

# Strategic Planning for Artist-Run Spaces: Charting the Future of FJORD

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# Strategic Planning for Artist-Run Spaces: Charting the Future of FJORD

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# Thesis Committee

To the faculty of the University of the Arts,

The members of the committee appointed to examine the thesis of Kaitlynd O'Doherty find it satisfactory and recommend it to be accepted.

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# Dedication

To Frank, for always making me laugh, helping me push through the tough parts and celebrating the victories with me along the way.

To my family, for planting the seeds that ultimately made me feel confident and capable of pursuing this accomplishment and seeing it through to the end.

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# Abstract

This Thesis-Capstone explores the applicability of strategic planning to artist-run spaces. Artist-run spaces have historically provided a more inclusive, alternative model than the commercial institutions that pervade the contemporary art world. They contribute to the diversity of the cultural sector by working with artists who are often underrepresented within the mainstream. Despite their contributions, such organizations can be susceptible to a unique set of challenges impacting their efficiency and threatening access to the resources needed to be successful in the long-term. Strategic planning is a means of assessing organizational health, establishing remedies for substantial issues and contributing to the overall viability for various types of enterprises. While strategic planning has become an accepted practice within the arts and culture sector, there is a demonstrated lack of resources dedicated to addressing how this type of planning can be adapted to the specific issues that artist-run spaces face.

The topic is explored by aggregating best practices from the museum sector and applying them to the strategic planning process for FJORD, a Philadelphia-based artist-run space. The resulting strategic plan outlines the specific tools and strategies needed for FJORD's sustainability. Furthermore, the literature review, methodology, recommendations and conclusions developed via this case study all serve as a reference guide for peer organizations interested in implementing this process and understanding how it is relevant to them. The outcomes of this research ultimately indicate that the applicability of strategic planning to artist-run spaces is enhanced when the process accounts for factors such as a democratic organizational structure, immediacy of implementation, and the time commitment involved for participants. The process must also allow organizations to redefine what constitutes a "strategic issue" in light of their specific needs.

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# Introduction

Artist-run spaces came about in the 1960s in reaction to the traditional, commercial art gallery model. Focused on “fostering bold challenges to the social and political conventions of the art world,”<sup>1</sup> artists formed such organizations as a response to the exclusivity and economic barriers of the “white cube” gallery and the “aura of museum art.”<sup>2</sup> In the mid 1970s, the overt political nature of early artist-run initiatives gave way to a second generation of spaces with a focus on “new media, diversity, and performance art,”<sup>3</sup> while the early 1980’s saw a third wave emerge representing a broader range of alternative projects and programs including publications, workshops and community art projects. Despite the evolving nature of these spaces, at the core they have remained dedicated to championing experimentation, artistic freedom and self-sufficiency.

While many have adopted loose administrative models with the intention of being “less bureaucratic in organization, able to respond directly to the changing needs of local artists,”<sup>4</sup> the internal structure can differ widely among artist-run spaces. These entities are not inherently anti-institutional, with some even “deliberately replicating established institutional structures.”<sup>5</sup> However, such organizations often rely on members to volunteer their time and contribute to day-to-day operations while lacking a formal organizational structure and documentation around long-term goals. In these circumstances, artist-run spaces are susceptible to inefficiently allocating their human and financial resources which threatens their impact and longevity.<sup>6</sup>

Strategic planning is a process that addresses such challenges. While literature and other resources provide strategic planning guidelines for museums and other cultural institutions, very few, if any, consider the unique purposes and structure of artist-run spaces. There is a lack of publicly available strategic plans for artist-run spaces to reference as a model for their own planning processes. This thesis-capstone addresses this oversight by applying best practices outlined for the arts and culture sector in facilitating the strategic planning process for FJORD, a Philadelphia-based artist-run space. The resulting strategic plan included in this report outlines the specific tools and strategies needed for FJORD to be sustainable, operate more efficiently and access the resources needed to best serve their audiences. The outcomes from this case study address the broader question: how can the strategic planning process be adapted to fit the needs and resource constraints of artist-run spaces?

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<sup>1</sup> Brian Wallis, “Public Funding and Alternative Spaces,” ed. Julie Ault, in *Alternative Art New York, 1965-1985* (MN: Minnesota University Press, 2002), 162.

<sup>2</sup> Brian Wallis, “Public Funding and Alternative Spaces,” *Alternative Art New York, 1965-1985*, 165.

<sup>3</sup> Ibid.

<sup>4</sup> Brian Wallis, “Public Funding and Alternative Spaces,” 170.

<sup>5</sup> Ibid.

<sup>6</sup> Colin Keefe and Annette Monnier, “Longevity: On the Life Spans of Artist-Run Spaces,” *Title Magazine*, March 16, 2015, <http://www.title-magazine.com/2015/03/longevity-on-the-life-spans-of-artist-run-spaces/>.

# Key Terms

**Artist-run spaces** - Organizations comprised of artist members that provide a venue for public exhibitions and programs featuring the work of both members and non-members. Depending on the mission of the individual organization, they may provide other resources such as studio space or collaborative opportunities and/or engage in partnerships.

**Artist-run organizations** - Refers to a variety of initiatives run by and for artists, including artist-run spaces, artist collectives, cooperatives and other arts organizations and projects. Despite their varied purposes, the entities included in this designation are similar in their anti-commercial objectives. This term is used interchangeably with "alternative" and "artist-focused."

**Traditional institutions** - Various arts and culture organizations perceived as adhering to established social, political and economic norms. In contrast to the more independent operations of artist-run organizations, they are often beholden to commercial and private interests or other protocols that impact their funding and reputation. Examples include commercial art galleries and museums. These are also referred to as "mainstream" and "formal" in the context of this paper.

**Strategic** - Applies to issues deemed critical to the future of the organization in the long-term (three to ten years). This includes factors that impact expansion of programs and services, public perception, partnerships, or other ways the organization might evolve over time. The term "structural" is used interchangeably.

**Operational** - Typically refers to issues that impact the immediate future of the organization (one to three years). These include maintenance of existing programs, initiatives, facilities and other day-to-day endeavors and administrative processes.

# Rationale

Founded in 2012 in the Kensington neighborhood of Philadelphia, FJORD is part of Philadelphia's legacy of artist-run organizations. *The Philly Artist Census Report*, a recent survey of Philadelphia artists, indicated that over half of the respondents were or had been engaged in an art collective.<sup>7</sup> FJORD counts among its peers local organizations such as Vox Populi, Tiger Strikes Asteroid, Little Berlin, Napoleon and High Tide.

Artist-run organizations play an important role in the contemporary cultural landscape. Many artists feel that traditional cultural institutions, even those in their immediate communities, are "'apart' from the local artists' scene – generally not showcasing local artists' work or involved in local artists' struggles and issues."<sup>8</sup> Conversely, artist-run spaces and other artist-focused organizations are seen as offering a support system, validation, recognition and dissemination of artists' work, all of which has the potential to enhance their careers and bolster their livelihoods.<sup>9</sup> Despite these contributions, such organizations are underrecognized for their efforts and struggle to attract the resources and support they need to best serve artists and communities. They are often run by members who are passionate about the arts but do not have the bandwidth for long-term planning that might alleviate these concerns and strengthen the organization.

Furthermore, artist-run spaces are rarely discussed in the field of Museum Studies, which otherwise investigates the components that contribute to the success of museums and cultural institutions. Areas such as marketing and communications, fundraising and development, governance, and audience research are all relevant to the issues facing artist-run spaces but are typically analyzed through the lens of traditional, mainstream museums and arts institutions. This project applies Museum Studies concepts directly to one specific organization in order to contribute to dialogue around alternative art spaces in the field. Such inclusion helps to connect smaller organizations with existing tools and resources they need to address their unique challenges, and ultimately diversify and strengthen the cultural sector as a whole.

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<sup>7</sup> "The Philly Artist Census Report" (Philly Stewards, May 4, 2019), [https://static1.squarespace.com/static/589f667f3e00be6b-fe577aff/t/5ccee184e2c4833aaec4edcf/1557062024943/PAC\\_Report.pdf](https://static1.squarespace.com/static/589f667f3e00be6b-fe577aff/t/5ccee184e2c4833aaec4edcf/1557062024943/PAC_Report.pdf), 13.

<sup>8</sup> "Investing in Creativity: A Study of the Support Structure for U.S. Artists" (Urban Institute), accessed February 2, 2020, <https://www.urban.org/sites/default/files/publication/50806/411311-investing-in-creativity.pdf>, 11.

<sup>9</sup> "Investing in Creativity: A Study of the Support Structure for U.S. Artists," 65.

# Literature Review

## Overview of Strategic Planning

Strategic planning is the process by which organizations clearly outline their purpose and develop a course of action for effectively achieving goals and long-term sustainability. The process combines concepts including competitive strategy, business practices and organizational theory. Popularized during the 1950s and 60s by for-profit businesses and corporations, it has become widely used outside of that sector as well.<sup>10</sup> Cultural institutions conduct strategic planning for many reasons including: to establish a thorough understanding of mission and values among all constituencies; to create a blueprint for moving forward and milestones to assess performance; to qualify for funding from government, foundation and private donors which increasingly require evidence of a current strategic plan; to achieve accreditation from a recognized authority; to prepare the groundwork for a major expansion or new initiatives; to address forces of change affecting the organization.<sup>11</sup> Strategic planning is an opportunity for an organization to “assess its situation, debate the options, and determine a course of action — that is, to be the architect of its own future.”<sup>12</sup>

Writing from a traditional business perspective on the issue, John Bryson acknowledges and celebrates that strategic planning has become ubiquitous within both public and non-profit sectors, driven partially out of the desire for such entities to appear more “business-like.” Bryson, a professor of planning and public affairs and an expert in leadership, strategic management and organizational management, defines strategic planning as “an adaptable set of concepts, procedures, tools and practices intended to help... organizations figure out what they should be doing, how and why.”<sup>13</sup> The overall intended outcome is improved strategic management, or the ongoing effort to link organizational purpose and resources in a way that promotes continuous thinking and learning, improves effectiveness and legitimacy, and directly benefits the stakeholders involved by improving morale and enhancing their ability to carry out job responsibilities. Bryson cites that the popularity of the strategic planning process is due to evidence that it is an effective undertaking. He claims this understanding is supported by studies focused on the impact of the process on organizational function, which illustrate a positive effect on performance. In his opinion, this is evidence that strategic planning is “an important component of creating public value.”<sup>14</sup>

As the name implies, strategies are at the core of this process. Davis C. Fogg, an academic with extensive experience in strategic planning in the for-profit business sector, offers a definition of strategic issues. These are explained as those which significantly impact an organization’s overall performance including core programs and services, public perception, partnerships, and other considerations that might impact an organization’s ability to evolve over time. In other words, strategic issues are “critical to the future of the organization and are structural in nature.”<sup>15</sup> Fogg distinguishes between these long-term strategic issues versus short-term, operational issues. In contrast, operational issues are described as those that impact the immediate future of the organization, generally those facets of the organization that require maintenance or issues that can be resolved over a period of one year or less. Fogg’s insistence that strategic planning must concern only the most critical issues raises the question: can day-to-day, administrative and other operational issues qualify as strategic in cases where resolving them means the difference between organizational longevity or stagnation?

Strategic planning offers a holistic approach to identifying what the organization wants to accomplish (purpose, goals and objectives) as well as “the means to accomplish those results (core

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<sup>10</sup> Michael Allison and Jude Kaye, *Strategic Planning for Nonprofit Organizations: A Practical Guide and Workbook* (Hoboken: John Wiley & Sons, 2014), 11.

<sup>11</sup> Gail Dexter Lord and Kate Markert, *The Manual of Strategic Planning for Museums* (Lanham, MD: Altamira Press, 2007), 1.

<sup>12</sup> Gail Dexter Lord and Kate Markert, *The Manual of Strategic Planning for Museums*, 4.

<sup>13</sup> John M. Bryson, “The Future of Public and Nonprofit Strategic Planning in the United States,” S257.

<sup>14</sup> John M. Bryson, “The Future of Public and Nonprofit Strategic Planning in the United States,” S258.

<sup>15</sup> Davis C. Fogg, *Team-based Strategic Planning: A Complete Guide to Structuring, Facilitating, and Implementing the Process* (New York, NY: AMACOM, 1994), accessed February 15, 2019, [http://0-search.ebscohost.com/catalog.library.uarts.edu/login.aspx?direct=true&db=nlebk&AN=2008&site=eds-live&scope=site&ebv=EB&ppid=pp\\_COVER](http://0-search.ebscohost.com/catalog.library.uarts.edu/login.aspx?direct=true&db=nlebk&AN=2008&site=eds-live&scope=site&ebv=EB&ppid=pp_COVER), 98.

services, programs and administrative functions and activities)."<sup>16</sup> Michael Allison and Jude Kaye, authors of *Strategic Planning for Nonprofit Organizations: A Practical Guide and Workbook*, explain that effective strategic planning establishes a general direction forward rather than a concrete, step-by-step outline. The strategies outlined should address how an organization's resources will be prioritized in order to achieve its mission and "get from where it is now to where it needs to go in the long-term."<sup>17</sup>

As detailed in *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, strategic planning offers the opportunity to review challenges and set performance expectations for a given institution through assessing past and potential future initiatives, as well as identifying internal and external strengths, weaknesses, opportunities and threats (SWOT). The resulting plan ideally assigns action steps to specific personnel and identifies a timeline for progress. The recommended timeline for implementation is typically between three and five years to allow for changes to take root and for resources to align with strategic areas. The benefits of this type of planning include "providing a framework for decision making, creating a basis for planning new initiatives... and scanning changes in the external environment and its effects on an [organization]."<sup>18</sup>

In *Museum Administration 2.0*, Hugh Genoways and Lynne Ireland weigh in on this process and how it can be used to "solve major problems, boost the [organization's] image to donor's, grant makers and other constituents."<sup>19</sup> The authors indicate that in terms of organizational participation, the planning process is typically initiated by internal stakeholders such as the board or executive director. While this applies to most traditional organizations, the authors take for granted that some organizations are collectively run and may not have a definitive point person to assume the leadership role for the process. Often an external consultant is engaged to "facilitate conversation and ideas while guiding the [organization] into a clear strategy and plan."<sup>20</sup> An outside facilitator also offers a neutral sounding board, useful for guiding participants through potentially contentious issues.<sup>21</sup> While the outside perspective that a facilitator can offer is undoubtedly helpful, this recommendation does not acknowledge that the expense involved in such an arrangement is often outside the means of smaller organizations. The process can be simple or complex, but the primary components include: conducting situational analysis (SWOT analysis); establishing a mission statement; identifying goals and objectives; developing strategies; creating action plans and documents; implementing, monitoring and adjusting.

The following sections outline the step-by-step components of the strategic planning process, offering definitions along with suggested best practices for each. Understanding these elements provided a basis for developing FJORD's strategic plan within the parameters of this project and for evaluating the usability and merit of the resulting plan. The lack of available sources explicitly focused on strategic planning for artist-run spaces was an obstacle to this research. However, the final section of this literature review includes insight into the artist-run perspective.

## SWOT Analysis

*The Experts' Guide to Marketing the Arts* published by the National Arts Marketing Project explains situational or SWOT analysis as a tool for "unearthing important strategic information, by examining... internal strengths and weaknesses and assessing external opportunities and threats."<sup>22</sup> Internal factors to review include "every aspect of your operation from governance and budgeting to box office management and fundraising."<sup>23</sup> External factors are things considered outside of your

<sup>16</sup> Michael Allison and Jude Kaye, *Strategic Planning for Nonprofit Organizations: A Practical Guide and Workbook*, 20.

<sup>17</sup> Michael Allison and Jude Kaye, *Strategic Planning for Nonprofit Organizations: A Practical Guide and Workbook*, 12.

<sup>18</sup> Neil G. Kotler, Philip Kotler, and Wendy I. Kotler, *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 2nd ed. (San Francisco, CA: Jossey-Bass Publishers, 2008), 45.

<sup>19</sup> Hugh H. Genoways and Lynne M. Ireland, *Museum Administration 2.0*, ed. Cinnamon Catlin-Legutko (Lanham, MD: Rowman & Littlefield, 2017), 44.

<sup>20</sup> Hugh H. Genoways and Lynne M. Ireland, *Museum Administration 2.0*, 43.

<sup>21</sup> Harold Skramstad and Susan Skramstad, "Mission and Vision Again? What's the Big Deal," in *Small Museum Toolkit: Leadership, Mission and Governance*, 62.

<sup>22</sup> "Taming the Dreaded Situation Analysis," in *The Experts' Guide to Marketing the Arts* (National Arts Marketing Project), accessed February 15, 2019, [https://namp.americansforthearts.org/sites/default/files/documents/practical-lessons/lesson\\_2.pdf](https://namp.americansforthearts.org/sites/default/files/documents/practical-lessons/lesson_2.pdf), 2.8.

<sup>23</sup> "Taming the Dreaded Situation Analysis," in *The Experts' Guide to Marketing the Arts*, 28.

organizations direct control. These include opportunities that build on the internal strengths identified such as collaborations or unique niches, as well as threats like competitors or changes that affect the surrounding community.

*The Manual of Strategic Planning for Museums* outlines further the criteria for external and internal categories that are considered in SWOT analysis. Examples of internal considerations include: strengths, related to factors like collections or exhibitions, reputation, and those who serve the museum (i.e. staff, board or volunteers); weaknesses can include aspects such as technology, lack of financial, human or physical resources and communication both among institutional leadership as well as with external constituents.<sup>24</sup> External factors include: opportunities, including strategic collaborations and partnerships, audience development, infrastructure needed for future expansion; threats, such as the economy, competition for leisure time and audience attention, social and political devaluation of the arts and culture sector.<sup>25</sup>

While each SWOT category requires discussion and consideration, for organizations with limited capacity and resources there is likely to be a more immediate need to address internal, operational factors in order to build the capacity to alleviate external pressures and issues. In the sources cited above, this potential imbalance of internal vs. external concerns is overlooked. These authors also do not acknowledge that the nuances between internal and external categories in a SWOT context can be difficult to articulate to those without experience with the process. Specifically, it might be difficult to identify external factors without an existing knowledge base of the trends and challenges impacting the social, political and economic climate in which the organization operates.

For facilitators gathering perspective from internal and external entities to inform the SWOT analysis, authors Gail Dexter Lord and Kate Markert offer a variety of approaches. When engaging representatives of the institution for opinions about the organization's present performance and future directions, conducting 45 to 90 minute interviews or facilitated discussions is recommended.<sup>26</sup> Electronic means such as a digital survey are prescribed mainly for seeking input sought from external constituents like patrons or the public.<sup>27</sup> Again, these approaches imply a capacity for engaging in activities, including interview processes and audience research, that is likely outside the baseline of organizations without staff dedicated to those functions.

## Mission Statements

A mission statement is a fundamental requirement that helps assess organizational health and longevity. Elizabeth Merritt, Vice President of Strategic Foresight and the Founding Director of the Center for the Future of Museums, offers expertise around factors that contribute to the health of non-profit and cultural organizations. Merritt explains that a mission statement "communicates why an [organization] exists and who benefits as a result of its work."<sup>28</sup> Merritt discusses the importance of using the mission as an internal evaluation tool by which an institution can benchmark success. For this purpose, it is important that the statement is neither too modest or too ambitious in scope. Instead it should be "in alignment with what it can actually achieve."<sup>29</sup>

Harold Skramstad and Susan Skramstad, both highly regarded experts in museum management, are similarly adamant that "without a shared understanding of the organization's purpose and the value it gives to its users (mission)... there can be no successful path to the future."<sup>30</sup> The authors see this doctrine as crucial to helping an organization determine which initiatives to engage in and which to say no to and generally keep all involved parties moving in the same direction with a shared sense of purpose. Without a successful mission it is impossible "to develop the kind of organization that will attract the funds necessary for its support."<sup>31</sup> They

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<sup>24</sup> Ibid.

