## Drama Club Strategic Plan

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**Attachments**
- Definitions of Planning Terms Used in This Document
- SWOT Analysis
Drama Club Strategic Action Plan
Executive Summary

History and Overview of Drama
Since its inception eight years ago, Drama Club has grown from one class, in one secure detention facility, into an organization that operates in four boroughs, in six locations, and despite the significant challenges presented by COVID 19, this year to date we have served 764 young people across 101 classes. Drama Club pivoted very quickly to the virtual classroom, offering up to 8 online classes per week.

Drama Club is recognized by New York City’s City Council, Administration of Children Services (ACS), Department of Correction, Department of Probation, Department of Youth and Community Development, and Department of Education. We are proud organizational partners with Carnegie Hall, The Door, The Wooster Group, and Youth Inc.

Drama Club believes the power of self-expression, play, and laughter minimizes the dehumanizing efforts of the criminal legal system; a system that targets the poor and People of Color. Serving arts programming to young people trapped or at risk of becoming trapped in the ever-revolving door of the criminal legal system, we strive to undo some of the trauma caused by mass incarceration in America.

In the wake of COVID 19, which again has disproportionately affected People of Color, our work is even more necessary. This strategic plan gives us a roadmap to navigate the tumultuous and challenging year we face. It allows us to utilize our adaptability, our nimbleness and our collective smarts to ensure we will emerge stronger, grittier and poised to reach more of the most vulnerable among us so that they are not forgotten but are seen, and heard, and recognized as young people with a positive future ahead.
The Strategic Planning Process


Major Steps in the Strategic Planning Process

The steps taken in this planning process included:

- Conference calls and virtual meeting(s) with Drama Club’s (DC’s) senior staff to clarify the roles (e.g. Staff, Board, youth); finalize the work plan and timeline for the project; and align the planning process with other key organizational activities (e.g. staff meetings; board meetings, etc.).

- Gathering preliminary information on the organization. This included Drama Club’s current plans and Theory of Change; organizational history; organizational structure, roles, and descriptions; current and planned services; program and other organizational assessments/evaluations; funding information; reports to funders; and results of participant surveys.

- Assembling a “Core Planning Team” that included senior staff, DC’s Board Chair, a youth leader and in the final working session, a Teaching Artist (TA). This planning process was a series of facilitated working sessions of Drama Club’s Core Planning Team. Each session was designed to further the planning process by reviewing, revising, incorporating, and building on the planning work done to date (e.g., previous strategic plan, funding proposals).

- Reviewing data and information on Drama Club’s external environments including funders and major donors, sponsors and other current and potential partners and allies, and competing organizations.

- Drafting a preliminary SWOT Analysis (Strengths, Weaknesses, Opportunities, Threats) and “scenario planning” worksheets.

- Holding a “Town Hall” to provide Drama Club feedback on the impact of Drama Club programming from the perspectives of various stakeholders including students, TAs and other Drama Club Staff, and Drama Club partners. Over 40 people signed up to participate in this event and over half of those who joined us are/were students.

- Holding a preliminary information session and a working session with Drama Club’s Board of Directors to: (1) build their understanding and commitment to the steps in Drama Club’s planning process and their role in this process; and (2) gather their input on drafted revisions to DC’s mission statement, the priorities developed through the Core Team Working Sessions; (3) review their role and solidify their work plan going forward.

- Assembling presentations and planning worksheets at various points throughout the planning cycle.

The plan that follows reflects the results of all the work throughout the planning process and the common themes; Drama Club’s already planned and ongoing work; the priority areas that emerged with accountabilities for each area; and the action steps that Drama Club will take in the next 90 days to six months.

The plan includes:

- A draft Mission Statement that will be finalized by the Core Planning Team and approved by Drama Club’s Board of Directors;

- Revised Guiding Principles & Values Statements;

- Key Elements of DC’s Vision & Overall Priorities;

- Goals, Priorities & Major Action Steps with Accountabilities; and

- Attachments - Planning Terms and a “SWOT Analysis.”
The Strategic Planning Process (continued)

Findings, Conclusions, and Recommendations
Drama Club is well-positioned to move forward with this plan. All of the assessment information reviewed to date and the feedback from program participants that was also reviewed indicate that Drama Club’s culture is warm, welcoming, and supportive and that DC Staff and Board of Directors are highly-competent, collaborative, and inclusive their approach; and that they are truly committed to making a difference in the lives of the people they serve and to those with whom they partner and work. It is recommended that

