

Coos
Art Museum



STRATEGIC
PLAN

2018 - 2022

Prepared by:
Shoji Planning, LLC

STRATEGIC PLAN



235 Anderson Avenue
Coos Bay, Oregon 97420

Acknowledgement

Coos Art Museum would like to thank Michael A. Gordon, CPA and Board member of Coos Art Museum for the use of his beautiful and convenient boardroom for strategic planning meetings.

Planning and Facilitation



145 Central Avenue
P.O. Box 462
Coos Bay, OR 97420

Coos Art Museum

MISSION

Coos Art Museum is the cornerstone of visual arts on Oregon's Southern Coast. Through collections, exhibitions and educational programs, we are building an arts and cultural community and promoting the appreciation, understanding and expression of visual art.



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CHAPTER 1 INTRODUCTION

The Value of Art

Coos Art Museum (Museum) establishes the cornerstone of the visual arts in Southwestern Oregon. As the only art museum in the region, it contributes to personal, economic, and community development through education, exhibitions, advocacy, and expressions of art.

The arts have been recognized for their importance in community life throughout history. Visual art forms continue to contribute to communities that convey individuality and a sense of place. People choose to live, work, and visit communities because of unique aspects that they find visually appealing or interesting. Art reflects life and portrays history through creating, viewing and responding, activities that provide both private and shared experiences.

Art is not what you see, but what you make others see.

Edgar Degas

Many studies over the years link the contributions of the arts to human development. Art boosts self-confidence when young children are encouraged to create something that interests them. Young children delight in drawing, painting, and working with clay. Art utilizes distinct mind functions including memory, storing information, communicating feelings, and making choices that are beneficial throughout life. Art contributes to a long and satisfying life; many correlations have been documented over time. Studies have linked the development of the human brain to artistic training and expression, and neuroscientists continue to define how mental and physical functions utilized in the arts are fundamental to brain function.

Dr. David A. Sousa is an international educational consultant and author of more than a dozen books suggesting ways that educators and parents can translate current brain research into strategies to improve learning. He has conducted workshops in hundreds of school districts on brain research, instructional skills, and science education at the pre-K-12 through university levels. He provides the following insights:

During the brain's early years, neural connections are being made at a rapid rate. Much of what young children do as play — singing, drawing, dancing — are natural forms of art. These activities engage all the senses and wire the brain for successful learning.

When children enter school, these art activities need to be continued and enhanced. Brain areas are developed as the child learns songs and rhymes and creates drawings and finger paintings. The dancing and movements during play develop gross motor skills, and the sum of these activities enhances emotional well-being. And sharing their artwork enhances social skills.

The arts are not just expressive and affective, they are deeply cognitive. They develop essential thinking tools — pattern recognition and development; mental representations of what is observed or imagined; symbolic, allegorical and metaphorical representations; careful observation of the world; and abstraction from complexity.

Another value of art is its contribution to cultural tourism. *Oregon Travel Impacts*, prepared for the Oregon Tourism Commission by Dean Runyan Associates, May 2017, provides information about visitor volume and spending. The annual statewide publication shows that cultural activities contribute by increasing visitor spending in sectors such as transportation, food, shopping and culture.

The Museum recognizes that art is a reflection of our humanity, and values the contributions it provides towards building satisfying lives for all ages. In addition, art contributes to the cultural and economic life of the community. This strategic plan is the Museum's blueprint for maintaining and growing positive influence of art within the Southwestern Oregon region.

Coos Art Museum

Coos Art Museum, a nonprofit corporation (with members) was established in 1966 through the efforts of the former Coos Artists League, active from 1950 – 1966. Located in historic downtown Coos Bay, the Museum provides exhibitions and educational programs, while advocating for the arts. The Museum is housed in the historically significant and imposing former Coos Bay Post Office facility. The beautiful Art Deco building contributes to a demeanor that professes artistic expression, stability and dignity.

The Museum brings art and culture to the region, fostering creativity. It promotes art education through workshops and classes, off-site exhibits, and presentations to groups. Exhibitions at the Museum are provided in six galleries that are utilized to present between twelve and twenty-four exhibitions annually. Examples include: The annual *Expressions West* exhibition of art by painters from thirteen western states; the annual *Maritime Art Exhibit* cosponsored by the American Society of Marine Artists; and *Vision*, a successful competition for high school students from the region. Other exhibitions include Pacific Northwest artists, and exhibits

featuring children's artwork. Approximately 14,000 visitors attend exhibitions and programs at the Museum each year.

The Museum provides art education (which is now becoming scarce or nonexistent in many public schools), and world-class exhibitions that enrich the community and the region. Museum programs provide for cognitive development of youth, enhanced through the expression of art.

Serving as a cornerstone of visual arts for many emerging and recognized artists, the Museum contributes to attracting and retaining an educated work force in the greater Bay Area. Its location in the historic central downtown area of Coos Bay is within walking distance of the Coos Bay Boardwalk, the Visitor Information Center, and local shops and dining. The Museum also provides a tourist attraction that contributes to the community's sense of place. As the repository of historic information about Steve Prefontaine, a national and international track star who grew up in Coos Bay, the Museum attracts both art and sports enthusiasts from around the world.

The Museum's building is owned and maintained by the City of Coos Bay. Contributing members support the Museum through payment of annual dues and donations. The Board of Directors (Board) serves as the governing body of the organization, and those who serve on the Board are members and volunteers. The Board has regular meetings, maintains minutes of those meetings, approves an annual budget, and oversees programs and activities. An executive director, part-time staff members, and volunteers serving in various capacities carry out the programs and activities. Artists continue to contribute to the success of the Museum.