<sup>25</sup> Gail Dexter Lord and Kate Markert, *The Manual of Strategic Planning for Museums*, 61.

<sup>26</sup> Lord and Markert, *The Manual of Strategic Planning for Museums*, 31.

<sup>27</sup> Lord and Markert, *The Manual of Strategic Planning for Museums*, 62.

<sup>28</sup> Elizabeth Merritt, "Assessment Tools for Advancing Your Museum," in *Small Museum Tool Kit: Leadership, Mission and Governance*, ed. Cinnamon Catlin-Legutko and Stacy Klingler (Lanham, MD: Rowan & Littlefield, 2013), 24.

<sup>29</sup> Elizabeth Merritt, "Assessment Tools for Advancing Your Museum," in *Small Museum Tool Kit: Leadership, Mission and Governance*, 24.

<sup>30</sup> Harold Skramstad and Susan Skramstad, "Mission and Vision Again? What's the Big Deal," in *Small Museum Toolkit: Leadership, Mission and Governance*, 61.

<sup>31</sup> Harold Skramstad and Susan Skramstad, "Mission and Vision Again? What's the Big Deal," in *Small Museum Toolkit: Leadership, Mission and Governance*, 67.

recommend undertaking mission revision as the first step in the broader process of strategic planning. The authors identify three key elements to incorporate:

- Action: outlines activities which the organization is uniquely skilled and experienced to undertake/engage in.
- Outcome: identifies the expected result of the actions the organization engages in.
- Value: explains the benefits for the participants/community that engage with the organization and often links directly to the identified outcomes.

While not explicitly provided as a formula, these components provide a clear understanding of the building blocks of a well crafted and thorough mission statement. Skramstad and Skramstad offer additional best practices for developing a mission: bring all stakeholders together several times as the statement is developed to ensure all are in agreement and feel invested in the process and outcome. There is no specific length requirement for mission statements, but ideally they should be concise and can often "be contained in a single sentence or phrase."<sup>32</sup> The final product should remain broad and flexible enough to grow and change with the museum well into the future.

According to Genoways and Ireland, "a successful organization is one that has a clear understanding of mandates and an established, well-communicated, and inspiring mission."<sup>33</sup> The mission "reflects the [organization's] identity... [and] specifies the type of work it does."<sup>34</sup> The statement is a key element for defining an organization's priorities and helping both internal stakeholders and external audiences understand its purpose. Therefore, the mission is an especially important part of strategic planning and the authors reiterate the need to develop or revise the statement early in the process. Criteria for museum mission statements outlined by organizations such as the American Alliance of Museums and the Institute for Museum and Library Services apply broadly to an array of cultural and non-profit institutions. These criteria include being "educational in scope," and making clear the museum's "role and responsibility to the public."<sup>35</sup> In the case of artist-run organizations, this same criteria is not explicitly mandated but a mission that articulates who is served and how makes it a useful tool for evaluating the institution's effectiveness and successes.

## Goals, Objectives and Strategies

At the point in the strategic planning process where the situational analysis has been conducted and the mission has been formalized, the process can shift from these broad concepts to determining goals and objectives. In *Strategic Planning for Results*, Sandra S. Nelson defines goals as "the ultimate outcomes of the programs, services or other work undertaken by the organization."<sup>36</sup> Nelson indicates that goals articulate the value of the organization to an external audience, rather than outline the resources needed to provide services. Goals correlate with priority issues, defined as a "broad area that (1) affects the fundamental way [the organization] approaches its markets and internal organization and (2) has strategic and long-term priority significance"<sup>37</sup>

Establishing objectives involves articulating "what changes need to happen in order to fulfill your mission"<sup>38</sup> and defining "the way [the organization] will measure its progress toward reaching a goal."<sup>39</sup> They are tied to specific dates and measurable targets such as the number of users the organization wants to reach with a given service and units of service delivered in a given time frame. *The Community Tool Box*, an online resource for "taking action, teaching, and training others in organizing for community development"<sup>40</sup> published by Kansas University's Center for Community Health and Development, agrees that objectives should be quantifiable achievements that support the goals.<sup>41</sup> Well developed objectives should be: specific, measurable through collected data or feedback; achievable; relevant to the mission.<sup>42</sup>

<sup>32</sup> Hugh H. Genoways and Lynne M. Ireland, *Museum Administration 2.0*, 24.

<sup>33</sup> Hugh H. Genoways and Lynne M. Ireland, *Museum Administration 2.0*, 43.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Sandra S. Nelson, *Strategic Planning for Results* (Chicago, IL: ALA Editions of the American Library Association, 2008), 91.

<sup>37</sup> Ibid.

<sup>38</sup> Community Tool Box, "Developing a Strategic Plan and Organizational Structure."

<sup>39</sup> Sandra S. Nelson, *Strategic Planning for Results*, 91.

<sup>40</sup> Community Tool Box, "Developing a Strategic Plan and Organizational Structure."

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

Strategies are the parts of the strategic planning process that explain broadly how objectives will be accomplished. Ideally, strategies should meet the following criteria: provide an overall direction, “such as enhancing experience and skill or increasing resources” without “dictating a particular, narrow approach.”<sup>43</sup> They also consider how current resources and new opportunities might be leveraged and align an intended outcome with the audience it is intended to benefit. Guiding questions to inform the development of strategies may include:

- What resources and assets exist that can help support the mission?
- How can the opportunities identified be leveraged to benefit the organization?
- How can these resources be utilized effectively?
- What obstacles or resistance may make it difficult to achieve the mission?
- How will potential strategies decrease future obstacles?

This series of sources insists on the inclusion within the strategic plan of precisely articulated objectives for each goal along with strategies that merely suggest solutions. However, this seems like an impediment to implementation. Rather than attempting to predict which metrics might indicate success (objectives), for a strategic plan to be immediately useable it seems more useful that goals and the step-by-step methods to achieve them (strategies) be developed concurrently and articulated as specifically as possible.

### Action plans and documents

The strategic planning process results in two important documents formalizing the work that has been conducted. The strategic plan itself is the document that provides “a broad overview of where the [organization] is headed, places the mission in context, and summarizes the goals and strategies.”<sup>44</sup> In “DIY Strategic Planning,” author Cinnamon Catlin-Legutko details the type of information that should be outlined. First, an introduction that explains how the organization developed and notable milestones. This is then accompanied by mission, strategic goals, objectives and the supporting strategies as previously described. A section should also be included explaining how the plan will be tracked and measured as well as a suggested implementation schedule.

The plan should be as specific as possible in terms of the impact the organization hopes to have.<sup>45</sup> However, Fogg recommends against “overdoing it” in terms of complicating the plan with more analysis or components than are required to address the priority issues identified. A dense plan can be intimidating and, thus, is less likely to be actionable. The resulting document does not need to be excessively long to be effective. A short, well written plan supported by the action plan is the desired outcome.<sup>46</sup>

*The Community Tool Box* indicates that the action plan is the document that refers to “specific changes to be sought and the specific action steps necessary to bring about changes”<sup>47</sup> in relation to the determined objectives. The action plan focuses on coordinating the achievement of goals by establishing clear priorities and indicating how the necessary resources will be acquired.<sup>48</sup> A specific implementation schedule should be determined by institutional leadership with a corresponding task list organizing projects and activities by a year to year, quarterly or other schedule.<sup>49</sup> For each item that needs to be accomplished the following should be outlined: tasks required to complete each outlined objective, persons responsible for each task, resources required, deadlines for completion, barriers or resistance and how to address them, and possible collaborators. The plan should be kept up to date, reflecting the current work of the organization and what has been accomplished.

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<sup>43</sup> Community Tool Box, “Developing a Strategic Plan and Organizational Structure.”

<sup>44</sup> Gail Dexter Lord and Kate Markert, *The Manual of Strategic Planning for Museums*, 91.

<sup>45</sup> Michael A. Sand, *How to Manage an Effective Nonprofit Organization: From Writing and Managing Grants to Fundraising, Board Development, and Strategic Planning*, 129.

<sup>46</sup> Michael A. Sand, *How to Manage an Effective Nonprofit Organization: From Writing and Managing Grants to Fundraising, Board Development, and Strategic Planning*, 19-20.

<sup>47</sup> Community Tool Box, “Developing a Strategic Plan and Organizational Structure.”

<sup>48</sup> Gail Dexter Lord and Kate Markert, *The Manual of Strategic Planning for Museums*, 38.

<sup>49</sup> Ibid.



## Implementing, monitoring and adjusting

The production of the final documents marks the beginning of the stage that takes the plan from written words on a shelf and assures that the intended work is accomplished. According to Lord and Markert, once an action plan is determined, establishing clear priorities and assessing how current programs and projects support or contrast with strategic goals should be an important on-going focus of the organization. This also involves determining how necessary resources will be acquired.

In *How to Manage an Effective Non-Profit Organization: From Writing and Managing Grants to Fundraising, Board Development and Strategic Planning*, Michael Sand explains that after the plan is approved and adopted, the process must continue through on-going evaluation of how objectives have been achieved. Sand recommends that representatives of the organization and those affiliated with the planning process meet on a quarterly basis and compare organizational activity to the stated objectives. This regular review process should involve: gathering input from all levels of the organization, reviewing the prior year's results to determine if significant changes have occurred in the institutions environment or internal performance or capabilities; reviewing any new priority issues that have emerged and determining how they fit into an established priority order; delegating new objectives and the related development of action plans to individuals or departments and assessing.<sup>50</sup>

## Artist-run perspectives

Throughout the preceding sections, experts dictating the strategic planning process rarely consider the unique purposes and structure of non-traditional arts organizations. *The Pleasures and Pitfalls of Starting and Sustaining an Artist-Run Gallery* published via Artsy, an online platform dedicated to highlighting the current art market, is one resource that offers an artist-run perspective. In the article, directors and members of artist-run spaces across the U.S. outline some of the specific challenges facing these organizations. Operational issues are some of the most dominant concerns, exacting both an "economic cost and creative toll."<sup>51</sup> Committees and subcommittees assigned to specific administrative support in areas like communications, exhibition planning and execution, are often implemented effectively. However, collectively run organizations can still experience persistent obstacles in reaching consensus among so many stakeholders with an equal voice. In many cases, members are responsible for all expenses including rent, utilities bills and supplies. Often these spaces are at the mercy of the real estate market in their given location, which creates additional financial hurdles. Establishing non-profit status in order to apply for grants to supplement these costs is one strategy that offers potential resolution; however, one of the consulted organizations indicated, "as an artist-run space whose main activity is to organize exhibitions, it has only had limited success in earning support from major foundations."<sup>52</sup> In response to these challenges, those consulted in the article advocate the importance of establishing processes that can aid in future resolution of similar issues, but none refer to engaging in comprehensive, strategic planning. The implication is that the longevity of artist-run spaces relies on the "energy and adaptability of its members"<sup>53</sup> rather than long-term planning.

An interview from *Title Magazine*, a digital venue focused on the discussion of contemporary art in Philadelphia, highlights some of the city's artist-run spaces and further acknowledges that success for these institutions is hard to evaluate. Proposing different factors that might be used to define success, the author asks: Does the amount of time a space is active add to its influence? Does an organization have to act institutional in order to have the lifespan of an institution? The suggestion that instituting formal organizational structures threatens the legitimacy of alternative venues within the artworld is met with disagreement. Instead, established administrative systems and processes help alleviate the stress and burnout which can threaten viability. Still, there is no right-way to run these organizations. Space 1026 and Vox Populi are highlighted as two of the city's longest operating artist-run spaces, governed by very different operational models. Space 1026 has avoided any form of

<sup>50</sup> Davis C. Fogg, *Team-based Strategic Planning: A Complete Guide to Structuring, Facilitating, and Implementing the Process*, 17.

<sup>51</sup> Benjamie Sutton, "The Pleasures and Pitfalls of Starting an Artist-Run Gallery," Artsy. <https://www.artsy.net/article/artsy-editorial-pleasures-pitfalls-starting-sustaining-artist-run-gallery>.

<sup>52</sup> Benjamie Sutton, "The Pleasures and Pitfalls of Starting an Artist-Run Gallery." <https://www.artsy.net/article/artsy-editorial-pleasures-pitfalls-starting-sustaining-artist-run-gallery>.

<sup>53</sup> Ibid.

institutionalization, preferring to rely on member contributions rather than commercial revenue streams to support programming. Vox Populi, meanwhile, “found success in becoming a legitimate nonprofit that applies for grants and seeks donations from patrons to continue operations,”<sup>54</sup> and is even able to support one full-time, paid Executive Director position. Longevity is not the only attribute to consider in determining success. A short-lived artist-run space or project, “can hold as much or more gravity... as a space that has been around for twenty years with the right amount of documentation”<sup>55</sup> if short-term visibility and impact was the primary intention. This difficulty in defining what success looks like may account for why strategic planning is not common among artist-run spaces.

Compounding these issues is the general lack of publicly available strategic plans by artist-run spaces. This is potentially a deterrent for similar institutions looking for a reference for how to approach the planning process and what the outcomes might look like. While not an artist-run space, *Summit Artspace’s Strategic Plan (2016-18)* is an example of a well composed strategic plan developed by an artist-focused organization without the aid of an outside facilitator. Summit Artspace is an Akron, Ohio based arts center that houses artist studios, galleries and exhibit spaces, offices for arts organizations, and performance and meeting spaces.<sup>56</sup> At least half of the goals dictated by the plan relate directly to concerns addressed in the preceding articles as well as others generally relevant to smaller organizations, such as: increasing awareness and visibility in order to garner support of the community’s corporate, philanthropic and volunteer sectors; building financial stability to ensure long-term sustainability; developing and maintaining effective leadership including establishing accountability among the board of directors and staff. Contrary to the recommendations laid out in the previously consulted resources, the objectives included are not tied to specific metrics. Instead, they allude to proposed approaches for fulfilling the goals. There is an acknowledgement that “shifting internal priorities, external factors and the pace of success”<sup>57</sup> may impact the proposed three year timeline for implementation. Overall, the plan aims to develop greater capacity for the organization while focusing on what is realistic and attainable.

## Conclusion

The majority of the resources discussed present a cohesive and widely accepted approach to strategic planning. Many of the methods and best practices outlined are general enough to be applied to non-traditional organizations. However, certain components conflict with the artist-run perspectives presented, suggesting that strategic planning in an artist-run context must account for the unique attributes of these organizations, including: organizational structures with decentralized leadership; a flexible definition of “strategic issue” aligned with organizational capacity; specific, actionable directives for implementation. Additional peer perspectives emerged in subsequent phases of research for this project and are documented accordingly. Together, the information collected helped illuminate how strategic planning can be modified to best serve FJORD and similar organizations.

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<sup>54</sup> Colin Keefe and Annette Monnier, “Longevity: On the Life Spans of Artist-Run Spaces,” <http://www.title-magazine.com/2015/03/longevity-on-the-life-spans-of-artist-run-spaces/>.

<sup>55</sup> Ibid.

<sup>56</sup> “Strategic Plan (2016-2018),” Summit Artspace. <https://summitartspace.org/wp-content/uploads/2015/01/SA-Strategic-Plan-final.pdf>, 2.

<sup>57</sup> “Strategic Plan (2016-2018),” <https://summitartspace.org/wp-content/uploads/2015/01/SA-Strategic-Plan-final.pdf>, 3



# FJORD History & Project Background

Founded in 2012, FJORD is an artist-run space located in the Kensington arts district of Philadelphia. The artist-run model has allowed the organization the freedom to serve as a venue for alternative discourse and artistic practice across a range of media for the better part of a decade. Currently, nine members are involved in organizing multidisciplinary exhibitions, artist curated projects, public events and programs. In addition to hosting and participating in talks, performances and events, FJORD has facilitated over 60 exhibitions featuring local and international artists at various stages of their careers. In response to these efforts, the organization has received recognition in publications including *Art Forum*, *Hyperallergic*, *Title Magazine* and *Art F City*, contributing to Philadelphia's presence on the national contemporary art scene.

FJORD was approached as a partner for this project due to their visibility in the city's arts community as well as an existing familiarity with members. Despite forming seven years ago, FJORD had not previously conducted an analysis of the environment in which the organization operates or formalized their collective vision for the future. The proposed project was explained as an opportunity for members to audit their on-going efforts and to develop informed plans for the organization. Members agreed that they could benefit from an outside perspective and guidance in developing goals and the supporting tactics for improved performance and organizational management. FJORD committed to participate with the understanding that once the plan was completed, it would be at their discretion to implement the recommendations provided.

## Project Goals

The goals of this Thesis-Capstone address two distinct components of the project:

### **Goals for Developing FJORD's Strategic Plan**

- To define the organization's mission and goals in order to establish a thorough understanding of purpose among all stakeholders.
- To understand how current initiatives, organizational structure and environment impact the organization's potential for success.
- To develop informed strategies intended to resolve identified challenges and support future sustainability.

### **Goals for Analyzing Strategic Planning in an Artist-Run Context**

- To establish how this process can be adapted to broadly address the needs of artist-run organizations.

The first three goals apply to the specific strategic plan being developed. Ultimately, the intention is to help the members of FJORD take control of their organizational future. The final goal addresses how this work benefits similar entities. This element of the project considers how relevant each of the prescribed steps in the planning process are in the broader context of artist-run spaces and outlines how the process can be used to produce strategic plans that define organizational intentions and prepare alternative arts organizations for success.

# Methodology

To determine the methodology for this project, best practices and recommendations from the literature were consulted for each phase and modified as needed during implementation. The three phases of the strategic planning process included:

- Phase I: Preparation
- Phase II: Facilitation
- Phase III: Writing the Strategic Plan and Action Plan

It is frequently recommended that organizations work with an external consultant as a means of providing “an outside point of view, facilitation skills, and a broad perspective on museum and cultural trends.”<sup>58</sup> For FJORD’s strategic planning process, that is the role that I occupied. Many of the skills recommended for facilitation align with experience I have gained through the UArts Museum Studies curriculum as well as 10 years as an administrator in higher education, including: communications skills that contribute to running effective meetings; the administrative prowess to keep the process on track and well paced; strong analysis and research skills; the ability to identify outside resources and expertise to support the process.<sup>59</sup>

Beyond the facilitator, the strategic planning process must also involve organizational leadership. In many institutions the process is led by the board of trustees and the executive director. While FJORD had two Co-Directors in place, they do not have a board and instead run the organization cooperatively. Thus, the nine current members were engaged in the process. Co-Directors Chrissy Scolaro and Natessa Amin served as the primary contacts for scheduling meetings and other correspondence throughout the course of the project.

**Phase I: Preparation** included a 30-minute orientation with members of FJORD held on May 11, 2019. A document was provided and reviewed with attendees which defined the process, why it would be useful, and outlined the roles of the facilitator and members, as well as the number and subject of meetings planned for each phase.<sup>60</sup> Preparation also involved “clearly identifying the reason or reasons for developing a plan,”<sup>61</sup> and the most pertinent organizational concerns to focus the planning process around (i.e. major events, administration, development). To gather this information, a five question survey was deployed via Google Forms asking members to identify the organization’s top 3 strengths, top 3 challenges, peer organizations and to articulate their personal understanding of what FJORD does, why it is important, and who the organization serves.

This warm-up exercise prepared participants to think holistically about the organization and helped identify agenda items and generate facilitator questions for the in-person meetings conducted during the next phase. For the SWOT session, the open-ended responses were synthesized into spreadsheets outlining priority areas based on keywords and recurring ideas. In preparation for the mission session, several spreadsheets were created to outline example mission statements for reference. The following previously outlined components were used as a guide for diagramming example mission statements from FJORD’s peer institutions, other cultural institutions as well as FJORD member’s responses from the Google Forms survey:

- Action - activities the organization is uniquely skilled/experienced to engage in.
- Outcome - expected result of the actions the organization engages in.
- Value - benefits for the participants/community that engage with the organization.<sup>62</sup>

<sup>58</sup> Gail Dexter Lord and Kate Markert, *The Manual of Strategic Planning for Museums*, 20.

