SOURCEBOOK

FOR

FUTURES PLANNING

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

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NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 22090

PREFACE

This document provides means for considering a variety of futures issues that concern schools and departments of art and design. The text focuses on how to ask good questions at the local level. Answers are the responsibility of the user. The *Sourcebook* is a compendium outlining various ways of considering information and developing action plans.

While this document may be useful in a variety of analysis and planning efforts, including accreditation, it has no designated status, either in the NASAD accreditation procedure, or as a policy position of the Association. The *Sourcebook* is simply a resource for those who work systematically to develop the future.

CONTENTS

INTRODUCTION

This *Sourcebook* provides an orientation to futures work for art/design faculty and administrators. It provides background information and defines terms; it suggests basic principles and various approaches for analysis and action planning. Several points are important before beginning:

- The planning procedures that follow are oriented more to taking initiative than to demonstrating accountability.

- Each specific method suggested should be regarded as a sample or example, not as a hard and fast set of procedures. Readers are urged to use these ideas as springboards for developing approaches and methods unique to their own circumstances.

- The rationalized approach presented intends to provide a better basis for intuitive thinking rather than to replace intuition with procedure.

- The *Sourcebook* may help combat the sense of futility that surrounds much planning by providing a larger, longer-term context for choices that are being made all the time. It can help to relate the work of the art/design unit to the future of the visual arts in a practical and productive way.

- Ultimately, planners are responsible for establishing priorities for the future. What is most important for the future of the program? Rational planning procedures enable faculty and administrators to establish a viable set of priorities with greater confidence and thus with greater commitment for action.

The *Sourcebook* has an infinite number of uses. For example, it may be used to:

- Develop review and planning processes for the art/design unit to cover both before- and after-the-fact situations.

- Consider a new program or activity proposed by faculty, students, etc.
- Consider future prospects comprehensively as a basis for finding particular areas that need close monitoring.
- Project the viability of the current program over a multi-year time span.
- Consider the impact of external forces, i.e., changes in numbers: students, budget issues, curriculum mandates.
- Speculate about various potential futures given certain specific changes.
- Determine the extent to which cooperative activities and consortia will work.
- Determine the extent to which the art/design unit wishes to address any or all of the external contexts affecting the work, i.e., policy development and implementation, political action, etc.
- Suggest the activities and programs where the unit has the most opportunity to be effective.
- Fight the doldrums and find the basis for moving with greater enthusiasm.

Take Note

The following terms are used throughout the *Sourcebook*:

• **Mission**	Overview statements regarding aspirations
• **Goals**	Broad statements of aim, specifics toward which strategic efforts are directed
• **Objectives**	Tactical steps for reaching goals
• **Action Plans**	Specific means for reaching objectives

PART I

LOOKING TOWARD THE FUTURE

WHY DO FUTURES PLANNING?

The future will be. However, there is still time to shape it. Added to time, there is responsibility for profession, for place of work, and for people. Added to time and responsibility, there is leadership for fields, for programs, and for institutions. Issues of time, responsibility, and leadership are always present. But in working on the future, mere aspirations to exercise responsibility and leadership are not enough. Time changes things; it also changes the context in which things happen. What was responsible leadership a decade ago may not be viable a decade hence. Further, there can be a vast difference between short- and long-term success. It is even possible for short-term successes to contribute to long-term difficulties. This is one of many reasons why futures work makes practical sense, why it demands serious attention, why it provides advantages to those who become proficient thinkers in futures terms.

Since we cannot do anything about the past, and since the present is too rapidly becoming the past for intensive intervention, how can we take the most practical approach to the future — the one aspect of time we can do something about? Isn't there too much ineffective planning and evaluation already? Doesn't the exhortation to plan become meaningless due to constant repetition? Doesn't someone have to *do* something sometime?

All these questions grow from experience with planning that addresses specific problems with the intent to find specific solutions — usually short-term — using current missions, resources, and objectives as a values base. Budget planning and curriculum scheduling are good examples. Although such planning deals with the future, essentially it is not speculative or exploratory.

This may be appropriate for the quotidian nature of the task. But there is another kind of work that deals with the future as a set of possibilities and probabilities fashioned by an interplay of numerous influences. Such futures work explores and plans, using local applications of discoveries about possibilities and probabilities to develop all aspects of the visual arts program.