- Drama Club views its strategic plan as a “living document;”
- The Core Team finalizes the mission statement and tag line;
- Uses this plan as a basis for the organization’s major activities over the next several months; and
- The “SWOT Analysis” and plan are reviewed for revisions and updating at least on a quarterly basis in light of the dynamic and uncertain environment in which Drama Club and all organizations are currently operating.
Drama Club Strategic Plan
Mission, Guiding Principles & Values

Our Mission

*Drama Club’s consistently cares for youth - especially those who are incarcerated and court-involved - by creating space for them to thrive, using improv as their guide.*

*Tag Line*

*A place to be you, a place to do you*

Guiding Principle

*Drama Club is committed to providing New York City’s most vulnerable and overlooked youth the opportunity to be seen and heard, laugh, play, and to cultivate life skills via community building, theatre-making, and performance opportunities.*

Our Core Values

*We believe in the principles and practices of ...*

- **Love and respect** when working with young people during their greatest challenges, maintaining their dignity, and providing safe zones for them.
- **Consistency** by being the familiar face and source of healing, joy, and hope that is there in time of need.
- **Creativity and innovation** to help youth navigate their terrain and provide them space to breathe and re-engage with purpose.
- **Fostering a culture that values the dynamism and benefits that diversity, equity, inclusion, and belonging (DEIB) bring to our organization** and ensures that everyone in the Drama Club family has the tools and opportunities to live their potential.
- **Using “Yes, and,” the philosophy of Improv**, to inspire our youth to take their personal narratives back and tell their stories; to accept their truths; and to find ways to add to and further validate their stories.
- **Social, emotional, and creative learning practices, evidence-based research, and equitable, participatory evaluation methods.**
Drama Club Strategic Plan
Vision, Major Drivers, and Overall Priorities

Key Elements of Our Vision
Drama Club is a safe place where youth impacted by mass incarceration turn to heal and move forward because we envision a future where love and compassion, the pursuit of play, creativity, and imagination are deeply valued as what make us all human.

*In order to achieve our vision, we will:*
- Use the transformational power of improvisational theater to create innovative pathways that enable our youth to move from dependence to independence.
- Center and celebrate the voices of young people and provide added emotional support so they can thrive.
- Be the best Drama Club we can be – effective, equitable, and efficient.
- Build on a successful and scalable model for youth development before, during, and after incarceration.

The Major Drivers for Our Strategic Plan
- Holding ourselves accountable to those we serve and other stakeholders, including families and the communities most affected by incarceration.
- Nurturing, developing, and adapting our programs, structure, processes, and systems, for the sustainability and growth of the organization in an ever-changing environment.
- Addressing systemic racism and other forms of oppression whenever and wherever we find it.
- Building and elevating Drama Club's profile.

Overall Priorities
To achieve these major drivers, we will:
- Pursue excellence in all Drama Club programming and performances.
- Uphold our commitment to eliminating systemic oppression and to fostering a culture that encourages, engages, and celebrates the diverse voices of those inside and outside our organization.
- Create space for and nurture youth leadership.
- Prioritize the needs on the ground – where can we make the most difference; where youth are getting the least beneficial programming and opportunities.
- Partner with our youth and other allies and advocates to build community members’ awareness of the issues facing incarcerated youth and to use theater as a tool to talk about the impact of mass incarceration.
Drama Club Strategic Plan
Summary of Goals

Programs & Services
Goal: Continue to positively affect the lives of youth impacted by mass incarceration, through improvisational theater programming, youth leadership development, and mentorship.

Fund Development
Goal: Maintain a stable, diverse base of support that meets or exceeds DC’s funding priorities and ensures sustainability and growth of the organization.

Marketing & Communications
Goal: Integrate the power of marketing and communications into our current work and plans in ways that continue to position Drama Club as a trusted partner and influencer.

Infrastructure: Policies, Operations, People, and Culture
Goal: Ensure that Drama Club continues to be well-managed with the infrastructure, capacity, and culture to carry out our plans and continue to fulfill our mission.
Goals, Priorities, and Action Steps by Major Category

Programs & Services

Goal: Continue to positively affect the lives of youth impacted by mass incarceration, through improvisational theater programming, youth leadership development, and mentorship.