<sup>59</sup> Davis C. Fogg, *Team-based Strategic Planning: A Complete Guide to Structuring, Facilitating, and Implementing the Process*, 48.

<sup>60</sup> Michael A. Sand, *How to Manage an Effective Nonprofit Organization: From Writing and Managing Grants to Fundraising, Board Development, and Strategic Planning*, 126.

<sup>61</sup> Sandra S. Nelson, *Strategic Planning for Results*, 6.

<sup>62</sup> Harold Skramstad and Susan Skramstad, “Mission and Vision Again? What’s the Big Deal,” in *Small Museum Toolkit: Leadership, Mission and Governance*, 67.

This criteria was used as a way to assess how well the example mission statements from peer institutions and cultural organizations explain the work that they do, the results of that work and the audiences they serve.

**Phase II: Facilitation** began on July 21, 2019 with a three hour in-person session focused on SWOT analysis. The agenda included a brief overview of the purpose and components of the SWOT analysis process. For clarity, the four categories (strengths, weaknesses, opportunities and threats) were identified as Strengths, Challenges and Opportunities, echoing terminology used in the survey with which participants were already familiar. The SWOT analysis process involved each participant preparing and sharing their own assessment of internal and external factors that they feel affect the future success of the organization.<sup>63</sup> To make this conversation more efficient given the time restraint, each individual's survey responses were printed out and provided to them for reference during the meeting.

Participants were led through a hands-on exercise. A white board was divided into the three categories of discussion (strengths, challenges and opportunities) and participants were provided with sticky notes and markers. For each category they were given 15 minutes to brainstorm and record their responses. The sticky notes were then placed on the board in the appropriate category and all responses were read aloud and discussed to assure consensus. Each of the three categories were given 15-25 minutes of discussion after the initial 15-minute brainstorming period, for a total of 30-40 minutes dedicated to each category. The remaining time was used to review details for the next in-person meeting. The data from the in-person exercise and survey were combined in spreadsheets and organized by themes which informed the drafting of the SWOT narrative.

Facilitation continued with a three hour mission statement session held on August 11, 2019 focused on generating and documenting as much input as possible from participants to be used later when drafting the statement.<sup>64</sup> An agenda was provided, beginning with a short overview of the purpose and process of mission statement development. Definitions for Action, Outcome and Value were reviewed to familiarize members with this criteria which would be used to write the final statement on their behalf. They were directed to use this criteria to evaluate the drafts that were provided later in the process. The majority of the meeting was spent reviewing the example mission statements that had been diagrammed in preparation. Particular focus was given to discussing and expanding on FJORD's Google Forms survey responses related to their mission, guided by the facilitator questions which had been prepared in advance. The meeting concluded with a review of the working draft of strategic goals and objectives that emerged from the SWOT analysis. Notes from this in-person session were synthesized into spreadsheets, analyzed for themes and diagrammed to make sure that all the components needed for a successful mission were addressed. The data was used as the basis for drafting three versions of the mission.

**Phase III: Writing the strategic plan and action plan** began with drafting mission statements. The drafts were written after the in-person session rather than during primarily because the writing process required a time commitment on the part of members that was outside the scope of what was available for this project. The drafted missions were shared with FJORD on September 30, 2019 via a Google Forms survey which invited members to indicate their preferred mission and suggested edits. Feedback was implemented into the final mission.

Next, the SWOT narrative was written. This component utilized the primary research conducted in the first two phases via in-person meetings and the initial survey to explain the current state of the organization. The narrative format outlined how each internal and external factor identified impacts the organization. This also required secondary research, utilizing resources such as FJORD's website, websites of other local arts organizations and competitors, press about the organization and Philadelphia demographic data to support the conclusions drawn. Strategic goals were then identified. Strategies were similarly informed by secondary research into areas including: organizational and project management tools, the process of acquiring 501(c)3 status, fundraising and grant opportunities, and marketing methods. Publicly available information such as websites of peer

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<sup>63</sup> Davis C. Fogg, *Team-based Strategic Planning: A Complete Guide to Structuring, Facilitating, and Implementing the Process*, 87.

<sup>64</sup> Cinnamon Catlin-Legutko, "DIY Strategic Planning," in *Small Museum Toolkit: Leadership, Mission and Governance*, 79.

organizations and other artist-focused organizations were consulted throughout the process for insight into how they deal with similar issues, particularly around public programming, networking opportunities, and funding resources such as membership programs.

Appendices were included for most strategies, providing detailed examples and context to support recommendations. This was a means of eliminating additional steps and effort required on the part of FJORD members that might prevent immediate implementation. Creating the first-year action plan involved breaking down each strategy into smaller, actionable tasks necessary to achieve it with a suggested implementation schedule for each. A suggested point-person was assigned to tasks when applicable and the timeline was broken up based on a proposed monthly meeting schedule. The draft strategic plan document, including an introduction, history of the organization, strategic goals, objectives, strategies, action plan and supplemental appendices was shared with FJORD on November 15, 2019 for feedback.

# Findings & Observations

## Phase I: Preparation

The majority of FJORD members participated in the pre-work survey. Refer to **Appendix I** for full list of responses. The peer organizations identified were consistent among members. These were mainly other artist-run spaces in Philadelphia, PA and New York, NY. Further research revealed a split between those operating as non-profit organizations and those operating as for-profits, and the majority are member-run as opposed to having one individual in a key leadership role. This information is summarized below (**Table 1**). In light of the concerns FJORD members indicated regarding their operational structure and funding eligibility (**Table 2**), it was helpful to understand that the organization is similar to peers in these ways.

**Table 1: Member-identified Peer Organizations**

PEER ORGANIZATION	LOCATION	501(c)3 STATUS?	LEADERSHIP
Tiger Strikes Asteroid	Philadelphia, PA & New York, NY	Yes	Director
High Tide	Philadelphia, PA	No	Member-run
Vox Populi	Philadelphia, PA	Yes	Executive Director
Automat Collective	Philadelphia, PA	No	Member-run
Napoleon	Philadelphia, PA	No	Member-run
Little Berlin	Philadelphia, PA	No	Member-run
Ortega y Gasset Projects	New York, NY	Yes	Member-run

Member responses also provided initial insights about priorities for the organization (**Table 2**). The strengths and challenges identified were largely internally focused. Positive internal relationships and comradery with other Philadelphia arts organizations and artists were among the attributes members valued. The challenges identified were also mainly internal, particularly around lack of communication, organization in key areas, legal and financial concerns. This was an indication that in order for the forthcoming strategic plan to be effective in ensuring long-term success, it needed to address these operational concerns. This also indicated that the in-person SWOT exercise needed to prompt discussion of external factors including competitors, potential collaborators, and the impact of the organization's location within the city.

**Table 2: Member-identified Priorities (Summary)**

STRENGTHS	CHALLENGES
Openness/flexibility of organizational structure	Communication concerning follow-through of responsibilities, role of director, scheduling, long term planning and organization
Collective approach to curating and strong exhibition profile	Legal issues
Internal member relationships	Inconsistent programming profile/currently not pursuing collaborative opportunities
Relationships with artists and Philadelphia cultural community	Lack of consistent/reliable funding



The list of peer organizations (**Table 1**) offered context for approaching the mission statement process, providing institutions to reference for language and formatting. As a way of illustrating how the Action, Outcome and Value criteria outlined in the methodology provide a system for uniformly analyzing missions, a selection of the peer organizations and mainstream cultural organizations were diagrammed. This revealed that the missions of artist-run organizations were often inconsistent in terms of length and did not uniformly address each of the criteria (**Table 3**). Example missions from other institutions including museums, universities and government arts agencies (**Table 4**) showed greater consistency, likely because there are formal guidelines that address mission statement components and formatting for traditional institutions. In instances where these statements did not fulfill recommended criteria, a revision was proposed showing how it might be written more effectively.

**Table 3: Mission Statement Examples (Peer Organizations)**

	<b>MISSION</b>	<b>ACTION -</b> activities the organization is uniquely skilled in	<b>OUTCOME -</b> expected result of the actions	<b>VALUE -</b> benefits for the participants/ community	<b>REVISED MISSION</b>
Tiger Strikes Asteroid	Our goal is to collectively bring people together, expand connections and build community through artist-initiated exhibitions, projects, and curatorial opportunities. We seek to further empower the artist's role...to include the roles of curator, critic, and community developer; and to act as an alternate model to the conventions of the current commercial art market.	Alternate model to the conventions of the current commercial art market...through artist-initiated exhibitions, projects, and curatorial opportunities	Collectively bring people together, expand connections and build community	Empower the [emerging and mid career] artist's role beyond that of studio practitioner to include the roles of curator, critic, and community developer	Tiger Strikes Asteroid empowers emerging and mid-career artist's through artist-initiated exhibitions, projects, curatorial and community development opportunities. As an alternate model to the conventions of the current commercial art market, we bring people together, expand connections and build community.
High Tide	Through formal exhibitions, performances, workshops and experimental programming, High Tide seeks to maintain a critical dialogue between artists and our local and global communities.	Formal exhibitions, performances, workshops and experimental programming		A critical dialogue between artists and our local and global communities.	High Tide employs formal exhibitions, performances, workshops and experimental programs to engage artists in critical dialogue with both local and global communities in an effort to encourage collaboration within and strengthen the Philadelphia cultural community.
Vox Populi	Vox Populi...works to support the challenging and experimental work of under-represented artists with monthly exhibitions, gallery talks, performances, lectures, and related programming...With a rotating membership and a commitment to working collectively, Vox Populi is a vital forum for the development and exchange of artistic ideas.	Monthly exhibitions, gallery talks, performances, lectures, and related programming...With a rotating membership and a commitment to working collectively	Vital forum for the development and exchange of artistic ideas	Support the challenging and experimental work of under-represented artists	With a commitment to working collectively, Vox Populi supports the challenging and experimental work of under-represented artists through exhibitions, performances and related programming, providing a vital forum for the development and exchange of artistic ideas.
Automat Collective	AUTOMAT is a collective of young, Philadelphia-based artists who engage in cross-disciplinary conversations to nurture personal exchanges and share ideas.	Cross-disciplinary conversations	Nurture personal exchanges and share ideas.		AUTOMAT is a collective of Philadelphia-based artists who engage in cross-disciplinary conversations to nurture personal exchanges, share ideas and enhance the visibility of local emerging artists.
Napoleon	NAPOLEON is collectively-run project space located in Philadelphia that strives to provide a platform for new work and new ideas.		Provide a platform for new work and new ideas.		NAPOLEON is collectively-run project space that strives to provide a platform for the new work and ideas of multi-disciplinary artists through regular exhibitions, artist talks and supporting programs.

Table 4: Mission Statement Examples (Cultural Organizations)

	MISSION	ACTION	OUTCOME	VALUE	REVISED MISSION
Denver Art Museum	The mission of the museum is to enrich the lives of Colorado and Rocky Mountain residents through the acquisition, preservation, and presentation of art works in both the permanent collections and temporary exhibitions, and by supporting these works with exemplary educational and scholarly programs.	Acquisition, preservation, and presentation of art works... [supported by] exemplary educational and scholarly programs.		Enrich the lives of Colorado and Rocky Mountain residents	Through the acquisition, preservation, and presentation of art works and exemplary educational and scholarly programs, we foster a sense of community and connection to cultures from around the world among Colorado and Rocky Mountain residents..
National Endowment for the Arts	The National Endowment for the Arts is an independent federal agency that funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.	Funds, promotes	Strengthens the creative capacity of our communities	Providing all Americans with diverse opportunities for arts participation	
RISD	The mission of Rhode Island School of Design, through its college and museum, is to educate its students and the public in the creation and appreciation of works of art and design, to discover and transmit knowledge and to make lasting contributions to a global society through critical thinking, scholarship and innovation.	Transmit knowledge.. through critical thinking, scholarship and innovation	Educate its students and the public in the creation and appreciation of works of art and design	Make lasting contributions to a global society	
National Arts Program	At the National Arts Program, we empower organizations across the country to host art exhibitions that showcase the creativity of their employees and families. By providing critical resources, national reach, and inclusive program design, we are the only nonprofit that supports employee engagement in ways that validate individual expression, forge new connections, and transform spaces.	Providing critical resources, national reach, and inclusive program design	Empower organizations across the country to host art exhibitions that showcase the creativity of their employees and families.	Supports employee engagement in ways that validate individual expression, forge new connections, and transform spaces.	

The same analysis criteria was applied to the responses submitted by FJORD members for the pre-work survey question related to mission which asked, "In your own words, what does FJORD do, why is the important and who does it serve?" (Table 5). This question intended to get members thinking about potential mission components in simple terms and from their own perspectives. Overall, this was successful in obtaining an initial indication of how members define their organizational purpose. While the majority of responses included actions and values, the responses lacked specifics about who benefits from engagement with the organization. Outcome was also often overlooked. This indicated a need to explain the criteria thoroughly during the in-person session, and focus facilitator questions around the intended audiences and impact of the organization's efforts.

**Table 5: Member Submitted Mission Statements (Diagrammed)**

ACTION	OUTCOME	VALUE
		Visibility for international emerging artists in the greater Philadelphia area... introduces the Philly art community to numerous artists whose work might not be exhibited locally.
Provides a platform for compelling artwork	Challenge, advance and question the larger social and cultural pressures of our time	Artists have a voice...We are here for artists and those who care about art and ideas, for the ones being shown and those coming to see
Interesting, vibrant and experimental exhibitions by contemporary artists... Often, these artists are not working in Philadelphia, so their work has not been seen in other galleries around the city.. events such as screenings and artists talks		Giving artists an opportunity to think and create in ways that they perhaps otherwise would not have. FJORD benefits anyone curious about Contemporary art, from young aspiring artists to local collectors.
A platform for under-represented artists to exhibit their work	Connect ideas and artists from outside of the region with Philadelphia... Creates room for an artist-lead dialogue within Philadelphia that is accessible, thoughtful, and timely	
Opportunities for artist to present their work in the dialogue of other artists and thinkers		[Artists] execute [experimental] ideas within the space that Fjord provides... Artists feel free to take risks and consider all of the possibilities for how they want their work to be experienced
	Expand art community in Philadelphia	Creating spaces for young emerging artists to have a chance to share their work

## Phase II: Facilitation

The in-person SWOT session allowed the six FJORD members in attendance the opportunity to elaborate on the responses they had previously supplied digitally. The ideas generated during the in-person exercise and subsequent discussion of each category were grouped together to identify themes (**Table 6**). The themes that emerged confirmed many priorities identified earlier (**Table 2**).

This information expanded the initial list of strengths and weaknesses to a more comprehensive list that included external as well as internal considerations. For example, the location of the organization in Philadelphia's Crane Arts building, a central venue within the Kensington neighborhood's developing arts and culture corridor, was a previously unidentified strength. Similarly, institutional visibility, particularly in terms of communicating about upcoming exhibitions and programming, and concerns about being viewed as insular or exclusive to potential audiences, were both added to the list of challenges.

While the survey had not included a section for identifying "Opportunities," this session introduced this category. This portion of the discussion revealed potential collaborations, partnerships and other connections. The organization is not currently engaged in any formal partnerships but has a variety of relationships that could be leveraged to support and expand their efforts in the future.

**Table 6: Member-identified Priorities (Summary of in-person exercise)**

<b>Strengths</b>
Openness/flexibility of organizational structure
Collective approach to curating and strong exhibition profile
Internal member relationships
Relationships with artists and Philadelphia cultural community
Location in Philadelphia (Crane Arts)
<b>Challenges</b>
Communication, scheduling, long term planning
Leadership and organizational structure/roles and followthrough
Legal issues
Inconsistent programming profile/currently not pursuing collaborative opportunities
Lack of consistent/reliable funding
Institutional visibility/Communicating exhibitions and programs to widest audience
Insular/Exclusive reputation
<b>Opportunities</b>
Swap shows/Member shows
Collaboration within Crane Arts community
Funding not dependent on non-profit status
Partnerships/Events outside Philadelphia

The in-person mission session was attended by five FJORD members. As with the SWOT data, notes from the responses were grouped together to reveal common themes. There was consistency among responses, indicating that members are on the same page regarding the organization's purpose and trajectory. The four themes that emerged made clear the attributes that members feel make their organization unique, summarized below (**Table 7**).

Through this discussion, FJORD members also indicated their primary audience as the artists they work with to develop various programmatic offerings. These artists can be at any stage of their career and are not limited to specific artistic disciplines or media. The secondary audience FJORD intends to serve is the Philadelphia contemporary art community, including those who make art and those who appreciate or collect art. This data was consulted during the process of drafting the initial versions of the mission to assure that the statements accurately communicated member's intentions for the organization.

**Table 7: Mission Considerations by Theme (Summary of in-person exercise)**

THEME	SUMMARY
Curation	
	Members value their collective approach to curating, consistent agreement about aesthetic direction and interest in presenting shows that display conceptual rigor. There is confidence in the quality of the exhibitions presented. They commonly provide the artists they connect with a first-time opportunity to curate.
Collaboration/Removing boundaries of artistic practice	
	The efforts of the organization are not commercially driven, and instead emphasize experimentation. Ultimately, FJORD hopes to challenge, advance and question the social and cultural pressures while benefitting anyone curious about Contemporary art.
Visibility of Philadelphia/Expanding art scene	
	FJORD plays an important role in showcasing artists who have not necessarily exhibited in Philadelphia before. They see this as diversifying the city's artistic offerings and enhancing Philadelphia's visibility on the national stage.
Diversity of artists/Cross-generational & multidisciplinary	
	FJORD ultimately wants to be a venue that showcases a wide variety of artists. Whether underrepresented or established and regardless of their generation, members wants to invite dialogue between artists and create a community where this is possible.

### Phase III: Writing the Strategic Plan and Action Plan

The final phase began with the process of drafting mission statements. This relied on the data gathered from members during Phase I and II through digital responses and in-person exercises. The following data was consulted and helped compose three well-rounded drafts that satisfied each required component (**Table 8**):

- FJORD's key audiences are emerging and established artists, and the broader Philadelphia arts community. Each mission option explains the organization's role in the city's cultural scene in varied terms as way of acknowledging these populations while also allowing FJORD room to grow or hone in on other specified audiences if there is a future shift in who they are attracting or interested in working with.
- FJORD members felt that providing curatorial opportunities for artists, particularly for those who have not had the opportunity to do so outside of their own artistic practice, is a feature that sets them apart from their peers. Thus, each draft refers to curating in some way (a. "incubate their curatorial practice," b. "exhibit, curate, experiment and collaborate," c. "curatorial projects").
- Other variables include an emphasis on collaboration, experimentation and cross-generational dialogue as well as the description of the various activities FJORD engages in (exhibitions, public programs and curatorial projects).

**Table 8: Mission Statement (Drafts)**

	PROPOSED MISSION	ACTION	OUTCOME	VALUE
A	FJORD provides a space for both emerging and established artists to engage in cross-generational dialogue, incubate their curatorial practice and enliven the Philadelphia contemporary art community through exhibitions and supporting programs.	Exhibitions and supporting programs	Enliven the Philadelphia contemporary art community	Emerging and established artists engage in cross-generational dialogue and incubate their curatorial practice
B	FJORD connects artists and ideas from outside the region with Philadelphia by acting as a venue where emerging and established artists have the flexibility to exhibit, curate, experiment and collaborate on compelling works of art and public programming.	Exhibitions of compelling works of art and public programming	Connects artists and ideas from outside the region with Philadelphia	Emerging and established artists are given flexibility to experiment and collaborate
C	FJORD elevates the visibility of both emerging and established artists within Philadelphia and beyond by facilitating artist-lead initiatives in the form of exhibitions, curatorial projects and public programs that challenge the larger social and cultural pressures of our time.	Facilitate artist-lead initiatives in the form of exhibitions, curatorial projects and public programs	Challenge the larger social and cultural pressures of our time.	Elevate the visibility of emerging and established artists

Members shared their feedback on the draft missions via Google Forms which revealed that the majority favored version C. Members felt that while this statement was reflective of the organization overall, the "challenge the larger social and cultural pressures of our time" phrasing was too specific and did not reflect the range of their offerings or criteria for programming. This was amended in the final draft:

FJORD elevates the visibility of both emerging and established artists within Philadelphia and beyond by facilitating exhibitions, curatorial projects, collaborations and public programs that highlight diverse media and artistic concerns.