The Community

Coos Art Museum is located in the greater Bay Area, which is comprised of the cities of Coos Bay and North Bend and adjacent unincorporated communities; the population of adjacent communities is approximately 35,000. However, the Museum serves a much larger region on the Southern Oregon Coast that includes nearly half the length of the Oregon Coast and several inland communities in Coos County. Coos County (approximately 64,000 people), coastal Douglas County to the north, and Curry County to the south make up the region known as the South Coast. There are numerous small cities, and unincorporated communities -- mostly rural in nature.

Historically the South Coast region of Oregon has been a natural resource-based economy with logging, mills and shipping and fishing. While natural resource based activities continue, the region has grown as a service-based economy. Demographics and income statistics from recent decades reveal an aging population, low wages, and an underserved population. The Coos Bay Area continues to be the

commercial and industrial hub of the region. The City of Coos Bay continues to be the largest community on the Oregon Coast. Diversification is now providing for a more stable economy than the past three decades.

Museum Assessment

Museum Assessment Program, Organizational Museum Assessment by David Butler, Executive Director of the Knoxville Museum of Art was conducted March 29-31, 2015 at Coos Art Museum. The Executive Summary states:

The Coos Art Museum . . . has made effective use of limited resources to become an important and valued asset in the cultural life of its community. The museum has earned a solid reputation for its ambitious schedule of high-quality exhibitions, a collection of approximately 550 objects with a focus on local and regional artists, extensive and accessible on-and off-site programming, and an attractive facility in a repurposed Art Deco-style post office building. The museum operates in the black, but balanced books have been achieved mostly by shaving expenses and squeezing staff.

The Executive Summary goes on to state that the Museum should embark on a broad-based strategic planning process, increase the size of the Board, encourage more robust contributions from the Board, and develop a plan to assume ownership of the Museum facility. The report addresses the need for creating new fundraising events and growing membership, while continuing to provide outstanding programs. The Museum was fortunate to participate in the assessment. As a result, the Board is engaging in updating this strategic plan, and enhancing efforts to carry out robust fundraising.

Strategic Planning

The Museum undertakes strategic planning to expand its influence and to prepare the organization for a strong and stable future. This is necessary so that the Museum can provide art experiences within the region where funding for arts in the schools, and other traditional opportunities for exposure to the arts has been eroding. To enhance service to the region and address needs, the Museum must find ways to expand its funding base. The Museum's strategic plan has been developed and updated to provide vision and strategies for the future by integrating the needs of the community.

Article IX of the Bylaws states, "The long range plan for the Museum shall be revised every five years by an Ad Hoc Committee appointed by the Board of Directors. The Long Range Plan shall be reviewed annually by the Executive Committee and revised prior to the annual meeting."

Shoji Planning, LLC assisted the Museum in developing the 2009 plan and this current update. The planning has been carried out utilizing accepted practices for strategic planning. Scanning the environment, identifying key issues and trends, and facilitated board discussion have been the basis of developing goals and strategies, which are then translated into action steps.

While strategic planning discussions were underway in 2017, the Board also met with Rich Foster of Cascadia Consulting Partnership, for non-profit fundraising training. Strategies that were discussed at fundraising training have been incorporated in this updated strategic plan. Strategic planning is a continuous loop requiring understanding of the community's resources, needs, and opportunities. Awareness and ongoing focus of State and national trends that are likely to affect local decisions are crucial.

This strategic plan is a living document with a focus on problems and finding solutions. By developing and implementing this plan through annual work programs, the Museum will be in the best position to control its destiny. The annual work program is discussed in the final section of this plan.

Strategic Planning is a recognized tool that helps maintain a strong and viable organization, while planning for the future.

Committees, Volunteers and Staff

Committees and volunteers shown in the following groupings represent a “snapshot in time.” Volunteerism is fluid; people participate when they can. There are people who participate that may not be listed in this section; all who participate and assist over time are most appreciated!

Acquisitions Committee Members

Steven Broocks	Mary Hedges
Carol Davis	Gerri Inokuchi
Ruth Forrester	Paula Reis
Sue Graves	Del Smith
Diana Harvey	Sarita Southgate

Exhibitions Committee Members

Ken Ayers	Linda Mecum
Steven Broocks	Pat Snyder
David Castleberry	Victoria Tierney
Susan Lehman	

Volunteers

Betty Bangs	Mitch Rollicheck
Genelle Contreras	Pat Snyder
Stan Ferrell	Sarita Southgate
Megan Grove	Eva Varga
Carol Hanlin	Geneva Varga
Genevieve Hartin	Beth Wegner
Paula Reis	John Wegner

Staff

Steven Brooks, Executive Director
Archi Davenport,* Office and Exhibitions Manager
Kevin Clarke,* Lobby Manager and Volunteer Coordinator
Liv Drahos,* Rental Sales Gallery Manager
Josie Keating,* Director of Education
Karen Kenyon,* Janitorial and Collections Assistant
Gail Longtain,* Finance Manager
Dana Rieck,* Exhibitions Designer and Preparator
Kathleen Sizemore,* Studio-to-School Manager
Del Smith,* Permanent Collection Curator

The (*) asterisks denote resource staff who may work frequently or infrequently as needed for specific programs.



CHAPTER 2 CURRENT STATUS

Evaluating the Organization

To envision a successful future for any organization it is important to evaluate the current situation and the community. This is how strategic planning participants began planning for the Museum's future. This chapter addresses the questions that were considered in the 2009 - 2014 Strategic Plan, and reflects the responses of the participants at the planning meetings.

