executive Committee arrived at a consensus and committed to the planning process by the end of the October 1989 meeting and the Committee members encouraged approval by the full Board at the December 1989 meeting.

Findings

The results for this factor are positive. The model assigns responsibility for gaining commitment to the director. At RAL, this responsibility was shared by the President, Director, and other Board members.

Factor 5: Was a Planning Body Established?

The existing LRPC was bid to tackle the project, forming the nucleus of the Committee. Non-Committee Trustees also participated. The Committee considered

inviting selected community organizational representatives to sit in on planning meetings, but determined these individuals would not have time to fully participate. Other than the skills represented by Committee members, no additional special skills were thought necessary for plan development. Both staff and Board were represented.

Findings

The results for this factor are positive. The LRPC, as a pre-existing committee, provided historical information on planning at RAL. Its existence as a standing committee provides consistency in decision making and plan evaluation, as suggested by the model.

Factor 6: Were Rules and Procedures Established for the Planning Body?

The model suggests that the planning body develop rules and procedures for making decisions. No discussion occurred during planning meetings specifically about rules and procedures. The LRPC used the existing policies and procedures of the Art League for Committee operation.

Findings

The results for this factor are positive. The LRPC functioned adequately as a decision making body using existing policies and procedures.

Factor 7: Was a Workplan Developed to Outline Responsibilities and Timeframe for the Process?

The model suggests that the planning body develop a workplan detailing staffing needs, budget, and timeline. A partial workplan⁷ was given to the LRPC which presented a draft schedule for completion of the planning process based on the requirements of this study and possible work products to be developed. This was not used as a tool for the planning process. No other formal document was prepared.

The workplan did not assign responsibilities to individuals other than stating RAL's and my commitments to the project. The Board assigned general responsibility for the planning process to the LRPC and the co-chairs assumed their appropriate roles. No other responsibilities were formally assigned. Timing of the overall project was specified in the initial workplan based on the scheduled completion of the research, but was later modified.

Findings

The results for this factor are negative. The LRPC did not consider developing a separate workplan for the project. The draft workplan was not used as a tool for the process. While it cannot be determined if this

hindered the progress of plan development, the development and use of a thorough workplan may have aided the process.

Summary of Findings for Decision To Plan

The Decision to Plan consists of seven factors. Four of the seven (1, 4, 5, and 6) had positive results. Factor 3 had a positive result with some qualification. Two factors had negative results. This indicates the model was generally successful in guiding RAL in the Decision to Plan phase.

Chapter 4 presents the study results for the next phase of the planning process, the Organizational Analysis.

¹Longwood Graduate Program, 3.

²Ibid.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶Ibid.

⁷See Appendix 2, page 106.

Chapter 4

Organizational Analysis

The Organizational Analysis is the process of evaluating an organization's past and present circumstances. It is "a critical survey of the resources, strengths and weaknesses of the organization."¹ This is achieved through researching its environment, both internal and external.

At RAL, this phase began with the first LRPC meeting on January 5, 1990, and continued in some form throughout the planning process as different ideas were developed. In addition to reviewing the mission statement and identifying and evaluating internal and external factors, the LRPC conducted a stakeholders analysis through a survey of their membership.

Factors that compose the Organizational Analysis element are listed in Table 4.1 on page 37.

Table 4.1 Factors That Compose the Organizational Analysis

FACTORS	
1.	Did the organization have a mission statement?
2.	Were internal and external factors identified and analyzed?

Factor 1: Did the Organization Have a Mission Statement?

The model states that the mission statement provides a frame of reference for the organizational analysis.² The Art League used its existing mission statement (see Appendix 4) for the planning process. The LRPC first reviewed the statement to determine whether it was accurate, how successfully RAL has pursued it, and what problems and needs exist. Though more than a decade old, the Committee agreed that the statement is comprehensive and up-to-date.

Findings

The results for this factor are positive. The LRPC thoroughly examined the mission statement to determine whether it reflected the Art League's perceived goals. It then used the statement as a basis for the analysis of the organization's environment as well as for the development of goals, objectives, and strategies.

Factor 2: Were Internal and External Factors Identified and Analyzed?

The model refers to this environmental analysis as the consideration of past, present, and future factors which affect the organization. The LRPC brainstormed to identify internal and external factors, goals, and issues during the January 5 and January 19, 1990 meetings. They continued identifying factors throughout the various meetings as issues arose and new program ideas or directions would emerge. Internal and external factors are presented in Table 4.2 on page 39. Through its discussion of the organizational mission, the LRPC identified these factors relating to RAL's history and current functions. For example, the Committee discussed RAL's unique library collection. This raised questions about: the physical limitations of the buildings (not climate controlled and not enough space to adequately house the collection); and the financial limitations (where funding for care of the collection can be obtained). These are internal factors.

Findings

The results for this factor are positive. The LRPC adequately reviewed its mission and internal and external environments based on the information provided in the model.

Table 4.2 Internal and External Factors Identified During the Planning Process

INTERNAL FACTORS	EXTERNAL FACTORS
<ul style="list-style-type: none"> •Physical limitations •Financial limitations •Art League grounds--for scenery, programs, activities •Seasonality of members •Education programs •Exhibits •Parking limitations •Location in residential neighborhood •Age of membership •Clear mandate and mission statement •Volunteers •Staff •Uniqueness of facility 	<ul style="list-style-type: none"> •Community •Seasonality of community •Contractual/legal obligations to Henlopen Acres •Competitors for artists, scheduling, fund raising appeals •Beneficial relationships with local and state groups •Legal and political obligations •Representation of other community organizations •Deeds •Funding sources (grants, etc.) •Competition with other groups in the performing arts •Transportation

Whether a complete analysis of every factor was performed is difficult to determine, but the results show at least a minimum analysis was conducted. Each internal and external factor is associated with at least one goal, and generally several.

Summary of Findings for Organizational Analysis

The Organizational Analysis is composed of two factors. The results of the study are positive for both indicating the model provided adequate guidance for this phase of the planning process.

Chapter 5 presents the results of the next phase, Goal Clarification.

¹Longwood Graduate Program, 4.

²Ibid.

Chapter 5

GOAL CLARIFICATION

Goal clarification involves reviewing existing goals and new goals to determine appropriateness and consistency with the organization's mission, and their feasibility given the results of the organizational analysis. It is "the process of refining goals and identifying issues."¹ Factors that compose the Goal Clarification element are listed in Table 5.1 on page 42.

The LRPC discussed four existing goals developed in an October 1988 focus meeting with Sylvia Hall of the University of Delaware's College of Urban Affairs and Public Policy. In addition, the staff and LRPC had clear ideas on several other goals prior to beginning any brainstorming. (See Table 5.2 on page 45.) These arose early in the process. Some were stated at the first LRPC meeting on January 5, 1990. As the discussions took form--following the model--these original goals were strengthened, modified, or clarified, and additional goals were examined.

Table 5.1 Factors That Compose Goal Clarification

FACTORS	
1.	Were existing goals re-evaluated based on the results of the Organizational Analysis?
2.	Were new goals formulated based on the results of the Organizational Analysis?
3.	Is there consistency between the goals and the mission statement?
4.	Were issues identified through this process?
5.	Were goals prioritized?
6.	Were objectives developed for each goal?

Factor 1: Were Existing Goals Re-evaluated Based on the Results of the Organizational Analysis?

The model states that the results of the analysis should be examined in light of the organization's mission and existing goals and that through the discussion of issues, existing goals are refined. Issues and existing goals were articulated during meetings on January 5 and January 19, 1990. Discussion of these goals referred to specific internal or external factors relating to that goal, and each goal was evaluated based on these factors. Table 5.2 on page 45 presents the draft goals and internal and external factors discussed.

Findings

This factor yielded positive results. The LRPC reviewed the existing goals following the recommendation of the planning model.

Factor 2: Were New Goals Formulated Based on the Results of the Organizational Analysis?

New goals may be identified through discussion of issues.² The first two LRPC meetings used informal brainstorming to develop a list of goals, issues, and the internal and external factors. For the February 6, 1990 meeting, the co-chairs asked each Committee member to prepare a list of goals, objectives, and strategies for RAL based on ideas and information from the first two meetings. At the February 6 meeting, one member presented goals based on the mission statement, while another presented goals based on a list of ten draft goals developed by the co-chairs from the first meetings.³ Other members contributed their ideas and a combined list of goals was produced for the February 27, 1990 meeting. Table 5.3 on page 47 presents the new goals developed for the exercise. Table 5.4 on page 48 presents the goals, objectives and strategies developed for the final document.

Findings

The results for this factor are positive. The LRPC used a variety of methods to develop goals and objectives. The group used brainstorming and then revisited and revised goals at each meeting, sometimes encountering new internal or external factors (recycling to the Organizational Analysis) or developing strategies (moving forward to the strategy formulation).

Factor 3: Is There Consistency Between the Goals and the Mission Statement?

Goals were developed and evaluated with the mission statement in mind. As stated above, one committee member used the mission statement as the basis for developing suggested goals and objectives.⁴

These suggestions included four goals as follows:

1. Use the Art League as a cultural center for the year-round community.
2. Improve outreach for the community.
3. Increase and improve services to artists.
4. Increase creative educational opportunities for children.

Each of these goals was revised or modified and incorporated into the final document in some form.

Table 5.2 Draft Goals and Their Associated Internal and External Factors

DRAFT GOAL	INTERNAL FACTORS	EXTERNAL FACTORS
To provide education in the arts for the betterment of the community (from focus meeting)	<ul style="list-style-type: none"> •Financial limitations •Education programs •Exhibits •Clear mandate and mission statement 	<ul style="list-style-type: none"> •Community •Competitors for artists, scheduling, fundraising appeals •Transportation
<p>To encourage participation and stimulate interest in the arts and in Rehoboth Art League (from focus meeting)</p> <p>To develop, explore, and enrich the cultural life of the community (brainstorming)</p>	<ul style="list-style-type: none"> •Financial limitations •Physical limitations •Education programs •Exhibits •Clear mandate and mission statement •Volunteers •Uniqueness of facility 	<ul style="list-style-type: none"> •Community •Seasonality of community •Competitors for artists, scheduling, fundraising appeals •Beneficial relationships with local and state groups
To promote RAL as the center for cultural arts and activities in Sussex County (from focus meeting)	<ul style="list-style-type: none"> •Physical limitations •Financial limitations •Location in residential neighborhood •Volunteers •Uniqueness of facility 	<ul style="list-style-type: none"> •Seasonality of community •Competitors for artists, scheduling, fund raising appeals •Competition with other groups in the performing arts
<p>To secure steady funding sources for RAL (from focus meeting)</p> <p>To become less dependent on government support and more self-sustaining (brainstorming)</p>	<ul style="list-style-type: none"> •Financial limitations •Clear mandate and mission statement •Age of membership •Uniqueness of facility •Staff 	<ul style="list-style-type: none"> •Seasonality of community •Competitors for artists, scheduling, fund raising appeals •Beneficial relationships with local and state groups •Legal and political obligations •Funding sources

Table 5.2 Continued

DRAFT GOAL	INTERNAL FACTORS	EXTERNAL FACTORS
To improve RAL's image in the community (brainstorming)	<ul style="list-style-type: none"> •Art League grounds •Seasonality of members •Educational programs •Exhibits •Location in residential neighborhood •Clear mandate and mission statement •Uniqueness of facility 	<ul style="list-style-type: none"> •Community •Seasonality of community •Beneficial relationships with local and state groups •Representation of other community organizations
To improve the preservation, conservation, and exhibition of the permanent collection (brainstorming)	<ul style="list-style-type: none"> •Physical limitations •Financial limitations •Clear mandate and mission statement •Staff 	<ul style="list-style-type: none"> •Funding sources •Competitors for artists, scheduling, and fund raising appeals
To increase amount of space and maximize use of existing space (brainstorming)	<ul style="list-style-type: none"> •Physical limitations •Financial limitations •Art League grounds •Educational programs •Exhibits •Parking limitations •Location in residential neighborhood •Uniqueness of facility 	<ul style="list-style-type: none"> •Contractual/legal obligations to Henlopen Acres •Competitors for artists, scheduling, fund raising appeals •Legal and political obligations •Deeds •Funding sources •Transportation
To increase the number of staff and volunteers (brainstorming)	<ul style="list-style-type: none"> •Physical limitations •Financial limitations •Age of membership •Volunteers 	<ul style="list-style-type: none"> •Beneficial relationships with local and state groups •Representation of other community organizations •Funding sources •Competitors for artists, scheduling, fund raising appeals

Table 5.3 Additional Goals Formulated Based on the Organizational Analysis

NEW (DRAFT) GOALS	
1.	Preserve The Homestead (as a historic trust) and the other historic elements of the Art League.
2.	Fulfill our educational aims for children and adults through exhibitions and programs.
3.	Improve and increase services to artists and craftspeople.
4.	Maintain the grounds of the Art League as the inspirational artistic center and activities site envisaged by Mrs. Corkran.
5.	Develop a library center.

The other goals cited use the mission statement as a reference, or are influenced by legal or economic factors. For example, the goal of becoming financially self-sufficient is based on current economic trends as well as RAL's desire to fulfill other goals. The need to preserve The Homestead as a historic trust is a legal obligation of the quitclaimed deed from the University of Delaware.

Findings

The results for this factor are positive. The mission statement was continuously referred to during the Goal Clarification stage. It provided a framework for goal development and issue identification.

Table 5.4 Rehoboth Art League's Final Goals, Objectives, and Strategies

GOALS	OBJECTIVES	STRATEGIES
Assess the aesthetic, educational, and service roles of the Rehoboth Art League in relation to children, adults, and artists, with reference to the purposes set forth in the Charter and Mission statement.	Evaluate past and current programs and future needs.	Survey the various interest groups (membership; artists and arts organizations; community and service organizations; commercial organizations). Determine cost effectiveness and balance of benefits of current programs and those suggested by the survey. Identify and budget future staffing needs.
Expand the role of the Rehoboth Art League as a quality center for the arts in southern Delaware.	Maximize the year-round usefulness of the buildings and grounds. Involve more fully artists and other groups that are or should be served by the Rehoboth Art League. Explore and encourage participation with educational institutions of higher learning.	Determine potential of the site for future development and draw up Master Plan. Establish time-frame and cost estimates. Expand outreach programs and exhibits. Increase and improve services to artists: opportunities to teach, exhibit, and use facilities. Continue to attract a younger audience--the "next generation": special shows, appropriate functions. Continue to develop our relationship with the University of Delaware for continuing education and other programs. Identify other educational arts institutions for possible cooperative programs.

Table 5.4 Continued

GOALS	OBJECTIVES	STRATEGIES
Expand the role of the Rehoboth Art League as a quality center for the arts in southern Delaware. (con't)	Enhance the Rehoboth Art League educational program.	Give special emphasis to the continuation and expansion of the children's programs. Offer seminars, round tables, workshops, and intern programs. Continue to offer as broad a range of quality art courses as is appropriate.
	Continue honoring our commitment and responsibility to preserve The Homestead as a historic site.	Assign a full time staff person to oversee the museum activities of The Homestead: coordinate volunteer work; develop exhibits and programs; maintain historical documents and artifacts.
	Restore and maintain gardens and grounds.	Establish a comprehensive plan for the development of the grounds: identify and interview landscape architects. Establish a maintenance plan for the gardens and grounds: identify who will do it. Study possible relationships with garden institutions and societies.
Restore and preserve the historical elements of the Rehoboth Art League.	Continue the restoration and preservation of the permanent collection, including the Library and the historical documents of the League.	Enlist volunteers knowledgeable about the history of the League and The Homestead to collate previous research and records. Prepare and publish an updated version of <i>Sand in Your Brush</i> and other materials as an authoritative record of the history and purposes of the Rehoboth Art League.