The SWOT analysis narrative was then drafted (**Appendix O**). The Strengths, Challenges and Opportunities previously identified (**Table 6**) were reassigned into the prescribed SWOT categories depending on whether they were internal (strengths, weaknesses) or external (opportunities, threats) factors. Situating these elements in context with one another revealed that FJORD's reputation and physical location within Philadelphia as well as their openness to collaboration benefit the organization. Factors impeding the organization's ability to carry out their mission include inefficient organizational systems as well as with the lack of ability to attract resources and communicate the quality work they do to a wider audience. These findings informed the strategic goals and strategies documented in the final plan.

While input gathered from members was critical to building this plan, this data inherently lacked external context. Information about peer organizations, gathered mainly through online research, provided this external insight regarding trends and the types of resources available to this sector of the artworld (i.e. which artist-run spaces have 501(c)3 status; how they approach fundraising, governance and networking). The outcome of this research is outlined in the **FJORD Strategic Planning Supporting Documents (Appendices H-O)**.

### Key Findings: FJORD Strategic Planning Process

The specific findings from the facilitation process are outlined in the strategic plan. In addition to the mission, strategic goals and objectives that emerged, FJORD members generated the basis for many of the strategies via their digital and in-person participation. However, these ideas needed to be formally documented, researched and correlated with tasks in order to be implemented going forward. Some of the takeaways are summarized here:

- As the plan covers only a two year period, it was imperative to consider what would help FJORD thrive in the immediate future. Providing specific examples and tools included in the appendices was a way of making the plan actionable as quickly as possible.
- Improving communication and building in accountability are addressed by various strategies and appendices because these were found to be the most persistent barriers to executing other tasks and the general health of the organization.
- Getting organized and streamlining the work FJORD already does was a necessary focus of the plan. As the "correct" solutions for such issues are subjective, recommendations were informed by affordability and accessibility of tools and systems.
- Having an impartial facilitator lead the process lent some outside perspective to assessing the current state of the organization and identifying areas for improvement. FJORD can still benefit from greater understanding of how their audience, peers and general public perceive the effectiveness of the work that they do. Thus, conducting audience research and building a stronger network with peers were included as recommendations.



# Implications & Conclusions

Overall, the feedback gathered from members supported the assumed challenges faced by small, volunteer run arts organizations with limited human resources and lack of dedicated administrative leadership. In light of this, dictating specific new programs or collaborations, assigning a fundraising goal or requiring the organization to incorporate as a 501(c)3 became less important than outlining ways for members to approach these processes. Each recommendation in the strategic plan considered how much capacity members realistically have to dedicate to new initiatives in addition to maintaining their existing responsibilities.

Engaging a consultant to facilitate strategic planning is likely beyond the resources of many artist-run organizations. The information compiled throughout this paper, particularly the literature review and methodology, constitute a reference guide for conducting this process. For those interested in self-administering, the following conclusions from this project tailor the planning process to the needs of artist-run spaces and other similarly structured artist-focused organizations:

**Democratize the process.** Much of the literature emphasizes the role of a few key leaders within the organization in executing the strategic planning process. However, this does not acknowledge organizations that are run collectively and/or member-run. In these cases, it is not explicitly clear who should own the process and there is a risk of imposing a hierarchy that is at odds with the organization's values. This can be addressed by involving all members of the organization in facilitation. Digital tools such as surveys are an effective way of engaging those who are not able to participate in-person and provides an option for anonymity that promotes truthful, constructive feedback. This allows all parties an equal say in the process.

**SWOT analysis is the logical first step.** The important role of the mission statement in dictating an organization's purpose is frequently cited as a reason why revising it should be the first step. However, the SWOT analysis process solicits essential information about the organization, such as audiences, programs and services and other unique qualities that are needed to thoroughly understand the organization. Therefore, always start with SWOT and build the mission from there.

**Operational vs. strategic: Don't let semantics interrupt the process.** Many experts distinguish between appropriate strategic issues (long-term, growth oriented) which they assert a plan must focus on. However, if operational concerns (immediate, maintenance oriented) threaten sustainability and strategic planning ultimately seeks to prepare an organization to operate efficiently and effectively, these must be addressed. In short, the day-to-day is strategic when it means the difference between success or failure.

**Minimize the implementation timeline.** A plan covering three to five years is a recurring recommendation. However, for smaller organizations faced with many immediate concerns, this time frame may be overly ambitious. In cases where this applies, a plan of between two to three years will allow pressing issues to be addressed while also providing additional time for improving performance and evolving the organization once those issues are resolved.



**Limit the in-person time commitment.** Many experts propose methods that are intensive in terms of the in-person component. This is not conducive to the volunteer nature of many artist-run organizations, who are often already overextended. In-person meetings are helpful for ascertaining consensus and gathering additional input, however, digital data gathering tools can help minimize the in-person time commitment by providing an initial understanding of the organization and its needs. Implementing two to three digital touch points (pre-work survey, mission drafts) can help keep two to three in-person sessions (30-min orientation, three hour SWOT session, three hour mission) short, yet productive.

**Be as specific as possible.** Some authors insist that only a general outline of strategies needs to be included in the final written plan, rather than step-by-step, specific components required to put these in action. While this keeps the document short and digestible, it discounts the research that has likely already been conducted to inform strategies. Appendices detailing the information gathered should be included if possible to support the implementation process and avoid duplication of efforts going forward.

These conclusions largely respond to how the consulted museum resources overlook the needs of artist-run organizations. If this project were to continue in the future, the focus of the next phase would be on monitoring the implementation of FJORD's strategic plan to assess how successful the recommendations prove to be for the organization or how they need to be revised to be effectively implemented. This would include tracking how closely members adhere to the tasks list included in the action plan. It would also involve gathering information from members after both the first and second years to indicate how useful they felt the plan and components like the appendices were for their needs, and how successfully they feel the goals were achieved.

From there, the facilitation process would be adjusted as dictated by FJORD's feedback and conducted again with additional artist-run spaces. This would serve to evaluate how widely applicable each of the identified adaptations are to the most critical needs of similar organizations. While the ultimate goal of this continued work would be to outline a definitive approach to strategic planning that suits a wide range of non-traditional, artist-focused organizations, within the parameters of this project FJORD is now equipped for future success. This will hopefully position the organization as an aspirational model for their peers regarding the tangible benefits of strategic planning in the artist-run context.





# Strategic Plan 2020-2022

FJORD  
Philadelphia, PA  
[fjordspace.com](http://fjordspace.com)



# Introduction

FJORD was founded in 2012 by a group of Philadelphia-based visual artists seeking to create an outlet for alternative discourse and practice in contemporary art within their immediate community. The artist-run model has allowed FJORD the continued flexibility and independence to display exciting and challenging work in all media free of commercial pressures and limitations. In 2016, FJORD relocated from the converted Kensington rowhome the organization had occupied for nearly four years to the Crane Arts building. This move offered a larger, more accessible space, proximity to peer institutions and thus the potential for greater exposure for exhibiting artists.

The organization has included a rotating group of artist members over its seven year history, with over 18 members and nine interns contributing their talents and perspectives during this time. Currently, nine members are actively involved in organizing multidisciplinary exhibitions, artist curated projects, public events and programming. In addition to hosting and participating in talks, performances and events at locations such as the Rhode Island School of Design, Ursinus College, ICA Philadelphia and Satellite Miami, FJORD has facilitated over 60 exhibitions. Many of these have been developed by outside artist-curators and have featured local and international artists at various stages of their careers. In this way, FJORD has contributed to Philadelphia's presence on the national contemporary art scene.

This strategic planning process was undertaken by FJORD because members recognized the absence of a deliberate planning direction for the organization's future as well as the importance of developing tactics to ensure the organization's sustainability. The process was initiated and facilitated by Kaitlynd O'Doherty as part of culminating coursework for the master's program in Museum Studies at the University of the Arts. In addition to supplying contextual information for the process via digital surveys, members participated in three in-person facilitated meetings between May and August, 2019 which informed the basis of this plan. Prior to the development of strategic goals, objectives and strategies, a new mission statement was formalized. Going forward this can be used to prioritize organizational initiatives and aid in the implementation of the strategies outlined herein. The plan covers a two year period from 2020 to 2022, the completion of which coincides with the organization's 10 year anniversary.

## Mission Statement

FJORD elevates the visibility of both emerging and established artists within Philadelphia and beyond by facilitating exhibitions, curatorial projects, collaborations and public programs that highlight diverse media and artistic concerns.

## Document Overview

The following plan outlines goals in tandem with supporting strategies, first-year action plan and appendices. Overarching institutional priorities are identified and the recommended steps needed to achieve them are presented in tandem with the research and context that inform these suggestions. Supporting documentation such as templates and procedure documents are included to make this document as useful as possible and aid members of the organization in evaluating and implementing recommendations.

# Strategic Goals

**Goal 1** Improve internal communication and organization around issues including long-term scheduling and planning.

- 1a** Formalize administrative structure and processes to ensure efficient delivery of exhibitions and programming.
- 1b** Establish roles to ensure more accountability and equality among members.

**Goal 2** Build resources to support existing initiatives as well as future expansion.

- 2a** Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.
- 2b** Address issues related to the organizational legal business structure.
- 2c** Identify reliable funding sources and opportunities relevant to current and/or future initiatives.

**Goal 3** Improve institutional visibility.

- 3a** Establish a consistent communications strategy, including social media and web presence.
- 3b** Identify and participate in event and exhibition opportunities outside of Philadelphia.
- 3c** Define current audience and develop initiatives for inclusive audience development.

# Recommended Strategies

**Goal 1: Improve internal communication and organization around issues including long-term scheduling and planning.**

**1a** Formalize administrative structure and processes to ensure efficient delivery of exhibitions and programming.

**a. Schedule consistent member meetings.** Regular meetings have not been possible recently due to persistent conflicts with member availability. This has created a situation where issues can not always be addressed in a timely way and ultimately impedes the ability for long term planning. The following guidelines are recommended:

- Determine a meeting schedule for the next 12 months. Monthly meetings are preferred, but meetings should be held no less than once every six weeks.
- Document meeting dates using **Gallery & Member Meeting schedule** (see Appendix A) and the organization's shared Google calendar
- A minimum of six members should be present at meetings. Attendance should be confirmed 3 days in advance along with a preliminary agenda to determine if rescheduling is necessary.
- Free platforms such as Doodle are helpful for determining availability for larger groups and have helpful calendar integration.

**b. Utilize project management tools.** To supplement in-person meetings, the organization currently utilizes a web based application called Slack. This allows for immediate communication between members, however, there is no protocol for assigning tasks or monitoring follow through of these conversations. Furthermore, on-going projects and recurring tasks are not documented in one, easily accessible place.

- **Microsoft To-do** is a free application that operationalizes agendas and allows you to create task lists associated with a project (i.e. annual fundraiser, Open Call exhibition, program preparation, etc.) or member position (detailed in Objective 1b.) and share with a group. Tasks and subtasks can be assigned to relevant members. Due dates and reminders can be added as needed. This format allows to-dos to live in a central, easily accessible place so that members can reference the status of assigned tasks remotely, promoting accountability.
- **Google Sheets** can be used in addition to a project management app or as an alternative that utilizes tools the organization already has access to. Task lists outlined in spreadsheets with fields such as due date, status and relevant notes allow all details to live in a convenient format. Tasks can be assigned to individuals through their personal Gmail accounts, and referenced during member meetings for status updates. Spreadsheets can be duplicated easily if events or projects are recurring. A spreadsheet is also a useful format for on-going scheduling needs (i.e. gallery staffing). When used in tandem with Google calendar, a monthly gallery schedule spreadsheet is a helpful format for tracking notes about member availability/staffing assignments, proposed dates for future events or external requests to use gallery space.

See **Appendix B1 - Microsoft To-Do Procedure Document**, **Appendix B2 - Task Lists: Fundraiser & Open Call** and **Appendix A - Gallery & Member Meeting Schedule**.

**1b** Establish roles to ensure more accountability and equality among members.

**a. Define member roles.** Currently there is unequal distribution of tasks and responsibilities among members. The committee system in place is appropriate for discrete projects and roles of these committees should be formally documented and supplemented by member roles. Documenting position descriptions provides a reference for any ambiguity about the point person for a given task and thus facilitates communication and reinforces accountability.

Members will volunteer for these positions and a term limit should be established. Review of on-going projects related to these positions should be scheduled into regular meeting agendas to ensure follow through on tasks, especially when they are newly implemented. Based on the current needs of the organization, the following potential roles are suggested:

- Co-Director
- Curatorial Project Coordinator
- Outreach Coordinator
- Communications Coordinator
- Gallery Hours Coordinator
- Treasurer/Finance Coordinator
- Intern Coordinator

See **Appendix C - Proposed Member Position Descriptions** for suggested descriptions. This document can be used to track role assignments and as a template for formalizing future roles as needed.

**Goal 2:** Build resources to support existing initiatives as well as future expansion.

**2a** Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.

**a. Solicit programming ideas within the exhibition proposal process.** FJORD's website includes a section titled "Contact/Propose a Show", which outlines requirements for external parties to submit exhibition ideas. This language can easily be amended to request that proposals include an optional supporting programming element. Similarly, the annual Open Call could incorporate a programming proposal component. If these suggestions were built into the submission processes, it would alleviate some of the responsibility of planning a more consistent annual program calendar from members. Suggested language:

Please submit an idea for a show by emailing us with the subject line 'Proposal...  
*Priority is given to proposals that incorporate a programming element (curator/artist talk, tour, performance, reading or other). We are unable to support film screenings in our gallery but are open to suggestions for alternative locations to co-host screenings and similar events.*

**b. Develop programs that require minimal capital to execute.** FJORD presents artist talks, readings, performances and film screenings, many of which require set up (i.e. audio visual equipment and seating) with limited space to accommodate the increased foot traffic. Models like the **ICA Philadelphia's curator led tours** or **Second State Press' Show and Tell series** feature experiences with curators or guest artists in an intimate, conversational setting as a framing device and work regardless of attendance volume. A similar model would minimize the resources that factor into event preparation and allow programming to take place with minimal additional administrative burden.



**c. Build partnerships within Crane Arts.** FJORD's neighbors in its current location include several peer art organizations and galleries. This presents opportunities to build relationships that could help expand the organization's programmatic capabilities. In exchange, FJORD might offer potential benefits to partner organizations such as: promotion of these organizations programs and events within its own newsletter and social media channels; facilitate introductions to artists within their network for guest artists, jury or collaborative opportunities. Potential partnerships include:

- **Second State Press'** facility includes designated program space. Access to this space could improve the execution of existing programs like artist talks, and also allow the organization to expand into more hands-on, workshop based programming.
- **Philadelphia Photo Arts Center** also has dedicated program space within the Crane Arts building suitable for artists talks, screenings or similar presentations.
- **InLiquid** generates a monthly newsletter, sent to nearly 400 artist-members highlighting happenings in the Philadelphia art scene. This is a potential avenue for promoting FJORD's exhibitions and events, including their Open Call and other fundraising vehicles.
- **The Clay Studio's** planned relocation to American Street is likely to attract an expansive audience for contemporary art to the immediate vicinity. FJORD could initiate a space exchange, propose a site specific curatorial project or studio visits/critiques with resident artists to build this relationship.

## **2b** Address issues related to the organizational legal business structure.

**a. Engage with pro bono legal counsel.** Currently, the organization is a general partnership, meaning it operates under the names of members who are personally liable for debts incurred and must report business income on their personal tax returns. A Philadelphia area lawyer has offered pro bono services to facilitate the transition to an LLC. While this structure may be replaced in the long-term if the organization pursues 501(c)(3) status, becoming an LLC would make FJORD an independent legal entity and alleviate the issue of personal liability in the short term. The following next steps and organizational tools are recommended:

- Determine member(s) who will act as main point of contact and manage the relationship with legal counsel.
- Follow up to obtain letter of engagement required to formally begin process.
- Establish a timeline for resolution based on the input of the counsel, with goal of resolving by December 2020.
- Create shared document to organize questions, notes from conversations, to-do list for any next steps and track progress.

**b. Determine feasibility of non-profit status.** The legal issues that FJORD needs to address present an opportunity to explore the possibility of becoming a non-profit organization. With access to legal counsel, it is possible to seek advice on the process and eligibility. Along with access to a wide variety of grant opportunities and the ability to collect tax deductible donations from funders, becoming a 501(c)3 would require the organization to establish a Board of Directors whose expertise, connections and financial contributions would be beneficial in a variety of ways.

See **Appendix D - 501(c)(3) Overview** for details about the process and resources for implementation.

- 2c** Identify reliable funding sources and opportunities relevant to current and/or future initiatives.

**a. Seek fundraising opportunities open to for-profit entities.** While the organization undertakes the process of establishing as a non-profit, or should they choose not to pursue this status, there are a number of funding opportunities and resources that can be implemented to supplement operational costs or fund specific venture

- **Promote existing fiscal sponsorship.** FJORD has a fiscal sponsorship agreement with Fractured Atlas. A link to donate is included on the homepage of FJORD's website, but there is no language around the tax-exempt benefits for individual donors or how and what the donations support (i.e. on-going public programs, stipends for artists). This information is enticing to donors and a "Donate" page with this language should be added to the website.
- **Funding opportunities** open to entities without 501(c)(3) status are opportunities for funds that support a new programming series or publication developed with a guest curator or artist, as well as exhibition development.
- **BLICK Art Materials Affiliate program** opens up a potential revenue source by registering with the company and placing a banner in the footer of a participating organization's website. In exchange, BLICK offers 10% of any sales revenue directed to the website through that partner's website.
- **Membership programs** are a funding option utilized by FJORD's peer organizations, including **Ortega y Gasset** and **Tiger Strikes Asteroid**. While models differ between organizations, the general basis is establishing a system by which individuals provide monthly contributions in exchange for benefits such as works of art produced by members of the organization. Information about these programs could also live on the proposed "Donate" page mentioned above.
- **Establishing a Board of Directors** is also an option for a for-profit business and would provide the same financial and mentorship benefits outlined in **Appendix D - 501(c)(3) Overview**.

See **Appendix E1- Fundraising Opportunities** for details and proposed ways to operationalize recommendations. Further research into these are other suggestions is an intended focus of the **Outreach Coordinator** (see **Appendix C - Proposed Member Position Descriptions**).

**Goal 3:** Improve institutional visibility.

- 3a** Establish a consistent communications strategy, including social media and web presence.

**a. Implement a content calendar.** An organization's digital presence is an important tool for communicating their offerings to current and prospective audiences. FJORD's current communication efforts are not centralized to ensure that the website is up to date with documentation around upcoming or recent exhibitions or that social media promotion is consistent in relation to programming.

A content calendar is a document for outlining all marketing efforts in a way that helps visualize how content is distributed over time and plan around key events and important dates. Benefits include:

- Providing a place where ideas generated during member meetings can live in order to be referenced and expanded on later.
- All members can contribute suggestions remotely, including items related to their own practice (i.e. awards, exhibitions, residencies, studio visits) that can help diversify content and lend prestige to the organization.
- Advanced planning helps leverage existing content from archives, which keeps channels active.
- Reminders can be built in for all media, including website updates and email communications.

See **Appendix F - Content Calendar Template**. Management of these projects would fall mainly under the purview of the proposed **Communications Coordinator** (see **Appendix C - Proposed Member Position Descriptions**).