This kind of futures work is clearly different than the planning that often frustrates us. Yet, if the future cannot be predicted with accuracy, why add another even more unpredictable and perhaps more frustrating planning process to those we already have? The answer is that analytical work on the future is one of the best ways to be prepared for change. By having explored a wide range of possibilities and considered them in terms of their local applications, information and options are present in advance of change. For example, the impact of specific internal or external proposals on values and conditions for long-term effectiveness can be given forethought. Such futures activity provides the foundation for being proactive rather than reactive. It provides a prudent way to deal with time, responsibility, and leadership and to make both short- and long-term planning more rational. The interrelated processes of gathering information, forecasting, assessing, prioritizing, analyzing, making applications to local situations, and evaluating options also expand mental capacities and develop creativity in finding solutions and new possibilities.

Fortunately, cultivating this way of thinking is not inordinately difficult, but it does require flexibility and willingness to face general ambiguity and the prospect of personal and institutional misjudgment, a common hazard for administrators. Futures work provides another plus: the more one practices the better one becomes at drawing useful conclusions quickly, and the more confidence one gains in the management of rapidly changing conditions.

Such skills will be particularly necessary in the decades to come. Change will be rapid in some areas and either slow or nonexistent in others. These differences will vary by field of study, by geographic location, and by type of institution, to name a few. These differences and the creative or destructive

tensions emanating from them will influence values, values will influence policy, and policy will influence conditions, all in a never ending cycle. Work on the future places the art/design unit in touch not only with potentials for specific changes, but also with the nature of the cycle and the inter-workings of its various elements. If knowledge is power, such knowledge represents a new level of power for art/design units. The cultivation of such power will not prevent difficulties from arising, but it can help to avoid or surmount them. On occasion it can even turn difficulties into strengths and produce conditions for higher achievement.

THE NATURE OF PLANNING FOR THE FUTURE

Strategic work on the future has certain basic characteristics and certain fundamental precepts. These interact with each other to produce the specific framework for futures studies within each art/design unit. It is important to understand these characteristics and precepts in order to develop viable working plans and work with appropriate expectations.

Basic Questions

Five basic questions constitute a futures orientation:

- **What is now?**
- **What will be?**
- **What do you want to do?**
- **What *can* you do?**
- **How do you do it?**

These questions can be placed in almost any order depending on subject and circumstances. Comparisons among what is now, what will be, and what can be done provide the futures emphasis to the entire set. The questions can also be strung in series with each repeated one or more times, particularly if placed in a future context. For example, at a given point after you have done

what you decide to do, "what is now" will have a different answer than the first time it was posed.

Scope, Depth, Intensity

Each question posed above can be answered in a sentence or with a book. The scope, depth, and intensity of futures work is entirely up to the futures worker. Valuable insight may come at any level of engagement. In fact, too much information gathered only for the sake of compilation can obfuscate an emerging picture of the future. One of the first steps is to develop some advanced notion of the scope, depth, and intensity assigned to each project or review. Issues and problems can be covered quickly to determine whether they deserve deeper treatment and, if so, what information and resources are needed to consider the issue thoroughly enough to have confidence in one's conclusions. This attribute brings futures work into the realm of possibility for every art/design unit. Lack of time and resources (a condition that can be claimed by everyone) need not be debilitating. Prudent choices about scope, depth, and intensity are all that are needed to proceed.

The Artistic Process and Futures Work

Futures work as described in the *Sourcebook* is based in the methods of art. Although information and ideas used in futures work are derived by using scientific and humanistic methods, futures efforts do not exhibit the accuracy and exact replicability of science, nor are they centered in the open-ended questioning of the humanities. Futures work — at least in the strategic planning sense we are using it — reaches closure from time to time by making decisions with practical consequences.

Let us consider futures work as a space containing various ideas, information, data, techniques, aspirations, values, possibilities, disciplinary contents, experiences, and common sense. These are the building blocks of futures work. There are many ways to use these building blocks. We have already

suggested that choices about scope, depth, and intensity need to be made at the outset. Our primary objective is to construct analyses, options, and plans about the future by using a few, many, or all of the available building blocks in a personal or institutional way, this to create ideas and plans about the future that have sufficient internal consistency and logic to commend their conclusions to others. Similarities to art and design are obvious; however, there is one similarity that must not be overlooked. Each work (art or futures studies) is different even though it shares much with other works in the same genre. Art/design units share much with one another, but futures work artistically done will produce and hone appropriate uniquenesses rather than produce either sameness or confusion.

Becoming competent at futures work is similar to becoming competent in the visual arts. One must learn the nature of the elements in our imaginary space, practice using them, and work at applying them to specific situations as they arise. One needs the courage to take the elements and create methods and results from them that address evolving personal and institutional conditions. The process is open, creative, an opportunity for joyous use of intellectual power. It is a process that artists and designers should readily understand.