Here are the considerations:

- What are the current trends? What is causing negative trends? How can we address the negative trends?
- What do we value? Do the programs and activities of our organization carry out those values? How can we strike a balance when there are competing values?
- What are the critical issues and how can we address these issues in the future?
- What are the paradigms? How do they limit us? What is assumed, and what if what we assume is not true? We want to understand our assumptions, and challenge our thinking and behavior so that we do not allow the past to serve as a restraint to the future.

The remainder of this chapter reflects the responses to the above considerations. The information reflects a basis for the goals and strategies developed for the Museum's future, as a component in the 2009 - 2014 plan.

Trends

The Museum has existed since the 1950's.

Patrons participate in different ways as their lives progress.

People are experiencing art in new ways, including art online.

Young families are not participating as much as in the past.

Public schools are providing less art education due to lack of funding.

The public has changing priorities, and there is less exposure to traditional art forms.

Trends at the Museum are similar to national trends.

The community's service businesses are a growing segment.

Transfer income has increased.

There are many people within the community who have disposable income.

Organizational Values

Creativity – active and participatory.

Museum - stability, preservation, collections.

Originality - “out of the box” thinking.

Art stirs the soul.

Art center concepts.

Art education for all ages.

Striking a balance

Local art and artists.

Art in the schools.

Leadership in artistic endeavors.

Advocacy for art in the community and the schools

Advocacy for art.

Advocacy for a visually appealing community.

Bringing professional art exhibits to the community.

Exhibitions that include recognized artists from around the nation.

Community oriented.

Professional organization.

Connections with performing arts and culture.

Excellent art.



Critical Issues

Funding for operations and programs is not adequate for current and long term needs.
 There is not enough youth involvement.
 Visibility within and outside the region is lacking.
 Membership is limited.
 Coos Art Museum is not always embraced as a community asset for all of the people.
 The community is not always visually appealing.
 Advocacy for art in the community is needed.
 The Museum needs to provide more influence within the community.
 There is concern about sustainability for the future of the Museum.
 The Museum does not own the collection (owned by the City of Coos Bay).
 The Museum does not own or fully maintain the facility that it its home (owned by the City of Coos Bay).
 The Board needs to increase in size and involvement.
 Advocacy for the Museum is essential.



Shifting Paradigms

A paradigm shift to change thinking from one way to another will be beneficial to the Museum. This paradigm shift is a transformation, or a metamorphosis that is not likely to come about by chance. Some agent of change will likely drive the transformation. The Museum would like to be the agent driving a change in perceptions. This would allow the Museum to determine their destiny. The following chart shows the paradigm shifts to be addressed in the future through implementation of this plan.

The sun rotates around the earth.
 - A paradigm from the past -

Paradigm Shifts to be Addressed in this Plan	
Current Paradigms	New Paradigms
Real art is in big cities – not in Coos County.	Our community is a rich and vibrant art community, and we attract talented artists.
The Art Museum represents people with education and wealth. There is nothing for me here.	Art is for everyone!
There is no money.	Money is available, and we must persevere to tap into it.



CHAPTER 3 VISION FOR THE FUTURE

Celebrating art

connect with art
express art
create art
learn about art
understand art heritage
enjoy art
know community art
appreciate beauty and symmetry in nature
interact with art
advocate for art

Connecting art and community

art for all
serves the region
creative expression
new perspectives
wider horizons
identify with art
know artists
bring people together
interactive expressions
celebrate sense of place
enjoyment, fun, excitement

Visible and expressive

colorful
thriving
inclusive
people centered
gathering place
destination

Stable, respected institution

collections
established exhibitions
education
knowledge
dedicated members
professional staff
financial stability
organization with a heritage
moving into the future

Long Range Goals and Vision

The long range goals and vision of the organization are reflected in the individual goals and strategies of this 5-year plan as follows:

Sustainability

Maintain professional staff and programming.

Be in a financial position to own and maintain the collection.

Be in a financial position for maintaining and taking ownership of the facility that houses the Museum.

Visibility

Be a focal point of art and creativity for the Bay Area and the region.

Support and celebrate artistic endeavors throughout the region.

Art for All

Involve youth and young families in artistic endeavors.

Respect, acknowledge and celebrate locally produced art and the artists who create it .

Collaborate with others in the community to maximize impact.

Be open to both traditional and trending forms of operations and art.

Provide art from recognized artists outside of our region and the State of Oregon.

Celebrate art!



CHAPTER 4 GOALS AND STRATEGIES

Introducing Goals and Strategies

This chapter is organized into topics that set forth goals and strategies to carry out the Museum’s mission. The topics are presented in no particular order within this document. Success in any one area is dependent upon a holistic approach, and carrying out activities to implement all of the goals will be necessary to maintain ongoing programs and incorporate new directions. As in the past, success over the long term is dependent upon the organization’s ability to “multi-task.” This requires the involvement of numerous community members, including but not limited to those on the Board. Leadership from a strong active Board and professional management and assistance is essential. Adequate funding from the community is the foundation.

Topics Addressed within this Chapter

The following topics within this chapter provide goals and strategies that suggest future activities to implement this plan:

- Sustain the Organization
- Advance Art for All!
- Energize Youth for Art
- Market to the Region
- Market for Tourism
- Collaborate
- Achieve Success!