**b. Utilize a scheduling tool.** Various platforms exist that allow for posts to be scheduled in advance. Instead of spending time each week posting content, these tools streamline the process to something that can be done as infrequently as once a month, making it more manageable for one or two people to oversee these channels on behalf of the organization.

**Hootsuite** offers a free account, single-user option that connects up to 3 social media channels and schedules up to 30 posts at once. This platform allows you to add streams for all of your social media. For Instagram, these pages are limited to a given accounts past posts, scheduled posts and saved hashtag searches. For Facebook, streams can be added for timeline, pages of other organizations, messages received, and scheduled posts. Hootsuite also has built in features that let users easily share posts by other users, making it easy to be responsive to mentions of the organization by others.

**3b** Identify and participate in event and exhibition opportunities outside of Philadelphia.

**a. Engage existing contacts for space exchange or exhibition opportunities.** Former FJORD members have relocated and established relationships with galleries and arts organizations in locations including Los Angeles, CA, New York, NY, Boston, MA and Medellin, Colombia. These connections, in addition to FJORD's familiarity and reputation with other peer artist-run organizations, are avenues for potential collaboration that stands to enhance FJORD's visibility outside the region

**b. Participate in networking events.** Many annual events outside of Philadelphia offer the potential to connect with artists and peers. FJORD participated in similar events in the past, but has not consistently pursued these opportunities in recent years. Suggested events include fairs like **NADA** and **Spring Break** which cater to emerging artists and independent curatorial efforts, and offer a chance to interface with collectors. There are organizations dedicated to enhancing the artist-run space community such as **Artist-Run Alliance** and **Common Field**. Membership and participation with these initiatives would link FJORD more intricately to a network of peers, opening pathways to collaboration.

See **Appendix E2 - Networking Opportunities** for details about opportunities. Further research into these suggestions is an intended focus of the **Outreach Coordinator** (see **Appendix C - Proposed Member Position Descriptions**).

### **3c** Define current audience and develop initiatives for inclusive audience development.

FJORD currently has no system in place for collecting information about or feedback from visitors and program participants. This makes it difficult to assess their perceived value and strengths as contributors to the Philadelphia art scene. While exhibitions have received positive reviews by outlets including Art Forum, Title Magazine and Hyperallergic, implementing initiatives to ascertain information directly from audiences will aid in making more informed and sustainable programming decisions as well as documenting information that is often of interest to funders.

Qualitative and quantitative methods, including surveys and interviews, can be executed easily using a variety of free tools that help to effectively evaluate audience experiences and needs. See **Appendix G - Audience Research Overview** for details including recommended methods and tools.

## First-Year Action Plan

The First-Year Action plan covers the period from March 2020 through February 2021. Suggested point persons have been assigned to tasks based on recommended position descriptions, but members should meet to review and amend as needed and determine the responsible parties for all items. A timeline has been provided that corresponds with suggested frequency of member meetings; these items can serve as the basis for meeting agendas. Progress should be tracked regularly at these meetings and key dates should be added to the Gallery & Member Meeting Schedule and/or project management tools for reference. Upon completion of this initial period, members should meet to document the Second-Year action plan based on outstanding items and next steps.

Strategic Goal	Objective	Recommended actions	Resources Provided	Assigned to
March–April 2020				
Goal 1: Improve internal communication and organization around issues including long-term scheduling and planning.	a. Formalize administrative structure and processes to ensure efficient delivery of exhibitions and programming.	<ul style="list-style-type: none"> <li>• Determine and document member meeting schedule for at least a 6 month period (March 2020 - July 2020)</li> </ul>	<ul style="list-style-type: none"> <li>• Gallery &amp; Member Meeting Schedule document</li> </ul>	All/Co-Director
Goal 1	a. Formalize administrative structure and processes to ensure efficient delivery of exhibitions and programming.	<ul style="list-style-type: none"> <li>• Review project management tool recommendations and select a solution based on organizational needs</li> <li>• Determine task list topics (events, exhibitions, member positions, etc.)</li> <li>• Determine preferred format for Gallery &amp; Member Schedule</li> <li>• Assign point persons to create and manage each</li> </ul>	<ul style="list-style-type: none"> <li>• Microsoft To-Do and/or google sheets (Task List - Fundraiser, Task List - Open Call)</li> <li>• Gallery &amp; Member Meeting Schedule document</li> </ul>	All
Goal 1	b. Establish roles to ensure more accountability and equality among members.	<ul style="list-style-type: none"> <li>• Review member position descriptions and edit roles as needed</li> <li>• Determine and document appointments for each, including term lengths</li> </ul>	<ul style="list-style-type: none"> <li>• Positions Description document</li> </ul>	All
Goal 2: Build resources to support existing initiatives as well as future expansion.	a. Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.	<ul style="list-style-type: none"> <li>• Review exhibitions calendar, planned programming and external proposals or space use requests</li> <li>• Set timeline for brainstorming additional programming opportunities in support of these</li> <li>• Add program proposal language to the "Propose a Show" section of website</li> </ul>	<ul style="list-style-type: none"> <li>• Gallery &amp; Member Meeting Schedule document</li> </ul>	All/Outreach Coordinator/Communications Coordinator
Goal 3: Improve institutional visibility.	a. Establish a consistent communications strategy, including social media and web presence.	<ul style="list-style-type: none"> <li>• Review content calendar template and edit as needed for implementation</li> <li>• Review suggested scheduling tool (Hootsuite) and create account if desired</li> <li>• Brainstorm and document content ideas for initial period based on available exhibition plans, important dates, member announcements</li> <li>• Determine timeline and protocol for submitting future items to Communications Coordinator</li> </ul>	<ul style="list-style-type: none"> <li>• Content Calendar Template</li> <li>• Scheduling tool (Hootsuite)</li> </ul>	All/Communications Coordinator
Goal 3	b. Identify and participate in event and exhibition opportunities outside of Philadelphia.	<ul style="list-style-type: none"> <li>• Review suggested opportunities</li> <li>• Assess available/required funds for participation</li> <li>• Determine timeline for researching and proposing additional opportunities</li> </ul>	<ul style="list-style-type: none"> <li>• Funding &amp; Networking Opportunities document</li> </ul>	All/Treasurer/Outreach Coordinator

May–June 2020				
Goal 2	b. Address issues related to the organizational legal business structure.	<ul style="list-style-type: none"> <li>• Assign point person for legal counsel</li> <li>• Obtain letter of engagement</li> <li>• Document timeline and next steps based on communication with counsel</li> </ul>		TBD
Goal 2	a. Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.	<ul style="list-style-type: none"> <li>• Review proposed partnerships with Crane Arts organizations</li> <li>• Brainstorm and document additional local opportunities</li> <li>• Determine timeline for developing proposals, contacting potential partners and implementing initiatives</li> </ul>		Outreach Coordinator
Goal 2	a. Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.	<ul style="list-style-type: none"> <li>• Review available funds and determine relevant memberships or professional development opportunities for the remainder Year 1</li> <li>• Determine timeline for joining organizations or registering for opportunities</li> </ul>	• Funding & Networking Opportunities document	Treasurer/Outreach Coordinator
July–August 2020				
Goal 1	a. Formalize administrative structure and processes to ensure efficient delivery of exhibitions and programming.	• Determine and document member meeting schedule for remainder of Year 1	• Gallery & Member Meeting Schedule document	All/Co-Director
Goal 2	a. Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.	<ul style="list-style-type: none"> <li>• Review exhibitions calendar, planned programming and external proposals or space use requests</li> <li>• Review member generated programming suggestions and proposals</li> <li>• Establish criteria and timeline for implementing new program formats that require minimal capital to execute</li> </ul>		Outreach Coordinator/ Gallery Hours Coordinator
Goal 3	a. Establish a consistent communications strategy, including social media and web presence.	• Brainstorm and document content ideas based on available exhibition plans, important dates, member announcements	<ul style="list-style-type: none"> <li>• Content Calendar Template</li> <li>• Scheduling tool (Hootsuite)</li> </ul>	All/Communications Coordinator
Goal 3	c. Define current audience and develop initiatives for inclusive audience development.	<ul style="list-style-type: none"> <li>• Review proposed audience development tools and strategies</li> <li>• Brainstorm questions relevant to past programming and suggested new program formats</li> <li>• Compile list of contacts to include in survey pool</li> <li>• Determine tools and timeline for implementing survey methods</li> </ul>		TBD

September–October 2020				
Goal 2	a. Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.	<ul style="list-style-type: none"> <li>• Review exhibitions calendar, planned programming and external proposals or space use requests</li> <li>• Revise criteria and timeline for implementing new programming formats based on survey outcomes</li> </ul>	• Gallery & Member Meeting Schedule document	Outreach Coordinator/ Gallery Hours Coordinator
Goal 2	c. Identify reliable funding sources and opportunities relevant to current and/or future initiatives.	• Determining fundraising goals, timeline for submitting proposals and other necessary steps for implementation	• Funding & Networking Opportunities document	All/Outreach Coordinator
Goal 3	b. Identify and participate in event and exhibition opportunities outside of Philadelphia.	<ul style="list-style-type: none"> <li>• Brainstorm existing contacts and potential collaborative opportunities (i.e. space exchanges, pop-up exhibitions, presentations or programs)</li> <li>• Determine timeline for contacting potential collaborators and implementing initiatives</li> </ul>		All/Co-Director/Outreach Coordinator
Goal 3	c. Define current audience and develop initiatives for inclusive audience development.	<ul style="list-style-type: none"> <li>• Review Survey outcomes</li> <li>• Determine next steps for operationalizing feedback</li> </ul>		TBD
November –December 2020				
Goal 2	a. Develop the capacity needed to deliver consistent programmatic offerings that provide avenues for public participation.	<ul style="list-style-type: none"> <li>• Review exhibitions calendar, planned programming and external proposals or space use requests</li> <li>• Review member generated programming suggestions and proposals</li> <li>• Review progress of implementing new programming formats</li> </ul>	• Gallery & Member Meeting Schedule document	All/Outreach Coordinator/Gallery Hours Coordinator
Goal 2	b. Address issues related to the organizational legal business structure.	<ul style="list-style-type: none"> <li>• Review outcomes of engagement with pro-bono legal counsel and next steps</li> <li>• Review 501(c)(3) Overview Document</li> <li>• Determine feasibility and timeline for implementation</li> </ul>	• 501(c)(3) Overview document	TBD
January –February 2021				
Goal 1	b. Establish roles to ensure more accountability and equality among members.	<ul style="list-style-type: none"> <li>• Evaluate member position descriptions and edit roles as needed for Year 2</li> <li>• Update and document appointments for each</li> </ul>	• Positions Description document	All
Goal 1	a. Formalize administrative structure and processes to ensure efficient delivery of exhibitions and programming.	<ul style="list-style-type: none"> <li>• Evaluate project management tools in relation to organizational needs and edit task lists and Gallery &amp; Members schedule format as needed for Year 2 recommendations</li> <li>• Assign point persons to create and manage each (based on updated Member position appointments)</li> </ul>	<ul style="list-style-type: none"> <li>• Microsoft To-Do and/or google sheets (Task List - Fundraiser, Task List - Open Call)</li> <li>• Gallery &amp; Member Meeting Schedule document</li> </ul>	All
Goal 2	c. Identify reliable funding sources and opportunities relevant to current and/or future initiatives.	• Review progress of on-going fundraising initiatives, in-progress proposals and next steps for funding implementation	• Funding & Networking Opportunities document	Outreach Coordinator/ Treasurer







## Appendices A-G: FJORD Strategic Plan Supporting Documents

## January 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
	5	6	7	8	9	10
				Second Thursday - Natessa, Chrissy, Theo		Gallery closed
	12	13	14	15	16	17
	19	20	21	22	23	24
	26	27	28	29	30	31
Member Meeting						

SCHEDULING NOTES/DETAILS	Dates	Scheduled
On-going Exhibition (Title/Dates):		<input type="checkbox"/>
Events/Programs (Dates & Staffing):		<input type="checkbox"/>
Second Thursday (Dates & Staffing):	1/9/20 Anthony & Joy unavailable	<input checked="" type="checkbox"/>
Member Meeting (Dates & Attendance):	1/26/20 Natessa unavailable	<input checked="" type="checkbox"/>
Other Notes/Space Requests:	1/4/20 Gallery closed	

## February 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

SCHEDULING NOTES/DETAILS	Dates	Scheduled
On-going Exhibition (Title/Dates):		<input type="checkbox"/>
Events/Programs (Dates & Staffing):		<input type="checkbox"/>
Second Thursday (Dates & Staffing):		<input type="checkbox"/>
Member Meeting (Dates & Attendance):		<input type="checkbox"/>
Other Notes/Space Requests:		

## March 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

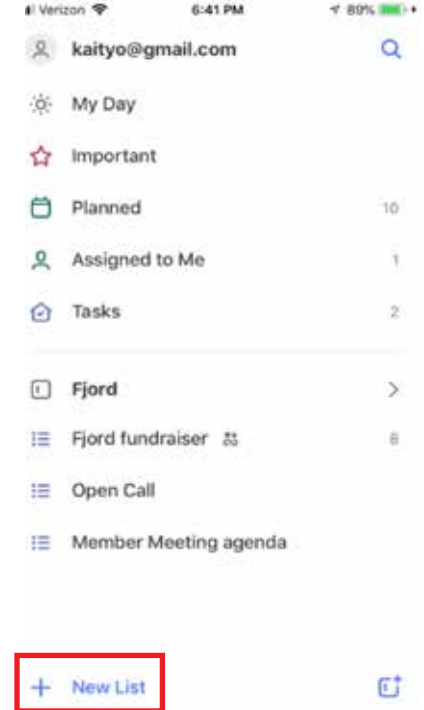
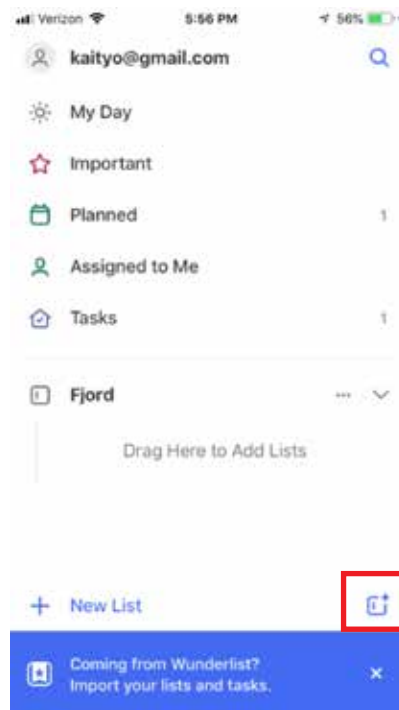
SCHEDULING NOTES/DETAILS	Dates	Scheduled
On-going Exhibition (Title/Dates):		<input type="checkbox"/>
Events/Programs (Dates & Staffing):		<input type="checkbox"/>
Second Thursday (Dates & Staffing):		<input type="checkbox"/>
Member Meeting (Dates & Attendance):		<input type="checkbox"/>
Other Notes/Space Requests:		

## Appendix B1: Microsoft Office To-Do

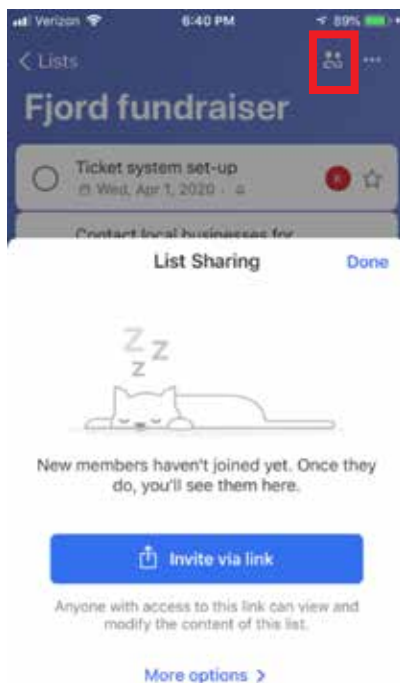
1. Members download app and create user profiles: <https://apps.apple.com/app/apple-store/id1274495053?mt=8>

2. Create "New Group" for the organization using icon in bottom right of app home screen (indicated in red below).

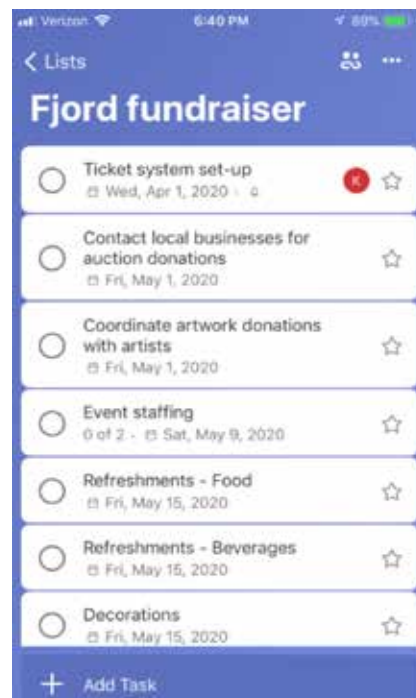
3. Create "New List" using icon in the bottom left of app home screen. Name list according to related project, i.e. "Fjord Fundraiser." (indicated below in red).



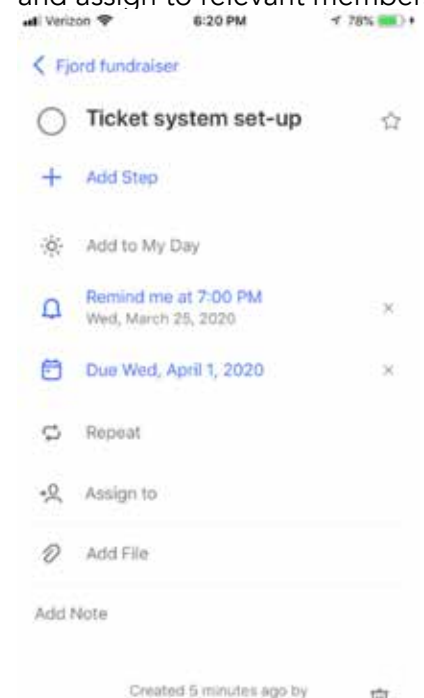
4. Select list and use icon in top right of screen to invite users to join (indicated below in red).



5. Use "Add Task" feature to create task related to the projects, i.e. "Ticket system set-up."



6. Select task and "Add step" to create subtasks, add due date, mark as recurring, set reminder and assign to relevant members.