Values

Futures work is centered in values and value judgments. Like creating a work of art, the process is replete with acceptances and rejections of specific ideas, data, and plans. Often what is accepted at one point will be rejected at another as a particular futures work-in-progress takes shape. Given this process, it is good to determine the extent to which values are negotiable — what can and cannot be traded and under what circumstances? Such a question applies equally to individuals and to institutions. Of particular importance are the values underlying mission because analysis, forecasting, and options development will produce challenges to values. Knowing the nature and extent of limits imposed by values provides a realistic filter to options developed in the process. Futures work may also provide a healthy challenge to current values.

Ideas and Information

It is helpful to mention a working distinction between ideas and information. Plenty of both are important for any futures effort. Ideas belong more in the philosophical realm than information which is essentially factual, and thus provable. Each futures effort — whether an individual's thirty-minute mental exercise, or a three-year project with many participants, or something in between — must find a working balance between ideas and information. Too much of one or the other may lead to critical failure in the development of action plans.

Ideas must be considered against values and reviewed for logical consistency against specific missions, goals, and objectives. Ideas are not valid in a specific situation just because someone or everyone holds them, or because they work well elsewhere.

Information must be considered in terms of accuracy, currency, and applicability to the conditions being studied. Scope and depth can also be important considerations. The criticality of information's accuracy, currency, applicability, scope, and depth can vary by project or within the various elements of a project. There is usually a point where more or less information will not matter to a decision being made.

What Changes and What Does Not

Futures work can be viewed as ancient problems constantly juxtaposed against evolving conditions. For example, artistic communication in a visual medium remains a significant challenge no matter what the medium. Fundamental problems of teaching remain the same no matter what the technology and format of the delivery system. The lesson here is that changes in concept or technique do not necessarily remove or even alter the nature of basic problems. A sense of balance between ancient problems and evolving conditions is important in avoiding misinterpretations of ideas and informa-

tion. For example, unless carefully managed, increases in the speed and availability of information exchange can result in a diminution in the exchange of ideas. New technical means are often promoted as quicker means to ends when they are really quicker means of accomplishing means. Since technical means seem to be changing faster than almost anything else, it is important to retain a sense of proportion about what changes and what does not.

Change Before and After the Fact

By necessity much planning occurs after certain facts have been established — budget figures are determined, votes are taken, policies are published, etc. No matter how sophisticated the futures effort of a given art/design unit, a certain amount of reactive planning will occur. However, the kind of futures work covered in the *Sourcebook* emphasizes strategic planning before the fact. Such futures work is centered in options development that poses if/then questions on many levels. When doing futures work, it is important to distinguish between conditions and influences that are before-the-fact and those projected to be after-the-fact. A basic question is whether any futures effort covers current, prospective, or speculative conditions. This avoids much confusion when it comes time to distill results into operational options. The most successful futures work surveys before-the-fact possibilities so thoroughly that any after-the-fact condition that occurs has already been foreseen — there are few surprises.

Common and Specific Futures

Each individual and institution will share a common future — general conditions affect everyone. However, general conditions and specific individual and institutional conditions may be quite different. To be effective, it is essential to consider national trend data and analysis in light of local conditions. For example, economic trends may be down nationally, but up locally or regionally, or vice versa. Many elements of futures work will present significantly different conditions and prospects depending on the

location and scope of the analysis. It is not wise to be swept along by national punditry of either the euphoric or disaster variety. A positive or negative general trend may present just the opposite condition to the art/design unit. To avoid truly large errors, make clear distinctions between common and specific futures and determine the extent to which they are consistent on a case by case basis.

Economic Resources

It is tempting to feel that the presence and predictability of economic resources control decisions about whether or not to do futures work. Yet, while economic resources are critical, they do not constitute the total futures picture. In fact, art/design units with the least financial working room are among those with the most to gain from active futures work. No institution or program has the economic resources to accomplish its every aspiration. Strategic planning from a futures base brings resources and aspirations together in a process that often reveals how current resources can best be invested both to produce outstanding current artistic and educational results and to develop the resource base for the future. Remember, it is particularly unwise to think that futures work is useless because there is little or no money to carry out plans. This assumes that improvement comes only with more funding and thus that all planning is additive. Some of the most prudent planning occurs when scarce resources must be wisely apportioned, when focus rather than expansion is the primary objective.

