

We connect communities through socially engaging arts practices rooted in papermaking and printmaking

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STRATEGIC PLAN 2022-2024

|| EXECUTIVE SUMMARY ||

For the last 4 years, Frontline Arts has continued to develop and provide an innovative approach to connecting communities through printmaking and papermaking. This approach is through a multifaceted operation of delivering a connective practice through participatory and transformative mobile workshops, offering robust in-house classes, studio and printing services at a fully functioning printmaking and papermaking studio, and presenting exhibitions and artist talks throughout the country. After the merger that brought together the storied legacy of the 43-year-old organization Printmaking Center of New Jersey and Frontline Arts' new innovative practice, we have solidified ourselves as a leader in community engagement through the arts in New Jersey and nationally, providing accessible opportunities for utilizing art as a platform for social change.

Frontline Arts recently completed a 5 month strategic planning process that sought to strengthen our core programming, galvanize our outreach and targeted audiences, emphasize the need for Board development and diversity, and lay out a long term financial plan for sustainability. The following document contains the findings of our hard work to include our Vision, Mission Statement, Core Values, and Constituency. We then dove into four main Goals with objectives and tasks, that will outline our everyday focus for the next three years. Lastly, this document will highlight our three year financial plan, plus a summary of our current SWOT analysis.

This strategic planning process for the organization was launched in February 2021 to establish a process that involved the Board of Trustees, partners, staff, and local community. Members of the organization were surveyed online, and a remote planning retreat was organized with the Board of Trustees via multiple virtual sessions, which included programming discussions, a SWOT analysis, financial review, and an in-depth Diversity, Equity and Inclusion training. This training was provided in partnership with the Geraldine R. Dodge Foundation and an outside consultant, Beth Zemsky, who assisted in refining our DEI objectives and strategies, among other pertinent organizational planning priorities. After thorough discussion, a staff focus group, and a revision process, we made a decision to move forward with the four goals outlined in this plan. The plan was prepared and adopted by the Board of Trustees of Frontline Arts on June 30, 2021.

TRUSTEES

David Keefe || President

Craig Casucci

Gina Seaman || Treasurer

Donna Moran

Tara Krause || Secretary

Linda Dujack



|| HISTORY ||

Frontline Arts, formerly known as the Printmaking Center of New Jersey (PCNJ), was incorporated on December 10, 1974. Originally founded as the Printmaking Council of New Jersey, Founders Lois Berghoff, Zelda Burdick, Florence Wender, Carol Yudin and Peter Chapin, envisioned an organization that would help local artists as well as promote the fine art of printmaking statewide.

In 1978, the mobile program Roving Press attracted the attention of the Somerset County Parks Commission, which had recently acquired 35 acres of property donated by Ralph T. Reeve to be used as a statewide cultural complex bearing his name. The organization was offered three acres and a two-story framed building, which once housed the offices of a lumber company, through an ongoing lease with the Somerset County Parks Commission. The Ralph T. Reeve Cultural Center located in Branchburg, New Jersey has been home to our offices, gallery, mobile programming, and fully-equipped printmaking and papermaking studios ever since.

In 2018, the Printmaking Center of New Jersey merged with its fiscal project known as Frontline Arts, originally founded under PCNJ in 2011 as Combat Paper NJ. This unique community-oriented Veterans' papermaking program taught Veterans of all service eras and branches the transformational practice of making handmade paper from military uniforms. Through a process of Deconstruction, Reclamation, and Communication, Veterans connect with each other and different communities, sharing their personal stories with the world through handmade paper, printmaking, and participatory artmaking.

Out of this nationally-recognized and growing Veterans' papermaking program, now called Frontline Paper, Frontline Arts, was born in 2015, developing a social awareness through community art. In September 2017, the acquisition agreement was signed by both organizations. On March 31, 2018, the acquisition was finalized with the legal name change to Frontline Arts A New Jersey Non-Profit Corporation. Since 2018, Frontline Arts has grown by adapting the Frontline Paper model as a new connective practice to be applied across different communities including immigrant communities in the South Bronx and Corona Queens, healthcare professionals and communities affected by the pandemic, and more. This focus on broadening our engagement opened up new opportunities to revitalize our membership and offer new studio services to new audiences, whether classes, contract printing, or exhibitions.

While the name has been Frontline Arts since 2018, the spirit of social engagement has been our movement since 2011, and the ethos of community building through craft has lived through us since 1974. We live and breath facilitating, making, observing, researching, and participating in community arts by delivering a cohesive connective practice which outlines the use of craft to discover commonalities and accept differences between communities, to help foster social bonds, and to promote positive change.

|| ORGANIZATIONAL STRATEGY ||

Mission

To connect communities through socially engaging arts practices rooted in papermaking and printmaking.