Sustain the Organization

Challenges and Opportunities

Funding for operations is an ongoing challenge. Financial support for the Museum comes through multiple sources, but the small population base of the region presents a challenge. Sources of support include private and corporate grants, fundraising events, and membership; the Museum carries out an annual membership drive. Income is also derived from admissions, exhibition fees, and room rentals. While volunteers are the backbone for building programs and support, funding for professional staff is critical for success.

The Museum has been the recipient of donations from wills, and contributions to set up specific programs or develop new areas in the Museum. Two endowments and advised donor funds are currently administered through the Oregon Community Foundation. Sustainability can be accomplished with additional emphasis on planned giving. New goals and strategies for fundraising are reflected in this plan.

Goals

The goal and desired outcome is sufficient revenue streams from many sources to maintain and grow the Museum.

- A. Maintain and support professional staff.
- B. Maintain and implement policies and procedures for a professional organization.
- C. Enhance the role of the Board of Directors and volunteers through training, specific assignments, and increased emphasis on Board involvement.
- D. Organize for more emphasis on memberships, local donations, sponsorships and fundraising.
- E. Enhance opportunities and emphasis on planned giving.

Strategies

Professional Operations / Professional Staff

- a. Review and update job descriptions for all staff on a regular basis to assure that staff members are involved in essential functions to carry out this Strategic Plan.
- b. Provide ongoing training and mentoring for staff as needed.

- c. Continue to seek intern opportunities and grants to maintain staffing for programs.
- d. Organize to increase task force assignments for specific tasks, and committees to oversee ongoing expectations. When appropriate, include both Board members and others from the membership. The bylaws make reference to a number of standing and special committees; where standing committees may not work due to the requirement for long-term commitments, consider utilizing task force groups with assignments for specific projects.
- e. Maintain expertise from knowledgeable professionals and organizations including, but not limited to an attorney, a CPA and support organizations that advise and serve nonprofits.



- f. Maintain policies and procedures to assure that donors and sponsors are properly credited and that money is properly allocated.
- g. Over time, develop policies and procedures related to collaboration, partnerships, joint marketing and other programs addressed within this document.

Board of Directors and Other Volunteers

- a. Increase the size and participation of the Board of Directors.
- b. Add a high school and/or college representative to the Board of Directors.
- c. Involve the Board of Directors as volunteers and advocates.
- d. Utilize discussion at Board meetings for understanding and oversight of committee work and other volunteer activities.
- e. Organize a “Friends” group of volunteers to support and advocate for the Museum. The Bay Area Artists Association currently assists with a myriad of projects associated with ongoing exhibits.

- f. Gather information as to how gift shops or gift items contribute to revenue in other museums, and determine whether it is advisable to increase sale items or operate a gift shop.
- g. Provide for institutional continuity by ongoing organization and implementation of policies and procedures for various aspects of operations.
- h. Continue to operate as a well-organized stable nonprofit organization with attention to ongoing recordkeeping, financial aspects and other organizational aspects that are characteristic of the operations today.

Fundraising – Memberships, Donations and Sponsorships

- a. Carry out two or more annual fundraising campaigns:
 - A spring fundraiser to benefit youth art education: Provide an annual program organized by Board members and other volunteers focusing on youth education with the purpose of involving the community in raising funds to benefit Museum youth art programs.
 - A fall fundraiser to obtain revenue for the general fund: Enhance fundraising at the Fall Fling event to raise general fund dollars.
 - Utilize fundraising techniques suggested by professional nonprofit fundraisers that work to train Board members and volunteers in the specifics of community fundraising, including individual solicitations for donations.
- b. Review the pricing of admission and all Museum programs and events every few years to assure that Museum fees are appropriate. Review mandatory vs. voluntary fee for specific situations, utilizing past records to determine fee impacts.
- c. Evaluate membership fees from time to time, and encourage members to increase giving.
- d. Provide emphasis on the need for donations, making it easy to donate to the Museum. Provide visible locations for donations at the front desk, on tables at events and programs, and on the Museum's web site.
- e. Seek opportunities for funding with those who have vested interests or a passion for specific programs.

Grants

- a. Work with the Coos County Cultural Coalition, and apply for Oregon Cultural Trust funding as feasible.
- b. Continue to seek grants for education and programs. Keep abreast of trends within foundations to know when opportunities for funding operations exist. Maintain ongoing files with information and examples that can be utilized in preparing applications.
- c. Continue to seek grant funding for volunteer and development coordinators.
- d. Keep informed about Federal and State programs affecting the arts so that the Museum can be ready to apply for appropriate funding when it is available.
- e. Assure that the Museum continues to carry out all funding expectations, and maintains records to demonstrate accountability.

Planned Giving

- a. Develop a full program for pursuing ongoing planned giving, including but not limited to wills that name the Museum as a recipient, annuities, life estates, and endowments.
 - Incorporate requests for planned giving as an ongoing activity with information throughout the community.
 - Organize information to be provided to targeted community members, business contacts within and outside the community, patrons, and other friends on an ongoing basis.

Advance Art for All!

Challenges and Opportunities

The Museum provides a unique element of community life within the Southwestern region of Oregon, with exhibitions, education, and community connections. Programming includes highlighting artistic endeavors within the region, providing opportunities for young artists to create and excel, regional and national art exhibitions, and workshops that provide for creative expression.

“Solid” and “traditional” are descriptive words that can have positive connotations, but these same words may also suggest “old, stuffy, or outdated.” Coos Art Museum’s challenge is to foster an image that strikes a balance in order to appeal to diverse ethnic groups, ages and interests, while responding to the traditional expectations of all art museums. The best of both worlds is for the Museum to continue to be a respected institution that fosters fresh ideas and concepts. Involvement in the Museum will result in pride in both the Museum and the community and contribute to the lives of people from all walks of life.