Periods of Future Time

The future can be divided into various periods, for example, immediate, short-term, middle-term, long-term, distant. Each contains various attributes as a planning time frame. The immediate future is so pre-programmed that only "wild cards" cause fundamental change. In contrast, the distant future is wide open to all sorts of possibilities. Most futures work addresses the short-term and middle term since strategic plans take time to come to fruition. However,

short- and middle-term changes can become the basis for changes evolving in later periods. Individuals and institutions engaged in futures work should always be clear about the time frame being used. This places a helpful framework around considerations of other ideas and information. Time frames should be considered for such factors as range of choices available; prospects for reactive or proactive action; nature of uncertainties and risk; potential for progress in a changing development, implementation, evaluation sequence; nature of technical factors such as career spans, equipment utility and availability, intergenerational dependence, and directions and impacts of financial commitments.

Keep Going

Now that you have an overview of futures work, move quickly to scan the remainder of the *Sourcebook*. Get a complete picture of the resources presented, do a study or two in your head, and enjoy creative speculation.

BASIC FUTURES METHODS

Consultation

Talking and reading with futures issues in mind. This is one of the most basic and important of all futures methods. *"What do you think about ...?"*

Trend Determination

The identification of a trend or trends based on studies of ideas and information. *"Is ____ _____ a fad or a trend?"*

Trend Projection

An extrapolation of the trend if it continues to develop at a current or different rate. *"What will happen to our population mix if current demographic trends continue?"*

Trend Analysis

Judgments about the future of a trend and its impact, particularly with respect to the issues it calls forth. Also judgments about the probable life of the trend and what can shorten or extend it. *"What does technological development mean for the budgets of art/design units?"*

Scenarios

Imagination games with changing conditions. *"What would happen if ...?"*

Models — Static conceptualizations of organizational structures. *"How would our organization chart look if ...?"*

Simulations — Games such as participatory case studies that imitate real life situations. *"Let's pretend our art/design unit received a million dollar bequest."*

Statistics — The gathering and interpretation of data. *"What percentages of freshman art/design majors with GPA of _____ or better continue to the sophomore year as art/design majors?"*

Systems Analysis — The discovery of interlocking relationships among elements of the whole (whether the whole is considered an administrative unit, a group of ideas, a field of activity and/or its subfields, etc.). *"What are the interrelationships and relative weight of the influences on our decisions about the content of design curricula?"*

Each of these methods can be used singly or in combination; each can be used at any scope, depth, or intensity, and the time requirements for each are as brief or as long as the user wishes. Scenarios, models, simulations, and systems analysis are particularly suited to development for speculative use with significantly different futures options.

ORGANIZATION OF THE NASAD FUTURES SOURCEBOOK

Earlier we suggested that futures work is like an artistic process in that it uses a wide variety of resources — ideas, information, techniques, and the like — to produce a specific product. As was the case with our initial questions *(What is now? What will be? What do you want to do? What can you do? How do you do it?)*, these resources may be combined in an infinite variety of orders and repetitions.

To make the job a bit easier, this *Sourcebook* contains a set of planning elements useful in gathering ideas, developing information, and making basic analyses. These are outlined in Part II. Part III demonstrates three of the countless ways to organize comprehensive work with futures issues. These, too, produce ideas and information but after longer, more involved procedures. Part IV encourages imaginative combinations of *Sourcebook* materials. *Sourcebook Supplements* present new procedures and combinations as well as new insights about futures planning.

Take Note

Throughout much of the *Sourcebook*, readers are encouraged to:

Consider:	The current situation.
Determine:	Prospects concerning change.
Examine:	Important issues/probable conditions following change.

This simple formulation is useful in many contexts and at any level of complexity.

Remember

The contents of the *Sourcebook* are not intended to be used in any particular order. Instead, the *Sourcebook* is organized so that it is possible to skip around using what one needs to address a particular futures problem. This *Sourcebook* represents a compendium that facilitates the creation of specific approaches for specific circumstances.

PART II

ELEMENTS OF FUTURES WORK

Part II presents and discusses three basic elements of futures work:

Conditions	The situation, the institutional environment, the influences on decision-making.
Patterns	Strategies, trends, or profiles that affect conditions.
Tests	Questions to be asked as decisions are made.

Remember

These elements can be used in various ways in various types of futures activities (scenarios, systems analysis, models, etc.). They can be used alone or in various combinations; they can be used in any order. Combinations are at the discretion of the user.

CONDITIONS

This section presents five ways of determining the situation, the institutional environment, and influences on decision-making.