Table 5.4 Continued

GOALS	OBJECTIVES	STRATEGIES
Draw up a development strategy to become self-supporting financially.	Develop an endowment fund for support of the operating budget.	Establish the size of and segregate the existing endowment fund.
	Maximize all sales aspects of our operations.	Determine specific measures for a planned expansion of the endowment.
	Adopt a fund-raising plan of action to be designed by the Development Committee.	
		Identify potential large individual donors.
		Increase corporate and service organization support.
		Maintain our share of government funding.
		Expand approaches for foundation support.
		Develop a capital fund for building and grounds to support the Master Plan.

Factor 4: Were Issues Identified Through This Process?

The model defines issues as "points in question which require further debate and analysis."⁵ Issues were identified during the process and have been categorized as those relating to the collections, finances, people, the physical facility, and programs. These issues are presented in Table 5.5.

Table 5.5 Issues Identified During the Planning Process

COLLECTIONS	FINANCES	PEOPLE
<ul style="list-style-type: none"> •Lack of policies for the permanent collection •Unique library collection in confined space •Lack of art index •Lack of people and funds for archival preservation 	<ul style="list-style-type: none"> •Availability of funding •New sources need to be identified •Competition for funds 	<ul style="list-style-type: none"> •Community lacks knowledge of RAL programs •Lack of communication with the community •Capacity to handle more people on the grounds •Contacts with stakeholders •Age of membership
PHYSICAL PLANT	PROGRAMS	
<ul style="list-style-type: none"> •No heat for off-season use •Need for remote campus for large events or rent other sites (activities "lose the flavor" of the Art League) •Need to know costs for conversion to heated space •Uniqueness of facility 	<ul style="list-style-type: none"> •Role of RAL as training ground for artists and art enterprises •Competitors: How to decrease competition and increase cooperation •Trying to be all things to Sussex county--should thrust be re-evaluated •Outreach--school is out of session when RAL programs are "on" •How much emphasis should be on visual versus performing arts 	

Findings

The results for this factor are positive. Issues were used as a basis for goal, objective and strategy development. Each goal addresses one or more issues.

Factor 5: Were Goals Prioritized?

In presenting a draft of goals to the LRPC for the February 27, 1990 meeting, the co-chairs suggested that the meeting be used to discuss priorities and the logical sequence of actions.⁶ During the meeting, the proposed goals were revised and re-evaluated to reflect the priorities of the Art League. Table 5.6 on page 53 shows the draft goals as originally prioritized and the final goals and priorities.

Findings

The model was successful here with some qualification. The LRPC positioned goals, objectives, and strategies in the sequence they determined actions would be taken. This did not mean that a particular goal or objective or strategy was more important to RAL, just that it would likely be addressed sooner.

The model does not clearly define prioritization-- is it the sequence of actions likely to occur? the greatest need ranked highest? or does it mean something

else entirely? The answer will depend on the organization using the model, but some guidance would be useful.

Table 5.6 Draft Goals of the RAL as Originally Prioritized and as Finally Prioritized

RANK	INITIAL DRAFT	FINAL PRIORITY
1	Expand the role of the Rehoboth Art League as the primary center for the arts in southern Delaware.	Assess the aesthetic, educational, and service roles of the Rehoboth Art League in relation to children, adults and artists, with reference to the purposes set forth in the Charter and Mission Statement.
2	Restore and preserve the historical elements of the Rehoboth Art League.	Expand the role of the Rehoboth Art League as a quality center for the arts in southern Delaware.
3	Assess the aesthetic, educational, and service roles of the Rehoboth Art League in relation to children, adults, and artists, with reference to the purposes set forth in the Charter and Mission Statement.	Restore and preserve the historical elements of the Rehoboth Art League.
4	Become as self-supporting financially as possible.	Draw up a development strategy to become self-supporting financially.

Factor 6: Were Objectives Developed for Each Goal?

"Objectives are quantifiable statements of what to do to reach [a] goal."⁷ Each goal was developed with specific objectives attached. Some objectives began as goals, but were later combined as objectives under broader goals. These objectives were revised and prioritized during the meetings on February 27 and March 16, 1991.

See Table 5.4 on page 49 for a complete list of goals with their associated objectives and strategies.

Findings

The results for this factor are positive. The LRPC developed a broad range of objectives for each goal based on the mission statement, issues, and internal and external factors. These objectives were prioritized within their associated goals.

The model did not provide detailed information on what an objective is and how it is determined. It appears in the Goal Clarification section almost as an afterthought. The section refers to objectives three times: once for a definition of goals, objectives, and strategies; and twice in conjunction with goals--first when the planning body is informed that they should have developed a set of goals and objectives toward the end of this phase and once briefly to say that some goals and objectives will be given higher priority.

Summary of Findings for Goal Clarification

Goal Clarification is composed of six factors, with positive results for five factors and a qualified positive result for Factor 5. This indicates the model provided adequate guidance to the LRPC for this phase of the planning process.

The final phase of the planning process studied is Strategy Formulation. Chapter 6 presents the results of the case study for this phase.

¹Longwood Graduate Program, 4.

²Ibid.

³Cover letter for the Minutes of the January 19 meeting of the LRPC.

⁴Minutes of the LRPC meeting, February 6, 1990.

⁵Longwood Graduate Program, 4.

⁶Cover letter and agenda for the February 27, 1990 LRPC meeting.

⁷Longwood Graduate Program, 5.

Chapter 6

STRATEGY FORMULATION

This stage of the planning process involves the development of individual strategies, or the specific actions taken to achieve an objective. The model states that different viewpoints arising from debating the issues are the basis for alternative strategies.¹ A document recording the results of the previous stages is also developed.

RAL's first strategies were developed in association with specific goals and objectives for the February 6, 1990 meeting.

Factors that compose the Strategy Formulation element are listed in Table 6.1 on page 57.

Factor 1: Were Affordable and Appropriate Strategies and Alternative Strategies Developed Based on Issues and Goals Identified?

The model states that discussion of alternatives focuses on which strategies are most affordable and appropriate to the organization.² RAL developed

Table 6.1 Factors That Compose Strategy Formulation

FACTORS	
1.	Were affordable and appropriate strategies and alternative strategies developed based on issues and goals identified?
2.	Was a document produced that included the goals, objectives, and alternative strategies?
3.	Did the document include priorities, timetable, and cost estimates for carrying out strategies?
4.	Was the draft document presented to the Board and other designated parties for their comment and revised in light of those comments?
5.	Was the document approved by the Board?

strategies appropriate to the their mission as it was discussed during the planning process. They can be seen in Table 5.4 on page 48. Whether these alternatives are affordable for RAL cannot be determined from the data available because cost figures for implementation were not developed.

The issues listed in Table 5.5 on page 51 and the goals listed in Table 5.4 on page 48 provided a basis for the strategies, along with the Committee members own perspectives on RAL's functioning. Strategies are derived from objectives and goals. The goals are based on issues.

Strategies, therefore, have their foundations in both goals and issues.

Findings

The results for this factor are negative. The LRPC did not address the cost of implementing strategies nor did it develop alternative strategies for each objective. No examples or references were provided in the model for cost analysis, but it clearly states that the draft document includes priorities, timetables, and cost estimates.³ This factor has several parts: appropriateness and affordability, and the concept of alternative strategies. The model uses the term "consistency" to describe the compliance of goals and objectives with the intent of the mission statement, then talks about which strategies are the most affordable and appropriate to the organization.

The Committee did not develop "alternative strategies" from which they could choose the most affordable or most appropriate. While they did select appropriate strategies in that they are consistent with the mission, it cannot be determined if they are the most appropriate--as is suggested in the model. The LRPC also never developed a definition of what "affordable" means to them and, therefore, did not make any clear decisions on which strategies were economically achievable--or most

affordable. Certainly none of the strategies is extravagant--the plan does not propose buying five acres of beachfront property to use as a parking lot--but the Committee did not develop cost figures to use as a guide for strategy selection either.

Another aspect of this factor is the inclusion of "alternative strategies." The LRPC developed only one strategy or set of strategies for each objective rather than developing alternatives as is suggested in the model. This may be a function of the Committee rather than a deficiency of the model. The model provides examples of alternative strategies, both complementary and independent, and suggests options for strategy selection, but the examples may not be clear.

Factor 2: Was a Document Produced That Included the Goals, Objectives, and Alternative Strategies?

The plan presented to RAL's Board President on April 9, 1990 and to the Board on May 15, 1990 is attached as Appendix 5 on page 127. It contains a narrative detailing the Organizational Analysis, and an outline of the goals, objectives, and strategies similar to Table 5.4 on page 48. It does not present "alternative" strategies, i.e., a multiple choice for a given action or an alternate route for achieving the same end. The strategies are generally simple actions which have not been detailed in

the document, but which are adequately detailed to be useful as a first step.

Findings

The results for this factor are positive with some qualification. The document lists clear, concise goals, objectives, and complementary strategies, but no alternatives are offered.

Factor 3: Did the Document Include Priorities, Timetables, and Cost Estimates for Carrying Out the Strategies?

Priorities are included in the document as described in Goal Clarification, Factor 5 on page 53. Timetables and cost estimates for carrying out the strategies are not included.

Findings

The results for this factor are negative because the document does not include the important components of timetables and costs. These components are critical to beginning the next planning phase--implementation. It also does not document responsibilities or accountability for the proposed actions.

Factor 4: Was the Draft Document Presented to the Board and Other Designated Parties for Their Comment, and Revised in Light of Those Comments?

As stated above, the proposed document was initially presented to the Board President on April 9, 1990. It was then circulated to the Board for comment prior to their May 15, 1990 meeting. No major written comments were received. Oral comments at the meeting included the following:

1. It is the responsibility of the LRPC to annually keep track of and evaluate the long range plan.
2. The plan will break down into the [Board's] committees and be prioritized.
3. There is a need to build in a timeframe.
4. There is a need to integrate finance and development objectives with the budget.
5. It is important to complete the assessment.
6. Committee chairs should meet on the plan.

These comments were considered. The LRPC accepted responsibility for annual tracking and evaluation of the plan. The break down into committees and meeting of committee chairs was discussed for a later date. The assessment was under way and the results were later published in RAL's members' newsletter. Integration of the finance and development objectives with the budget and the incorporation of a timeframe were discussed with no action determined.

Findings

The results for this factor are positive with some qualification. The document was submitted to the Board for their comment, but was not revised based on oral comments received.

Factor 5: Was the Document Approved by the Board?

The proposed plan was approved by the Board on May 15, 1990.

Findings

The results for this factor are positive, however, several issues should be considered.

Acceptance of the plan did not include designating individuals or groups responsibility for carrying out the plan. It was suggested that committee chairs meet to discuss the plan, but not necessarily to act on it, and no timeframe was specified.

Suggestions from the Board were appropriate, especially regarding timeframe and integration of goals into the budget. These, however, were not incorporated into the document.

The formulation and acceptance of a plan does not guarantee its implementation. It is the responsibility of the planning body to include these features in the plan for the organization's continuation into the

implementation and evaluation phases.

Summary of Findings for Strategy Formulation

The Strategy Formulation phase was the least successful during RAL's planning process. Factors 1 and 3 yielded negative results, Factors 2 and 4 yielded qualified positive results, and only Factor 5 yielded a positive result.

In the following chapter, the results of the four planning phases studied are summarized.

¹Longwood Graduate Program, 5.

²Ibid.

³Ibid.

Chapter 7

Summary of Findings

Based on the analysis, I conclude that while there are some shortcomings, the planning process at RAL was generally successful. The Longwood Graduate Program model, *A Planning Process for Public Gardens and Other Not-For-Profit Organizations*, was designed to be a framework for planning. It achieved this goal at the Rehoboth Art League. The Long-range Planning Committee succeeded in its goal of producing a document describing the organization and proposing specific goals, objectives, and strategies using the model. The model functioned as a guide, not as a workbook or line-by-line instruction book. Though it is "sometimes confusing" according to one Committee member, it was nevertheless useful and usable as a planning tool.¹

Several areas were fully successful either because the model was sufficiently instructive or because the Committee members used other resources to supplement the model. For the purposes of this report, the model is considered the major influence on the outcome of the

study. Fully successful is defined as unqualified positive results (Yes). Partially successful is defined as positive results with some qualifier attached (Yes, but . . .). Unsuccessful is defined as negative results (No).

Of the four phases studied, the Organizational Analysis and Goal Clarification phases were the most successful. Both factors under the Organizational Analysis yielded unqualified positive results, and five of the six factors for Goal Clarification yielded unqualified positive results. The remaining factor, Factor 5, yielded a qualified positive result.

The model's Decision to Plan phase was moderately successful. Of seven factors, four yielded unqualified positive results, Factor 3 yielded a qualified positive result, and Factors 2 and 7 yielded negative results.

Least successful of the four phases, Strategy Formulation yielded one unqualified positive response, two qualified positive responses, and two negative responses.

Table 7.1 on page 66 presents each factor with appropriate comments summarizing the findings for the four major elements of this research: Decision to Plan (DP), Organizational Analysis (OA), Goal Clarification (GC), and Strategy Formulation (SF).

¹Comment by LRPC member, January 5, 1990.

Table 7.1 Case Study Findings for the Rehoboth Art League's Planning Process

FACTOR	RESULT	COMMENTS
DP1: Were key members of staff and Board identified?	Yes	Included Executive Committee and staff
DP2: Did key members agree on the value of planning for the organization?	No	Did not come to consensus on "value of planning", came to consensus to pursue long-range plan
DP3: Did key members of staff and Board understand what planning is?	Yes, but	Some prior knowledge of planning plus review of model
DP4: Did the Director work to gain the Board's authorization and commitment to the process?	Yes	Board President, Director, other Trustees responded to individuals' concerns
DP5: Was a planning body established?	Yes	Pre-existing
DP6: Were rules and procedures established for the planning body?	Yes	Adopted established rules
DP7: Was a workplan developed to outline responsibilities?	No	No formal workplan developed by LRPC
OA1: Did the organization have a mission statement?	Yes	Existing mission statement reviewed and accepted as appropriate
OA2: Were internal and external factors identified and analyzed?	Yes	Factors used as reference for other phases of process
GC1: Were existing goals re-evaluated based on the results of the Organizational Analysis?	Yes	Formal and informal goals reviewed
GC2: Were new goals formulated based on the results of the Organizational Analysis?	Yes	Goals arose from mission, internal and external factors, issues
GC3: Is there consistency between the goals and the mission statement?	Yes	Goals developed from or checked with mission statement

Table 7.1 Continued

FACTOR	RESULT	COMMENTS
GC4: Were issues identified through this process?	Yes	Issues: collections, finances, people, physical plant, programs
GC5: Were goals prioritized?	Yes, but	Based on planned sequence of execution
GC6: Were objectives developed for each goal?	Yes	Based on goals and issues
SF1: Were affordable and appropriate strategies and alternative strategies developed based on issues and goals identified?	No	Strategies appropriate to mission; Affordability not determined; Alternative strategies not developed
SF2: Was a document produced which included the goals, objectives, and alternative strategies?	Yes, but	Document included narrative of Organizational Analysis
SF3: Did the document include priorities, timetable, and cost estimates for carrying out strategies?	No	Sequence included; Schedule and cost estimates not included
SF4: Was the draft document presented to the Board and other designated parties for their comment and feedback, and revised in light of those comments?	Yes, but	No written comments received; oral comments not incorporated
SF5: Was the document approved by the Board?	Yes	Approved May 15, 1990

SECTION III
SUCCESSSES AND IMPROVEMENTS
THE MODEL REVISITED

Did the model achieve its goals? Was it usable? What were its successes and failures? Conclusions about the case study are presented, questions addressed, and recommendations made for improving the model planning process in Section III.