Vision

An inclusive future where everyone can engage in a brave space of commonality, connection and empathy through the arts.

Core Values

- ❖ Educate every level of experience in the arts. "I too can be an artist"
- ❖ Connect people through mobile, in-house and virtual programming
- ❖ Foster a positive culture through storytelling and the traditions of craft/making
- ❖ Access, participation, and representation for underrepresented communities, inclusive of individuals that identify as BIPOC, Disabled, and LGBTQIA+.
- ❖ Centering the environment and stewarding the land to create sustainability, including the honoring of its original inhabitants and the use of non-toxic and recyclable materials.
- ❖ Honor our legacy of providing support for veterans in the arts



|| DEFINING MOMENT ||

This process was conducted at a critical time in our society. While many events take place throughout the world that remind us of how we must work hard to root out oppression, hate, divisiveness and strive to make a better world, there are two societal shifts that must be highlighted.

The murder of George Floyd on May 25, 2020, in addition to the heightened public awareness and documentation of the murders of so many young black people at the hands of law enforcement has elevated a much needed change to the foundational structures of systemic and institutional racism. This strategic plan assuredly included the efforts to create a strategy over the next three years, and beyond, to commit ourselves to establishing diversity, equity, inclusion and access in every facet of our organization starting from page-one rewrites of organizing documents and bylaws. As our core values state: we are committed to providing access, participation, and representation for underrepresented communities, inclusive of individuals that identify as BIPOC, Disabled, and LGBTQIA+.

Additionally, this planning process took place on the heels of a devastating global pandemic. This time forced us all to rethink what it means to be connected. These last 15 months have shown both great heroism and the power of love in humanity, but it has also shown us the incredible ugliness of a divided society, politically and socially. While the world shut down, our minds did not, and we worked that much harder to put ourselves on the frontlines of artmaking for change.



|| PROGRAM STRATEGY ||

Constituents

Those that identify as Printmakers, Papermakers, Book Artists, Socially Engaged Artists, Community Artists, Veterans, Immigrants, BIPOC, Disabled, LGBTQIA+, Environmentalists, Activists, Educators, Youth, Changemakers, Gatekeepers, and Allies, and any variation or combination of the above.

Program Descriptions

- ❖ Frontline Paper, a mobile, national veterans' papermaking program that teaches the art of making handmade paper from military uniforms.
- ❖ Migration Project, a mobile papermaking and printmaking program that teaches hand papermaking from clothes and cultural objects connecting immigrant communities.
- ❖ Scrubs Paper Project, a papermaking and printmaking program that teaches hand papermaking from scrubs and healthcare garments to connect people affected by the pandemic.
- ❖ Adult Education Classes, in-studio courses for adults to teach the fine arts of printmaking, papermaking, and book arts using traditional and less-toxic/non-toxic methods of artmaking
- ❖ Studio Services and Rentals, in-house studio services offered to the public and emerging/professional artists in contract printing, technical assistance, tours with demonstrations for groups, platemaking, studio and equipment rental
- ❖ Artist Series, rotating series of monthly Artist 2 Artist networking meetings in our gallery every second Thursday, free demonstrations on new arts products open to members and non-members, and a video and in-person Tech Talk series focusing in on a specific printmaking technique for our membership
- ❖ Membership, tiered structure with 11 options for artists and arts supporters, inclusive of benefits and with membership coming from across the entire United States
- ❖ Gallery, third-floor exhibition space with rotating solo and group shows focused on printmaking, papermaking, and book arts that address current social issues.



GOAL 1. STRENGTHEN CORE PROGRAMMING

Objective 1.1 Revitalize and Strengthen Mobile Program Infrastructure

Responsibility: Executive Director, Program Director

Strategies:

- A. Hire Full time Program Director for Frontline Paper and Connective Projects
- B. Develop a new training manual for mobile workshops
- C. Cross-train instructors to increase staff capacity
Establish recurring training every Quarter.
- D. Hire or delegate a manager for each program
- E. Train and sustain a core group of instructors

Objective 1.2 Self Sustainment

Responsibility: Executive Director, Program Director

Strategies:

- A. Increase partnerships with other organizations for workshops
- B. Lock in 10 workshops/year and established recurring workshops
- C. Increase revenue by \$25,000 the first year, \$50,000 the second year
- D. Cultivate and retain new donors and supporters