Primary Responsibility: Programs Coordinators

Program & Services Current Priorities

Overall
- Meet and exceed the standards of and excellence in improvisational theater in all programming and performances.
- Cultivate and nurture healing, youth engagement, youth skills building, and youth leadership.
- Foster community among our students, their families, and our local communities.
- Continuously build and apply our knowledge of programs, practices, and engagement strategies that have proven their effectiveness in reducing barriers and eliminating systemic oppression.
- Infuse evaluation guided by the principles and practices of asset-based youth development into all of our programs to measure and deepen our impact.

Current Programming
- Provide theater programming before, during, and after incarceration.
- Ensure that there are credible messengers able to provide hope, inspiration, and tools to improve the outcomes of those we serve.
- Build the Apprentice Program that provides positive mentorship and peer support and helps participants create, discover, and build the skills that enable them to achieve their goals and take their places in leadership within Drama Club and beyond.
- Work with local communities to understand, prioritize, and address the unique needs, challenges, and consequences faced by those served by our mission.

Advocacy
- Use storytelling to advocate for change in the hearts and minds of community leaders, policy makers, and other targeted publics.
- Operating from the premise that advocacy equals access, create opportunities for young people and stakeholders to engage with one another through performance, dialogue and listening sessions/panels.

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**Programs & Services (continued)**

**Programs & Services Current Priorities (continued)**

**Partners/Linkages**
- Partner with and leverage the diverse talents, skills and connections of our youth, community leadership, decision makers, and other experts when making decisions or facing a challenge.
- Connect our youth, wherever we find them, to the supportive services and community resources they need (e.g., legal, housing, employment, health, and other arts organizations).
- Work with local communities to understand, prioritize, and address the unique needs, challenges, and consequences faced by those served by our mission.

**Program Expansion**
- Position more youth for success by reaching them in locations where belonging, safe space, laughter, and play are needed.
- Create reliable, culturally adaptable Drama Club programming that serve and support local communities.

**Programs & Services Action Steps**

**Initial Action Steps/Next Steps (Within 90 Days):**

- Hold at least one “Town Hall” to gather feedback from various stakeholders on the impact of DC’s programming. (Done)
- Program plan that:
  - Reconfigures DC’s program service delivery models.
  - Establishes a framework decision making opportunities to provide programming that aligns with DC’s plan.
  - Ensures youth are engaged and their feedback is reflected in DC’s program planning and in evaluating DC’s core programs and services.
  - Includes programming that provides our youth with tools, resources, and support to address the challenges of systemic racism and other forms of oppression that they face.
  - Clarifies and provides a common understanding of DC’s impact and evaluation measures for current and proposed/planned programs.
- Align and clearly articulate our logic model and Theory of Change.
- Find more ways to educate the board and build their understanding of the world that DC is supporting and the impact DC is and seeks to have in the lives of those we serve.

**Intermediate Action Steps/Next Steps (90 days – 6 Months):**

- Assemble an evaluation plan for each of DC’s programs.
- Develop a “new project development plan” for new programs DC introduces similar to that of a business plan (e.g., purpose and alignment with mission; goals; key activities and key performance indicators; staffing, funding; partnerships; evaluation, etc.).
Fund Development

Goal: Maintain a stable, diverse base of support that meets or exceeds DC’s funding priorities and ensures sustainability and growth of the organization.

Primary Responsibility: Fundraising & Communication Manager

Fund Development Current Priorities

Overall
An organization-wide commitment to develop and nurture a culture of philanthropy, capacity, and structure for:
(1) A year-long fundraising effort;
(2) Prioritizing meaningful relationships with donors beyond only asking for money;
(3) Sufficient staffing and systems that are necessary for more effective communications and donor engagement; and
(4) 100% board participation.

Fund Development Plan Specific
• Maintain stability of DC’s funding levels based on organizational needs without using our reserves.
• Grow, acknowledge, and track in-kind donations.
• Funding for the compensation and health benefit plan costs for all Drama Club salaried staff.
• Capital campaign for DC’s “home base.”

Building Skills, Capacity, and Accountability
• Build a fundraising culture across the organization.
  o Develop, review, and update fund development plans and processes for building DC’s donor base and effective donor stewardship.
  o Build staff’s capacity to participate in DC’s fund development activities.
  o Increase the board’s confidence and ability to contribute to DC’s fundraising efforts.
• Put effective systems in place to collect information and data on individual donors.
• Build accountability for donor stewardship with funders and major donors (e.g., mechanisms for individual donor cultivation and stewardship; time and resources to develop relationships).