Chapter 8

CONCLUSIONS

This research has focused on four phases of a model planning process, *"A Planning Process for Public Gardens and Other Not-For-Profit Organizations: the Decision to Plan, Organizational Analysis, Goal Clarification, and Strategy Formulation.* RAL successfully developed a plan based on this model. The preface to their final document concludes: "we view what we have produced in this report as being within the generally accepted definition of the strategic planning process for non-profit organizations."¹ Currently, RAL is implementing the plan as well as evaluating its progress for any needed modifications.

I evaluated the model based on the results of the case study and found it achieved its major goal: to serve as a framework for planning. Most recommendations for improving the model refer to clarification or expansion of ideas, or to incorporating additional examples. (See Chapter 9.) Overall, the model is usable as a guide to planning, while additional resources provide the

information necessary to fully understand the planning process. One member of the LRPC found the bibliography very useful and accessed resources referenced in the model. He also found that after reviewing the literature, the model provided an effective framework and guide for preparing the Committee's report.²

In a followup survey, the LRPC members generally felt the model was clear, adaptable, and served as a starting point and guide for their planning process. Their comments reflect a positive experience with the model, and the potential for other organizations to use the model to similar effect.

Organizations can use the model in a variety of ways. First, the model can be used in an organization's planning process as the primary framework for the exercise. It can be used alone or with additional literature to supplement it. This is how RAL proceeded. Second, the model could be used as one of several major pieces of planning literature, allowing the planning body to manipulate a variety of styles and methods of planning to achieve their goal. This can be useful in a large organization with complex operations. Individual branches of the organization may proceed with the method or style most appropriate or comfortable for them as long as the specific results are consistent with the overall format

desired for the strategic plan. In this case, there must be a basic understanding of the overall planning process, and its purposes and the roles of individuals and groups in the organization must be clearly articulated by the leaders.

The model may be used as an educational tool for the inexperienced Board. Assigning its reading as the first step of planning will initiate the members into what is generally viewed as a difficult and complex process. It will benefit the organization if a planning facilitator is employed, providing a basis for intelligent questions and improving the capacity of the planning body to effectively use this often costly consultant.

As a guide, the LGP model is effective in its current form. Based on the results of the case study, though, I see several areas where the model can be improved. These recommendations follow in Chapter 9.

¹Rehoboth Art League, "Looking at the Twenty-first Century: A Comprehensive Long-range Plan for the Rehoboth Art League" (Henlopen Acres, DE: Rehoboth Art League, 1990), i.

²Comments of LRPC member on followup survey.

Chapter 9

RECOMMENDATIONS

Based on the results of this case study, the following recommendations are presented for the use of parties interested in applying the model for their organization's planning needs.

General Comments

As a whole, the model accomplishes its goal of providing a framework for planning. In its brevity, however, it lacks some detail necessary for completeness. The model might be expanded to include:

- ♦ a listing of the goal or goals of each phase of the planning process;
- ♦ a clear indication of the product expected from each phase;
- ♦ more examples; and
- ♦ a simple worksheet format for each phase to guide the process.

Goals and Products

The inclusion of goals and the desired product(s) for each phase of the planning process would provide a

clearer direction for the model user. The goals for the four phases studied are presented in Table 9.1.

Table 9.1 Goals and Products Recommended for Different Phases of the Planning Process

PHASE	GOALS AND PRODUCTS
Decision to Plan	<ul style="list-style-type: none"> •Agree on value of planning •Gain members' commitment •Establish planning body •Develop workplan*
Organizational Analysis	<ul style="list-style-type: none"> •Develop/review mission statement •Analyze internal factors •Analyze external factors •Document findings*
Goal Clarification	<ul style="list-style-type: none"> •Review existing goals •Develop new goals •Develop objectives for goals •Document goals and objectives*
Strategy Formulation	<ul style="list-style-type: none"> •Develop alternative strategies •Assemble and submit draft document*

* products

Examples

More examples would be useful to better understand goals, objectives, and strategies. Also, providing a specific example for the workplan and for the draft document would clarify these documents.

Worksheets

While providing worksheet formats may result in the change of the model from a "framework" to a "workbook", the utility of the worksheets would be a

bonus. The alternative would be to suggest the use of worksheets without providing any particular format in the model. This anticipates development of the format by the user. Either way, the model would still provide flexibility as no one is obligated to use the worksheets. The tables presented in this paper may be considered possible formats for worksheets. Other options are available in Bryan Barry's *Strategic Planning Workbook for Nonprofit Organizations*.¹

The Decision to Plan

The "Decision to Plan" phase may be modified in several ways to aid the user.

First, the model suggests that key members agree on the "value of planning." Clarify the meaning of this phrase. What is it? Define the flexibility and limits. An example would be to propose that the users list the benefits and disadvantages of planning, and then come to a consensus on whether the benefits outweigh the costs. Another way to suggest "value" would be to suggest the users determine the importance of planning for the organization--why is it necessary, how will it help--and, again, come to a consensus on the reasons. These are only two approaches to the issue.

The second area for modification is minor, but the model's current reading on this matter may seem limiting.

Modify the statement on gaining the commitment to planning. While the Director may have the primary responsibility, the Board President is just as likely to have that responsibility, or it may be shared, as demonstrated at RAL. Simply changing the statement to assign responsibility to the Director and/or the Board President would be helpful.

Finally, define the workplan better. This document should include any information that will help the process run smoothly. It may include a statement about the basic rules and procedures adopted by the planning body as well as: a statement on the purpose of the exercise (the needs and desires of the organization, or a written agreement on the "value of planning"); a checklist of information to be gathered and developed during the process; detailed information on the amount of staff, trustee, and other individuals' time expected to be needed; a detailed budget; a schedule; and a list of interim and final products.

A workplan gives the process more structure by:

- ♦ establishing and documenting the premise for the exercise;
- ♦ insuring all the required steps of the planning process are followed;
- ♦ providing a checklist to insure the existence or development of all appropriate information;

- ♦ establishing accountability for specific actions;
- ♦ establishing requirements of staff, Trustee, and other individual's time;
- ♦ establishing a budget; and
- ♦ establishing a schedule for project completion, including benchmarks for interim reports or products.

Organizational Analysis

This section may be improved by providing specific references to the literature on developing mission statements. One LRPC member suggested expansion of the Organizational Analysis to emphasize missions and mandates, an especially important topic for arts and other not-for-profit organizations. Other than the inclusion of worksheets for the analysis of the mission statement and for internal and external factor identification, no additional changes are recommended.

Goal Clarification

A discussion and examples of what is meant by the term "prioritization" would benefit users of the model. Whether the model is suggesting prioritizing goals based on the sequence in which they would generally be executed, the sequence necessary to best execute the plan, or the sequence which best fits the needs of the organization is unclear. For example, using RAL's four goals, the

priority can be different under different definitions. Under the first definition, drawing up a financial strategy is Goal 4. Under the second definition, the same goal may move up to Goal 2. This is not to suggest that any particular definition is correct, just that it should be made clear that there are different ways to prioritize goals and that the planning body needs to consciously decide how it is going to do it.

A second deficiency in this section relates to the introduction of the concept of objectives. The importance of objectives in the planning process is diminished by its light treatment here. It should be clearly stated that each goal will be accompanied by objectives and that these objectives should be developed during the goal clarification phase. Better examples can be used to illustrate the difference between goals and objectives and the addition of a more general goal in addition to the horticulturally-oriented goal cited would be useful.². The example provided is inadequate. A general example is provided in Table 9.2 on page 78.

Strategy Formulation

This section was the least successful for the RAL process. Examples of strategies with cost estimates and clarification of "alternative strategies" would be helpful. (See example in Table 9.3 on page 78.)

Table 9.2 General Example of Goals and Objectives

<p><u>GOAL</u>: Become less dependent on foreign oil supplies.</p> <p><u>OBJECTIVE</u>: Develop a national energy policy.</p> <p><u>OBJECTIVE</u>: Exploit environmentally sound national energy resources including wind, solar, and water power.</p>
<p><u>GOAL</u>: Become a healthier person.</p> <p><u>OBJECTIVE</u>: Start an exercise program.</p> <p><u>OBJECTIVE</u>: Improve diet.</p>

Table 9.3 Examples of Alternative Strategies

<u>OBJECTIVE</u> : Increase public access to the facility.		
<u>ALTERNATE 1</u>	<u>ALTERNATE 2</u>	<u>ALTERNATE 3</u>
<p>Extend operating hours.</p> <p>Costs: Staff time, overhead.</p>	<p>Buy adjacent property for parking facility.</p> <p>Costs: Real estate, construction, maintenance, insurance, taxes.</p>	<p>Develop cooperative agreement with local shopping center to allow parking at center for shuttle to facility.</p> <p>Costs: Vehicle and maintenance, drivers, insurance.</p>

In the description of the draft document, it should be clear that the document must include everything necessary to begin the next phase: Implementation. This may include assignment of responsibilities, in addition to the goals, objectives, alternative strategies, priorities, cost estimates, and timetables.

Summary

These recommendations are designed to improve the effectiveness of the LGP model. The case study indicates that an organization may use the model in its current form to successfully develop a plan. However, these modifications will enable not-for-profit leaders to guide their organizations on a more direct route to a comprehensive strategic plan.

¹Bryan W. Barry, *Strategic Planning Workbook for Nonprofit Organizations* (St. Paul, MN: Amherst H. Wilder Foundation, 1986).

²Comments of LRPC member.

APPENDIX 1
LONGWOOD GRADUATE PROGRAM MODEL

**A PLANNING PROCESS FOR PUBLIC GARDENS
AND OTHER NOT-FOR-PROFIT ORGANIZATIONS**

1989 Longwood Group Project

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The planning process consists of concepts, procedures and tools to help professionals direct their organization's future. A successful planning process provides a clear direction for the future and an effective means of pursuing that direction. It can also improve communication and establish levels of accountability in an organization. Many planning models are available in the profit and not-for-profit sectors, but no consensus exists in public horticulture about which planning process or terms to use. The process may be called a master plan, strategic plan, comprehensive plan, or long-range plan. The name is not important as long as everyone understands and agrees on the same process and terms.

Many organizations find the planning process intimidating. They may avoid the process entirely resulting in crisis-style management. Some organizations may want to plan, but do not know how to begin. They hire consultants who may or may not lead them in a direction which is best for the organization.

The purpose of this paper is to present a framework of a planning process which can be tailored for use by any public horticulture organization. It is intended as a starting point, not a step-by-step formula. This framework has been developed by Longwood Graduate Students, Longwood Staff Members, and Faculty from the University of Delaware after studying planning methods and terms used in the fields of public horticulture, museum management, urban planning, landscape architecture, and corporate planning.

The paper begins with a discussion of concepts important to the planning process. It then presents a narrative outline of a planning process suitable for not-for-profit organizations. A diagram summarizes the relationships between different phases of the process. The paper includes terms that have many different meanings. These terms are in bold type the first time they appear and are defined in a glossary at the end of the paper. The glossary contains a working definition (meanings agreed upon by the authors of this paper), dictionary definitions, annotations, and minority opinions.

I. TOPICS TO CONSIDER THROUGHOUT THE PLANNING PROCESS 84

The importance of creating and maintaining positive attitudes among those involved in the planning process cannot be over-emphasized. Communication plays a key role; talk to others inside and outside of the organization. Listen carefully to individuals at all levels in the organization. Be sure to note minority and dissenting opinions throughout the process. People must feel that their contributions are valuable, whether they share the majority views or not.

Effective communication requires a common language. Many of the terms used in **planning** are defined in several, sometimes contradictory, ways. For instance, **master planning**, **long-range planning**, **comprehensive planning** and **strategic planning** have different meanings to different people or disciplines, as do **goals**, **objectives** and **strategies**. To further communication, identify key terms used throughout the planning process and agree on common definitions at the outset. The glossary of this paper lists common planning terms with alternative definitions. Organizations may select the definitions they wish to use.

Individuals in the organization may have misgivings about the planning process. Some may see planning as a threat to their authority and may attempt to disrupt the process. Others may see the planning process as an opportunity to advance their personal interests. These political and personal agendas need to be addressed. The leaders of an organization may bring hidden agendas into the open and reduce conflicts by taking the following steps: Explain how the planning process will proceed and what each individual should expect. Provide an open forum for people to ask questions. Disseminate information at appropriate stages during the planning process and encourage feedback.

Although the planning process will involve a great deal of work, and may seem to invite bureaucracy into the organization, this is not necessarily so. With proper leadership, an organization can keep the process productive and efficient.

The decision-making process varies among organizations. Decisions may be reached through consensus, majority vote, or by autocratic style leadership. Carefully consider how decisions will be made during the planning process. Making decisions through consensus may be more difficult and time-consuming, but it may result in more widespread support of the process and its products. Consensus involves general, although not necessarily total agreement. The director and board bear the ultimate responsibility for the organization. In striving to reach a consensus on key **issues**, occasionally a deadlock might occur. If this cannot be resolved, an executive decision should be made so the process can move forward.

Planning is a continual process. It does not end with the production of a final document. To be effective, a plan must be implemented, then evaluated and modified on an on-going basis. Although some order to the planning process may be necessary to prevent inefficient "wheel-spinning," avoid a rigid, step-by-step procedure. Be flexible enough to rethink or repeat steps, even start over if necessary.

Outside **consultants** may prove helpful at various stages in the planning process. They often provide a fresh outlook or can draw on expertise gained from working with a variety of organizations. They may be called in to critique progress or may serve as **facilitators**, helping to improve communication or move the process forward.

Consultants can be used to work on details such as site analyses or demographic studies. No specific "right time" exists for an organization to bring in a consultant. Assess the strengths of the staff and board members to determine when, or if, a consultant might prove helpful. Interview prospective consultants to decide which would be best for the organization's needs.

Do not substitute the work of a consultant for decisions which are best made by the organization. Nobody knows the organization better than the director, board and staff. A plan should be custom-designed. This requires doing research and self-study prior to bringing in anyone from the outside.

A. Deciding to Plan

Planning is the process by which an organization assesses its resources, sets goals for the future, and determines a means to accomplish these goals. The impetus to plan for an organization's future usually comes from the leadership (director or board of trustees) of the organization. This impetus may be based on leadership's **vision** or a conviction that planning is necessary to solve specific problems facing the organization.

First, key members of the staff and board of trustees must agree on the value of planning. Key members are those who are critical to implementing the plan. They will be different within each organization, but the president of the board of trustees and the director are essential. Certain staff members such as department heads, trustee committee chairpersons, and Friends' or volunteer representatives also may be considered key members. If key members do not agree on the importance of planning, the director is responsible for gaining their commitment. The key staff and board members need to understand what planning is and what it can do for the organization. Many organizations hire a consultant to explain the value of planning and help the organization establish a planning framework.

The group responsible for developing the planning framework is the **planning body**, made up of selected key staff and board members. The planning body may also include community members who have special insight or skills. The planning body must be objective and broadly representative of the organization. A carefully selected planning body helps avoid the appearance of the group acting in self-interest.