Basic Goals of Art/Design Units	Goals may be expressed in terms of curricula, competencies, opportunities for students, community service, resource management, or in many other ways.
Elements of the Field	The subdisciplines and activities associated with the visual arts enterprise.
Change Factors	Situations or conditions that affect change.
Change Mechanisms	Techniques or procedures that affect change.
Constituency Analysis	Understanding of the values and attitudes of those who will affect your decisions.

Each of these five conditions should be considered in a thorough planning process; however, their relative importance should be tailored to each specific planning exercise. The relative importance of conditions may be determined by that which prompts planning. For example, if you are engaging in a thorough, comprehensive, long-range planning exercise, you would be wise to begin with *Basic Goals* or *Elements of the Field*. If, however, your planning process is prompted by a change factor such as the influence of technology on careers in the visual arts, you could begin with that factor. The same is true for change mechanisms and constituencies.

Remember

Futures work may involve specific or comprehensive projects – one may wish to look at the painting program, or the teacher preparation program, or the art/design unit as a whole. This choice of scope determines the basic conditions that need to be considered. Each condition or element identified can be broken into its component parts ad infinitum.

Caution

Do not make your choice of conditions more complicated than necessary to the task.

BASIC GOALS OF ART/DESIGN UNITS

- *What goals of the art/design unit are relevant to the specific planning project?*

Remember

Goals may be expressed in various terms. Five are presented below.

GOALS

Curricula

For example:
- B.A. in Studio Art
- M.A. in Art Education
- Preparatory Program
- etc.

Competencies

For example:
- Drawing skills at _____ level for all art/design majors.
- Overview of art history
- Knowledge of the elements of visual expression and their interrelationships.
- etc.

Opportunities

For example:
- Exhibition experience for every art/design major.
- An independent study project for each undergraduate art/design major.
- etc.

Community Service

For example:
- Studio instruction for disadvantaged youth.
- Adult education.
- Special public exhibitions
- etc.

Resource Management

For example:
- Full utilization of faculty aspirations and expertise.
- Fund-raising goals for art and design scholarships.
- Analysis of expenditures for efficient utilization of resources.
- etc.

Etc.

SAMPLE PROCEDURE: RELATIONSHIPS OF GOALS

Example: *(Choices by a fictitious institution. User's may be different.)*

Consider:

1. The basic curricular goals of the art/design unit — current or projected.

1. Community Education (current)
   Liberal Arts (current)
   Undergraduate Teacher Preparation (current)
   Undergraduate Professional (projected)
   Initial Graduate Research/Scholarship (current)
   Initial Graduate Education (current)

Determine:

2. Which one or more of these goals will be the basis for the project.

2. Liberal Arts

Examine:

3. The extent to which achievement of this goal or set of goals is connected to other goals of the art/design unit.

3. Scholarly orientation of undergraduate program is strongly supported by goals and resources for initial graduate degree in research/scholarship.

ELEMENTS OF THE FIELD

What elements of the field are relevant to the specific planning project?

ELEMENTS

- Studio Arts
- Design
- Education/Pedagogy
- Research
- Scholarship
- Criticism
- Policy Studies
- Multidisciplinary/Interdisciplinary
- Popular Culture
- Art/Design Industry
- Support Systems
- Etc.

Remember

Elements may be broken into component parts. Components may become the basis for planning.

Caution

Choose elements carefully for their relationship in the specific planning context, not just their general relationship. Not all elements will have equal values. Some will have no value.

More Ideas

Elements of the field can be used in futures work at various levels of complexity. On many occasions the simple list will suffice. For other purposes it may be useful to develop definitions by noting such conditions as:

a. prevailing ideas about the element
b. the nature of standard operations in the element (systems analysis is a possibility)
c. the attributes of currently practicing personnel
d. attributes needed by future personnel
e. the definition in use at your institution.

SAMPLE PROCEDURE: RELATIONSHIPS OF ELEMENTS

Example: *(Choices by a fictitious institution. User's may be different.)*

Consider:

1. The nature of the subject of your project and any particular emphases.

1. Content of freshman foundations course for the next five years.

Determine:

2. The specific elements of the field that most influence this content.

2. Education/Pedagogy traditions, art history, technological possibilities, psychometric research in visual perception.

Examine:

3. The relative influence of these elements on the subject of your project.

3. High influence: Education/Pedagogy traditions — *"We want our students to place well in graduate school."* Technological possibilities — *"We need to minimize instructional costs."*

   Medium influence: Art history.

   Low influence: Psychometric research.

CHANGE FACTORS

What change factors have a direct bearing on the specific planning project?