Objective 1.3 Revitalize Studio Programs

Responsibility: Executive Director, Program Director, Studio Manager

Strategies:

- A. Align Studio programming to be in line with mission and core values
Create a new business model for studio programming
- B. Develop model to driving mobile participants to the studio
Analyze the flow of participants with an increase of 10% yearly
- C. Organize community pop-up events on a recurring basis
4 per year
- D. Establish new free workshops
Develop funding source by the end of the first year for each project
- E. Reestablish printmaking as a central technique and service
- F. Re-imagine the old Roving Press/Youth Program/Exhibitions and Residency programs

GOAL 2. ESTABLISH NEW CONNECTIONS WITH OUR CORE AUDIENCE

Objective 2.1 Remake our Brand to streamline services and pinpoint audiences

Responsibility: Executive Director

Strategies:

- A. Hire consultant for branding
- B. Redo our website
- C. Establish new survey analysis of who we are serving
- D. Develop focused programming to attract younger and socially engaged participants
- E. Targeted Outreach by area and demographics
- F. Participate in conferences, give more presentations, and submit for more publishing in targeted areas

Objective 2.2. Outreach in targeted areas

Responsibility: Board of Trustees, All Staff

Strategies:

- A. Establish alliances with targeted audiences
Young veterans, young artists, local youth, and those who identify as BIPOC, LGBTQIA+ and Disabled
- B. Core Constituents
- C. Translate targeted audience research into new marketing materials that feel cohesive and inclusive
- D. Regularly contact members of the press with event and program updates
- E. Constantly improve accessibility with facility and technology upgrades, staff training and preparedness, and ensure a welcoming atmosphere for individuals with disabilities
- F. Implement more guerilla marketing utilizing local volunteers and youth



GOAL 3. INCREASE GOVERNANCE CAPACITY, DEVELOPMENT, AND SIZE

Objective 3.1. Grow the Board of Trustees in size and diversity

Responsibility: Board of Trustees

Strategies:

- A. Build a candidate list by August 2021
- B. Strengthen a personalized one-page introduction sheets for board members
- C. Recruit new, skilled board members that represent our constituency and are ready to be strong ambassadors of Frontline Arts
 - a. 3 new members in 2022
 - b. 2 new members in 2023
 - c. 2 new members in 2024
- D. Develop a new board orientation process

Objective 3.2. Increase regular board development with at least one board training activity, webinar, or reading every 3 months (in between regular meetings)

Responsibility: President of Board of Trustees, Chairs of Committees

Strategies:

- A. Increase regular communications and actions of and between board members, led by the President of the Board and Committee Chairs
- B. Standardize annual board retreats in winter or summer focused on assessing status of measurables listed in ADA Plan and Strategic Plan, and further, drill down in a focused strategic direction with an agenda, activities, and outcomes for each retreat
- C. Review bylaws annually with full Board of Trustees for compliance and possible updates with amendments
- D. Comb the bay-laws and organizing documents to codify new policies with a baseline of equity





GOAL 4. STRENGTHEN THE LONG-TERM FINANCIAL STABILITY OF FRONTLINE ARTS

Objective 4.1. Increase grant writing capacity

Responsibility: Board of Trustees, Executive Director, Studio Director, Program Director

Strategies:

- A. Hire a new grant writer by summer 2021
- B. Establish recurring and dedicated grants for each program
- C. Set a minimum threshold of \$120,000 cash reserve

Strategies for new grant initiatives:

- A. Increase Foundation and Corporate support by 25% over three years
- B. Review and decrease programming and activities that are not core to the mission and strategic direction of the organization and that does not produce sufficient net value
- C. Increase earned revenue from and invest resources in Frontline Paper and in-house studio services
 - a. 12.5% increase in 2022
 - b. 12.5% increase in 2023

Objective 4.2. Develop select, unique special events and annual goals of \$15,000 in 2022 and \$20,000 in each of 2023 and 2024

Responsibility: Executive Director, Board of Trustees

Strategies:

- A. Create a development plan that includes strategies and timelines for fundraising goals
- B. Increase corporate sponsorship for Frontline Paper and special events
- C. Invite potential major donors to a special event as a guest

Financial Forecast

3-Year Strategic Budget Plan

Throughout the course of the pandemic, Frontline Arts has been extremely fortunate to have received two PPP loans and several significant CARES, SBA and other emergency grant awards between March 2020 - March 2021, which have exceeded our calculated loss in earned income of approximately \$115,000.

At the end of FY21, we project to have a total cash balance in PNC of \$202,000 of which \$43,697 is restricted for the VAR Residency Fund scholarship. \$20,000 of that can be released for general operating purposes per the Hunterdon Healthcare Fund Agreement.