## Appendix B2: Tasks Lists

### ANNUAL FUNDRAISER

**Event date:** 05/16/20

Task	Due Date	Assigned to	Status	Notes
Ticket system setup	04/01/20	Communications Coordinator	In-progress	
Refreshments - food	05/15/20			
Refreshments - beverages	05/15/20			
Contact businesses for auction donations	05/01/20	Outreach Coordinator		
Coordinate artwork donations with artists	05/01/20	Outreach Coordinator		
Decorations	05/15/20			
Set-up	05/15/20			
Event staffing	05/16/20			[Link to gallery hours/staff schedule]
Promotion		Communications Coordinator		
Event announcement	04/01/20			Instagram/Facebook/Web
Two week reminder				
Preview of auction items				
One week reminder				
2 day reminder				

### OPEN CALL

**Exhibition dates:** July 6 - August 1, 2020

Task	Due Date	Assigned to	Status	Notes
Review and post submission guidelines	05/15/20	Curatorial Project Coordinator	Complete	
Notify accepted applicants		Co-Director		[Link to form letter]
Respond to rejected applicants		Co-Director		[Link to form letter]
Coordinate drop off of work				
Install				
Deinstall				
Opening - scheduled & staffed				[Link to gallery hours/staffing schedule]
Coordinate pick up of work	08/08/20			
<b>Promotion</b>		Communications Coordinator		
Create event graphics	05/08/20			
Publish announcement	05/15/20			Instagram/Facebook/Web
Two week submission deadline reminder				
One week reminder				
Two day reminder				
Exhibition opening - one week reminder				

Position	Term	Assigned to	Overview (short description of role)	Responsibilities
Curatorial Project Coordinator (Rotating)	[Exhibition/Program based]		The Curatorial Project Coordinator is a rotating position which appoints one member as the point person for each exhibition and related programming.	<ul style="list-style-type: none"> <li>• Responsible for proposing show, coordinating annual Open Call/members show or identifying outside curatorial project for each slot on the annual exhibition calendar</li> <li>• Work with Co-Director to communicate official acceptance/rejection of proposals to artists/curators</li> <li>• Liase with artists and curators to confirm exhibition/program dates, delivery of work and installation/deinstallation timeline</li> <li>• Work with <b>Gallery Hours Coordinator</b> to document exhibition/program dates and staffing on Gallery &amp; Member Meeting schedule</li> <li>• Report on status of projects at member meetings as needed</li> <li>• Recruit support for these efforts from other members and assign/maintain tasks in Microsoft To-Do/Google Sheets as necessary</li> </ul>
Co-Director	[Month Year - Month Year]		The Co-Director position is shared by two or more members who coordinate specific administrative functions and act as official representatives for the organization when required.	<ul style="list-style-type: none"> <li>• Schedule monthly member meetings and confirm attendance</li> <li>• Call for agenda items, share agenda in advance and share out minutes</li> <li>• Work with <b>Outreach Coordinator</b> and <b>Curatorial Project Coordinator</b> to correspond on behalf of the organization in response to official requests or proposals (i.e. exhibition and program proposals, partnerships, hosting events or other opportunities)</li> <li>• Recruit support for these efforts from other members and assign/maintain tasks in Microsoft To-Do/Google Sheets as necessary</li> </ul>
Outreach/ Development Coordinator	[Month Year - Month Year]		The Outreach/Development Coordinator position is held by one or more members responsible for researching development and fundraising opportunities and coordinating implementation.	<ul style="list-style-type: none"> <li>• Research and document potential opportunities (i.e. fairs, conferences, grants, partnerships, annual fundraiser) in Fundraising &amp; Networking opportunities, and present to group for review</li> <li>• Act as contact for projects and coordinate implementation (i.e. set timelines, communicate due dates, submit proposals/applications, track status)</li> <li>• Manage membership programming (i.e. coordinate production and distribution of annual gifts or invitations to events to donors)</li> <li>• Work with <b>Gallery Hours Coordinator</b> to vet external requests to use gallery space (i.e. determine appropriateness of request, any potential scheduling conflicts and confirm with other members), respond on behalf of the organization and schedule</li> <li>• Report on status of projects at member meetings as needed</li> <li>• Recruit support for these efforts from other members and assign/maintain tasks in Microsoft To-Do/Google Sheets as necessary</li> </ul>

Communications Coordinator	[Month Year - Month Year]		The Communications Coordinator position is held by one or more members and responsible for executing promotional materials on behalf of Fjord, including print, social media, web and email channels.	<ul style="list-style-type: none"> <li>• Design and coordinate printing of promotional materials for exhibitions, events and programs as needed (i.e. postcards, posters, digital graphics)</li> <li>• Update website monthly with information about upcoming exhibitions or programs including descriptions and related graphics and maintain exhibition archives by uploading images, video and audio files if available</li> <li>• Manage content calendar and deploy monthly schedule of social media promotion and Fjord newsletter</li> <li>• Report on communications efforts and call for content at member meetings as needed</li> <li>• Recruit support for these efforts from other members and assign/maintain tasks in Microsoft To-Do/Google Sheets as necessary</li> </ul>
Gallery Hours Coordinator	[Month Year - Month Year]		The Gallery Hours Coordinator position is held by one or more members and is responsible for ensuring that events and programs are scheduled and staffed.	<ul style="list-style-type: none"> <li>• Determine member and intern availability each month for gallery sitting or other events that require staffing</li> <li>• Document annual schedule in Gallery &amp; Member Meeting schedule document (including dates and staffing for exhibition installation, exhibition dates, Second Thursday opening events, gallery sitting and supporting programs) and make document accessible to all members once finalized</li> <li>• Work with <b>Outreach Coordinator</b> to vet external requests to use gallery space (i.e. determine appropriateness of request, any potential scheduling conflicts and confirm with other members), respond on behalf of the organization and schedule</li> <li>• Report on staffing needs at member meetings as needed</li> <li>• Recruit support for these efforts from other members and assign/maintain tasks in Microsoft To-Do/Google Sheets as necessary</li> </ul>
Intern Coordinator	[Month Year - Month Year]		The Intern Coordinator position is held by one or more members who oversee the selection, training and supervision of all interns.	<ul style="list-style-type: none"> <li>• Review intern applicants and coordinate the interview/selection process</li> <li>• Coordinate start date and onboarding/training as needed</li> <li>• Act as main point of contact throughout the internship, including assigning tasks and projects</li> <li>• Report on intern updates and call for projects at member meetings as needed</li> <li>• Recruit support for these efforts from other members and assign/maintain tasks in Microsoft To-Do/Google Sheets as necessary</li> </ul>
Treasurer/Finance Coordinator	[Month Year - Month Year]		The Treasurer/Finance Coordinator position is held by one or more members and is responsible for overseeing and documenting all facets of the organizations financial activity.	<ul style="list-style-type: none"> <li>• Document annual budget based on planned exhibitions, events, projects, and membership/fundraising goals</li> <li>• Process payments, track and document expenses</li> <li>• Track income from fundraising events, member donations or merchandise sales</li> <li>• Collect and deposit member dues and other funds as required</li> <li>• Report on finances at member meetings as needed</li> <li>• Recruit support for these efforts from other members and assign/maintain tasks in Microsoft To-Do/Google Sheets as necessary</li> </ul>

## Appendix D: 501(c)3 Process, Recommendations and Resources

### Overview & Eligibility

- Section 501(c)(3) of the Internal Revenue Code extends tax-exemption to organizations “organized and operated exclusively for exempt purposes” and no part of the “organization’s net earnings may inure to the benefit of any private shareholder or individual.”
- Eligible 501(c)(3) organizations are those that exist for a number of purposes, including “charitable, religious, educational, scientific.” Promotion of the arts is considered an educational purpose which extends these benefits to a variety of arts organizations.
- Public exhibits or performances are valid 501(c)(3) activities when they are not merely a vehicle for showing the work of founders, directors or other insiders of the organization, and provided that the artists or works are chosen based on artistic merit rather than solely their commercial viability. The organization should be able to demonstrate engagement with the public or local community through free exhibits or performances.
- For galleries, sales activities are permitted only when they are sufficiently minor in comparison to educational and other valid 501(c)(3) activities.

### Benefits of 501(c)(3) status

- Exemption from corporate income tax, sales and property tax.
- Eligibility for public and private grants.
- Donations from individuals and businesses are tax-deductible.
- Limited liability for institutional debts.

### Potential drawbacks for 501(c)(3) status

- Personal control is limited by laws and regulations, and a Board of Directors must be consulted on matters of policy and other strategic decisions.
- Annual financial reporting is required to be filed with the state and Internal Revenue Service in order to keep tax-exemption.
- Non-profits are considered public charities and therefore must make financial records available to the public.

### Process

- **File Non-profit Articles of Incorporation** - This organizing document is filed with the state in which the organization operates. Required information includes the name of the corporation, the address (where legal papers should be sent) and the purpose (mission). The filing fee for this form is \$125.
- **Apply for EIN** - The Employer Identification Number is the Federal Tax Identification number assigned to a business. Although this is applied for in the name of the organization (entity), one Executor must provide their names and Social Security Number for application. The reason for applying can indicate that the type of organization has changed from a general partnership or LLC to a Non-profit Corporation. There is no associated fee.
- **Complete form 1023** - The “Application for Recognition of Exemption” form submitted with the IRS requires organizational details including the name, mailing address and EIN. Other sections of the form detail organizational structure, requiring the attachment of articles of incorporation and by laws, narrative description of activities and details about the organization’s board. This form must be filed within 27 months of the end of the first month the non-profit was incorporated and most exemption applications are approved within 90 days. The filing fee for this document is \$600.
  - Bylaws outline organizational procedures include a statement of exempt purposes, dissolution procedure and details about the size, structure, positions, duties, term limits and election process of the Board of Directors. Many standard templates for these documents exist, which can be tailored to the needs of your organization.
  - While awaiting approval, organizations can solicit donations but tax deductibility will not be guaranteed until after approval.

- Retaining 501(c)(3) Status - An annual tax return must be filed with the IRS at the end of the organization's fiscal year. A 990-N is filed for an organization with gross receipts less than \$50,000. Receipts and expenditures need to be documented to support this filing. Name and address as well as significant program or bylaws must be reported to the IRS within this filing.

### Selecting a Board of Directors

- An ideal board is diverse in terms of economic, social, political, ethnic and cultural backgrounds, as well as the expertise they bring to the organization in areas including organizational planning, fundraising and legal matters. Prior board or non-profit leadership experience is desirable as it indicates an understanding of the varied responsibilities.
- Legal experience is helpful should the institution need guidance on legal matters related to non-profit corporations, contracts and personnel.
- Recruiting board members who work with local organizations that effectively serve local communities would assist with optimally engaging these populations.
- Content enthusiasts (i.e. visual artists/designers, art museum personnel, fine arts faculty) bring a depth of knowledge, enthusiasm and connection to the programming of the institution.
- Board members provide resources including annual contributions, as well as contributing in-kind services and facilitating new donor relationships.
- A recommended tool for recruitment is an informational packet that outlines the organization, including a copy of the bylaws, recent financial statement, summary of strategic goals, and a letter of commitment.

### Recommended Resources

- [Cheshire Law Group](#) is a local firm specializing in working with Non-profits. They could be a resource for navigating the entire process, or assist with elements such as reviewing 501(c)3 paperwork before filing.
- [Arts & Business Council board application](#) helps connect organizations with potential board members.
- [Sample Articles of Incorporation](#)
- [Compliance Guide for Public Charities \(IRS\)](#)
- [Small to Mid-Size Tax Exempt Organization Workshop](#)
- [How to Start Art Non-Profits](#)
- [Art Law Visiting the Non-Profit Side: On Qualifying for 501\(c\)3 status as an Arts Organization](#)
- [501\(c\)3 Pros, Cons and Alternatives](#)



Funding Organization/Category	Overview	Dates/Deadlines	Award amount	Requirements/Eligibility	Relevant Projects/Related Links	Notes/Ideas
FUNDERS/GRANTS						
<a href="#">The Awesome Foundation</a>	"The Awesome Foundation is a global community advancing the interest of awesome in the universe, \$1000 at a time. Each fully autonomous chapter supports awesome projects through micro-grants, usually given out monthly. These micro-grants, \$1000 or the local equivalent, come out of pockets of the chapter's "trustees" and are given on a no-strings-attached basis to people and groups working on awesome projects." There is an active Philadelphia Chapter of the organization.	Applications reviewed bi-monthly; 2 winners are selected on the second Tuesday. Submission must be received before then	\$1,000	<b>"Things to keep in mind when applying:</b> <ul style="list-style-type: none"><li>• Is this project achievable?</li><li>• Does it serve the community?</li><li>• Will \$1,000 complete the project, or assist in completing it?</li><li>• Be as detailed as possible when describing what you will do with the money.</li><li>• Can you get funding elsewhere?"</li></ul>	<ul style="list-style-type: none"><li>• <a href="#">Arcasonica</a></li><li>• <a href="#">Portable Camera Obscura</a></li><li>• <a href="#">The Music Mint</a></li></ul>	Given the questions provided in the "Requirement/Eligibility," this might be best for funding an event series geared towards a specific audience, developed in relation or independently of an exhibition. Indicating how this will serve a certain segment of the Philadelphia community (i.e. emerging artists, students, etc.) seems important for approval.
<a href="#">Velocity Fund</a>	"The Velocity Fund directly supports artists to organize new collaborative projects throughout the city of Philadelphia... The Velocity Fund is open to a wide range of experimental practices, particularly those that emphasize collaboration between artistic genres leading to expanded audiences, fresh outcomes and an enriched multi-disciplinary discourse."	<b>2019 Dates:</b> <ul style="list-style-type: none"><li>• Application due: June 2020</li><li>• Notification of award: Sept. 2020</li></ul>	\$2,500-5,000	<ul style="list-style-type: none"><li>• All funded projects must occur within one year</li><li>• Projects may not begin before September of the year they are funded.</li><li>• Info sessions are held in March, April and May to support the application process -<a href="http://velocityfund.org/news-events">http://velocityfund.org/news-events</a></li></ul>	<a href="#">Grizzly Grizzly "Speak Speak Blog and Publication"</a>	An existing project idea could be funded, or this could be a catalyst for conceiving a new program series, publication, or collaborative event/exhibition with a curator or organization Fjord has an interest in working with. Funds could be used to provide a stipend or travel support for collaborators.
<a href="#">apexart Open Call</a>	See Appendix E2 - Proposed Networking Opportunities for details					
MEMBERSHIP/DONOR PROGRAM						
FJORD membership program	Adonor program would allow FJORD to collect recurring donations from individual donors. In exchange, they could provide an annual gift to donor, such as artwork created by members or guest artists (prints or other multiples), invitations to exclusive events like a reception with a featured artist or curator, dollar beer club at openings, acknowledgment as supporter on website, or early access to silent auction items during annual fundraiser/anniversary party.		Set goal based on financial need as well as capacity to manage administratively.	N/A	<ul style="list-style-type: none"><li>• <a href="#">Ortega y Gasset Silent membership</a></li><li>• <a href="#">Tiger Strikes Asteroid monthly sustaining supporters</a></li></ul>	Limit initial invitation to a select group of the individuals you think would be most interested and able to contribute as a means of testing the administrative capacity and commitment this involves. Using Patreon is recommended as a tool to streamline the process if membership is implemented. Other options like artcloud would allow online sales of member contributed works, which could be done annually to the public rather than as a member benefit.
BLICK AFFILIATE LINK PROGRAM						
<a href="#">BLICK Art Materials</a>	"Blick is offering a commission of up to 10% for sales that come to us from your website."	N/A	N/A	You will receive a commission on any online order that is placed after clicking through to DickBlick.com, provided the order is placed within 24 hours.	<ul style="list-style-type: none"><li>• <a href="https://www.erikab-hess.com/shop-1">https://www.erikab-hess.com/shop-1</a> ("I Like Your Work Podcast")</li><li>• <a href="http://www.kitchentablegallery.com/">http://www.kitchentablegallery.com/</a></li></ul>	Add banner to website footer where the "Help sustain our programing" link exists with a brief message: by clicking on this Dick Blick link and doing your shopping! Fjord receives a 10% commission of any orders placed through this link within 24 hours."

	Overview	Dates/Deadlines	Requirements/Eligibility	Relevant Projects/ Related Links	Notes/Ideas
<b>EXHIBITIONS/FAIRS</b>					
<a href="#">apexart Open Call</a>	<p>"Founded in 1994, apexart is a non-profit arts organization in Lower Manhattan that offers opportunities to independent curators and emerging and established artists.. We realize this mission through our exhibitions, Fellowships, publications, and public programs." The organization's Open Calls "present an opportunity for artists, curators, and other professionals to turn their idea into an apexart Exhibition...In October, we invite proposals for our NYC space, and in February, we invite proposals for anywhere in the world, except for NYC. " Winning proposals receive \$10,000 in funding in addition to production support.</p>	<p><b>2021 Dates:</b></p> <ul style="list-style-type: none"> <li>• NYC Exhibitions: October 1 - 31</li> <li>• Exhibitions Outside of NYC: Submissions accepted February 1 - March 1</li> <li>• Selection announcement: early December for the NYC Open Call / early April for the International Open Call</li> </ul>	<ul style="list-style-type: none"> <li>• "500-word proposal describing a focused, idea-driven, and original group exhibition. Submissions also require a list of three potential artists.</li> <li>• The intention is to produce a small focused exhibition with community relevance.</li> <li>• Curatorial teams are eligible and encouraged to submit.</li> <li>• For exhibitions outside NYC: select a location where you have spent some time so you have a sense of the location logistics and potential challenges of organizing an exhibition there. The exhibition venue need not be known/declared at the time of submission."</li> </ul>	<p><b>Previously funded:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://apexart.org/exhibitions/bessa.php">https://apexart.org/exhibitions/bessa.php</a></li> <li>• <a href="https://apexart.org/stock.php">https://apexart.org/stock.php</a></li> <li>• <a href="https://apexart.org/exhibitions/reyes-franco.php">https://apexart.org/exhibitions/reyes-franco.php</a></li> </ul>	<p>Many exhibitions outside of NYC have been in international cities, but domestic locations include San Francisco, Detroit, Marfa and Los Angeles. Philadelphia has not been a location, which could be due to the proximity to NYC, but this also presents an opportunity to make a unique case for the city as an integral part of a proposal. Apex indicates that applicants should "choose a venue that is related to [the] exhibition's theme," citing unconventional past venues - laundromat, abandoned prison, and a beauty salon - which could be an opportunity to do an off-site pop-up exhibition outside of the Crane Arts space. Otherwise, proposing an exhibition in another city or applying for the NYC exhibition provides an avenue for visibility and collaboration.</p>
<a href="#">Spring Break Art Show (Special Projects)</a>	<p>Spring Break is an initiative inviting independent curators "to activate and challenge the traditional cultural landscape of the art market." The Special Project section invites "established, new and recently closed galleries to participate in the show... to explore the theme in full and to go beyond what they typically would do in a traditional art fair environment. In 2019, there were 26 Special Projects as part of the program."</p>	<p><b>2021 Dates:</b></p> <ul style="list-style-type: none"> <li>• Applications due: November 22, 2020 (late apps accepted through December 15)</li> <li>• Exhibition Dates: March 2020</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 Theme: In Excess</li> <li>• Special Projects: "Galleries, Non-Profit organizations or Project Spaces may submit a curatorial proposal... If you have an affiliation with a gallery, project space or non-profit organization, please define your affiliation/title and include the full roster of artists in the Special Projects Application for our reference."</li> </ul>	N/A	<p>This is an chance to exhibit in key contemporary art centers (Los Angeles and New York) in the company of other like-minded and esteemed cultural institutions, and raise the profile of the institution. Though Fjord members have not articulated a desire to increase their focus on art sales, the potential connections sought through such events are valuable connections to sow. While other exhibitors are commercially focused, this fair is in favor of more independent curatorial perspectives which is aligned with FJORD's practices.</p>

<a href="#">NADA Projects</a>	New Art Dealers Alliance (NADA), "dedicated to the cultivation, support, and advancement of new voices in contemporary art," has presented art fairs in New York, Chicago, Chicago and Miami. To attract a diverse range of exhibitors, "NADA Projects [offers]... distinct, self-contained booths specifically designed to highlight small-scale presentations and curatorial projects.	<b>2020 Dates:</b> • Application due: June 21, 2020 • Program dates: December 2020	<ul style="list-style-type: none"> <li>• "Required materials: written booth description, list of artists to be exhibited, ten images (jpgs, jpegs), artist(s) bio, and booth illustration."</li> <li>• For Proposals for Projects: "We recommend presentations with a single artist or two artists to create a focused, exhibition-like atmosphere."</li> </ul>	N/A	While this would require monetary investment and organization, it is a good opportunity for Fjord to highlight the Philadelphia contemporary art community and establish valuable contacts with peers and collectors. Exhibited work could draw from existing connections or attract new collaborators.
RESOURCES/EVENTS					
<a href="#">Common Field</a>	Common Field is an organization that "supports and advocates for the artist-centered field by providing a network for independent arts organizations and organizers." In addition to mentoring programs and online resources, the organization hosts an annual convening of "500+ visual arts organizers to share resources, ideas and methods for artist-led, artist-run, and artist-centered spaces, projects and practices."	<b>2020 Dates (Houston):</b> • Public registration: February 2020 • Convening: April 20, 2020	N/A	N/A	Membership to this organization and participation in the annual convening is a way for Fjord to build a national network engaged with the same organizational challenges and concerns. This is a means to establish contacts and access resources that contribute context around best practices and opportunities directly applicable to running artist-run enterprises.
<a href="#">Independent Curators International</a>	Independent Curators International (ICI) is a New York City based organization that "supports the work of curators to help create stronger art communities through experimentation, collaboration, and international engagement." They offer a series of programs, workshops and other professional development work designed to "connect curators across generations, and across social, political and cultural borders. They form an international framework for sharing knowledge and resources — promoting cultural exchange, access to art, and public awareness for the curator's role."	On-going	N/A	<ul style="list-style-type: none"> <li>• <a href="http://curators-intl.org/events/what-is-shared-5">http://curators-intl.org/events/what-is-shared-5</a></li> <li>• <a href="http://curators-intl.org/events/curriculum">http://curators-intl.org/events/curriculum</a></li> <li>• <a href="http://curators-intl.org/events/curators-perspective-kit-ty-scott">http://curators-intl.org/events/curators-perspective-kit-ty-scott</a></li> </ul>	This organization helps participants "gain access to the people and practices that are key to current developments in art, curating, and exhibition-making today." These programs and connections are a great way to meet potential collaborators, and to be better informed about best practices and conversations around contemporary curation when working with other artists. With Philadelphia's relevant proximity to New York, participation of a few members in a key event relevant to their goals once a year would require minimal financial commitment and offer an opportunity to engage in dialogue with an expanded community of cultural professionals.