The planning body may be permanent (a standing committee) or temporary (a task force). A planning body may begin as a task force and evolve into a standing committee. Because planning is a continuous process, a standing committee can provide consistency in decision making and in subsequent plan evaluation.

The planning body members or the director appoints a leader for the group. Next, the planning body develops rules and procedures for making decisions. The first product of a planning body is a **workplan** which states the staff time needed, the budget, and a timeline for producing the plan. A consultant may be useful to assist in developing a workplan.

Once these preparations are completed, the planning process can be divided into five phases: organizational analysis, goal clarification, **strategy** formulation, implementation and evaluation. Organizational analysis is a critical survey of the resources, strengths

and weaknesses of the organization. Goal clarification is the process of refining goals and identifying issues. Strategy formulation outlines the specific actions to achieve the goals. Implementation puts the words into action. Evaluation provides analysis and redirection to successfully accomplish the goals. In reality, these phases are not so discrete. The planning process recycles between organizational analysis, goal clarification and strategy formulation. See Diagram of Planning Process, pg. 9.

B. Organizational Analysis

"An institution must first determine what it is and where it has been before it can think about what it wants to be in the future." (Hartman and Schell, as quoted in Dr. Bryant Tolles paper.) The **mission statement** expresses the purpose of the organization and provides a frame of reference for the organizational analysis. If the organization lacks a mission statement, then the planning body should develop one before analysis begins.

Analysis is the consideration of past, present, and future factors which affect the organization. These are generally divided into **internal and external factors**. Examples of internal factors are site considerations (physical plant, topography, etc.), current programs and policies, finances, current staff and organizational structure, and human working relations. The organization's history must also be examined. What was the founder's vision? Are there legal documents which define the purpose or direction of the organization? External factors include political, economic, social, technological and legal considerations. Examples of these are pending tax legislation, competition for the same audience, recession, traffic patterns, and residential and commercial development.

Research responsibilities for organizational analysis may be delegated to subcommittees with special expertise in particular areas such as law, finance, personnel, physical plant management and marketing. The planning body compiles the research for use in the next phase.

C. Goal Clarification

The planning body examines the results of the analysis in light of the organization's mission and existing goals. Issues will be identified. For example, a garden wants to expand but the zoning board is not granting any building permits for the next year. Issues are points in question which require further debate and analysis. Through discussion of issues, existing goals are refined and new goals may be identified. If further analysis is needed to clarify these new goals, this must be completed before formulating strategies in the next phase. More specific issues may arise in the strategy

formulation phase. The following questions are asked in this phase. What issues were⁸⁸ identified? Is there a need for more research? Which goals are most important? Is there consistency between these goals and the mission statement?

Confusion often arises among the terms goals, objectives, and strategies. The terms goals, objectives and strategies may be used interchangeably, as long as the planning body agrees on the hierarchy. As used in this paper, these terms range from general to specific. Goals are the broadest. They are targets to reach in pursuit of the mission. Objectives are quantifiable statements of what to do to reach the goal. Strategies are more specific. They are the actions taken to achieve the objectives. See Example A in the Strategy Formulation section below.

Toward the end of this phase, the planning body will have developed a set of goals and objectives. The planning body will need to set priorities. Since resources in every organization are limited, some goals and objectives need to be given higher priority. For example, conservation of endangered plants may be a primary goal, and an interpretive program may be a lower priority.

D. Strategy Formulation

In the third phase, strategies are developed. Issues, such as how to obtain funding, will be the subject of debate among planning body members. Different viewpoints arising from this debate are the basis for alternative strategies. The discussion of alternatives focuses on which strategies are most affordable and appropriate to the organization. A draft document is assembled which presents the goals, objectives, and alternative strategies discussed by the planning body. The document includes priorities, timetables, and cost estimates for carrying out the various strategies. In Example A listed on page 6, the planning body chooses between strategies 1, 2 or 3. The example lists alternative strategies to reach the same objective. In another case, the strategies might be complementary; the planning body might choose 3 strategies that work together to accomplish an objective. In this example, the planning body chooses between the alternative strategies. Another organizations might prefer to have the staff, board members, and concerned individuals choose between the alternative strategies.

A revised draft document, reflecting the alternative strategies chosen by the planning body, is submitted to staff, board members, and concerned individuals outside the organization. This gives them the opportunity to react to specific proposals. Feedback on the proposed plan must be carefully considered by the planning body. The opinions of people outside the planning committee must be considered or the plan will lose credibility. The draft document is revised and then returned to the staff, board members and concerned individuals for additional feedback. This step may be repeated

several times until a final document is produced.

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The planning body evaluates the final draft for consistency with the mission statement and goals as a "safety check." The Board of Trustees must approve the final draft and determine who receives copies. Leadership should distribute copies with discretion when sensitive issues are involved.

Example A

Goal: Conserve endangered eastern U.S. native plants.

Objective 1: Establish a living collection of the five most threatened plant species in the southern Appalachian Mountains within five years.

Strategy 1: Write a grant proposal to fund research of cultural and site requirements of the five species, locate specific garden site where the plants will be displayed and legally acquire the five species.

Strategy 2: Establish an agreement with The Nature Conservancy in which they research and acquire the five species. The garden then locates and prepares sites for planting and then maintains the plants.

Strategy 3: Use volunteers or interns to research plants. Divert funds from continuing education program to purchase plants, prepare and maintain the site.

E. Implementation

Unless you implement the plan, it has no value. Implementation means putting the plan into action and is a joint process, involving the board, director and staff. The director is responsible for guiding the process, in conjunction with the board of trustees and the staff. The organization's leadership demonstrates a commitment to action by allocating adequate human and financial resources. Regular progress reports between the director and the board, and the director and the staff, are a way of insuring constant communication. These reports are one way of maintaining accountability throughout this crucial phase. Any changes in internal and external factors should be reflected in the progress reports. Changes could require a return to earlier stages of planning to re-evaluate goals, objectives and strategies.

Despite efforts to involve the staff in the planning and decision making process, there may still be individuals who will not want to act on the plan. Implementation will

break down if the staff is not committed. At this point, personnel issues need to be⁹⁰ addressed by leadership.

Specific implementation of the plan may be carried out in a variety of ways. One option is to designate a new or existing committee to coordinate implementation. Depending upon the size of the organization or the extent of the plan, individuals rather than committees could coordinate aspects of implementation. Using Example A presented under "Strategy Formulation" on page 6, implementation can be illustrated as follows:

Goal: Conserve endangered eastern U.S. native plants.

Objective 1: Establish a living collection of the five most threatened plant species in the southern Appalachian Mountains within five years.

Strategy 2: Establish an agreement with The Nature Conservancy in which they research and acquire the five species. The garden then locates and prepares sites for planting and then maintains the plants.

Implementation: A committee is designated to contact The Nature Conservancy to develop the project from workplan to completion. A subcommittee is established to study the garden and determine the most appropriate location for the collection and oversee preparation and planting. The garden curator will be responsible for maintenance of the area.

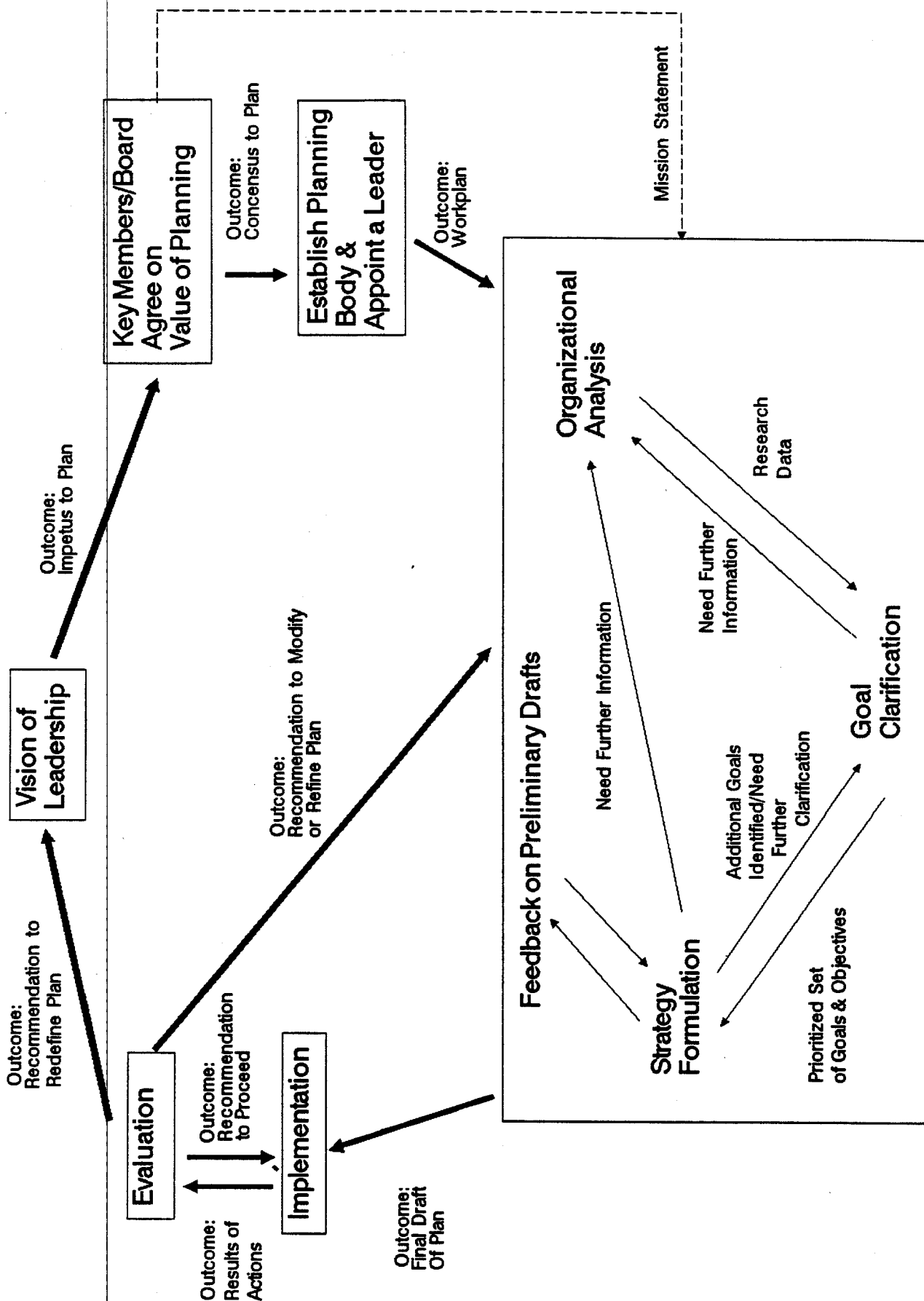
A workplan for the above committee would detail a timeline, identify resources, and specify documents to be produced. Examples of documents might include the agreement with The Nature Conservancy, any maps (existing site features, site topography, etc.), a list of alternative sites, and a recommendation justifying the selected site.

F. Evaluation

An evaluation of the implemented plan in relation to the mission statement and goals can be performed at any time. Objective evaluations will help determine whether or not the plan is successful. Consultants, board, director, or staff may provide the objectivity needed. It is critical to continually monitor progress by comparing each strategy to its objective, each objective to its goal, and each goal to the mission statement. This comparative analysis demonstrates when strategies, objectives, goals, or even a mission statement, should change. Mission statements do not change as often as

strategies and objectives. In some fields, mission statements are re-evaluated on a regular basis, such as three, five, or ten years. ⁹¹

Depending on the size of the organization and the particular strategy, this process may be formal (written) or informal (oral). In either case, there should be recommendations to proceed, refine or re-define the plan. Refining the plan requires additional organizational analysis, goal clarification and strategy formulation. On the other hand, redefining the plan necessitates another look at the initial vision and impetus to plan. Evaluation keeps an organization in line with its mission statement and in pursuit of its vision.



III. Planning Diagram

This paper is not intended to be a "recipe" for successful planning. Planning books may recommend one approach or another, but a planning process must be shaped to meet the needs of each individual organization. The suggested framework provides a starting point for discussion.

Several important concepts are addressed throughout the paper. First, successful planning is a cyclical process and should be flexible enough to respond to changes in the internal and external environment. In addition, effective communication between individuals at all levels of the organization is crucial, emphasizing the need for a common language. A third concept is that successful planning is a continual process requiring evaluation and modification on an on-going basis. Strong leadership is needed to insure that the decisions made throughout the planning process are implemented. Accountability must be built into the process.

Planning serves as a useful tool to help professionals in decision-making. It can improve communication, promote better understanding, and establish levels of accountability. Planning should be looked upon as an investment in the future of an organization.

V. GLOSSARY OF PLANNING TERMS

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The format for this glossary will be:

TERM:

- a. Working definition: The working definition of this term as used in the narrative.
- b. Dictionary definition: The dictionary definition (1) refers to The American Heritage Dictionary of the English Language, William Morris, ed., Houghton Mifflin Company, Boston, MA, 1976; (2) refers to Webster's New International Dictionary, Second Edition, Unabridged, Merriam Company, Springfield, MA, 1960.
- c. Annotations: Annotations of usage from other disciplines, including landscape architecture (LA), urban planning (UP), museum management (MM), public horticulture (PH), and corporate planning (CP).
- d. Minority opinions: Minority or dissenting opinions.

Definitions will not always include these four elements.

COMPREHENSIVE PLANNING:

- a. Working definition: The process by which an organization assesses its resources, sets goals for the future, and determines a means to accomplish these goals. In this document, comprehensive, long-range, master, and strategic planning are used synonymously with the term **planning**.
- b. Dictionary definition: None
- c. Annotations:

This term, as referred to in this paper, is used synonymously with comprehensive, strategic and long-range planning. It is commonly used in urban planning.

UP: It is used in several disciplines and often is "the broadest, most general level of planning . . . the time scale is long range or indefinite. Such a plan is comprehensive in that it tries to link long-range objectives to a number of interdependent elements." (So and Getzels)

- d. Minority opinions: See annotations above.

CONSULTANT:

- a. Working definition: An objective outside expert.
- b. Dictionary definition: One who gives professional advice or service regarding matters in the field of his/her special knowledge or training. (2)
- c. Annotations: There is no discrepancy between fields as to the term's usage.
- d. Minority opinions: None

EXTERNAL FACTORS:

- a. Working definition:
CP: Pertaining to forces/trends (political, economic, social, and technological), clients/customers/payers, competitors (competitive forces), and collaborators (collaborative forces). (Bryson)
- b. Dictionary definition: None.
- c. Annotations:
CP: "The distinction between what is 'inside' and what is 'outside' hinges on whether the organization controls the factor, which places it inside, or does not, which places it outside." (Bryson)
- d. Minority opinions: None

FACILITATOR:

- a. Working definition: A person who helps to improve communication or move the process forward.
- b. Dictionary definition: A person who frees a process from difficulties or obstacles.(1)
- c. Annotations: Facilitators are used as catalysts or experts to get people to articulate their goals and visions.
- d. Minority opinions: A person who initiates and carries out the process.

GOAL:

- a. Working definition: Goals are targets to reach in pursuit of the mission.
- b. Dictionary definition: The end to which a design tends; aim; purpose. (2)
- c. Annotations:
UP: "... Goals are value-based statements that are not necessarily measurable." (So and Getzels)
- d. Minority opinions:
PH: The lowest level of specific objectives. These are quantitative. (Daley)
CP: Goals and objectives are used interchangeably. (Linneman)

INTERNAL FACTORS:

- a. Working definition:
CP: Pertaining to resources (people, economic, information, competencies), present strategy (overall, functional or department), and performance (results, history). (Bryson)
- b. Dictionary definition: None.
- c. Annotations:
CP: "The distinction between what is 'inside' and what is 'outside' hinges on whether the organization controls the factor, which places it inside, or does not, which places it outside." (Bryson)
- d. Minority opinions: None.