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Fund Development Action Steps

Initial Action Steps/Next Steps (Within 90 Days):
- Confirm/Clarify the impact of reduction/elimination of funding.
- Secure emergency funding.
- Ensure that DC has a policy and procedures in place to maintain and replenish reserves.
- Identify current and new funding sources and adopt a plan to meet immediate funding needs.
- Reach out to current foundations and individuals to secure increased funding.
- Increase donor engagement.
- Provide staff with the information, data, tools, education, training, and support to cultivate individual donors and engage in DC’s fundraising activities.
- Provide Board members with the information, tools, education, training, and support to leverage their personal and professional networks and connections to major donors (e.g., individuals, Foundations, and corporate sponsors).
- Maintain relationship with Bloomerang.
- Begin to build our understanding of what becoming a “culture of philanthropy” would mean for Drama Club.

Intermediate Action Steps/Next Steps (90 days – 6 Months):
- Develop more opportunities for donor engagement.
- Introduce key elements of a “culture of philanthropy” into DC’s fundraising plans and activities.
Marketing & Communications

Goal: Integrate the power of marketing and communications into our current work and plans in ways that continue to position Drama Club as a trusted partner and influencer.

Primary Responsibility: Fundraising & Communication Manager

Marketing & Communications Current Priorities/Objectives

• An agency-wide marketing and communications plan and strategy that:
  o Aligns with and supports our values, current and planned programming, Theory of Change, and fund development plans;
  o Ensures that our messaging is clear, inspiring, and effective; and
  o Builds our audiences in intentional ways.
• Marketing and communications are top priorities when seeking capacity-building funding.
• Board and staff have the capacity to clearly communicate DC’s impact and Theory of Change to DC’s targeted publics.

Marketing & Communications Action Steps

Initial Action Steps/Next Steps (Within 90 Days):
• Finalize mission statement.
• Develop a “tag line.”
• Reframe how we tell our story.
• Develop “talking points” and key messaging for DC’s Theory of Change.
• Seek services of and funding for a Marketing Consultant.
• Explore marketing needs with the Board and seek their assistance in identifying marketing resources (e.g., pro bono assistance; Marketing Task Force).

Intermediate Action Steps/Next Steps (90 days – 6 Months):
• Update DC’s website and social media platforms including, but not limited to, the positioning of key components of DC’s final strategic plan.
• Build DC’s Board and Staff’s understanding of and commitment to marketing as everyone’s job and provide the tools, education, and support they need in their marketing roles.
Organizational Policies, Operations, People, and Culture

Goal: Ensure that Drama Club continues to be well-managed with the infrastructure, capacity, and culture to carry out our plans and continue to fulfill our mission.

Policies, Operations, and Staff Current Priorities/Objectives

Policies & Practices  
**Primary Responsibility:** Executive Director, Operations Manager, Board of Directors

- Document and adjust crisis response business continuity plans and processes, as needed.
- Establish and maintain up-to-date risk management policies that protect youth, staff, and the organization.
- Update Human Resources and other workplace policies and procedures.
- Develop a communications policy including, but not limited to, crisis communications. *(ED & Fundraising & Communications Manager)*
- Foster and support Drama Club’s commitment to inclusion, respect, and equity throughout our organization by developing and promoting policies, and practices that dismantle systemic racism, privilege, bias, and discrimination based on gender, gender identity, and sexuality.

Operations  
**Primary Responsibility:** Operations Manager & Senior Team

- Build and maintain systems and processes that reflect organizational integrity and are consistently utilizing smart organizational practices.
- Develop, update, and periodically review internal controls and systems for effective and efficient management and operations.
- Establish a “home base” for Drama Club that is a reliable and safe place for Drama Club youth, programs, including performances, and operations.

Technology  
**Primary Responsibility:** Operations Manager

- Ensure that Drama Club has new and emerging technologies capable of meeting current and planned needs.
- Enhance Drama Clubs security systems and measures to preserve and protect the confidentiality, sensitivity, integrity of, and access to Drama Club’s information.
- Continue to build the organization’s capacity and effectiveness in using online platforms and programs, given DC’s work in the current environment, approved plans, and available resources.

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Organizational Policies, Operations, People, and Culture (continued)

Policies, Operations, and Staff Current Priorities/Objectives (continued)

Leadership  
**Primary Responsibility: Executive Director & Senior Team**

- Ensure timely communication within Drama Club with enough information to help every employee to carry out their work and understand how they contribute to Drama Club’s effectiveness and progress in fulfilling our mission, realizing our vision, and living our values.
- Enhance processes and practices that acknowledge the value of staff and formalize those that provide appropriate, timely feedback and ongoing support.
- Build performance review system and leadership’s ability to conduct performance reviews.
- Develop a formal succession plan, for at least for emergency situations, for the Executive Director and key positions.