Week	Channel (Facebook, Instagram, Email, Web- site)	Copy/Content	Subject (Event, Exhibition, Member news, Archive, Studio Visit, Mainte- nance)	Assigned Member	Status	Links/Im- age	Artist/ Curator/ Collaborators Handles to Tag	Notes
Sun 12/29/20 - Sat 01/04/20	Website	<b>• TERRA NOT SO FIRMA</b> July 6 - August 1, 2019 Caroline Charuk, Joey Cocciardi, Yael Eban, Cindy Gosselin, Christina Graham, Annie May Johnston, Alex Lukas, Alexander Mansour, Graham McDougal, Marie Bannerot McInerney, Sind-ey Mullis, Liam O'Connor, Drew Rane, Ben K. Voss, David Walsh. <b>• HOMEBODY</b> October 5 - November 2, 2019 featuring work by FJORD members Lindsay Deifik, Seneca Weintraut, Katie Wynne.	Exhibition			<a href="https://www.fjordspace.com/previous-shows">https://www.fjordspace.com/previous-shows</a>	N/A	Update "Previous shows" section on website with info re: Homebody, Asif Mian: EVERYDAY/CHIASMA, Terra Not so Firma
	Instagram		Exhibition	Natessa			@kandykanes	Member posts exhibition related Story content while gallery sitting.
			Event					
Sun 01/05/20 - Sat 01/11/20	Email							Send announcement for artist talk in February
	Instagram	Images from Chrissy's studio/on-going projects/ featured work	Studio Visit	Chrissy			@chrissyscolaro	A way of highlighting member work on the account and establishing consistent featured content (similar to a "takeover"); featured member will post directly to the account. Suggested format includes one central image posted to the grid with additional content in Stories.
Sun 01/12/20 - Sat 01/18/20								

## Appendix G: Audience Research Overview, Methods and Recommendations

### Overview

- Audience research is a way to get the most out of an organization's efforts by indicating who is participating, what they enjoy, how they learned about you, why things are or are not working, and if the overall outcomes match those intended.
- Beyond internal implications, funders and other supporters frequently want evidence of who is served by a given institution. It is helpful information to provide in support of proposals and applications, giving credibility to claims of how well the organization is fulfilling its mission.

### Methods

Qualitative and Quantitative methods can be used individually or in tandem to evaluate audience experiences and needs.

#### Quantitative Evaluation:

- Methods include surveys, experiments, tests and observations.
- Usually involve a larger population of participants (40-60) than qualitative methods.
- When evaluating a relatively small population (i.e. gallery and program attendees, collaborators) it is best to include all contacts available as participants.
- Results can be summarized into categories that help define overall opinions and behaviors.

#### Qualitative Evaluation:

- Methods include interviews and questionnaires that employ open-ended narrative or behavioral questions.
- Involve a smaller group of participants (5-10) to gain a focused, in-depth understanding of individual cases.
- Participants can be chosen based on one of the following sampling methods:
  - Homogenous sampling focuses on a group that share a particular area of interest (i.e. fine arts undergrads, emerging artists, local residents)
  - Chain sampling involves selecting one participant, who then refers you to another and so on, providing a variety of perspectives on an issue or questions.
  - Informants are participants who have insider knowledge of your organization's programs and can provide detailed information about their first-hand experience (i.e. past interns, artists, curators, or other collaborators)
- The outcomes can generally assist with identifying important issues or problems and help generate ideas, questions and categories to be further addressed through quantitative methods.

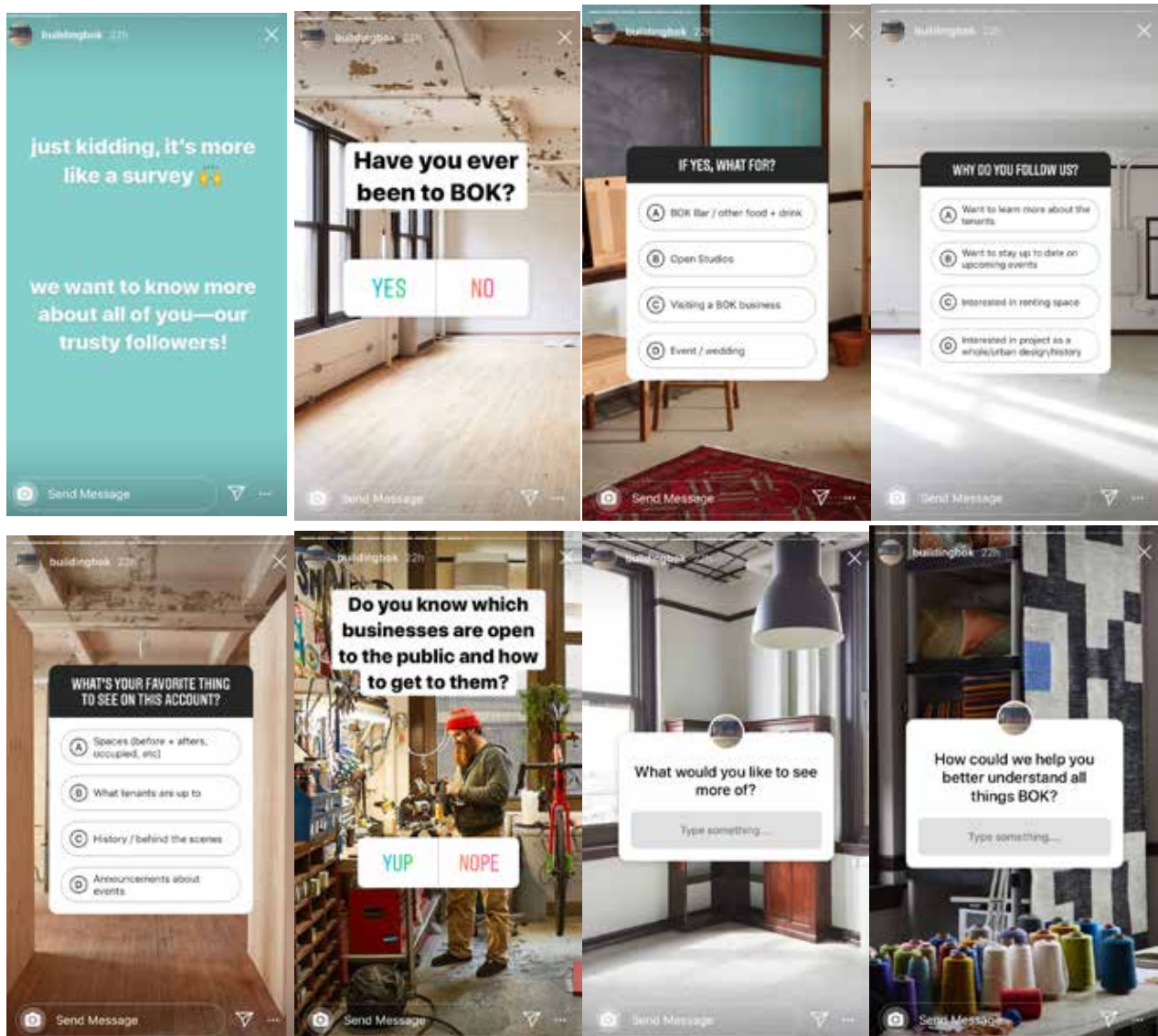
### Guidelines & Recommendations

- Make the survey, interview or questionnaire concise and easy to complete.
- Decide beforehand how you will use the data and what consider what defines success for your organization, which will help inform the type and number of questions asked.
- Potential audiences to focus on: Past collaborators (artists, curators), mentors, active participants/ attendees.
- Open-ended questions that allow for free responses (i.e. "When you think of Fjord, what is the first thing that comes to mind?", "What type of programming would you interested in participating in?") may offer more insight but require more analysis.
- Multiple choice questions are useful, particularly for surveys, when the answers are yes or no or can fall into specific categories (i.e. "How do you find out about Fjord's exhibitions and events?" A. Instagram/Social Media, B. Emails from the organization, C. Emails from Crane Arts, D. Other).
- Questions can be used to determine experience with the institution (i.e. "How many times have you visited FJORD?" "Which programs have you participated in?"), educational background, age, occupation, and relevant interests, but should avoid personal details like income.

- For interviews, prepare questions in advance so that they are consistent for all participants and can be accurately compared.
- Tangible rewards, like tote bags or other merchandise, can be used as incentives for participants.

## Tools

- **Google Forms** - Free to all gmail users, this easily allows surveys to be sent to existing email contacts. Question formats support open-ended (short or long answer) and closed question (multiple choice, checkboxes, drop down, scales) formats. Reports can be downloaded for analyzing, however, there are no built in analysis tools.
- **Survey Monkey:** Free version includes 10 questions, 100 respondents and 15 questions types. Analysis features are limited in this version and data can not be exported into reports.
- **Instagram Polls:** Built in features allow you to create multiple choice questions and gather data from your followers. Free to use, but data can not be downloaded. *See images below for an example of how the Bok Building has implemented this tool.*
- **Paper Surveys:** Can be created as a text document and be made available during gallery hours and events over the course of a few months to maximize participation. This data can then be translated to an existing spreadsheet or report where other survey responses are being recorded.







## Appendices H-O: Strategic Planning Facilitation Documents





# Appendix H: FJORD Strategic Planning Intro Meeting Agenda

## Introduction - Personal & Project

### Strategic planning overview

Reasons to conduct strategic planning:

- Establish framework for decision making by formalizing organizational priorities via mission and institutional goals
- Qualify for funding from public and private donors
- Reflect on the past and present of the organization and plan for success of future initiatives

The final plan outlines tools and strategies needed to be sustainable, operate efficiently and access resources in a way that improves effectiveness over a period of 1-3 years; assigns the tasks required to the appropriate people within the organization

### Process

Role of facilitator

- Coordinate 3 in-person sessions and provide questions to guide discussion
- Conduct additional research in order to develop strategies related to the topics discussed
- Research might include: process of acquiring 501(c)3 status, identifying a board, funding opportunities, administrative structure, methods for externally communicating FJORD's exhibitions and other projects effectively, interviewing peer organizations to gauge how they have dealt with similar issues
- Compile strategic plan document

Role of FJORD members

- Provide context including institutional history, current funding sources, peer organizations, etc.
- Participate in 3 in-person sessions - SWOT, mission development & action planning (detailed below)
- Implement the plan

### Tentative Schedule

Phase I (2 in-person sessions, May - August)

Info gathering via google form and/or interviews (i.e. history, current funding sources, etc.)

- **In-person Meeting #1 - SWOT analysis**  
Discuss in-depth: What is FJORD doing well? What to improve? Where might you collaborate?  
Themes that emerge represent the 3 to 5 priority strategic issues
- **In-person Meeting #2 - Mission statement development**  
The mission communicates why an organization exists and who benefits as a result of its work; crucial for organizational focus (i.e. determining which projects to engage in)

Phase II (August-September)

- Analysis and research (Facilitator)

Phase III: Drafting the plan (September-October)

- Synthesize discussions and research into goals/objectives/strategies (KO)
- Document Action Plan (outlines specific steps necessary to put strategies into effect). For each item that needs to be accomplished it includes: what will happen, persons responsible, date to be completed, resources required

## Appendix I: FJORD Member Google Form Survey Responses (Pre-Work)

### Name

6 responses

Joy O. Ude

Katie Wynne

Chrissy Scolaro

Anthony Bowers

Natessa Amin

Doah Lee

### List top 3 strengths of the organization

6 responses

Strong curating; good communication concerning direction/aesthetic of exhibitions; strong presence in Phill art community

quality of exhibitions and artist network, fluid schedule (nimble), member relationships

Openness and curiosity in general, especially to new ideas in regards to gallery programming or exhibitions, Desire to learn from each other and in general—a fairly good teamwork approach when we're actually together in the space, for example: during gallery installations, Full respect for artists and the work that we are showing

Our unique curatorial membership model where we curate by consensus, a laid back approach (maybe not the right way to say that... maybe culture? - we don't take ourselves too seriously), and the way we consistently use fjord as a platform to connect artists from other places to Philadelphia and vis versa.

criticality, dedication to artists, commitment to community

Flexibility, communication, support

### List top 3 challenges of the organization

6 responses

Overall communication; imbalance of member contribution to install/fundraising/etc; developing consistent public programming attached to shows

funding, staying organized, legal and tax mumbo jumbo

Communication, Initiative, Scheduling

Our legal legitimacy, our stability in terms of membership, and a lack of long term planning or vision (probably resulting from the first two.)

scheduling, communication, legal obligations/finances

communication, organization, budget- funding

### Indicate 3 peer organizations

6 responses

TSA Philly, Napoleon, Little Berlin

TSA, High Tide, Pilot Projects (I'm thinking more programmatically here)

High Tide, Tiger Strikes Asteroid, Yeah Maybe (MN-based gallery)

Pilot Projects, Napoleon, Vox

Ortega y Gasset Projects (Brooklyn), Automat Collective (Philly)

TSA, Vox, Automat

### In your own words, what does FJORD do, why is this important and who does it serve/benefit?

6 responses

FJORD provides visibility for international emerging artists in the greater Philadelphia area. While providing exposure for these artists, FJORD also introduces the Philly art community to numerous artists whose work might not be exhibited locally.

Fjord provides a platform for compelling artwork. We are here for artists and those who care about art and ideas, for the ones being shown and those coming to see. Through Fjord, artists have a voice, an opportunity to challenge, advance and question the larger social and cultural pressures of our time.

FJORD brings interesting and vibrant exhibitions by contemporary artists to Philadelphia. Often, these artists are not working in Philadelphia, so their work has not been seen in other galleries around the city. I also think the shows have become much more experimental in the past several years, giving artists an opportunity to think and create in ways that they perhaps otherwise would not have. We also host events such as screenings and artists talks. FJORD benefits anyone curious about Contemporary art, from young aspiring artists in any of the many universities in the area, to local collectors. We also hope that our public programming brings people in from the surrounding community/Kensington area, but I think we could do more to reach and bring in this audience.

Fjord allows a platform for under-represented artists to exhibit their work and creates room for an artist-lead dialogue within Philadelphia that is accessible, thoughtful, and timely. Fjord also works to connect ideas and artists from outside of the region with Philadelphia.

Fjord provides opportunities for artist to present their work in the dialogue of other artists and thinkers. The hope is that an artist feels free to take risks and consider all of the possibilities for how they want their work to be experienced and then have that opportunity to execute those ideas within the space that Fjord provides.

We are creating spaces for young emerging artists to have a chance to share their work and expand art community in Philadelphia.

---

## What are your goals for the organization over the next 2-3 years?

6 responses

Better administrative organization; better communication; consistent public programming attached to exhibitions; more studio visits with local artists.

I would like to see us explore a broader range of program offerings/events and expand ways to interact with our audience beyond openings (or just weirder ways? more individual ways based on projects?). I would like to see Fjord expand it's funding if possible and be able to offer artists shipping/honorariums etc.

I would love to see FJORD become a non-profit. I also think we would benefit from having our exhibition schedule planned out for a bit longer than we typically do now (we usually have the next 3-4 shows decided upon--shows are 6 weeks long). We have discussed planning out for a full year at a time, but agreed that this would hinder our ability to be flexible in case an idea or opportunity came up. There might be a solution here somewhere in the middle...

I'd also love to see us do more projects outside of Philadelphia. This is difficult because of scheduling and finances, but I think with enough preparation, we could participate in some more established fairs and broaden our networks.

I'd also like to see us formalize our own relationships within FJORD--we regularly express interest in visiting each others studio, but have not made significant progress on making this happen. Activities together, and/or making time for studio visits, both boost morale and would help us provide opportunities not only for other artists but for each other. I want FJORD to be a great experience and I think when we have time together (like our annual retreat) we remember how much we thoroughly enjoy each other and are still learning from each other as people and as artists. With all of the galleries "to-do's" this can be easy to forget from time to time, especially when our primary mode of communication is Slack (where things can be misunderstood/people have different tendencies when they text, etc)

I would love for us to get organized legally and develop a more solid administrative flow.

To become a legally established institution and to work with an accountant that can help get finances straightened out, to have all members equally liable (ie. some members are liable for taxes and others are not), and to expand the types of projects we do- more installation based exhibitions-more funding to support those kinds of shows.

Legally setting down, getting non-profit status.

## Additional comments or questions?

3 responses

I'm interested in how we can better clearly divide tasks and workloads between all 9 members, I feel there is an imbalance and each member has a varying level of presence. This is to be expected to some level as we are all doing this outside of work and relationships, but at times this imbalance feels very problematic to me.

Thank you!

I want there to be more even distributions of tasks throughout the membership-- I personally (lately) feel a constant burden over most Fjord related things. People sign up for committees and then don't follow through with their commitments -- I think we need to reconsider the director roles- what they mean and if we even need them.

## Appendix J: FJORD SWOT Meeting Agenda

12:00 pm - 12:15 pm

### **Intro**

Goals of strategic planning: what you want to do as an organization?

- Helps with decision making by formalizing organizational priorities
- Reflect on the past/present of the organization and plan for future success

Emerging strategic priorities:

- Formalize administrative structure and processes to ensure efficiency of the organization.
  - Internal communication as well as addressing legal legitimacy and related issues
- Build financial stability to support existing initiatives as well as future expansion.
  - Exploring funding sources and best financial model
- Enhance programming to consistently engage audiences and serve audiences.
  - Implement broader offerings consistently and collaborative opportunities

### **SWOT exercise overview**

For each category, members have 5-10 minutes for brainstorming and writing thoughts down. Post them up on board, explain your rationale/point of view and respond to each other's input.

12:15 pm - 1:00 pm

**Strengths** – write, discuss, document conversation and outcomes

- What's working really well within the organization?
- What things do people constantly remark on?
- What makes Fjord valuable and beneficial?

1:00 - 1:45 pm

**Challenges** – write, discuss, document conversation and outcomes

- What is your biggest recurring challenge as an organization?
- What do you find to be something you're constantly needing to work on?
- What are external things that are impacting you?

1:50 - 2:35 pm

**Opportunities** – write, discuss, document conversation and outcomes

- Where might you collaborate?
- Are there existing connections you can draw on or partnerships to build?
- Are there facets of other organizations you would like to emulate?