ISSUE:

- a. Working definition: Points in question which require further debate and analysis.
- b. Dictionary definition: A point of discussion, debate, or dispute. A matter of wide public concern. The essential point; crux. A culminating point leading to a decision. (1)
- c. Annotations: None.

- d. Minority opinions: None.

LONG-RANGE PLANNING:

- a. Working definition: The process by which an organization assesses its resources, sets goals for the future, and determines a means to accomplish these goals. In this document, comprehensive, long-range, master, and strategic planning are used synonymously as the term **planning**.
- b. Dictionary definition: None.
- c. Annotations: This term, as referred to in this paper, is used synonymously with comprehensive, strategic and master planning. It is commonly used in the museum field for 5-, 10- and 15-year plans. See also strategic planning.
- MM: "... Focuses on the museum's programs and services, is based on broad projections of internal growth in budgets, programs and membership and projects goals for these." (McHugh)
- d. Minority opinions: Refer to annotations.

MASTER PLANNING:

- a. Working definition: The process by which an organization assesses its resources, sets goals for the future, and determines a means to accomplish these goals. In this document, comprehensive, long-range, master, and strategic planning are used synonymously as the term **planning**.
- b. Dictionary definition: None.
- c. Annotations: This term, as referred to in this paper, is used synonymously with comprehensive, strategic and long-range planning. It is commonly used in the field of landscape architecture.
- LA: In landscape design, a highly detailed preliminary plan showing proposed ultimate site development. Master plans often comprise site work that must be executed in phases over a long period of time and are thus subject to drastic modification. (Morrow)
- LA,PH: A master plan provides basic guidelines for future garden

development using sound, responsive planning and design criteria. It⁹⁸ provides a means for continuity of administrative decision making as key administrative positions change over the years. It is an inventory, analysis and evaluation of the existing garden. And it can be used as a public relations material that can aid the administration in public education and in fund raising. (Belts)

- d. Minority opinions: Refer to annotations.

MISSION STATEMENT:

- a. Working definition: A statement that expresses the purpose and direction of the organization.
- b. Dictionary definition: None.
- c. Annotations:
MM: Synonymous with statement of purpose, it is the articulated reason for the institution's existence. The mission, or focus, is a "perspective on its physical and institutional attributes" which are unique to that institution. (McHugh)

CP: "It defines the organization's ethical tone and basic philosophy . . . a relatively fixed organizational anchor point." (Hardy)
- d. Minority opinions:
CP: " . . . [It] is never completely attainable. The time span for ideal goals (mission) is infinite . . . " (Hardy)

OBJECTIVE:

- a. Working definition: Quantifiable statements of what to do to achieve a goal.
- b. Dictionary definition: (also expresses a minority opinion)
Serving as a goal; being the object of a course of action. Something worked toward or striven for; a goal. (1)
That toward which effort is directed; an aim or end of action; goal. (2)
- c. Annotations:
UP: "Goals are general: they lead to more specific objectives, which in turn lead to even more specific strategies . . . " (Moore)

MM: "... A subset of a goal ... a series of steps that provide a means for realizing a goal ... measurable in time and space ... can be evaluated and delegated." (Simerly) 99

d. Minority opinions:

UP: Goals and objectives are used interchangeably. (Linneman)

UP: "An objective is highly desirable ambition toward which a firm works; it is usually unattainable within a planning period." (Reinhardt, Shapiro and Kallman)

PLANNING:

- a. Working definition: The process by which an organization assesses its resources, sets goals for the future, and determines a means to accomplish these goals. In this document, comprehensive, long-range, master and strategic planning are used synonymously with the term planning.
- b. Dictionary definition: The formulation of a scheme or program for the accomplishment or attainment of: ... (1)
- c. Annotations: None.
- d. Minority opinions: None.

PLANNING BODY:

- a. Working definition: A group or committee whose purpose is to plan.
- b. Dictionary definition: None.
- c. Annotations: Used synonymously with task force or planning committee. The task force is generally a temporary group, while a planning committee is a more permanent arrangement.
- d. Minority opinions: None.

STRATEGIC PLANNING:

- a. Working definition: The process by which an organization assesses its resources, sets goals for the future, and determines a means to accomplish these goals. In this document, comprehensive, long-range, master, and strategic planning are

used synonymously as the term **planning**.

- b. Dictionary definition: None.
- c. Annotations: This term, as referred to in this paper, is used synonymously with comprehensive, long-range and master planning. This term is commonly used in the corporate sector.

CP: "What distinguishes strategic planning from more traditional planning (particularly traditional long-range, comprehensive or master planning for a community) is its emphasis on a) action, b) consideration of a broad and diverse set of stakeholders, and c) attention to external opportunities and threats and internal strengths and weaknesses, and d) attention to actual or potential competitors." (Bryson and Roering)

CP: "Strategic planning is the process of determining the major objectives of an organization and the policies and strategies that will govern the acquisition, use and disposition of resources to achieve those objectives. Objectives in the strategic planning process include missions . . . if they have been determined previously, and the specific objectives that are sought . . . Policies are broad guides to action and strategies are the means to deploy resources." (Amey)

MM: Simerly calls long-range planning "strategic long-range planning" and describes it as "a process that:

- develops and monitors long-range plans and the specific strategies that implement the plans
- contains statements of general goals and specific objectives established to reach the goals
- effectively delegates responsibilities to individuals
- establishes definite guidelines
- enables the organization to evaluate the effectiveness at meeting the goals and objectives
- is integrated in the language of daily decision-making
- considers the human element important in planning, maintains dynamic tension between the organization's dreams and reality . . . and an atmosphere of dynamic change within the organization
- is an on-going process." (Simerly)

- d. Minority opinions: Refer to annotations.

STRATEGY:

- a. Working definition: The actions taken to achieve an objective.
- b. Dictionary definition: (also expresses a minority opinion) The art or skill of using a military maneuver designed to deceive or surprise an enemy in politics, business, courtship, or the like. (1)
- c. Annotations: None.
- d. Minority opinions: See dictionary definition.

VISION:

- a. Working definition: A broad term defining the perfect or ideal concept for the organization's existence.
- b. Dictionary definition: Unusual competence in discernment or perception; intelligent foresight. The manner in which one sees or conceives of something. (1)
- c. Annotations:
PH: Usually, it is the founder or donor whose vision is communicated in the institution's statement of purpose.

"An organization often starts with someone's vision . . . which is then thought through in a plan." (Rich)
- d. Minority opinions:
PH: Vision and mission can be considered the same thing. (Halpern)

WORKPLAN:

- a. Working definition: A document detailing the specifics of a project.
- b. Dictionary definition: None.
- c. Annotations: None.
- d. Minority opinions: None.

VI. ANNOTATED REFERENCES

The following annotated references are drawn from the following disciplines: landscape architecture (LA), urban planning (UP), museum management (MM), public horticulture (PH) and corporate planning (CP).

Amey, Lloyd R. *Corporate Planning: A Systems View*. New York: Praeger, 1986. (CP)

Andrews, Kenneth R. *The Concept of Corporate Strategy*. Homewood, Illinois: Irwin Publishing Co., 1987. (CP)

- Basic primer on corporate planning and leadership.

Belts Jr., Donald S. "Master Planning - The University of Idaho Shattuck Arboretum and Botanical Garden," *AABGA Bulletin*, 12,3:68-96, July 1978. (LA, PH)

Bolan, Richard. "Emerging Views of Planning," *Journal of the American Institute of Planners*, 33,44:233-245. (UP)

- Provides an interesting historical perspective on the planning field, written in 1963.

Booth, Norman K. *Basic Elements of Landscape Design*. New York: Elsevier Science Publishing Company, 1983, pp. 283-305. (LA)

Bryson, John and William D. Roering. "Applying Private-Sector Strategic Planning in the Public Sector," *Journal of the American Planning Association*, 53,1:9-22. (CP)

- Highly recommended. Paper presented at 1987 Symposium on Strategic Planning at the American Planning Association Annual Meeting. Authors compare six approaches to private-sector planning and discuss applications to public-sector strategic planning process.

Bryson, John. *Strategic Planning for Public and Nonprofit Organizations*. San Francisco, California: Jossey-Bass Publishing Co., 1988. (CP)

- Recommended for the planning library, comprehensive, although not complete in addressing all approaches.

Daley, Richard. Massachusetts Horticultural Society, Boston, Massachusetts, telephone interview with Joan Benjamin, April, 1989. (PH)

Halpern, Robert. Cincinnati Zoo and Botanical Garden, Cincinnati, Ohio, telephone interview with Joan Benjamin, April, 1989. (PH)

- Hardy, James M. *Corporate Planning for Nonprofit Organizations*. New York, 1972.¹⁰³
(CP)
- Hartman, Hedy A. "Long Range Planning for Museums: The Staff/Board Connection," *Longwood Graduate Program Seminar Series*, Newark, Delaware: University of Delaware, 1985, pp. 17-19. (PH)
- Hibbard, Joseph A. Correspondence with Kris S. Jarantoski, Assistant Director, Chicago Botanic Garden. Dated: January 31, 1989. Sasaki Associates, Watertown, Massachusetts. (LA,PH)
- Hughes, Agatha H. "White Elephant to Jewel," *The Public Garden*, 3,3:27-30, July 1988. (PH)
- An account of the planning process used at the Morris Arboretum, Chestnut Hill, Pa., as described by Dr. William Klein, Director. A good discussion of vision and master planning.
- Kaufman, Jerome and Harvey Jacobs. "A Public Planning Perspective on Strategic Planning," *Journal of the American Planning Association*, 53,1:23-33. (UP)
- This article critically assesses the use of corporate strategic planning methods in public planning.
- Linneman, Robert E. *Shirt-Sleeve Approach to Long-Range Planning for the Smaller Growing Corporation*. Englewood Cliffs, New Jersey: Prentice-Hall, 1980. (CP)
- Fundamental business planning, simply explained.
- McHugh, Alice. "Strategic Planning for Museums," *Museum News*, 58,6:23-29, July/August, 1980. (MM)
- Recommended reading, particularly for smaller institutions.
- McCollow, Mark. Architect and Owner of *Spaces*, Cincinnati, Ohio, telephone interview with Joan Benjamin, April, 1989. (PH)
- Discussed master planning and the consultant's role.
- Moore, Terry. "Planning Without Preliminaries," *Journal of the American Planning Association*, Autumn, 1988, 54,3:525-528. (UP)
- Strongly recommended as Moore offers minority opinions on the early stages of the planning process as well as an alternative planning model. His suggestions strongly emphasize recycling through the process.
- Morrow, Baker H. *A Dictionary of Landscape Architecture*. Albuquerque, New Mexico: University of New Mexico Press, 1987. (LA)

- Nutt, Paul C. and Robert Backoff. "A Strategic Management Process for Public and Third-Sector Organizations," *Journal of the American Planning Association*, 53,1:44-56. (UP)
 - Paper presented at 1987 Symposium on Strategic Planning at the American Planning Association Annual Meeting. Authors outline process for strategic management. Emphasis is on the identification of historical trends, direction and the ideals of an organization as the first stage in planning process.
- Parson, Mary Jean and Matthew J. Culligan. *Back to Basics: Planning*. New York: Facts on File Publications, 1985. (CP)
- Reinhardt, Leon, Jack Shapiro and Ernest A. Kallman. *The Practice of Planning: Strategic, Administrative and Operational*. New York: Van Nostrand Reinhold, 1981. (CP)
- Rich, Patricia. "Strategic Planning," *Longwood Graduate Program Seminar Series*, Newark, Delaware: University of Delaware, 1985, pp. 5-10. (PH)
- Rich, Patricia. "Planning for Planning Small Public Gardens," *The Public Garden*, 2,2: 9-11, April 1987. (PH)
 - Good discussion on strategic planning with direct application to public horticulture institutions.
- Simerly, Robert. "Strategic Long-Range Planning," *Museum News*, 60,6: 28-31, July/August, 1982. (MM)
 - Simerly combines the words strategic and long range to define a comprehensive planning process. A good discussion which illustrates the need to define terms used to plan.
- So, Frank and Judith Getzels. *The Practice of Local Government Planning*. 2d ed., International City Management Association, 1988. (UP)
- Tolles, Bryant F., Jr. "The Director as Organizer and Energizer For Planning," Unpublished manuscript for American Association of State and Local History, 1989. (MM)
- Tschanz, Eric. Powell Gardens, Kingsville, Missouri. Telephone interview with Joan Benjamin, April, 1989.
 - Discussed master planning and the use of a design firm.

APPENDIX 2
PROPOSAL AND SCOPE OF WORK

December 12, 1989

**TESTING A MODEL PLANNING PROCESS
AT NOT-FOR-PROFITS
A CASE STUDY**

Purpose

This research will test the planning model titled "A Planning Process for Public Gardens and Other Not-For-Profit Organizations" which was developed by the Longwood Graduate Fellows for the 1989 Group Summer Project. This will be accomplished by:

- o Coordinating the development¹ of a long range plan at the Rehoboth Art League (RAL). RAL staff, board and volunteers will use the model plan to execute the steps of long range planning with my assistance and oversight. My role will be as coordinator (to help direct the planning team and compile the data resulting from research and decision making phases) and observer (to evaluate the process of planning.)
- o Analyzing where the model works and where it does not for the institution.
- o Comparing a recently developed plan(s) at a similar institution to the model and to the final RAL plan.
- o Providing recommendations for individuals and organizations in the field of public horticulture on the model based on the results of the case study.

Rationale

The value of this research lies in the testing of and recommendations for a planning model specific to not-for-profit institutions. The results of this study will refine an existing base of knowledge in the area of planning to make it more specific to not-for-profit organizations.

This research will serve board, directors, and staff of public gardens and other not-for-profits interested in developing long-range, strategic, or master plans for their organizations.

¹Plan development does not include the implementation and evaluation stages discussed in the Summer Project.

Literature Review

An extensive literature review was conducted during the course of Group Summer Project and additional literature was collected during course work. A partial bibliography is attached.

Research Design

The research will be conducted in phases as follows:

- Phase 1: -Establish parameters of the case study, i.e., questions to be answered, interviews/observations required in the process, elements of the case study, what these elements apply to, what rationale was used for picking this case.
- Phase 2: -Distribute and review Model with target organization.
 - Establish responsibilities of the institution and the researcher in the planning process. This includes establishing accountability and commitment of resources and to timeframes through a detailed scope of work.
 - Learn organization, policies and regulations of the institution which are appropriate to the project.
 - Contact Environmental Planning and Design (Jeffrey Rausch) to discuss approaches to planning.
- Phase 3: -Coordinate plan development. Compile information produced by planning team into document.
 - Observe ongoing planning process.
 - Collect additional plan(s) and discuss with appropriate individuals at the institution. This should include discussion of all phases of development, the problems associated specifically with the development, advantages/disadvantages to the approach, and recommendations for new plan development.
- Phase 3: -Analyze the process of plan development at RAL. How much of the model was used, how much of the model was not used, how much was helpful, how were external factors identified, how were external factors rated.

Phase 4: -Develop comments on and recommendations for improving the model planning process based on experiences at RAL.