The goals and strategies within this section are about art and art interactions that the Museum provides for the community. The goals are broad in scope and ongoing; some of them are also addressed in other sections of this document. Success will be measured over time by new involvement from community members, increased membership in the Museum, and increased attendance at events.

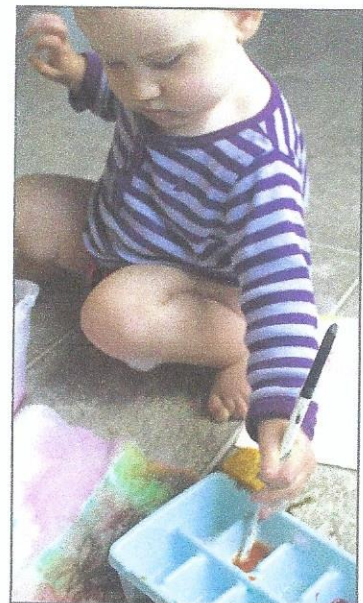
Goals

- A. Enhance connections with various communities in the region.
- B. Increase visibility in the community.
- C. Continue to provide opportunities for participation and challenges for artistic expression for people of all ages and experience levels.
- D. Provide interactive experiences involving traditional art and new art forms.
- E. Continue high quality exhibitions.

Strategies

- a. Foster community identification by functioning as a highly visible gathering place with art activities and cultural performing arts presentations that appeal to people of all ages and income levels.

- b. Enhance connections with the region through the subject matter of the art, artists and partnerships with local organizations, and local and tribal government that can bring in diverse viewpoints and wider audiences that may be unfamiliar with the Museum.
- c. Encourage participation from artists, and provide exposure to varied artistic expressions and experiences within the community. Challenging local artists and art groups to produce high quality art expands artistic outreach.
- d. Provide interactive experiences with everyday objects to provide interesting and inclusive activities for diverse audiences of all ages. Lectures and other educational programs in conjunction with exhibits can provide added depth and expand horizons.
- e. Enhance personal connections.
- f. Continue to provide quality art exhibitions that raise the Museum's profile both inside and outside the region.
- g. Include art forms that appeal to diverse audiences, and integrate interactive and educational programs and experiences that connect the members of the community with art. Build on successes such as the *Vision* high school art show, and the *Maritime Art Exhibit* through media promotion and partnership activities. Curate exhibits from local resources to promote and enhance connections and sense of place.
- h. Maintain current frequency of exhibitions (12 – 24) each year
- i. Continue to enhance, diversify, and promote the Museum's permanent collection as funding allows. Add the works of more recognized artists to the permanent collection.
- j. Maintain the involvement of quality jurors. Continue to employ jurors with the objectivity to recognize quality work, and the ability to expand local artistic visions that are unique to the region.



Coos Art Museum Photo

- k. Maintain high museum standards of display, scholarship and collection care. Continually improve exhibition lighting and display, building security, and appearances inside and outside the Museum.
- l. Seek local art collectors that have collections worthy of exhibition, and provide opportunities for exhibits featuring such art.
- m. Provide advocacy for visible art when the opportunity arises. Support displays of art in public and private spaces and assist the Cities in developing policies for public and private art as appropriate.
- n. Organize a group, Friends of the Museum, to enhance “ownership” and advocacy.
- o. Provide information about the benefits of art to the community at events, public meetings, service clubs, school functions, through the media, and through Museum publications, including the web site.
- p. Promote the Rental Sales Gallery to bring high quality local and regional art into homes and businesses.
- q. Seek sponsorships that provide new opportunities and financial benefits.
- r. Interact to promote art and the Museum when groups visit for Wine Walks and other similar events.
- s. Continue activities such as the Art Cart in the Park.
- t. Build excitement and attendance at the free day at the Museum.



Coos Art Museum Photo



**Woman Reading
By Will Barnett**

**1970
Serigraph**

Coos Art Museum Permanent Collection

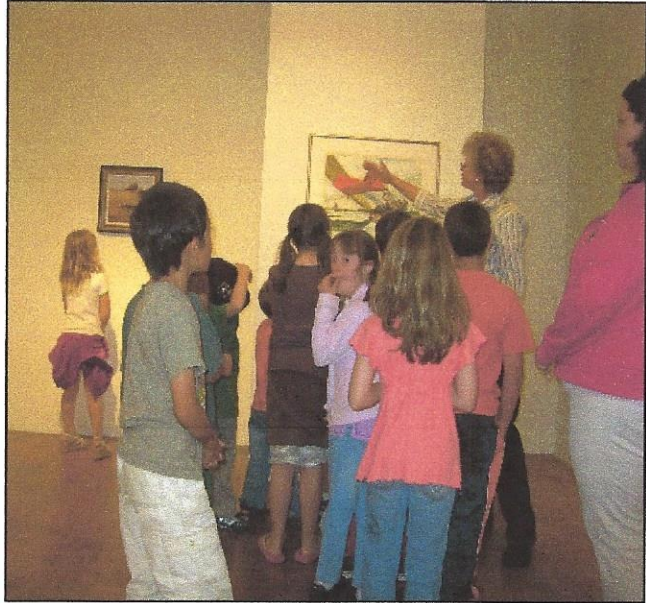
Energize Youth for Art

Challenges and Opportunities

Art is a basic human experience; very young children like to participate in drawing, creating and painting. Expressions of art provide benefits for creative problem solving, critical thinking, expressing emotions, and sensitivity to beauty and order.