FACTORS

- Ideas/Values
- Information
- Knowledge
- Economic Conditions
- Technology
- Demographics
- Political Climate
- Religious Climate
- Institutional Climate
- Cultural Climate
- Governance Patterns in Education and Culture
- Presence, Will, and Commitment of Visionaries

More Ideas

Change factors may be reviewed on many levels — national, regional, local, institutional, and programmatic, for example.

Ideas, information, and knowledge come from many sources and relate to conditions among various constituencies. For example:

- What are the basic or master ideas evident in any given condition?
- How does available information support this idea?
- What knowledge exists about the ideas and information in question?

Caution

Beware of "wild cards" — unexpected, generally unforeseen events, ideas, or information that affect knowledge and cause great change.

SAMPLE PROCEDURE: INTERRELATIONSHIPS OF CHANGE FACTORS

Example: *(Choices by a fictitious institution. User's will be different.)*

Consider:

1. The nature of the subject of your project and any particular emphases.

1. The future of K-12 art/design education that is curriculum-based and supported with tax dollars.

Determine:

2. The particular change factors most likely to influence the content or support for the subject.

2. Economic conditions. Cultural climate. Demographic trends. Public ideas about the role of art/design education.

Examine:

3. Potential movements within and among change factors that can affect the subject for better or worse.

3. Foreign competition enhances valuation of 3 R's in education. Public cultural climate turns more conservative with greater emphasis on language/math/science/history achievement. This assists historically-oriented general art/design study. Historical emphasis leads to confusion about the visual arts as art versus art as one of the humanities.

CHANGE MECHANISMS

What change mechanisms should be considered in the specific planning project?

MECHANISMS

- Funding Patterns
- Reward Systems
- Legislation/Regulation
- Governance/Administrative Systems
- Standards Setting Mechanisms
- Policy Analysis/Development Mechanisms
- Consultant/Advisory Systems
- Industry Decisions
- Technological Applications
- Advertising
- Publications/Studies/Research Reports
- Content Presented by Electronic Media
- Content of Formal Education
- Pathbreaking Conceptual Work in the Field
- Etc.

Caution

Potential changes in funding patterns call for maximum flexibility in budget planning. An inflexible budget can be a recipe for disaster.

Take Note

Change mechanisms may apply to each of the change factors, each of the elements of the field, and/or to goals of the art/design unit. All of these may be interworked with one another.

SAMPLE PROCEDURE: INTERRELATIONSHIPS OF CHANGE MECHANISMS

Example: *(Choices by a fictitious institution. User's will be different.)*

Consider:

1. The nature of the subject(s) of your project and particular emphases.

1. Master's degree programs in art/design education that serve teachers seeking permanent certification.

Determine:

2. The particular change mechanisms most likely to influence the content or support.

2. Reward systems, standards setting mechanisms, policy analysis/development mechanisms, publications/studies, legislation/regulation.

Examine:

3. The likelihood of these change mechanisms being brought into play.

3. Reward system may change due to policy analysis/development trends favoring career ladders through peer evaluation. Legislation making all teacher education a post-baccalaureate responsibility is a possibility.

CONSTITUENCY ANALYSIS

What constituencies will influence decisions in the specific planning project?

CONSTITUENTS

- Students

  Preparing for Professional Careers in the Visual Arts

  Emphasizing Art/Design with Other Vocational Pursuits

  Studying Art/Design As Part of General Education

- Education Professionals

  Elementary/Secondary

  Higher Education

  Continuing Education

- Art/Design Professions

  Studio Artists

  Designers

  Teachers

  Scholars/Researchers

  Critics

  Administrators/Managers

  Business and Other Support System Professionals

- Society as a Whole

  General Population

  Intelligentsia/Professionals

  Policy Makers

Take Note

There are many ways to consider constituencies. The arrangement presented here makes a four-part division based on constituencies involved in art/design in higher education.

The literature on politics, sociology, and marketing contains many other examples.

More Ideas

Constituency analysis may also involve judgments about values. How do various constituencies behave with respect to:

- Concepts: What is perceived, known, and thought? How is success defined?
- Market: What is valued, used, bought?
- Product: What is produced?

SAMPLE PROCEDURE: THE IMPACT OF CONSTITUENCIES

Example: *(Choices by a fictitious institution. User's will be different.)*

Consider:

1. The nature of the subject of your project.

1. Need for new art/design facilities in a private institution.

Determine:

2. The specific constituency(ies) that most influence the outcomes in both content and support.

2. College President, Vice President for Development, Board of Trustees, art/design faculty, five potential donors, president of local arts council.