Schedule

[illegible]

ORAL EXAM

FINAL EDITING

THESIS COMPLETION

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Outline

The thesis will contain the following sections:

- I. Introduction
- II. History of the Model Planning Process
- III. Discussion on Parameters of the Case Study
 - A. Assumptions and Expectations--Theory based on literature
 - B. Questions to Be Answered
 - 1. How much of the model was used?/How much was not?
 - 2. How much was helpful?
 - 3. How were different parts of the model used?
 - 4. Is the model valid?
 - C. Elements of the Case Study
 - D. Rationale for Selecting the Institution
- IV. Long Range Plan Development at the RAL
 - A. Brief History of the Institution Leading Up to Realization of Need for Planning
 - B. Summary of Organization, Policies and Procedures
 - C. The Planning Process
 - D. Pros/Cons of the Model (What worked, what didn't at RAL)
- V. How Existing Plan(s) at Similar Institution(s) Compare
 - A. Similarities of Organization(s)
 - B. Comparison of Model to Existing Plan(s)

- C. Comparison of Case Study to Existing Plan(s)
- D. Summary of Existing Plan Success (if appropriate)

VII. Recommendations

- A. Comments
- B. Criticisms

VIII. Summary

IX. Conclusion

X. Bibliography

XI. Appendices

- A. "A Planning Process For Public Gardens and Other Not-For-Profit Institutions"
- B. RAL Long Range Plan
- C. Other Plan(s)

Miscellaneous

University courses planned for the following semesters include:

UA 667 Marketing for Non Profit and Public Agencies: This course covers marketing theory and research techniques, and emphasizes strategic planning concepts.

Other opportunities:

AMA Strategic Planning (2526MGK): Deals with strategic planning definitions, the planning process, establishing a climate for planning, defining the mission, how to conduct situational analysis--internal and external factors, formulating assumptions, setting objectives and how to formulate strategies. Offered April 2-4 in Washington, D.C. (no travel costs). This course is very expensive. Alternatives will be evaluated as they become known.

Budget

o	Student Research/Travel	
	Rehoboth, DE (Rehobeth Art League)	
	24 day trips: 5760 miles @ \$.225	\$1296
	tolls	55
	meals	<u>178</u>
		\$1529
	Pittsburgh, PA (Environmental Planning and Design)	
	1 two-day trip: 600 miles @ \$.225	\$ 135
	meals	<u>70</u>
		\$ 205
	Unidentified institution(s)	\$ 200
o	Course (AMA Strategic Planning)	\$1145
o	Miscellaneous	
	Telephone	\$ 250
	Computer supplies	200
	Cassette Tapes	20
	Postage	30
	Photocopying	150
	Photography	<u>150</u>
		\$ 800
o	TOTAL	\$3879

**SCOPE OF WORK
LONG RANGE PLANNING AT THE
REHOBETH ART LEAGUE**

Introduction

The purpose of this document is to begin planning for the planning process. It should provide a framework for the activities of the upcoming months, a mechanism for staff and board input, and a means by which the participants can show their commitment to the project.

The basis for this project is the document "A Planning Process For Public Gardens and Other Not-For-Profit Organizations" (model). This will provide the theory for the planning exercise. The Art League will provide the reality. Individuals to be involved in the planning should become familiar with the model. Additional background information has been provided. The material is varied and may or may not be relevant to the approach set out in our model. However, it may provide insight into particular activities as we engage them.

Procedures¹

PHASE 1: Planning for planning

- o Review the need for planning. Articulate the rationale for deciding on this step. Discuss the pros and cons. Come to consensus that a full organizational long-range plan is what is desired.
- o Establish a planning body. This is critical to the success of the planning process. Individuals must be committed and have the time to devote to a labor intensive project (weekly meetings during Phases 3 and 4).
- o Establish rules and procedures for decision making within the planning body, and a group leader. This is also a good opportunity to agree on term definitions so that all are working from the same meanings.
- o Develop a workplan detailing staff/board time, budget and a timeline. Assign tasks.

¹As is illustrated in the model, planning is cyclical, and rarely done in a stepwise fashion. Generally, activities are ongoing simultaneously. For the purposes of documentation here, though, the process will be discussed in phases.

PHASE 2: Organizational analysis

- o Review the mission statement. Is it up to date? Is it complete?
- o Research the current status of the Art League. This internal and external analysis should be excruciatingly thorough to provide the best results. This activity should articulate resource, political, community, and even personality issues. All aspects of the operation are targeted. The research must be conducted diplomatically to resolve issues rather than aggravate them. The goal here is to understand where the Art League stands, what the problems are, what the successful areas are, what resources are available, and what outside (and inside) influences exist.
- o Collate this data for presentation to the planning body.

PHASE 3: Goal clarification

- o Based on review of the organizational analysis and the mission statement, determine what the Rehoboth Art League would look like in the ideal. Then, parallel the ideal organization with the current organization to see what changes need to be made over what period of time.
- o Considering the 'ideal' Art League, prioritize changes based on the realities of resources available. Which of these goals (changes) are most important? Are they consistent with the mission statement?
- o This phase should result in a prioritized set of goals and objectives, i.e., what direction the Art League is taking.

PHASE 4: Strategy formulation

- o Based on the prioritized goals and objectives, strategies should be developed that would enable each to be achieved. There may be more than one approach to accomplishing a particular objective and strategies reflecting these different approaches should be articulated. A 'final' strategy may be elected later.

- o For each part of the organization (operations, development/fund raising, etc.) a series of prioritized goals, objectives and strategies will be compiled.
- o These goals, objectives and strategies will be balanced against each other and against available and forecasted resources.
- o A detailed document will be produced exhibiting the projected activities (implementation of strategies) over time. Associated budgets and human resource needs will be included.

Timeframe

Phase	Dec 89				Jan 90				Feb				March				April				May				June			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
1																												
2																												
3																												
4																												

* indicates Board meeting
indicates draft produced

Budget

My time and travel are paid for through the University. My computer time, copying, some photography and other supplies are also included. Budgetary items for the Art League may include the following:

Staff, Board, and volunteer time and travel
Staff, Board, and volunteer supplies
Telephone
Copying
Postage
Final printing of document for distribution to members, committees, granting agencies
Computer time and supplies

Student Commitment

In consideration of completing my thesis for graduation in Spring 1991, my goal is to have a final product (a long-range plan) for the Art League by early to mid-summer (July, 1990).

This would provide enough time to write the first draft of my thesis by its fall due date. The long-range plan is not the thesis. (Please see thesis proposal.)

To accomplish this goal, I will generally be available to meet weekly beginning in February, 1990 (with some exceptions.) My role would be as coordinator and observer of the planning effort. As an observer, I will participate in most aspects of the planning process to observe the dynamics (this is critical to my thesis). As coordinator, I will help the committee leader direct the planning process and compile information developed by the committee, e.g., collate the information resulting from the organizational analysis, produce the draft document summarizing the consensus of the group on prioritized goals and objectives, and produce the draft plan based on discussion.

Art League Commitment

Planning Committee Members

APPENDIX 3
UNIVERSE OF FACTORS

UNIVERSE OF FACTORS DEVELOPED FOR CASE STUDY

This document is divided into sections parallel to the model. Each section first contains the factors, then additional questions.

TOPICS TO CONSIDER

Factors

Was a positive attitude maintained throughout the planning process?

Did the planning committee communicate with others in the organization?

Did the planning committee communicate with others outside of the organization?

Did the committee take into consideration minority and dissenting opinions?

Was a common language established by the committee?

Were political and personal agendas identified? Were they addressed?

Was the planning process explained to the organization as a whole?

Was there a forum for people to ask questions about the planning process?

Was information disseminated at appropriate stages of the planning process to encourage feedback?

Were decisions reached through consensus?

Were consultants used? For what?

Additional questions

How were political and personal agendas addressed?

Was the communication adequate to allow for input from other stakeholders/board members?

How was information disseminated?

Was a clear direction established for the planning committee?

DECIDING TO PLAN

Factors

Did key members of the staff and board of trustees agree on the value of planning?

Did the director gain the commitment of these key individuals?

Was a consultant used to explain the value of planning?

Was a consultant used to help the organization establish a planning framework?

Was a planning body established to undertake the planning process?
(What was the make up of the planning body?)

Was the planning body broadly representative of the organization, avoiding the appearance of a group acting in self-interest?

Was the planning body established as a permanent or temporary committee?

Was a leader(s) selected for the planning body?

Were rules and procedures for group interaction and decision making established?

Was a workplan developed stating staff time needed, budget, and a timeline for accomplishing goals?

Was a consultant used to develop the workplan?

Additional Questions

Were key decision makers identified?

Was agreement reached on:

- the purpose of the effort?
- the preferred steps in the process?
- the form and timing of reports?
- the role, functions and membership of any group or committee?
- the role, functions and membership of a strategic planning team?
- the commitment of necessary resources to proceed with the effort?
- what work products would result from each stage of the planning process?

Were leaders willing to endorse/legitimize the effort?

Were leaders committed to making the process work?

Did leaders have preconceived ideas about specific issues and answers that would emerge from the process?

Did key decision makers agree about what strategic planning was and what they expected from the process?

Was a decision making or advisory board developed to oversee the process?

Was a strategic planning team designated to manage the process, collect information and prepare for meetings, and draft a strategic plan?

ORGANIZATIONAL ANALYSIS**Factors**

Did the organization have a mission statement?

Did the organization develop a mission statement for use in the planning process?

Does the mission statement accurately reflect the purpose of the organization?

Did the organization use the mission statement as a frame of reference for the organizational analysis?

Did the organization analyze internal factors such as site considerations, current programs and policies, finances, current staff and organizational structure, human working relations, and history?

Was the founder's vision taken into consideration?

Were legal documents identified which define the purpose or direction of the organization?

Were political, social, economic, technological, and legal considerations (external factors) identified such as pending tax legislation, competition for the same audience, recession, traffic patterns, and residential and commercial development?

Were subcommittees developed using special expertise in areas such as law, finance, personnel, physical plant management, and marketing?

Was the research from the entire organizational analysis compiled for use in the goal clarification phase?

Additional Questions

Was the mission identified?

Was a stakeholder analysis conducted?

Were stakeholders identified?

Were stakeholders' stakes in the organization identified?

Were stakeholders' factors for judging the performance of the organization identified?

Was how the stakeholders influence the organization identified?

Were the stakeholders ranked as to the importance of each to the organization?

Were the organizations requirements of each stakeholder identified?

Does the mission identify:

Who RAL is as an organization?

What basic social or political needs RAL exists to fill or basic social or political problems it exists to respond to?

What RAL does to recognize or anticipate and respond to these needs or problems?

How RAL should respond to key stakeholders?
 What RAL's philosophy is and what its core values are?
 What makes RAL distinctive or unique?

Were opportunities and threats identified? (PESTs--forces, trends, client, customers, payers, actual or potential competitors or collaborators)

Were strengths and weaknesses identified? (resources/inputs, present strategy/process, performance/outputs)

GOAL CLARIFICATION

Factors

Were issues identified through the organizational analysis?

Were issues discussed in light of the organization's mission?

Were existing goals reviewed in light of the organizational analysis' results?

Were new goals identified as a result of issue discussion?

Were these goals well articulated and clearly understood by the organization?

Was additional research necessary to identify the full range of goals?

Were the goals prioritized at this stage?

Were all goals in line with the mission statement?

Were objectives identified for each goal?

Additional Questions

Were strategic issues identified?

Was each issue described succinctly?

Was each issue framed as a question the organization can do something about?

Are the factors that make the issue a fundamental policy question listed?

Are the consequences of failure to address the issue defined?

Were four or five strategic directions or priorities selected?

Do these directions or priorities affect the organization as a whole and address the relationship between the organization and its key stakeholders?

Do these directions or priorities support the central thrust or theme for the future?

STRATEGY FORMULATION**Factors**

Were strategies developed for each objective?

Were alternative strategies developed?

Were alternatives selected based on affordability and appropriateness for the organization?

Were the goals, objectives, and strategies assembled to form a draft document?

Did the draft include priorities, timetables and cost estimates for carrying out the strategies?

Was the draft document discussed by the planning body? by the organization? by individuals outside of the organization?

Who made the determination as to which alternative strategies to pursue?

Was the document revised to reflect feedback?

Was the revised document circulated to staff, board members, and concerned individuals for additional feedback?

Did the planning body evaluate the final draft for consistency with the mission statement?

Did the planning body evaluate the final draft for consistency with the goals?

Did the Board of Trustees approve the final document?

Was the final document circulated to appropriate groups and individuals? Who are they?

Additional Questions

Did RAL:

Identify practical alternatives as well as dreams or visions for resolving the strategic issues?
 Enumerate barriers to achieving these alternatives, dreams or visions?
 Develop major proposals for achieving alternatives, dreams or visions either directly or indirectly, through overcoming the barrier(s)?
 Identify actions needed over the next 2-5 years to implement major proposals?
 Develop a detailed work program for the next 6-12 months to implement actions, including assignment of authority, responsibility and accountability for each action?
 Develop a description (vision of success) of what it should

look like as
 it successfully implements its strategies and achieves full
 potential, including: mission, basic strengths, performance
 factors, important decision rules, and ethical standards
 expected of all employees?

Do strategies include:

principle components or features
 timetable
 resources required
 estimated savings over the present approach
 effects on other organizations, departments, or persons
 effects on the external environment
 intended results/outcomes
 organizations and persons responsible for implementation?
 costs (start up, annual operating, capital)
 flexibility or adaptability of the strategy
 rule, policy or strategy changes required
 other important features?

What level of accountability was established within the organization
 to carry out the plan?

Were alternative strategies evaluated against agreed upon factors
 prior to the selection of specific strategies?

acceptability to key decision makers, stakeholders and
 opinion leaders
 acceptability by the general public
 technical feasibility
 relevance to the issue
 longterm impact
 cost-effectiveness
 timing
 coordination or integration with other programs and
 activities
 training requirements
 cost and financing
 staffing requirements
 flexibility or adaptability
 client/user impact
 facility requirements
 other appropriate criteria

Were critical issues identified that required effective action if the
 organization was to avoid being victimized by serious threats,
 missing important opportunities, or both?

Was a politically acceptable strategy developed?

Was outside assistance relied on to help with the process?

Did the process get bogged down, e.g., to the point where the group
 lost sight of what was important, specifically strategic thought and
 action?

Were performance measures incorporated into the strategies to enable
 the tracking of implementation?

Does the plan include a process for review of progress and the revision of strategies?

Was a clear direction established for RAL through the document?

Did RAL generally follow the model planning process?

Can the product be used as a guide to RAL operation over time?

Was the planning committee objective in its approach to planning?

Was the product developed in a timely manner?

What level of research was required to develop the product?

Were any meetings unfocused or disorganized?

Did the model encourage forward motion as well as recycling through the process?

Was the model flexible?

Did the Committee use the flexibility to develop its own approach to planning?

Did the model allow for creativity within the process?

What additional resources were used to aid in the product development?

To what extent were these additional resources relied on?

What ongoing evaluation occurred during the process?

What previous experience did the Planning Committee members have with long range planning? What were their strengths?