Coos Art Museum provides successful youth programs for art education and the creative expression of the arts. At the present time, activities include classes in the Museum's upstairs classroom and youth art shows and competitions.

The successful annual high school art competition, *Vision*, is an exciting venue. *Vision* 2017 was underwritten by Southwestern Oregon Community College (SWOCC) Foundation. Coastal high schools, and high schools from Douglas, Josephine and Jackson counties submitted entries. Competition consisted of drawings, paintings, etchings, mixed media, ceramics and photography. Nineteen students received prizes including cash and/or tuition waivers to attend SWOCC.



Coos Art Museum has sponsored a Studio-to-School program at Sunset School facilitating art education for grades 4 – 7 each month that school is in session. This formally structured art education serves over 400 students at the school which has a high level of economically disadvantaged students. This project is in partnership with the Oregon Community Foundation. To continue and expand the program to more schools, funding from the community will be needed.

With declining emphasis on art education and traditional art expressions in public schools, the Museum would like to provide more opportunities for art education and find new ways to involve youth. Expanded youth involvement will bring new energy to the Museum, and potential enhanced family involvement.

Goals

The goals and strategies within this section are intended to be ongoing. Over time, the goal is to increase youth involvement in creating art and in advocating for art. Enhancing programs for art in the schools, collaborating with the schools for art programming, and recognizing young artists are all desirable outcomes.

- A. Advocate for art in the schools.
- B. Increase opportunities for highlighting art created by youth.
- C. Enhance programs that provide art education for youth.
- D. Involve youth in planning and programming.
- E. Increase interactive youth art programs.
- F. Promote art education and artistic endeavors for youth of all ages.

Strategies

- a. Continue to enhance and build excitement for the established *Vision* student art competition and show. Funding from granting agencies, civic clubs, businesses, and individuals is needed to enhance and expand the student art shows.
- b. Advocate for restoring youth art in the schools. Organizing to have liaisons in the public school districts including, Reedsport, North Bend, Coos Bay, Coquille, Bandon, Myrtle Point, Powers, Port Orford / Langlois, Gold Beach, Brookings-Harbor and Southwestern Oregon Community College could provide new opportunities. Encourage partnerships and participation with private schools.
- c. Involve youth in planning, programming and assessment of youth arts opportunities. Organize a youth advisory committee or involve youth with Board members and volunteers in other ways. Encourage “out of the box” creative thinking for program planning for youth art.
- d. Enhance recognition of youth art in many forms that exists throughout the region. Promote youth art in highly visible venues, and support youth murals in public and private spaces.
- e. Participate in Coos Bay downtown events to promote youth art. Providing visible and exciting interactive activities in conjunction with downtown events in collaboration with local partners will provide creative opportunities and promote art for all.

- f. Provide interactive opportunities for youth in conjunction with ongoing Museum events. This could be accomplished in partnership with groups such as the Boys and Girls Club and others.
- g. Provide opportunities for interactive experiences with art, and integration of visual art with other art forms for youth of all ages.
- h. Establish an annual fundraiser to provide for youth art in the schools. A program is currently in its final year of grant funding at Sunset School, but the Museum is seeing to continue and expand youth art programs.
- i. Integrate family participation in youth education programs.



Market to the Region

Challenges and Opportunities

Today, we live in a society where there is “clatter” and competition for our attention. With so many expectations, public benefit organizations like the Museum must be proactive in marketing to the region. Not doing so is a “recipe” for the public to take programs and activities that the Museum provides for granted.

The Museum is housed in a classic facility with beautiful art deco lines. The sign outside the facility is not highly visible. It is important that the Museum enhance its message within and outside the Museum. Raising the profile of the Museum within the region will increase support for the Museum, and benefit the arts.

Goals

Promotion to the public must be consistent and frequent. The approach is to incorporate ongoing systems for communicating with the public. This will involve promotions that are carried out on a one-time basis, along with ongoing publicity. Of course, technology provides for ever-changing communications, so communications must continually be evaluated for success.

- A. Increase visibility of the Museum and its activities within the region.
- B. Build a community-friendly brand for the Museum, and use it consistently.
- C. Communicate an exciting statement for excellence in aesthetics and art within the community.
- D. Utilize new mediums and venues to enhance the visibility of the Museum and its programs, and to communicate with new audiences within the community.
- E. Promote recognition of artistic endeavors of the Museum and individuals and groups within the community.
- F. Recognize monetary contributions to the arts from within the community as appropriate.
- G. Communicate with the general public to tell the story: i.e., how the Museum contributes to the community, why art is important, to build on successes, to convey why the Museum is successful, and to create ongoing impact.
- H. Continue to promote ongoing programs and events.

Strategies

- a. Continue to advocate and build relationships with the cities of Coos Bay and North Bend. Work with the City of Coos Bay to maintain the Museum facility to convey a positive message.
- b. Provide new and more visible outdoor signage to identify the facility and promote programs.
- c. Seek opportunities to publicly recognize art, artists, donors and volunteers.
- d. Promote Coos Art Museum as an advocate organization for community art by honoring artistic endeavors that help beautify the built environment. Provide information to all media.
- e. Review current publications including stationery, announcements of exhibitions, web communications and other communications to determine whether they will be likely to attract individuals who are not already “plugged in” with Museum programs. Where changes are needed, organize new examples and templates that express excitement and are promotional in nature.
- f. Provide regular media releases, assuring that Coos Art Museum is appropriately identified in all media and correspondence where partnerships are involved.
- g. Utilize a slogan and logo that suggest a brand image, promoting a concept of “art for all.”
- h. Assure that Museum events are included in community calendars of events, and provide regular opportunities for interactions on Facebook.
- i. Develop promotional information such as a Power Point that can be updated regularly and provided to service clubs, other organizations, and businesses in the region.
- j. Seek opportunities including partnerships and new venues to reach new audiences.
- k. Provide follow-up communications to families who have participated in youth events to get them involved with the Museum.