Examine:

3. The relative influence and the interrelationships of the influences.

3. College President and Vice President for Development can influence trustees, but wait on local arts council president who indicates she wants a fine arts center for the town which the institution could use. Art/design faculty member has long relationship with two donors who are impatient to move ahead with a college-only program.

PATTERNS

Futures work involves the organization of ideas and information into patterns. Many different patterns exist, but the following three have particular utility. Work with each provides a particular synthesis which can be used in and of itself or as a building block in a larger structure. Each is applicable to a wide variety of analytical methods and time frames.

Profiles	The relative emphasis of elements in a complex situation.
Strategies	Large-scale values and approaches that underlie detailed work.
Trends	A specific set of circumstances that establishes the basis and probability for change over a long period.

Keep Going

There is a strong relationship between understanding patterns and establishing realistic priorities.

PROFILES

Almost every aspect of an art/design unit's institutional condition can be studied by developing a profile. A profile provides a composite picture of general values, environments, resources, perceptions, policies, and programs by identifying and comparing the relative weights or relative emphases of specific components in a given situation.

For example, the real, operative goals and objectives of an art/design unit are an aggregation of the goals and objectives of its specific programs according to the weight each program has within the whole. The profile of an institution's educational goals might reveal primary emphasis on teacher education, secondary emphasis on the preparation of professional designers, tertiary emphasis on the development of advanced theoretical skills, and little, if any emphasis on the preparation of potential scholars or researchers. The same institution may have a different set of artistic goals with presentation of professional quality work as first priority and coverage of the historical record having a secondary or tertiary position.

Profiles may be made of one or several factors at a time. Each type of profile may be as simple or complex as time and resources allow.

Take Note

The prime purpose of profile development is to avoid oversimplification regarding any set of policies or conditions. A composite picture is particularly useful when determining the impact of specific ideas, information, or events, or when considering new initiatives.

MAKING PROFILES

To determine the detailed content and relative weight of the components of a program, attribute, value, goal, or objective.

Program/AlternateValue/Goal/Objective_____

PROCEDURE

Explanatory Notes:

Consider:

1. The area(s) to be profiled

These areas might be curricular goals, programmatic objectives, elements of the field, change factors, change mechanisms, constituencies, values, strategies, etc.

2. Component or consistent elements related to the area

Elements may be analyzed by component — the size and scope of an art/design unit is an aggregate of the size and scope of its various parts, or by constituency, i.e., the standards of the studio art faculty are an aggregate of the standards of each teacher.

Determine:

3. Attributes of each component or constituent in the area profiled

Attributes may be determined by guess, by experience, or by more formal information gathering. What does each component or constituent "hold" about the area?

4. Relative emphasis/effectiveness of each component or constituent on area being studied

Relative weight of components and individuals will change by area. The relative weighing produces the profile. It may be done in mathematical or non-mathematical ways.

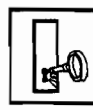
Examine:

5. Stability (past, present, future) of profile developed

This provides insight into potential volatility, particularly when combined with other kinds of futures analysis such as prospects evident in change factors and change mechanisms.

6. Consistency among components or constituents and the resultant profile of area as a whole.

Consistency carries no intrinsic value.



More Ideas

It is useful to develop several profiles and then determine the extent to which they mesh. A comparative review of goals, objectives, resources, and curricular program profiles is particularly recommended.

SAMPLE PROFILE I

(Choices by a fictitious institution. User's will be different.)

Program: Studio Art Instruction

PROCEDURE

Example:

Consider:

1. The area to be profiled

   B.F.A. Undergraduate Majors

2. Component or consistent elements

   Painting
   Printmaking
   Graphic Design
   Ceramics

Determine:

3. Attributes of each component or constituent in the area profiled

   Technique Coverage
   Skills Development
   Exhibition Opportunities
   Relationships to Scholarly Studies in Art/Design

4. Relative emphasis/effectiveness of each component or constituent on area being studied

   Determine the relative emphasis by assigning values on some consistent scale *(example uses 1-5)*.

	Techn. Cov.	Skills Dev.	Exhib. Opps.	Rel. to Schol.
Painting	3	4	2	1
Printmaking	5	4	2	2
Graphic Design	3	4	1	3
Ceramics	2	5	4	2
(Average	*3.25*	*4.25*	*2.25*	*2.0)*

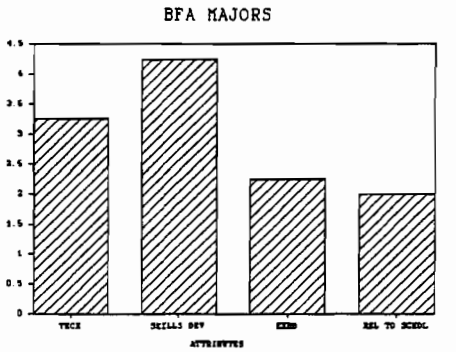
Examine:

5. Stability (past, present, future) of profile developed

   Student recruitment projections indicate need for more exhibition opportunities. New art/design executive wants more integration of studio and history/criticism. Both conditions are imminent.