2:35pm - 3:00 pm

### **Wrap-up**

- Recap and questions
- Next steps
- Mission meeting (Aug 11) objectives

## Appendix K: Facilitator Questions (In-person SWOT Exercise)

PRIORITIES BY CATEGORY	FACILITATOR GENERATED QUESTIONS FOR IN-PERSON EXERCISE
<b>Strengths</b>	
Openness/flexibility of organizational structure	*Can members elaborate on the benefits of this?
Collective approach to curating and strong exhibition profile	*New contemporary art spaces in Philadelphia (SEI, Phila Contemporary, the Clay Studio & development of American St.) - Competition? Or collaborators?
	*Is this strength reflected on your website and social media? *Are you reaching the right people with this content/messaging?
Internal member relationships	*Diversity of membership - are the interests/practices of members wide enough to execute all types of exhibitions and programs and day-to-day tasks that need to be done?
	*Is membership at capacity currently? *Is there room to grow and have more opportunity to distribute tasks, less financial burden or would bigger be unmanageable?
Relationships with artists and Philadelphia cultural community	*Why did new members decide to join? What stood out to them?
<b>Challenges</b>	
Communication concerning follow-through of responsibilities, role of director, scheduling, long term planning and organization	*Does Fjord take notes at meetings? *How is progress of to-dos tracked? *How do you hold each other accountable?
	*Explain roles of Co-directors?
	*Is there a committee structure in place for projects/events? Explain how it functions.
	*Are there peer organizations whose administrative structure you are curious about or already think could be a good model to emulate?
Legal issues	*Explain the current legal issues and plans to resolve them? Is Fjord an LLC?
Inconsistent programming profile/ currently not pursuing collaborative opportunities	*Mention of collaboration/participating in events - What type of events outside of Philadelphia are you interested in? Do you have specific ones in mind?
	*Are there other ideas that you have for how you'd ideally like to expand programming? *What are the barriers to executing these? *
Lack of consistent/reliable funding	*How do you handle fundraising now?
	*Is there Interest in non profit (501(c)3 status?

## Appendix L: FJORD Mission Statement Meeting Agenda

12:15-12:30 pm

### **Mission overview**

A guiding purpose statement that reflects the organization's identity: why it exists, the type of work it does, and who benefits as a result

- Makes clear the organization's "role and responsibility to the public"
- Works as an internal evaluation tool by which to benchmark success
- Crucial to organizational focus (i.e. determining which initiatives to engage in and which to say no to)
- Criteria

Three key elements to consider and incorporate:

- Action: outlines activities which the organization is uniquely skilled and experienced to undertake/engage in
- Outcome: identifies the expected result of the actions the organization engages in
- Value: explains the benefits for the participants/community that engage with the organization and often links directly to the identified outcomes

Should be concise; a single sentence or phrase. The final product should remain broad and flexible enough to grow and change with the organization into the future

12:30-1:20 pm

### **Examples & Diagramming**

- Peer organizations
- Review action, outcomes, values for each
- Other institutions

1:20-2:15 pm

### **Fjord Mission review** - Review current statement and survey responses

- Goals - What is the purpose of the mission statement?
- Audiences - Who is the target audience for the mission statement?
- How will you know that your mission statement achieved your intended purpose?
- What does success look like to you?
- What are the basic needs the organization exists to fill and/or the problems it exists to address?
- How do you or want to respond to these needs/problems?

2:15-3:00 pm

### **Review Draft Goals**

- Recap of SWOT discussion and outcomes

### **Next steps**

- KO to draft 3 versions based on mission statement and send for feedback - September 7
- KO to draft strategic plan
- KO & Fjord to meet for plan review and action planning

## Appendix M: Facilitator Questions (In-Person Mission Statement Discussion)

Action	Outcome	Value
How important is experimentation to Fjord's model?	How important is the Philadelphia element? Are you trying to draw attention to the city on a national/international level? Are you trying to strengthen or grow the existing artistic community?	Consistent mention of opportunities for emerging/underrepresented artists - are they from the greater Philadelphia area? Are they national/international?
How important is the artist-run model, collective approach to curation?	Is it a one-way exchange (work is presented by artists/curators for the audience) or is there an active dialogue occurring with one or more audiences?	Mention of "Diverse range of artists we show" during SWOT - what does diversity mean in this context? Are they always visual artists?
What do you do that your peers don't, or what do you do better?	Are there certain topics you care about highlighting/resolving (i.e. big picture problems impacting art and artists)?	Who else is Fjord for and how do you serve them (collectors, students, local public, curators)? Who do you attract vs. Who do you want to attract?
	How do you or want to respond to these needs/problems?	How will you know that your mission statement achieved your intended purpose?
		How will you know when you've been successful? When goals have been met, when you have more money, when you have some sort of formal recognition?
		What does success look like to you?



## Appendix N: FJORD Mission Statement Feedback (Google Form Responses)

### MISSION STATEMENT

These draft mission statements have been prepared based on our SWOT and mission discussions.

As a reminder, a mission statement is a guiding purpose statement that reflects the organization's identity. It should be concise and flexible enough to grow and change with the organization. Three key elements to be included:

- (1) Action: outlines activities which the organization is uniquely skilled and experienced to undertake/engage in
- (2) Outcome: identifies the expected result of the actions the organization engages in
- (3) Value: explains the benefits for the participants/community that engage with the organization and often links directly to the identified outcomes

### Review Drafts

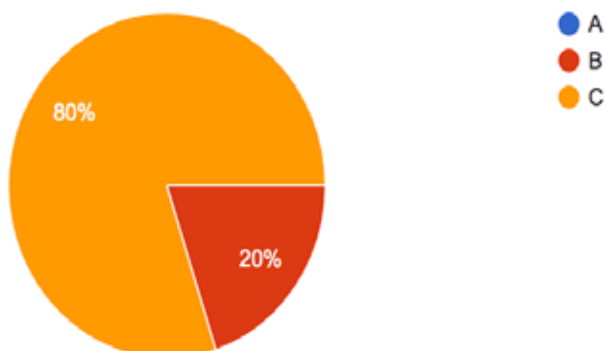
A. Fjord provides a space for both emerging and established artists to engage in cross-generational dialogue, incubate their curatorial practice and enliven the Philadelphia contemporary art community through exhibitions and supporting programs.

B. Fjord connects artists and ideas from outside the region with Philadelphia by acting as a venue where emerging and established artists have the flexibility to exhibit, curate, experiment and collaborate on compelling works of art and public programming.

C. Fjord elevates the visibility of both emerging and established artists within Philadelphia and beyond by facilitating artist-lead initiatives in the form of exhibitions, curatorial projects and public programs that challenge the larger social and cultural pressures of our time.

Indicate your preferred mission statement from the three outlined above:

5 responses



Please provide any feedback related to the draft mission statements.

5 responses

I felt the cross-generational phrase in option A didn't represent us so accurately (though I know that came up in the swot sessions). Option B seemed to prioritize art from outside Philly too much. I think option C is the strongest, and best represents what we do... though not sure if 'pressures' of our time is necessarily the perfect term... but overall I like C the best.

B. Wording could be clearer that we work both within and outside our region.

A & C are my favorites--in C, "challenge the larger social and cultural pressures of our time" is maybe just a bit too specific, since our shows are sometimes more formal/we do hand off the space to Penn Incubation, guest curators, etc and do not look for these things specifically. If that became a little more vague I think it's the best one!

The last option is my favorite but I like elements from the first one as well such as terms like "cross generational" and "incubate"

Statement C captures the spirit of Fjord's mission without feeling unintentionally exclusive (as in Statement B) or atypical to Fjord's general vernacular (as in Statement A).

## Appendix O: SWOT Analysis Narrative

### Strengths

The SWOT discussion with members of FJORD revealed a variety of insights into the internal and external factors that shape the organization. Beginning with an analysis of strengths, the positive internal relationships among members is something that is highly valued. There is a sense of comradery and demonstrated respect between members. They feel supported by one another, and there is flexibility in the organizational structure in the sense that members are willing to pitch in and collaborate as needed. As FJORD is an organization that relies on individuals to volunteer their time, energy and expertise and be motivated to ensure the operation of the organization, this positive morale is important to FJORD's success.

Another identified strength is FJORD's collective approach to curating. Among group members, there is consistent agreement about aesthetic direction and interest in presenting shows that display conceptual rigor and visual strength. There is confidence in the quality of the exhibitions presented by members as well as the artists they invite to curate or otherwise participate in exhibitions and programming. As a result, they have received recognition in notable publications including *Art Forum*, *Hyperallergic*, *Title Magazine* and *Art F City*.<sup>1</sup> Relationships with artists and the Philadelphia cultural community is another strength that FJORD celebrates. Openings receive a strong turnout among representatives of other Philadelphia galleries and organizations and there is consistent excitement from audiences around exhibitions and the diverse range of artists that are featured. In 2013, the gallery was a participating member of *CITYWIDE: A Collective Exhibition* which was a large-scale effort to "unify the community of the artist-run scene" across Philadelphia.<sup>2</sup> This project resulted in 20 organizations coming together to participate in a space exchange, engage in collaborative dialogue with one another and simultaneously host exhibitions that featured the work of over 100 local artists.<sup>3</sup>

FJORD's 2016 relocation to Philadelphia's Crane Arts building, a central venue within Kensington's developing arts and culture corridor, has reinforced these relationships and been an asset in other ways as well. Since FJORD's relocation, several other galleries and artist-run spaces have also opened in the same building, including Tiger Strikes Asteroid and Spillway Collective. Second State Press, Philadelphia Photo Arts Center and InLiquid are other cultural organizations that reside there. In 2018, the University of Pennsylvania School of Design launched Postscript, a space for exhibitions and public programs in the building,<sup>4</sup> and the Clay Studio plans to open a new, expansive location nearby on American Street by 2020.<sup>5</sup> With simultaneous exhibition openings occurring on second Thursdays, an increased turnout for opening events has been observed which presents an opportunity for engaging with a larger audience. The larger physical size of the gallery at this location has also allowed for a wider array of exhibitions, including those featuring larger scale installations.

Besides these local connections, FJORD has also developed a broader collaborative network of galleries and educational institutions. FJORD participated in SATELLITE 2015 in Miami, FL, which featured "50 installations, music programming, film screenings and performance art" curated by "young dealers, artist-run spaces and non-profits."<sup>6</sup> They engaged in a space exchange with the Brooklyn, NY artist-run space Orgy Park in 2018. Members have also presented talks and participated in panel discussions at the Rhode Island School of Design (2013) and Ursinus College (2014), ICA Philadelphia (2017) and hosted an exhibition curated through the Penn Design Incubation Series, "a student-led initiative that aims to foster new ways of making, exhibiting and seeing art."<sup>7</sup>

### Weaknesses

Discussion of internal factors impacting FJORD also revealed organizational weaknesses. Though relations are friendly, communication between members, particularly around long term scheduling and planning, is seen as an area that requires improvement. Member meetings, which once took place monthly, are no longer held regularly owing to persistent scheduling conflicts. The result is that when meetings do occur, there is so much to discuss it becomes unmanageable to address it all. The

<sup>1</sup> "Press," FJORD, accessed September 25, 2019, <https://www.fjordspace.com/press>.

<sup>2</sup> "Learn More," CITYWIDE, accessed September 23, 2019, <http://citywidephilly.com/AboutCITYWIDE.html>.

<sup>3</sup> "Learn More," CITYWIDE, accessed September 23, 2019.

<sup>4</sup> "Department of Fine Arts at PennDesign Launches PostScript: Immersive Studio Project," University of Pennsylvania Weitzman School of Design, August 31, 2018, <https://www.design.upenn.edu/press/departments-fine-arts-penn-design-launches-postscript-immersive-studio-project>.

<sup>5</sup> "Our Vision, Our Future," The Clay Studio, accessed September 18, 2019, <https://www.theclaystudio.org/campaign>.

<sup>6</sup> "About," SATELLITE ART SHOW, accessed September 19, 2019, <https://www.satellite-show.com/about>.

<sup>7</sup> The Incubation Series, accessed September 19, 2019, <http://www.theincubationseries.com/>.

exhibition calendar is generally planned out for 3-4 months in advance, but without regular meetings, there is often hectic, last minute preparation required for the following cycle of exhibitions. To fill in the communication gaps, the organization uses a web based application called Slack which allows teams to collaborate and send text-based communications in a way that is more immediate than email exchanges. However, not all members are consistent in how quickly they respond or address the issues presented. This makes it hard to tackle the day-to-day tasks and impacts the ability to plan ahead and define the future direction of the organization.

Another issue related to the organization's structure is the lack of clearly defined roles for members. While the current Co-Director positions were established with the intention of having finite responsibilities such as organizing meetings, making agendas and documenting exhibition schedules, these roles expanded to be a catch-all for any incomplete tasks. While there is currently a committee based system, in which groups of 2-3 members are expected to coordinate projects or events independent of the larger group in an effort to eliminate duplication of work and distribute responsibility, this has not proven successful. With no clear lead person for a given responsibility, there is little clarity around division of labor which often results in a lack of accountability and follow through. Without efficient systems to tackle existing issues, there is a lack of bandwidth for expanding public programming or participating in opportunities that could be beneficial to the organization, such as arts festivals or fairs. As a result, the frequency of programs and collaborative projects is often sporadic. Education and outreach has not been a consistent priority up until this point, which is compounded by a lack of designated space for programming within the current location.

This lack of internal organization has made it a challenge to effectively communicate exhibitions, events and programmatic offerings to the widest possible audience. The organization's website, an important tool for promoting and archiving the work they do, is not frequently updated with documentation of exhibitions. Similarly, FJORD's social media presence is often not utilized effectively, such as when announcements about artist talks are not published far enough in advance to ensure healthy attendance. Member accomplishments, such as awards, exhibitions or residencies which potentially lend prestige to the organization, are not always published in these digital spaces either. Together, these factors interfere with organizational visibility.

Another pain point for FJORD is the legal legitimacy of the organization. The organization is considered a general partnership, meaning that any members listed on the partnership documentation remain personally liable for debts incurred by the institution. As a potential remedy, FJORD wishes to instead become an LLC, which would protect members from this type of liability. They are engaging with a Philadelphia-based lawyer who has offered pro bono services to resolve the issue. The organization is also not a recognized 501(c)(3) organization. This means that they are not eligible for tax exemption through the IRS, which extends such benefits to organizations including museums and other art organizations that meet certain criteria. Without this designation, fundraising options are limited as they are not able to apply for many grants, utilize certain crowd-funding resources, or solicit tax-deductible donations. FJORD therefore lacks sources of reliable outside funding and is instead reliant on member dues (\$50/month), application fees from their Open Call exhibitions and an annual fundraising event that combines elements such as a silent auction of donated items and services from local artists and businesses along with the sale of refreshments and branded SWAG.

## Opportunities

Shifting focus to external factors, a number of opportunities were identified with a focus around potential collaborations. The organization is not currently engaged in any formal partnerships with their Crane Arts neighbors, including Second State Press which has designated program space and has expressed potential interest in making this available to FJORD. The Philadelphia Photo Arts Center also has a dedicated program space within the building that could be suitable for artists talks or similar presentations, depending on availability and fees. InLiquid, a visual arts non-profit in Crane Arts, sends out a monthly newsletter to its nearly 400 artist-members highlighting happenings in the Philadelphia art scene.<sup>8</sup> This is a potential avenue for promoting FJORD's exhibitions and events, including their Open Call and other fundraising vehicles.

As an organization that has had rotating membership throughout its 7 year history, there are also connections that could be explored through former members. Many have established relationships with other artists, galleries and arts organizations in places where they have relocated, including Los Angeles, CA, New York, NY, Boston, MA and Medellin, Colombia. Space exchanges and pop-up exhibitions could be developed through these avenues. Beyond this immediate community, the aforementioned connections with galleries and educational institutions outside of Philadelphia also represent potential partnerships that could enhance FJORD's visibility outside the region. Engaging in art events hosted outside of Philadelphia, such as Satellite NYC or other fairs, are opportunities to

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<sup>8</sup> "InLiquid Art Design Member Artists," InLiquid Art Design, accessed September 18, 2019, <https://inliquid.org/artist/>.

mount exhibitions featuring the work of members, which is something the organization is interested in offering as a member benefit but is not regularly included in their current exhibition calendar.

Additionally, there are organizations dedicated to enhancing the artist-run space community that could be helpful for expanding FJORD's networks, as well as providing context and best practices around many of the organization's endeavors. An example is Common Field, an organization that organizes an annual convening of "500+ visual arts organizers to share resources, ideas and methods for artist-led, artist-run, and artist-centered spaces, projects and practices."<sup>9</sup> Other organizations and resources with similar focus include the Artist Run Alliance, Independent Curators International and MANA decentralized. While some of these organizations primarily cater to artists or those in their immediate vicinity, they offer programming and resources that could benefit FJORD, including events and programs, along with digital documentation.

The legal issues that FJORD needs to address also present an opportunity to explore the possibility of becoming a non-profit organization. With access to the expertise of a legal advisor, they could seek advice on the process and eligibility. Along with previously indicated benefits, becoming a 501(c)(3) would require the organization to establish a Board of Directors whose expertise, connections and financial contributions would be beneficial in a variety of ways. If this is not a next step that FJORD can realistically undertake, there are funding sources available that are not dependent on non-profit status which they are not currently taking advantage of. These include the Velocity fund, offered through Temple Contemporary via the Tyler School of Art and Architecture, which is intended for artist run spaces and collectives for the purpose of supporting "artists to organize new collaborative projects throughout the city of Philadelphia."<sup>10</sup> Other artist-run spaces offer membership models or make use of the Blick affiliate link programs.<sup>11</sup> Each of these options presents an opportunity for FJORD to alleviate some of the financial burdens presented by their current fundraising limitations.

## Threats

Though the location in Crane Arts is currently a positive attribute, there is the threat that as continued development of the area makes it more desirable for organizations to relocate there, the increased competition for space could drive up the cost of the space. Rent is currently \$950 per month, which is a significant financial commitment on behalf of the organization, and an increase could make this arrangement unsustainable in the long term without additional funding sources. The lack of space in the current location for public programs may also outweigh the benefits of this location if the organization follows through with steps to expand or otherwise prioritize such offerings. Another financial consideration is whether or not FJORD will be able to engage the legal services needed to remedy its legal issues should the pro bono support they have been offered expire without complete resolution, or if guidance around the 501(c)(3) process is outside the scope of current counsel.

More broadly, FJORD's must grapple with the inherent perception of contemporary art venues as catering to a specific, elite audience. According to research from the Smithsonian Institution, visitors to art institutions tend to be demographically narrow in terms of income, education and race.<sup>12</sup> While Philadelphia's population has seen continued growth, the majority of residents do not fit this profile.<sup>13</sup> Coupled with the volume of arts and cultural organizations competing for attention among those that are likely to take advantage of contemporary arts programming, this brings into question the ability of such an organization, particularly in this region, to reach a broader audience outside of who they are currently attracting. Compounding this, FJORD currently has no mechanisms in place for audience research. There is no system for them to collect information about or gather feedback from their visitors, and by extension, assess their value and relevance as contributors to the Philadelphia art scene, which would potentially aid in charting a sustainable future.

<sup>9</sup> "Programs," Common Field, accessed September 23, 2019, <https://www.commonfield.org/about/534/programs>.

<sup>10</sup> "Temple Contemporary: Regional Regranting Program," Velocity Fund, accessed September 29, 2019, <http://velocityfund.org/>

<sup>11</sup> "Blick Affiliate Program," BLICK art materials, accessed September 19, 2019, <https://www.dickblick.com/affiliates/>.

<sup>12</sup> "Art Museums and the Public," *Art Museums and the Public* (Washington, D.C.: Smithsonian Institution, 2001), p. 6.

<sup>13</sup> "Community Facts: Philadelphia, PA," American FactFinder (United States Census Bureau, October 5, 2010), [https://factfinder.census.gov/faces/nav/jsf/pages/community\\_facts.xhtml?src=bkmk](https://factfinder.census.gov/faces/nav/jsf/pages/community_facts.xhtml?src=bkmk).



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