Mango Mango
By Red Groom

1973
Serigraph

Coos Art Museum Permanent Collection

Market for Tourism

Challenges and Opportunities

Southwestern Oregon is a wild and wonderful place with beautiful natural scenery, a mild climate, and rich history. With the decline of the natural resource based economy over the past three decades, Southwestern Oregon has become increasingly dependent upon the tourism industry. The region has a small population base and there is no quick route to metropolitan populations. Because of this, building the destination tourism industry is a challenge, and successes are cause for celebration.

The Bay Area, home of Coos Art Museum, is working to promote tourism, while struggling with an overall layout that scatters small retail shops and inhibits synergy. Because the communities historically formed an industrial hub, remnants of old industry that are not visually appealing continue to be visible along the Highway 101 route that is the lifeblood of the communities.

Coos Art Museum contributes to destination tourism, but the Museum would like to be a larger player in building the arts and cultural aspects of the industry. The Museum's success as a visitor attraction provides opportunities for the Coos Bay downtown area because the Museum adds to the clustering aspect of small shops and attractions. The Museum is a cornerstone of arts in the region which has an abundance of artists, galleries, Myrtlewood woodworking, and other crafts. In addition, musical groups, Music on the Bay, the Oregon Coast Music Festival, and active performing arts groups provide exciting cultural options. Collaborative marketing will "raise the tide" for all!

Goals

The objective is to increase the number of out-of-the-region visitors that visit the Museum. When the Museum is successful, there will be increases in visitors from out of the region. There are a number of goals to be carried out to market for tourism. All are easily measurable by numbers or accomplishments.

- A. Promote the Museum as a cornerstone for tourism.
- B. Increase promotions through a variety of publications and media.
- C. Continue to maintain brochures, web site links, and social media.
- D. Participate with businesses and tourism groups for joint marketing of the region.
- E. Explore the feasibility of increasing items to sell within the Museum.

Strategies

- a. Increase references to the Museum in regional, statewide, and national publications.
 - Develop ongoing relationships with the Coos Bay - North Bend Visitor & Convention Bureau and the Visitor Center in downtown Coos Bay to keep the Museum informed and involved when opportunities arise.
 - Partner with the Coos Bay - North Bend Visitor & Convention Bureau for promotion and advertising of ongoing exhibitions to be included in promotion packages for destination tourism, and other activities that come available.
- b. Work with local arts groups, museums, galleries, and others to tell the story and promote arts and cultural opportunities through brochures, web promotions and other.
- c. Cross-market with other museums and cultural providers throughout the region and the state.
- d. Improve links to Coos Art Museum's web site from existing tourist promotion sites and businesses.
- e. Partner with the Coos Bay Downtown Association to promote the downtown area and Coos Art Museum jointly. Participate in events that bring the public to downtown Coos Bay to take advantage of and contribute to the promotion and public activity.
- f. Prepare an analysis of the feasibility of increasing gift items available for sale within the Museum.
- g. Seek grants from Travel Oregon and others to assist with funding for tourism promotion projects.
- h. Utilize social media opportunities to promote the Museum.
- i. Seek opportunities to shift negative paradigms by increasing "positive chatter."

Collaborate

Challenges and Opportunities

Coos Art Museum works in partnership with the City of Coos Bay in that the City of Coos Bay owns the Museum facility and the collection. Over the years, the Museum has carried out programs with schools, Oregon Coast Music Association, Coos Historical and Maritime Museum, Bay Area Artists Association and many others. The Boys and Girls Club promotes Museum classes for youth. Our region is fortunate in having dozens of accomplished resident artists, numerous galleries, and many other venues that display art for the enjoyment of the public. With hundreds of government, civic, service, cultural, and hobby groups within the region, beneficial partnerships provide ongoing opportunities. The previous topic, *Market for tourism*,” addressed partnerships with tourism-related groups, and the importance of working with city governments. Increasing collaboration will help the Museum maximize its reach throughout Southwestern Oregon.

Goals

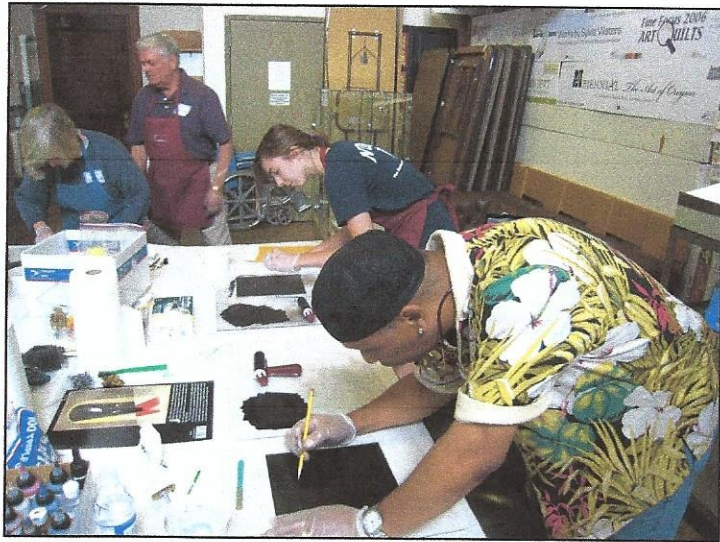
The goals and strategies within this section are aimed at bringing in new audiences, and strengthening art for all. Positive outcomes will be evidenced by increased alliances that involve the Museum, and ultimately by increasing audiences and enhancing art for all.