Staffing  
**Primary Responsibility: Executive Director & Senior Team**

- Determine major staffing needs and budget to meet these needs based on funding and programming in the current environment.
- Review staff compensation and benefits (e.g., salary increase and health benefits) and plan for adjustments that align with market research and organizational resources.
- Establish formal, structured orientation and onboarding processes for all staff.

Skills Development  
**Primary Responsibility: Executive Director & Senior Team**

- Consistently provide staff with the opportunity to participate in professional development.
- Build staff competencies in key areas (e.g., programs; fund development; marketing; operations)
  - Mentorship and theater training for Program Coordinators and Teaching Artists.
  - Identifying and cultivating donors.
  - Foundation relations.
  - Telling Drama Club’s story.
  - DC’s policies, operations, and compliance requirements.
  - Anti-racism and anti-bias techniques and practices across the spectrum of diversity and ways to foster and promote equity, inclusion, and belonging (DEIB).
Organizational Policies, Operations, People, and Culture (continued)

Policies, Operations, and Staff Action Steps

Initial Action Steps/Next Steps (Within 90 Days):

Re-entry Regulations, Protocols, and Guidelines.
- Determine and document updated/revisions to the requirements and protocols for re-entry and maintaining virtual workspaces.
- Develop/Update DC’s re-entry plan and build Board’s awareness, understanding, and support.
- Determine how to reinstate furloughed employees.

Policies & Practices:
- Assemble a list and samples of required and recommended policies that Drama Club should introduce or update.

- Establish a Task Force/Work Group to:
  - Identify and help Drama Club adapt exemplary anti-racism, diversity, equity, inclusion, and belonging policies and practices;
  - Draft and promote the implementation of practices that dismantle systemic oppression and bias; and
  - Build awareness, commitment, and the ability to take timely and effective action throughout Drama Club based on what has been learned and DC’s experience.

Finance
- Determine requirements for handling or paying back PPP or other emergency funds.
- Establish a policy and plan for replenishment of any operating funds used during the pandemic.
- Update DC’s financial management and reporting processes and orient Board and key staff members to the changes made.

Technology & Cybersecurity
- Develop/Upgrade systems to ensure safe, secure storage of passwords

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Policies, Operations, and Staff Action Steps (continued)

Initial Action Steps/Next Steps (Within 90 Days) (continued):

Staffing
• Review and adjust compensation for hourly employees.

Skills Development
• Begin training in designing and delivering virtual programming based on the continuance of these types of programs.

• Begin to build staff knowledge in additional critical areas (e.g., fund development, marketing, systemic racism, anti-bias, and DEIB Practices).

Intermediate Action Steps/Next Steps (90 days – 6 Months)
• Make certain that critical policies and procedures have been updated/finalized and approved.
• Build staff’s capacity to work virtually/remotely and on a variety of online platforms based on updated protocols and policies and upgraded systems, processes, and procedures.
• Review revised organization chart and re-aligned positions; determine if changes are needed; and decide on the best ways to make those changes.
• Monitor staffing needs and make timely changes to address those needs, given organizational resources.
• Finalize onboarding process for new employees and those changing positions.
• Develop a formal staff performance review process.
• Develop a Board-approved emergency succession plan for the Executive Director.
• Hire an HR consultant to help answer questions such as compensation negotiations, yearly reviews, etc.
• Research options for office space that is cost effective and central for all staff
• Establish a process to review staff composition and positions and re-alignment of staff, as needed.
Board of Directors Current Priorities

**Primary Responsibility**: Board of Directors, Board leadership, Executive Director & Senior Team
(See table for specific information on “Who’s Involved”)

- Continue to build and maintain a strong and effective governing Board of Directors. We will achieve this by ensuring that the following are in place:
  - Clarity of roles, responsibilities, and expectations of DC’s board and individual board members.
  - New, fully-engaged board members.
  - A formal process for the Executive Director’s performance review.
  - Tools and support for every board member to build their skills, be appropriately engaged, and leverage their networks in key and critical tasks including:
    - Fund development (“give & get;” cultivating donors).
    - Marketing (serving as “informed ambassadors” who are prepared to “tell DC’s story”).
    - Oversight of financial management as financial systems and processes are upgraded.
    - Managing and mitigating risks.
    - Board recruitment, orientation, and onboarding processes.
    - Annual participation review, commitment conversations, and goal-setting for each individual board member.
  - An annual cycle of organizational review (e.g., measuring effectiveness; reviewing and revising progress towards DC’s plans), board self-assessment, and contingency planning.