APPENDIX 4

REHOBOTH ART LEAGUE MISSION STATEMENT

REHOBOTH ART LEAGUE MISSION STATEMENT

1. Cultural Center To serve as a cultural center for the community, a resort drawing people from all Delaware with Washington and Baltimore, presenting the best in contemporary art yet continuing the traditional Art League programs where appropriate, endeavoring to discriminate, identify, and select what is important, authentic, and aesthetically valuable.
2. Public Interest To stimulate public interest in the arts by providing programs designed to attract an audience from the large and socially mixed population of all age groups, economic levels, and cultural and ethnic backgrounds.
3. Services to Artists To encourage, promote, and aid artists in their endeavors, and to encourage cooperation and communication between individual artists and artists and the community; to encourage them to develop their skills, providing stimulus through the exhibits, school, and the fellowship of the League.
4. General Public (Program) To provide a varied program of exhibitions and performances in the visual, literary, and performing arts from inside and outside the region with emphasis on the creative and experimental, which may at times be presented in facilities apart from the Art League's own; and through the galleries to provide the general public with changing exhibitions defined and displayed in the best possible manner.
5. School Through the school to provide quality instruction for children and adults in drawing, painting, and other visual arts, literature, theater, and dance, in order to increase understanding of and appreciation for all art forms; and to provide for more experienced artists by developing a program of artist residencies and master classes.
6. Other Groups To cooperate with other organizations whose goals are consistent with those of the Art League, not duplicating services, but by mutual assistance providing even larger occasions to bring art in all its presentations to

the general public attention, filling gaps in the cultural environment.

7. Buildings and Grounds To maintain in optimum condition the extensive grounds and gardens committed to its care, emphasizing the Homestead as a public trust of historic importance and the physical property as a showplace in itself, and working towards keeping the other buildings open on a year-round basis.
8. Fund Raising To solicit contributions from individuals, organizations, and granting institutions so that the Art League may continue and expand its work in years to come.
9. Standards To be guided in the choice of program by a professionally trained staff and those Board members and members at large with the most knowledge and expertise in the arts rather than to allow mass appeal to direct programming.
10. Board of Directors To develop and sustain a Board of Directors and a working staff with broad vision and a knowledge of the arts, who will willingly dedicate time and energy to upholding the standards of the League and pursuing these ends.

APPENDIX 5
REHOBOTH ART LEAGUE'S PLAN

April 9, 1990

To: Susan M. Townsend, President, Rehoboth Art League
From: The Long-Range Planning Committee

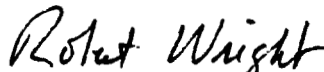
We are sending you, with copies to the members of the Board of Trustees, the attached Comprehensive Long-Range Plan that is the product of the assignment given this Committee on December 11, 1989. The Committee hopes it will be possible to consider the Report at the May 15 Board meeting. We are sending it, we believe, long enough in advance of the meeting to permit time for the members of the Board to study it and give their individual views at that time.

The discussions in the Committee were free and wide-ranging, and the body of the Report reflects these discussions and the major points that were examined. The recommendations in the final section will require further action of one kind or another, and in some cases assignments to appropriate committees.

The members of the Long-Range Planning Committee who took part in this enterprise included, in addition to the co-chairmen, the following: Betty Barnes, Dennis Forney, Helen Fox, Jenkie Lingo, Grace Lucas, Charles Palmer, Mary Jane Rodseth, Sue Stone, Sprague Thresher, Susan Townsend, Punx Wingate. Carolyn Wright was particularly helpful in providing guidance on the historic documentation.



Betty Cronin, Co-Chairman



Robert Wright, Co-Chairman

A COMPREHENSIVE LONG-RANGE PLAN

for the

REHOBOTH ART LEAGUE

1990

PREFACE

On December 11, 1989 the Board of Trustees of the Rehoboth Art League approved the development of a Long-Range Plan for the Art League, using as a basis the 1989 Longwood Group Project Planning Process for Not-for-Profit Organizations. This task was assigned to the Long-Range Planning Committee of the Art League with the participation and guidance of Donna Gerst, Longwood Fellow at the University of Delaware.

On January 5, 1990 the Long-Range Planning Committee held the first of a series of meetings to pursue the planning process which has resulted in this Report. The final meeting was held on March 16.

The Report that follows is not a finished product in the sense of being the final word on plans, strategies, and timing. It is rather a record of our analysis of the Art League as it now exists and our expectations for the lengthening future of the organization, together with our current judgment on specific actions and priorities. We would expect this Report to be reviewed annually in the light of experience in carrying out the various recommendations. Such a review may lead to changes in the timing or priority of some of the proposed actions, or to changes in the over-all plan itself. We view what we have produced in this Report as being within the generally accepted definition of the strategic planning process for non-profit organizations, including the continuous monitoring of results.

In summary, we would like to believe that we have produced a comprehensive road map for the Rehoboth Art League showing where we wish to go and how we propose to get there. Subsequent reviews may disclose necessary detours or roadblocks, or draw in revised routes, or even make possible more gloriously direct super-highways, but we will still have a basic map for reference - our long-range guide for travelling toward the Twenty-First Century.

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LOOKING AT THE TWENTY-FIRST CENTURY
A COMPREHENSIVE LONG-RANGE PLAN
for the
REHOBOTH ART LEAGUE
1990

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- - -

A Report to the Board of Trustees
of the Rehoboth Art League by the
Long-Range Planning Committee

OUTLINE OF THE PLANNING PROCESS

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The outline followed for this planning exercise has been that set forth in the 1989 Longwood Group Project. as follows:

"The planning process can be divided into five phases: organizational analysis, goal clarification, strategy formulation, implementation, and evaluation. Organizational analysis is a critical survey of the resources, strengths and weaknesses of the organization. Goal clarification is the process of refining goals and identifying issues. Strategy formulation outlines the specific actions to achieve the goals. Implementation puts the words into action. Evaluation provides analysis and redirection to successfully accomplish the goals. In reality, these phases are not so discrete. The planning process recycles between organizational analysis, goal clarification and strategy formulation. . . .

"Goals are the broadest. They are targets to reach in pursuit of the mission. Objectives are quantifiable statements of what to do to reach the goal. Strategies are the specific actions taken to achieve the objectives."

These definitions will apply to the subsequent body of this Report. We have also used as a reference Strategic Planning for Public and Nonprofit Organizations by John M. Bryson (San Francisco: Jossey-Bass, 1988.) The final section (Goals, Objectives and Strategies) is the action focus of this Report.

ORGANIZATIONAL ANALYSIS

The Committee covered the following steps in making its analysis of the Rehoboth Art League:

1. Identifying the organizational mandate.
2. Establishing the organizational mission.
3. Assessing the internal environment of the organization.
4. Assessing the external environment of the organization.

The following is a summary of our conclusions under each of these headings.

1. Identifying the Organizational Mandate

The mandate under which the Rehoboth Art League operates is contained in the Third Article of the Charter of Incorporation which sets forth purposes and powers as follows:

"Its objects and purposes shall be to inspire, encourage and sustain the art spirit for educational purposes in the Rehoboth Beach community. It will

be operated exclusively for the following specified purposes: for the holding of classes in any or all forms of the arts and crafts; for maintaining a center where members and other interested persons may meet for cultural reasons; for display of exhibits; for meetings to hold discussions and business meetings; for carrying out the purposes of the Corporation; to conduct balls, entertainments, tours, and the like, to the extent that such activities will provide funds to carry out the objects and purposes of the Corporation."

The remainder of the Article provides ample powers to carry out these purposes. The only important limitations are to refrain from participating in political campaigns for public office, and from using "any substantial part of its activities" in an attempt to influence legislation "by propaganda or otherwise." The latter provision is not interpreted as preventing our general support for arts appropriations and arts advocacy in Delaware. Thus the Rehoboth Art League has a solid basis in its Charter for its programs and for all the financial and contractual activities involved in carrying forward those programs.

There is one other important legal mandate that defines our organization. It is contained in the documentation that relates to the acquisition of the Homestead. The Homestead, also known as the Peter Marsh House, is a structure dating to 1743 and is the oldest building on its original site in southern Delaware. It was in use as a family home from its construction in 1743 until November 18, 1973 when its last owner, Louise Corkran, died. By the terms of her late husband's will, the Homestead and its grounds, Lot J(1) in the supplemental survey map of Henlopen Acres dated April 6, 1931, as revised - roughly the area uphill above a line running from Dodds Lane between the sheds and the Chambers Studio to the back of the property, including a corridor to Broad Hollow - were given to the University of Delaware for maintenance as an example of 18th century architecture, but without funds for maintenance or restoration. The will did, however, transfer to the University the Henlopen Marina Yacht Basin properties with the expectation that the operation of the Marina would provide income for support of the Homestead.

In 1977 the Homestead was placed on the National Register of Historic Places. Although the University of Delaware undertook in a letter of October 31, 1977 to "assume responsibility for its appropriate use and upkeep" it soon became clear that this was beyond the University's practical capabilities as an absentee owner. The University concluded that it should no longer retain ownership and entered into discussions with the Art League as the most logical successor organization. In due course the League accepted the Homestead and Marina properties.

Accordingly, by deed of June 18, 1979 the University¹³³ quitclaimed to the Rehoboth Art League, with the approval of the Delaware Chancery Court, the Homestead and Marina properties on the understanding that the Homestead "shall be maintained by the Rehoboth Art League, Inc. in such condition as will respect its authentic character and furnishings as a colonial Sussex County seat." There was an additional provision that if the Art League "should ever attempt to sell or transfer the Homestead, its surrounding land or any of its furnishings to any other entity" the property would revert to the University. (An integral part of the arrangements for acquiring the Homestead was the sale of three lots in the Yacht Basin area, the proceeds of \$165,400 being earmarked to "provide an endowment for operational support of the Homestead", and the transfer of the remaining Marina property to the Town of Henlopen Acres.)

In a letter of September 2, 1980 to the Director of Assessments of Sussex County, Lucy Megee as President affirmed the League's acceptance of this responsibility both as a trust under Col. Corkran's will and "as a civic project." She said that "the property is being restored through member and public contributions and will be operated as a museum and in other regular League activities for which the Corporation was created."

The mandate to maintain and preserve the Homestead was reinforced by the terms of the January 30, 1981 agreement between the Art League and the State of Delaware Division of Historical and Cultural Affairs. The substance of this agreement, a Declaration of Covenants for Maintenance and Public Benefit, is to assure free public access to the house and property, and its administration as a historic museum.

This obligation, described at some length above, to maintain and preserve the property and to permit public access as a museum is an essential part of the basic governing mandate of the Rehoboth Art League, although it does not preclude the use of the Homestead in regular Art League activities.

2. Establishing the Organizational Mission

The Committee concluded that the existing Mission Statement is a fair brief summary of our broad aims and purposes. It is as follows:

"The Rehoboth Art League is a non-profit membership organization to develop, explore and enrich the cultural life of the community. We provide opportunities for enjoyment, participation, and growth in the arts and invite everyone who shares our interests and goals to join us."

This vision seems clearly consistent with Louise Corkran's own summary of basic purposes in Sand in Your Brush:

"The Rehoboth Art League, a non-profit, tax exempt organization, was founded in 1938 to bring together interested people to inspire, encourage, and sustain the art spirit in the Rehoboth Beach community. Its classes are open to people of all ages; however, it is not primarily a school, but a league of creative people concerned with permanent values and the enrichment of their lives and homelands. Their wish is to maintain a center where members and other interested persons may gather for exhibits, lectures, and related activities." 134

In discussing the Mission Statement the Committee considered that the one term requiring some elaboration was the reference to "community." The members felt it should be understood that the "community" we serve is not only broader geographically than Rehoboth Beach and Lewes - essentially the whole of southern Delaware, and in some senses all of Delaware and the Delmarva region, plus visitors from afar - but also multilayered in the sense of appealing to all categories of citizens. It is important for us to be active in our outreach efforts and to continue trying to remove perceptions that this is an exclusive organization.

The Committee identified many different stakeholders - organizations or groups of people who have an interest of one kind or another in our programs and resources. The Committee members felt that in the interests of becoming as responsive as possible in planning for outreach to these groups and individuals, it would be useful to make a canvass of our membership and related organizations to obtain views on what they may wish from the Rehoboth Art League. Those results can be used in the continuing process of reviewing our Mission.

There should be two aspects to the formal survey. One would be a questionnaire for members and the second would be an approach to non-member groups which have had or might have a relationship with the League. In the latter approach, formal or informal, we might also seek to have a liaison person designated as a continuing point of contact for information or consultation on League activities.

The Committee took note of the varied efforts the Art League has made to take members' exhibits elsewhere and otherwise to make our presence known "off-campus," and also to cooperate in many ways with other regional programs from the Chicken Festival to the Academy of Life-Long Learning. The Committee considered that the Director has done and is doing an outstanding job in these respects, and that the publicity on such outreach has been as ample as we can manage within our resources, although more publicity is always desirable.

There was discussion of how large a vision we should

have for the Rehoboth Art League as a center for the arts.¹³⁵ One view was that because of its physical assets, size, and history we should aim at making the Art League the principal center for the arts in southern Delaware. A different view was that we should concentrate on the visual arts and crafts, with programs and activities, including a strong permanent collection, related thereto.

It was concluded that for the near future we do not have the physical resources to take the lead in the full range of art programs - music, drama, dance, etc - although we can successfully undertake some activities within our resources in these other fields. We should see our role as being a "quality center for the arts" with a particular emphasis on visual arts and education, but with programs in varied fields where we can offer something that supplements but does not attempt to supplant the programs of the major suppliers of the performing arts.

In summary, the Committee was satisfied that there is a clear vision of the Rehoboth Art League's aims and purposes in the Charter, in the recorded views of the founders, particularly Mrs. Corkran, in the documents relating to the Homestead, and in the Mission Statement. The reactions and suggestions that we get from members, visitors, and other arts organizations either informally or through more formal surveys can be the means of testing whether we are continuing in the right direction. This should be a regular part of our planning and monitoring process.

3. Assessing the Internal Environment for the Organization

The Committee examined the various internal factors having a bearing on the pursuit of our Mission. These "inside" factors are defined for planning purposes as those subject to the control of our organization.

a. Physical Plant

The Rehoboth Art League grounds and buildings are the most extensive such facilities in southern Delaware and represent a strong positive factor in any future planning. The grounds represent an asset for artistic inspiration, for outdoor exhibits and programs, and a potential for future building expansion. A balancing of these benefits will be necessary in deciding on any changes in the design or use of the spaces we have. The buildings and studios are reasonably adaptable to varied uses, but require complex scheduling for competing classes, exhibits, and activities during the peak season.

The maintenance of the buildings and grounds is an important obligation that affects budget and planning. This is especially true of the Homestead, concerning which there are specific obligations. The Paynter Studio, while it is not subject to such obligations, is also a historic site whose integrity the Art League is committed to preserve.

The Corkran and Tubbs Galleries and the Chambers Studio¹³⁶ are all subject to weather and deterioration in their wooded setting. If these areas could be climate-controlled as are the Megee Wing and the Homestead, it would greatly expand our ability to work towards a year-round program.

The gardens and grounds should have a planned approach that builds on the inventory made two years ago, and preserves the existing natural setting. There is a role for volunteer work in periodic trimming and clean-up. Preserving the grounds is important for the Art League public image.

While there is considerable parking area for normal activities, it is insufficient for large-scale events such as the Outdoor Art Show. Nearby streets, however, provide additional parking without disruption of the Henlopen community, at least in good weather. Still, the parking as well as the space limitations in the Chambers or Corkran for major performing presentations are factors that limit the scale of planning for such events. It seems proper for the Art League to fulfill its role in the performing arts scene by collaborating with other arts organizations at suitable sites elsewhere. A principal exception would be the children's programs which should be closely tied to the ambience of the League grounds.

In addition to the lack of heating and cooling in the galleries and studios, the other principal limitations in the present physical plant are the restricted spaces and equipment for the library and for the permanent collection. Climate control, archival preservation, security, working space, and some display area would be desirable for both. In addition, with better facilities we could attract more donors and have a more impressive impact through the library and the permanent collection.