Based on the current projected PNC balance as of June 30, 2021 and the presented FY22 budget, we anticipate retaining a significant cash balance in our operating account by June 30, 2022. To balance the FY22 budget, we require a Cash Reserve infusion of \$50,000, which would reduce our balance in PNC to an estimated \$180,000 by June 30, 2022.

The 3-Year Strategic Budget Plan includes our FY22 Budget, but also a “Target FY22” figure. We’ve adjusted the target figure to reflect certain scenarios that do not include the hiring of a part-time grant writer in Year 1, and the anticipated loss in potential grant income. We also recognize that earned income from Mobile Programs, Membership and Adult Education may stumble a bit as we enter into a period of the lifting of pandemic related restrictions. We’ve also slightly lowered our expenses in the “Target Budget” to reflect lower payroll costs and staff related expenses if some programs lag in the first half of FY22. This “worst-case” scenario creates a budget shortfall of \$35,000, for year one and a \$5,000 shortfall in year-2, however we recognize that we do have a significant cushion to absorb this short-term loss.

We do anticipate that our current level of financial stability will open the door to increased funding and support for our programs, which should increase our contributed income over the next three years. By Year-3, we anticipate all Earned Income programs running at full capacity and generating enough funds to create a Net Income of \$21,000. At present, we are showing a 60%/40% split favoring Contributed Income over Earned Income in the 3-Year plan.



Financial Forecast

3-Year Strategic Budget Plan

Revenue	2022 Approved Budget	2022 Target	2023 Target	2024 Target
Contributed Revenue				
Government	\$15,356	\$15,356	\$20,000	\$25,000
Foundation	\$42,500	\$42,500	\$47,813	\$53,125
Corporate	\$36,500	\$36,500	\$37,500	\$40,000
Special Events	\$20,000	\$20,000	\$22,000	\$24,000
Individual	\$33,000	\$33,000	\$35,000	\$35,000
In-Kind	\$28,000	\$28,000	\$28,000	\$28,000
Total Contributed	\$175,356	\$175,356	\$190,313	\$205,125
	77.48%	77.48%	63.84%	60.45%
Earned Revenue				
Membership	\$12,000	\$12,000	\$14,000	\$18,000
Mobile Programs	\$44,250	\$44,250	\$55,000	\$60,000
Other Earned Income	\$29,610	\$29,610	\$42,500	\$46,000
Total Earned Revenue	\$85,860	\$85,860	\$111,500	\$124,000
	27.59%	27.59%	35.76%	37.68%
Cash Reserve Used	\$50,000	\$50,000	\$10,000	\$0
TOTAL REVENUE	\$311,216	\$311,216	\$311,813	\$329,125
Expenses				
Personnel	\$219,451	\$219,451	\$219,451	\$223,840
Direct Program Expenses	\$28,380	\$28,380	\$30,352	\$20,553
Shared Expenses	\$66,446	\$66,446	\$62,500	\$75,000
TOTAL EXPENSES	\$314,277	\$314,277	\$312,303	\$319,393
Revenue less Expenses	-\$3,061	-\$3,061	-\$490	\$9,732

SWOT ANALYSIS

INTERNAL FACTORS

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> ● Diverse group of Board members ● An adaptable, well know brand ● Project mobility and opportunity ● Learning, agile culture ● Well-known, around since 1974 ● Strong Leadership ● Wide variety of disciplines- BOTH papermaking AND printmaking with social arts practices and mobile programming ● Location- only have to pay \$1/yr with maintenance from Park 	<ul style="list-style-type: none"> ● Studio Location ● Depend strongly on contributed income. ● Self sufficient projects ● Lack of Staff to meet demands of growing business, mostly part-time with other jobs ● Small-ish, no ability to separate into large rooms, also Park as landlord- not able to make changes easily ● Lack of grant writer ● Still have stairs to top floor and basement, no full accessibility

EXTERNAL FACTORS

OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> ● How do we find different ways for people to get to us (ex: train to stop on weekends) ● Increase earned income (Scrubs) ● Increase mobile projects ● Contract printing ● Increase new members ● Social arts practices- other orgs looking to us to follow this trend- we have a genuine, long history ● Collaborate with other print studios, arts orgs, galleries 	<ul style="list-style-type: none"> ● Lack of consistent funding ● How do we compare to similar organizations? ● Relevance to other communities and under-represented communities ● Other orgs with more space have more events and workshops inside ● Potential for another lockdown in the future- always a bit uncertain post-COVID