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Board of Directors Action Steps

Initial Action Steps/Next Steps (Within 90 Days):

Board Education
- Hold a working session to engage Drama Club’s Board of Directors in DC’s planning process and to develop the Board’s annual action plan based on DC’s strategic plan and the results of board self-assessment. *(Delphi Consultants, Inc.)*
- Educate the Board on Drama Club’s “world and work.”
- Develop a series of board training opportunities in key areas (e.g., fund development; marketing; leveraging their networks, building and engaging DC’s Board of Directors, including DEIB principles and practices, etc.).

Board Structure & Operations
- Work with Fundraising & Communications Manager on the development of a Marketing Task Force and plan.
- Establish a process for annual review of the Executive Director *(Board Chair, ED, and Executive Committee)*

Board Recruitment
- Formalize criteria for board recruitment based on priorities (e.g., matrix).
- Determine and formalize process for building DC’s Board.

Board Member Engagement
- Revise and update DC’s Board Member Commitment Agreement.
- Review and re-design “Board Member Fundraising Pledge Form” and process for filling it out annually *(Fund Development Chair and/or Board Chair, Fundraising Manager)*
- Hold annual fundraising pledge accountability/review conversations with individual Board members. *(Board Chair)*

Intermediate Action Steps/Next Steps (90 days – 6 Months)
- Finalize and engage in the Board’s annual work plan based on DC’s strategic plan and Board priorities.
- Update DC’s “Give Get” policy. *(Complete)*
- Place at least two (2) additional candidates for DC’s Board of Directors in the pipeline for board membership.
- Conduct the annual performance review of DC’s Executive Director. *(Board Chair, ED, and Executive Committee)*
## Board of Directors Current Priorities, Action Steps & Accountabilities

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<th>Category/Tasks</th>
<th>Primary Responsibility &amp; Who’s Involved</th>
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<tr>
<td>● Process</td>
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<td>● Recruitment criteria</td>
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<td>● Materials</td>
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<td>● Sources</td>
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<td>● Orientation &amp; Onboarding</td>
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<td><strong>Fund Development</strong></td>
<td>● Development Committee; DT; Josie</td>
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<td><strong>Board Education</strong></td>
<td>o Blasher, Bryn, Ashley, Josie, [one more board member]</td>
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<td>● “DC’s World &amp; Work”</td>
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<td>▪ Toolbox to understand youth incarceration in NYC;</td>
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<td>▪ Studies with arts &amp; youth (Bryn)</td>
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<td>▪ How Board can leverage /support programs and program development</td>
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<td>▪ How board members can get to “play” – feel the value of DC’s programming</td>
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<td>● Fund Development</td>
<td>o DT; Josie</td>
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<td>● Impact of Changes in Financial Management</td>
<td>o Bryn, Scott</td>
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<td>▪ Educate the Finance Committee</td>
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<td>▪ Finance Committee educates the Board</td>
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<td><strong>Board Member Materials</strong></td>
<td>● Governance &amp; Board Development Committee</td>
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<td>● Commitment Agreement</td>
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<td>● Fundraising Pledge</td>
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<td><strong>Committee Engagement</strong></td>
<td>● Blasher; Committee Chairs</td>
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<td>● Board Chair meets with each Committee Chair to determine priorities</td>
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<td>● Committee develop a “roadmap”</td>
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Planning Terms

**Goals** summarize what the organization hopes to achieve in order to realize your vision and fulfill your mission. They can be general or category-specific. They reflect longer-term outcomes. They can be short or long-term and are evaluated.

**Strategic Priorities** are a set of priorities that everyone can get behind to produce results. They focus attention on the handful of choices that matter most to the organization’s success over the next few years.

**Strategic Objectives** are usually developed as a part of a two- to four-year plan that identifies key strengths and weaknesses and sets out the specific expectations that will allow the company or organization to achieve its more broad-based mission or vision statement. They set the major benchmarks for success and are designed to be measurable, specific, and realistic translations of the mission statement that can be used by management to guide decision-making.