- A. Create and strengthen local and regional partnerships for promotion, programming, and sponsorships.
- B. Enhance business involvement.
- C. Work with local tribes to showcase Native American art.
- D. Collaborate and cross-promote with other cultural groups throughout Oregon and the nation.

Strategies

- a. Explore the concept of selling unlimited prepaid individual or group admissions to the Museum for a higher membership fee so that businesses will in turn provide admission as a courtesy to their own guests. Larger businesses in the region could be approached for such a sponsorship after careful planning and consideration on the part of the Museum’s Board. A sponsorship of this sort would provide promotion for the Museum, and build partnerships between the Museum and regional businesses with mutual benefits.

- b. Expand outreach to collaborate and partner with other Southwestern Oregon arts groups and artists, including but not limited to groups in communities from Brookings to Lane County on the Oregon Coast, and inland communities in the Coquille Valley, Powers and Lakeside.
- c. Incorporate a weekend art fair during a downtown festival to provide opportunities to view artists at work, and obtain appraisals of art.
- d. Invite Bay Area civic clubs and community groups into the facility for their meetings. Explore sponsorships and other opportunities for civic groups to contribute to art within the community.
- e. Collaborate with the Boys and Girls Club of Southwestern Oregon. The Museum currently provides discounts for Boys and Girls Club members, and the Boys and Girls Club promotes the Museum's classes for youth.
- f. Seek exhibition sponsors from businesses, organizations, and individuals; assure that all sponsorships are appropriately recognized in Museum publications, on the web, in the media, and at events.
- g. Incorporate Native American exhibitions by working with the local tribes who may in turn provide connections with other tribes. The first step is to acquire designated liaisons from the tribes to enhance communications.
- h. Organize for designated liaisons with school districts so that there is a pathway for collaboration in the future.
- i. Enhance partnerships with Southwestern Oregon Community College (WSOCC). SOCC is a cosponsor of the successful high school art competition, *Vision*.
- j. Partner with the Coos Historical and Maritime Museum.
 - Organize mutual opportunities to borrow objects for exhibitions from other organizations. The Museum provided the Victor West historical collection to the Coos Historical and Maritime Museum in the past.



- Encourage the Coos Historical and Maritime Museum to connect with the Coos Art Museum's successful annual *Maritime Art Exhibit*, while maintaining and enhancing the status of the Art Museum as the lead organization for this event.
- k. Collaborate for joint promotion with recognized groups throughout Oregon and the nation as opportunities arise. For example, the co-sponsorship of the annual *Maritime Art Exhibit* by the American Society of Marine Artists enhances the value and prestige of the exhibit for both artists and visitors to the exhibit.
- l. Maintain connections with statewide cultural organizations where feasible.
- m. Establish ongoing relationships and communications with various groups to be aware of opportunities for mutual advertising, fundraising, and programming as addressed in the section entitled, *Market for Tourism*.
- n. Assure that Coos Art Museum and all participating partners are appropriately identified in all media and correspondence when partnerships are involved.
- o. Promote the Oregon Cultural Coalition, and work with the Coos County Cultural Coalition.

Achieve Success!

Challenges and Opportunities

Implementation of this strategic plan presents a challenge and an opportunity that can best be accomplished “one bite at a time.” Carrying out the goals and strategies within this plan will help keep the Board, staff, and other volunteers on track so that activities continue to work towards common goals identified within this document.

While it is not envisioned that every strategy will be pursued due to limited staff and funding, developing and assigning responsibilities that identify specific action steps to be taken each year will keep things “on track.”

The annual work program can be prepared in conjunction with an annual review of this strategic plan. The Board’s involvement is in overseeing the work of the organization and measuring the success of all that is undertaken within the organization. Board meetings provide opportunity for the Board to continue to commit to the workings of the Museum and build upon success.

Goals and strategies are only useful when translated into action. It is essential for the Board and staff to develop measurable outcomes for evaluation of projects and programs. Measurable outcomes can be determined at the time that specific programs are organized, and evaluated immediately after the program has been completed, or annually, if more appropriate. The evaluation will help provide advice for future projects.

Goals

- A. Implement this strategic plan.
- B. Develop an annual work program.
- C. Assure that Board members understand the expectations, needs and priorities of programs and activities that are being carried out by structuring for reporting and sharing of volunteers at Board meetings throughout the year.
- D. Keep the plan current by revisiting the goals and priorities of strategic planning over time.
- E. Measure the success of all programs and activities.
- F. Update the Strategic Plan.

Strategies

- a. Review accomplishments of the past year, and determine what is successful and where emphasis is needed. Determine overall progress, and where strategies are not relevant or have been completed.
- b. Organize projects to be undertaken in the coming year, and assign responsibilities.
- c. Determine how to quantify and measure the success of programs and activities to be undertaken, and assure that benchmarks and procedures are in place to measure outcomes.
- d. Adjust ongoing activities as necessary, recognizing that strategies within this document present suggestions for implementing goals.
- e. Where helpful, utilize the form on the following page for assigning activities and timelines, and identifying expected outcomes.
- f. Update this plan every five years or more frequently as needed.

This plan update was completed in the spring of 2018. At the time of completion of this document, implementation of the first year work program is underway. Each annual work program becomes an element of this document so that the plan serves as an ongoing living document.