The sheds between the Chambers Studio and the Homestead are an area that continues to have a potential to expand our useful space, perhaps for children's programs or rental work areas. If the sheds could be made usable for programs that now use the Homestead garage area, it would be possible to remodel the latter as a historic and informational display space.

b. History

The historic element is a major consideration in assessing the internal environment of the League. The site itself has a distinctive history that involves the organization, the Corkran family, the Town of Henlopen Acres, and behind all that the past usage of the land by the Indians and Peter Marsh. The presence of the Homestead as a historic trust and a museum is a compelling constant for any planning.

We have reached the point where we should make an effort to retrieve and organize the historic materials that have

accumulated on the Art League and on the property. It would be desirable to have these materials on display in such a way as to enhance the Homestead as a museum, and to emphasize the historic aspects of the organization as an attraction to the public, including school groups. A research center as part of the Library, and a regular association with other historic centers and organizations in the state should be considered. The location of a historic research center in the Homestead would relieve space pressure on the present Library.

These developments might involve some restructuring of the Homestead areas, as suggested under Physical Plant, some expert assistance on collation and document preservation, and the assignment of a staff person to develop and handle museum and historical programs.

c. Current Programs and Policies

In 1987 we completed a revision of the By-Laws and developed a manual of Policies and Procedures that are useful guidelines for our operations. No change in these seems required.

Our present programs continue to be governed by the fact that our clientele is seasonal and the galleries and studios are not winterproof. The lack of air-conditioning in summer is also a restraining influence on programming large group events. In addition to the exhibition schedule and the education program we like to schedule other arts related activities for manageable groups - poetry or dramatic readings, the Book Buffs, musical events, etc. Although we cooperate with other arts groups in "off-campus" projects, we feel there is a special flavor to events on the Art League grounds that is lost off the site.

The facilities that we have make the Art League a logical center for meetings of related community organizations or educational groups, and our programs do and should encourage some such uses. This is consistent with our wish to be seen as an important cultural center in this part of the state. An important focus continues to be on cooperative ventures with the University of Delaware, including use of our resources here.

d. Current Staff and Organizational Structure

We have always relied, and will continue to rely, on a large amount of volunteer participation, with the guidance of a professional staff since the decision was made some years ago to have a full-time professional Director and staff. The four positions we now budget for (two full-time and two part-time) are certainly the minimum necessary. As the program and the year-round utility of the facilities expand, the staffing pattern should be reviewed. The Committee considered that in the immediate future we should have an additional full-time staff person to supervise the historic and museum aspects of the Homestead - in effect a Homestead curator and coordinator of activities relating to the organizational documents and the permanent collection.

e. Finance

The Rehoboth Art League had a revised 1989-90 budget of \$107,000. The income to meet this level of expenditure came 19 percent from special events (principally the Outdoor Fine Arts Show and the Cottage Tour), 6 percent from regular programs (principally gallery sales and members' exhibits), and the remaining 75 percent from "General Income." The largest items in the latter category were membership dues (\$27,500 or 26 percent of total income), DSAC Grant (\$27,000 or 25 percent of total income), and investment earnings (\$19,000 or 18 percent of total income.) This is a favorable pattern of financing for non-profit arts organizations.

The Art League membership is loyal and generous in its financial support. It can be counted on to respond to a general annual gift campaign at a level of \$3,000 to \$4,000 a year, and to support special project appeals. Memorial contributions and bequests have been of key importance over our history, and it is reasonable to hope for them in the future. The DSAC Grant last year was the largest ever, but at a level of 25% of our budget, we can hardly count on a significant percentage increase, and we may be getting close to the borderline for dependence on public funds in the present economic climate.

The budget will necessarily increase in future years quite apart from any plans for building expenditures. The sources available to us for increased income include an increased endowment (whose income may be used for operating expenses,) an increase in corporate and private foundation support, and an increase in all forms of sales income from galleries and shops. Each of these should be emphasized in our financial planning. In addition, the possibility of charging rental in off seasons for studio space and for the use of the Homestead and other buildings by private individuals and groups should be considered.

An important aspect of the financial picture for the Rehoboth Art League is the Endowment Account, which has a special history. At a special meeting of the League membership on January 28, 1980 a resolution was approved which provided for the subdivision and sale of three lots in the Yacht Basin area fronting on the water, for the transfer of the remaining Marina land to the Town of Henlopen Acres, and for the creation, with the proceeds of the property sale, of "an endowment for the operation and maintenance of the Homestead." The proceeds totalled \$155,400, an amount that has remained intact and invested. Other individual memorial, award, or endowment funds totalling \$37,703 have been separately identified, but by action of the Board on July 11, 1988 were combined with the Homestead fund as the Endowment Account for investment purposes.

The income from this account has been used by the League in meeting its operating budget, although there has been in principle a first claim on the Homestead fund for

the upkeep of the Homestead. In practice, and in conformity with the League's acceptance of responsibility for the Homestead (summarized on page 4 above), the regular League operating and capital budgets have included necessary and desirable Homestead expenditures without relating them specifically to endowment income.

The members and the public in response to a special appeal donated funds for the initial restoration of the Homestead completed in 1982, and donated matching funds on a \$10,700 Bicentennial Fund grant in 1986 for re-roofing, new walkway, window replacements and painting. In 1987 a state grant of \$15,000 permitted the installation of year-round heating and cooling and the completion of exterior reshingling. In addition, in May 1987 a Permanent Building Fund was established to receive donations for future work on League buildings including the Homestead.

So long as the League continues to honor its commitment for the maintenance of the Homestead and seeks special donations or state funds to augment regular income when necessary, it is justified in including Homestead endowment income in meeting the annual budgets. It might be useful to determine whether there are circumstances under which a possible major structural investment in the Homestead for the purpose of increasing its utility as a museum (as suggested under Physical Plant p. 7 above) might draw on the Homestead segment of the endowment principal either directly or as a borrowed advance or as collateral for an outside loan.

4. Assessing the External Environment for the Organization

These are the outside factors that are not under our control.

a. Political and Legal

The Rehoboth Art League is one of nine primary institutions claiming support from DSAC funding, and has always received the smallest allocation. The only other primary claimant in southern Delaware is the Sussex County Arts Council. The size of our allocation is primarily related to the size of the total appropriation, but we may be able to increase our share if we can increase awareness of our facilities on the part of the arts community north of the Chesapeake Canal. The increase in our grant last year came in a year when for the first time we were able to meet with the Arts Council members themselves in addition to the regular review panel. We might have an even greater impact if we could succeed in persuading some Council members to visit the Art League. In the meantime, any efforts we make in support of the total arts appropriation each year is to our ultimate benefit, and that of our companion organizations in promoting the arts in southern Delaware, notably the Sussex County Arts Council.

From the legal standpoint, the Art League is within the Town of Henlopen Acres and is subject to the same regulations as private homeowners, except that we do not pay local taxes. Our facilities are included in the Town water and sewer systems, and we pay the established rates and assessments. The Town limitation on private wells would prevent any plan to develop an independent water supply for the grounds. Any building or remodeling we might undertake would be subject to the same architectural review as other building projects in the Town. The location of part of the property on the flood plain may raise some special regulatory questions.

The Town discourages parking on the Town right-of-way and streets. This rule does not in practice preclude such parking for the occasional large-scale event - the Outdoor Art Show, Cottage Tour, or large gallery opening - because these occur in the summer when the ground is firm. The parking problem does, however, represent a certain limitation on planning. An active public institution in the center of town does have the potential for friction with the local homeowners, and it is in our interest to preserve as cooperative a relationship with the Town management as possible.

b. Demographic and Social

The physical location of the Art League in Henlopen Acres is an advantage in many respects, but it can be viewed by the uninformed as a sign of exclusiveness. This is an impression that we must continue to correct by drawing in as broad a range of participants as possible. Involving school groups in visits during the school year, particularly to the Homestead, would be one of the best ways to build an understanding in the community, since such groups cover the full economic and racial range of the society at an impressionable age. A regular effort to make contact with new residents, through real estate agents and otherwise, can also help, as well as the various outreach activities discussed in the Organizational Mission above.

The community we serve will continue to grow, and there are aspects of this growth that will affect our programs. Both the permanent population and the visitors will grow. Most of the growth in the permanent households will be in the County rather than the city itself, and will be widely diffused and not easily reached. Schools, homeowner communities, service organizations, churches are some of the groups that would catch these new people. Lewes, with a population larger than Rehoboth, will probably grow more also.

The structure of the new population will be changing. The projections are that there will be 28,660 people 60 and older in Sussex County by the year 2010, a 37.7 percent increase from 1985. There will, however, be more than 69,000 people between 25 and 55, and the 20-30 age group, now the largest 10-year segment, will be surpassed in 2010 by the 40-50 age group. There will be over 25,000 new jobs

in Sussex County, and 63,200 households where there are now 45,300.

According to the University of Delaware's projections, Sussex County is Delaware's fastest growing county, from 98,004 in 1980 to 116,200 in 1988, an increase of 18.6 percent. Kent County was next, with a growth of 10.6 percent to a total of 108,600 in 1988. By the year 2010 Sussex is projected to grow to more than 162,000, an increase of 41 percent from 1988. By another estimate for the Inland Bays Region, a subsection of Sussex County including Rehoboth, Lewes, Georgetown, Millsboro and surrounding areas (by the Delaware Department of Natural Resources and Environmental Control) between 1990 and 2010 the year-round population will increase from 26,360 to 47,620, and the seasonal population from 55,360 to 100,000, an increase of over 80 percent in each case. The estimate for dwelling units in this Inland Bay region of the County is projected to increase from 13,180 units in 1990 to 23,810 in 2010.

Visitors will continue to grow, with a high proportion of repeat visitors. Recent data from the U.S. Travel Data Center and the Delaware Tourism Office show that typically visitors have made four visits in two years to Southern Delaware, 86 percent plan to return, and they come basically for the ocean. Visitors to our area are less affluent than visitors to northern Delaware (median household income \$40,000 as against \$60,000), but overnight visitors spend an average of \$57 on lodging, \$43 on meals, and \$76 on non-food shopping. The latter figure stimulates our interest, of course.

While most visitors to southern Delaware hit the beaches (85 percent), it is interesting that 65 percent make a point of visiting Historic Lewes, and 15 percent confess to having visited Winterthur or the Hagley Museum in the previous two years. This suggests the value of the historic Homestead as a drawing card for the Art League.

It seems logical that some of the growing population should be interested in the arts. We are in the happy position of facing an increasing pool of potential participants and members rather than a static or shrinking community. The challenge will be to make an effective appeal throughout the area.

c. Competition

The basic competition for the Art League is the appeal of the beach and the resort atmosphere in Rehoboth, particularly since many recreational activities are free. Our appeal, of course, is not as broad as that of the boardwalk and the bandstand. We want people to know that we are here and have something of value to offer, but it must be their choice to come to us.

There are others offering art and art activities. The YMCA, Senior Center, Framehouse Gallery, and others offer art instruction, and there are many galleries in the area,

commercial and otherwise. The Sussex County Arts Council¹⁴² is an important presence with gallery space and sponsored activities. In our view, the Rehoboth Art League welcomes and works with all such groups. Our aim is the enrichment of the arts throughout this area. We have a larger facility and a wider appeal than most other groups in the arts, and we have a certain role in setting standards for the area. We also, by virtue of our long history, have had a function in inspiring and training those who have gone on to successful careers in the arts here and elsewhere.

As the dream develops over the longer term for a possible performing arts center in Southern Delaware, we must be part of the planning. One of our major commitments should be to work closely with the Sussex County Arts Council and all the other arts groups in this part of the state in advancing recognition and support for the arts in Southern Delaware.

GOALS, OBJECTIVES AND STRATEGIES

After concluding the analysis summarized above, the Committee agreed on the following outline of our four major goals and the most important objectives and strategies for each.

GOALS, OBJECTIVES AND STRATEGIES

GOAL I: Assess the aesthetic, educational, and service roles of the Rehoboth Art League in relation to children, adults and artists, with reference to the purposes set forth in the Charter and Mission Statement.

OBJECTIVE 1: Evaluate past and current programs and future needs.

Strategy 1: Survey the various interest groups:

- a. Membership,
- b. Artists and arts organizations,
- c. Community and service organizations,
- d. Commercial organizations.

Strategy 2: Determine cost effectiveness and balance of benefits of current programs and those suggested by the survey.

Strategy 3: Identify and budget future staffing needs.

GOAL II: Expand the role of the Rehoboth Art League as a quality center for the arts in Southern Delaware.

OBJECTIVE 1: Maximize the year-round usefulness of the buildings and grounds.

Strategy 1: Determine potential of the site for future development and draw up a Master Plan.

(GOAL II:)

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Strategy 2: Establish time-frame and cost estimates.

OBJECTIVE 2: Involve more fully artists and other groups that are or should be served by the Rehoboth Art League.

Strategy 1: Expand outreach programs and exhibits.

Strategy 2: Increase and improve services to artists:

- a. Opportunities to teach, exhibit, and use facilities.

Strategy 3: Continue to attract a younger audience - the "next generation."

- a. Special shows
- b. Appropriate functions

OBJECTIVE 3: Explore and encourage participation with educational institutions of higher learning.

Strategy 1: Continue to develop our relationship with the University of Delaware for continuing education and other programs.

Strategy 2: Identify other educational arts institutions for possible cooperative programs.

OBJECTIVE 4: Enhance the Rehoboth Art League educational program.

Strategy 1: Give special emphasis to the continuation and expansion of the children's programs.

Strategy 2: Offer seminars, round tables, workshops and intern programs.

Strategy 3: Continue to offer as broad a range of quality art courses as is appropriate.

GOAL III: Restore and preserve the historical elements of the Rehoboth Art League.

OBJECTIVE 1: Continue honoring our commitment and responsibility to preserve the Homestead as a historic site.

Strategy 1: Assign a full-time staff person to oversee the museum activities of the Homestead:

- a. Coordinate volunteer work
- b. Develop exhibits and programs
- c. Maintain historical documents and artifacts.

OBJECTIVE 2: Restore and maintain gardens and grounds.

Strategy 1: Establish a comprehensive plan for the development of the grounds.

(OBJECTIVE 2:)

(Strategy 1:)

- a. Identify and interview landscape architects.

Strategy 2: Establish a maintenance plan for the gardens and grounds.

- a. Identify who will do it.

Strategy 3: Study possible relationships with garden institutions and societies.

OBJECTIVE 3: Continue the restoration and preservation of the permanent collections, including the Library and the historical documents of the League.

Strategy 1: Enlist volunteers knowledgeable about the history of the League and the Homestead to collate previous research and records.

Strategy 2: Prepare and publish an updated version of Sand in Your Brush and other materials as an authoritative record of the history and purposes of the Rehoboth Art League.

GOAL IV: Draw up a development strategy to become self-supporting financially.

OBJECTIVE 1: Develop an endowment fund for support of the operating budget.

Strategy 1: Establish the size of and segregate the existing endowment fund.

Strategy 2: Determine specific measures for a planned expansion of the endowment.

OBJECTIVE 2: Maximize all sales aspects of our operations.

OBJECTIVE 3: Adopt a fund-raising plan of action to be designed by the Development Committee:

Strategy 1: Identify potential large individual donors,

Strategy 2: Increase corporate and service organization support,

Strategy 3: Maintain our share of government funding,

Strategy 4: Expand approaches for foundation support,

Strategy 5: Develop a capital fund for building and grounds to support the Master Plan (Goal II, Objective 1, Strategy 1 above.)

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March 16, 1990

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