**Annual Objectives** are operational objectives that support the goals and provide more details. They answer the questions. What will be accomplished by when? They are SMART – Specific, Measurable, Appropriate/Action-oriented, Realistic, and Time-Sensitive.

**A Key Performance Indicator** is a measurable value that demonstrates how effectively an organization is achieving key objectives. “Milestone” and “Internal Benchmark” are terms that may also be used to describe this.

**Strategies** are major steps that will be taken to achieve the results, objectives, key performance indicators, and goals.

**Key Activities** are processes, tools, events, technology, and actions that are an intentional part of the program implementation and are used to bring about the intended program changes or results. They reflect what the organization **must do** to reach a stated objective and make the business model.

**SWOT Analysis** SWOT stands for Strengths, Weaknesses, Opportunities, and Threats. Strengths and weaknesses are internal to the organization. Opportunities and threats are external to the organization in the larger market, the communities, and the environment that impacts the organization. The organization can take advantage of opportunities and protect against threats, but can’t change them. The primary objective of a SWOT analysis is to help organizations develop a full awareness of all the factors involved when making strategic decisions.

**Scenario Planning** – Planners create situational scenarios around possible turns of events that would impact decision making. This is not predicting the future. Scenario planning forces participants to go beyond conventional thinking and be innovative, by asking questions that otherwise might not be posed.
Drafting Our SWOT Analysis

Questions Asked During the Working Sessions

Internal Environment

Major Strengths
- What is it about the Drama Club’s work that makes you most proud to be associated with the organization?
- What are our strengths?

Areas Needing Improvement
- What are the 1 – 3 things about Drama Club that either concern you or that you think could/should be strengthened?
  
  Consider: Programs & Services; Fund Development; Processes & Systems; Staffing; Technology/Equipment; Facilities

Drama Club’s Environment: Scenario Planning & Other Trends
1. What are the 1 – 3 major issues/situations that we are facing right now?
2. What’s are the key trends and dynamics we are facing? What are the drivers that have an impact on the course of events that will shape the outcome?
3. What are 1 – 2 likely scenarios and possible outcomes we are facing?
4. What are the other 1 – 3 long term/ongoing major trends in our environment that will impact our ability to continue to carry out our mission and work?
5. What are the implications for Drama Club?
6. What do we have to build into our plan given all of this?
# Our SWOT Analysis

*Work Done to Date on this is reflected in the tables that follow*

<table>
<thead>
<tr>
<th>DC’s Major Strengths</th>
<th>DC’s Major Areas Needing Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>• The People</strong> - Committed, smart, connected and diverse staff and Board of Directors.</td>
<td><strong>• Need to be intentional and targeted in identification of potential candidates for DC’s board and staff, especially when filling leadership positions.</strong></td>
</tr>
<tr>
<td><strong>• Asset-Based Youth Development Model</strong></td>
<td><strong>• No “home base”</strong></td>
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<tr>
<td><strong>• Commitment to youth leadership</strong></td>
<td><strong>• Connections within DC</strong></td>
</tr>
<tr>
<td><strong>• Value and prioritize:</strong></td>
<td><strong>• Building awareness, capacity, and accountability across the organization</strong></td>
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<tr>
<td>o Lived experiences</td>
<td>o Vision, program plan, data, and metrics</td>
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<tr>
<td>o Diversity, equity, and inclusion</td>
<td>o Marketing (e.g., “Telling DC’s story”)</td>
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<tr>
<td><strong>• Adaptive, flexible, agile organization</strong></td>
<td>o Fund development (e.g., major donors, major gifts; leveraging networks)</td>
</tr>
<tr>
<td><strong>• Culture</strong></td>
<td>o Performance management processes</td>
</tr>
<tr>
<td>o True commitment</td>
<td><strong>• Communications</strong></td>
</tr>
<tr>
<td>o Consistency, reliability</td>
<td>o Clarity</td>
</tr>
<tr>
<td>o “Want to help if we can”</td>
<td>o Connection</td>
</tr>
<tr>
<td>o “Grit”</td>
<td><strong>• Ability to employ Teaching Artists</strong></td>
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<tr>
<td>o Endurance</td>
<td><strong>• Clarity of and understanding of DC’s policies and processes</strong></td>
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<tr>
<td>o Genuinely collaborative and open</td>
<td>o Compensation and benefits</td>
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<tr>
<td>o Inclusive &amp; Fun</td>
<td>o Parameters and expectations (e.g., security, computer access, etc.)</td>
</tr>
<tr>
<td><strong>• Ability to employ Teaching Artists</strong></td>
<td>o Performance management and accountability measures</td>
</tr>
<tr>
<td><strong>• Financial stability for the next 9 – 12 months</strong></td>
<td><strong>• Financial management reporting</strong></td>
</tr>
</tbody>
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### Our SWOT Analysis (continued)

<table>
<thead>
<tr>
<th>External Trend</th>
<th>Implication for Drama Club</th>
<th>Challenges/Threats/Risks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Planning &amp; Programming</strong></td>
<td>• Virtual Programming</td>
<td>• Major Changes &amp; Uncertainty</td>
</tr>
<tr>
<td></td>
<td>o Those Incarcerated</td>
<td>o Spread of the Virus</td>
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<tr>
<td></td>
<td>o Young Women’s Initiative</td>
<td>o Inability to plan</td>
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<tr>
<td></td>
<td>o Work with young people to assist them in navigating this crisis.</td>
<td>beyond a short timeframe</td>
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<tr>
<td></td>
<td>• Partner with other organizations addressing issues that present obstacles to participation in DC’s programming:</td>
<td>o Constant state of adjustments</td>
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<td></td>
<td>o Uber Eats to address food insecurity</td>
<td>o Fear</td>
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<tr>
<td></td>
<td>o Housing Developments</td>
<td>o How to show up and deliver programming in light of upheaval and massive structural upheaval</td>
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<tr>
<td></td>
<td>• Build staff capacity (Staff Development &amp; Training).</td>
<td>• Virtual Programming</td>
</tr>
<tr>
<td></td>
<td>• Lots of young people are seeking connection and our programming is satisfying their needs</td>
<td>o Access to programming to those incarcerated</td>
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<td></td>
<td></td>
<td>o Uncertainty about the number and current locations of populations we serve</td>
</tr>
<tr>
<td><strong>Disruption/Changes in Funding</strong></td>
<td>• Emerging funding sources.</td>
<td>• Some young people have grown very comfortable with the virtual space and may resist coming back for in-person programming</td>
</tr>
<tr>
<td></td>
<td>• DC may be able to count on some contingency funding from the City Council.</td>
<td>• DC applied for emergency funding. However, DC may not be able to use PPP funding if the requirements can’t be met.</td>
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<tr>
<td></td>
<td>• NEA funding (July 1st)</td>
<td>• Filling the gap in Mayor’s proposed cuts</td>
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<td></td>
<td>• Re-employment of some TAs</td>
<td>• Foundations aren’t taking on new grantees.</td>
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<td></td>
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<td>• Reduced amount from Corporate Sponsors.</td>
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<tr>
<td></td>
<td></td>
<td>• TAs:</td>
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<tr>
<td></td>
<td></td>
<td>o Currently furloughed</td>
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<td></td>
<td></td>
<td>o Reduction in number of TAs that return</td>
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<td></td>
<td></td>
<td>o Fewer hours for TA that return</td>
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<td></td>
<td></td>
<td>o Change in ratio (e.g., 2 per class)</td>
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</tbody>
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## Our SWOT Analysis (continued)

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<th>External Trend</th>
<th>Implication for Drama Club</th>
<th>Challenges/Threats/Risks</th>
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</thead>
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<tr>
<td><strong>Our Population</strong></td>
<td></td>
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<tr>
<td></td>
<td>● Partner with other organizations that serve our populations (e.g., Housing developments.</td>
<td>● NYC may mix 18 – 21 year olds with adult population</td>
</tr>
<tr>
<td></td>
<td>● DC programming and supports in a time of massive upheaval and insecurity.</td>
<td>● Unsure of the numbers and locations of young people.</td>
</tr>
<tr>
<td><strong>Rikers &amp; ATI Programs</strong></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>● Rikers:</td>
<td>● Mayor’s proposed cuts in funding:</td>
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<tr>
<td></td>
<td>o Started creating a virtual, inside program.</td>
<td>o Approximately $14m in cuts.</td>
</tr>
<tr>
<td></td>
<td>o Scalable program.</td>
<td>o Rikers Program may be cut.</td>
</tr>
<tr>
<td></td>
<td>● Fill the gaps left by reduction in ATI programs.</td>
<td>o Filling the gaps left by reduction in ATI programs.</td>
</tr>
<tr>
<td><strong>Additional (Please specify)</strong></td>
<td></td>
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</tr>
</tbody>
</table>