6. Consistency among components or constituents and the resultant profile of area as a whole.

   On a five-point scale, the attributes of the B.F.A. studio program average as follows:



SPECULATION ABOUT RESULTS FROM THE PRECEDING EXAMPLE MIGHT CONTINUE AS FOLLOWS:

1. Are the emphases in B.F.A. major programs in keeping with faculty aspirations for the overall art/design program? Should exhibition opportunities be greater, for example?

2. Is there some policy, model, or set of conditions that drives the values of faculty toward emphasis on skills development rather than exhibition opportunities or relationships to other art/design studies?

3. How consistent is this profile with the objectives of the unit for public visibility?

4. How does the profile relate to projections about the future work of artists/designers graduating from the institution?

5. Etc.

Caution

"As far as the theorems of mathematics refer to reality, they are not certain; and as far as they are certain, they do not refer to reality."

-- Albert Einstein

SAMPLE PROFILE II

(Choices by a fictitious institution. User's will be different.)

Profile: Attributes and Values of the Art/Design Program

PROCEDURE

Example:

Consider:

1. The area to be profiled

   Elements of the Art/Design Program

2. Elements related to the area

   Foundation Program
   Art History/Criticism
   Art Education
   Painting
   Sculpture
   Printmaking
   Graphic Design
   Student Exhibitions
   Faculty Exhibitions
   Film Series
   Visiting Artists Lecture Series
   Community Education Program

Determine:

3. Attributes of each component or constituent in the area profiled

   Number of Students Served
   Viability As A Major
   Importance As A Support Area
   Service to Schools, Community
   Relative Quality
   Importance for Comprehensiveness

4. Relative emphasis/effectiveness of each component or constituent on area being studied

   Determine the relative emphasis by assigning values on some consistent scale *(Example uses 1-5)*.

Take Note

For this example all elements were considered of equal importance. Different weights could be pre-assigned each element.

Two samples were taken one month apart by asking the faculty to rate "what is" followed by "what should be." The charts present the composite result of faculty views.

COMPOSITE RESPONSES FROM FACULTY ABOUT

WHAT IS:	Number of Students Served	Viability as a Major	Importance as Support Area	Service to Schools/ Community	Regional/ National Standing	Importance for Comprehensiveness	AVERAGE
Foundations Program	3	0	5	2	2	3	2.50
Art History/Criticism	3	0	5	2	2	3	2.50
Art Education	4	5	1	5	4	2	3.50
Painting	3	3	2	3	4	4	3.17
Sculpture	2	2	4	3	2	4	2.83
Printmaking	2	2	2	3	3	3	2.50
Graphic Design	1	2	1	4	2	5	2.50
Student Exhibitions	5	0	4	5	4	5	3.83
Faculty Exhibitions	2	0	1	2	1	2	1.33
Film Series	1	0	1	1	1	3	1.17
Visiting Artists Lecture Series	1	0	1	0	1	3	1.00
Community Education Program	2	0	2	2	1	3	1.67
COMPOSITE	2.42	1.17	2.42	2.67	2.25	3.33	2.38

COMPOSITE RESPONSES FROM FACULTY ABOUT

WHAT SHOULD BE:	Number of Students Served	Viability as a Major	Importance as Support Area	Service to Schools/ Community	Regional/ National Standing	Importance for Compre-hensiveness	AVERAGE
Foundations Program	3	0	5	2	3	5	3.00
Art History/Criticism	3	0	5	2	2	5	2.83
Art Education	5	5	2	5	4	4	4.17
Painting	4	4	3	5	4	5	3.67
Sculpture	3	3	4	3	4	5	4.00
Printmaking	4	3	2	5	5	5	3.50
Graphic Design	3	3	2	5	3	5	3.83
Student Exhibitions	5	0	3	5	5	5	3.50
Faculty Exhibitions	4	0	5	4	3	5	2.17
Film Series	2	0	3	2	3	3	2.17
Visiting Artist Lecture Series	2	0	2	2	3	4	2.17
Community Education Program	2	0	2	2	2	4	2.00
COMPOSITE	3.33	1.50	3.17	3.50	3.42	4.58	3.25

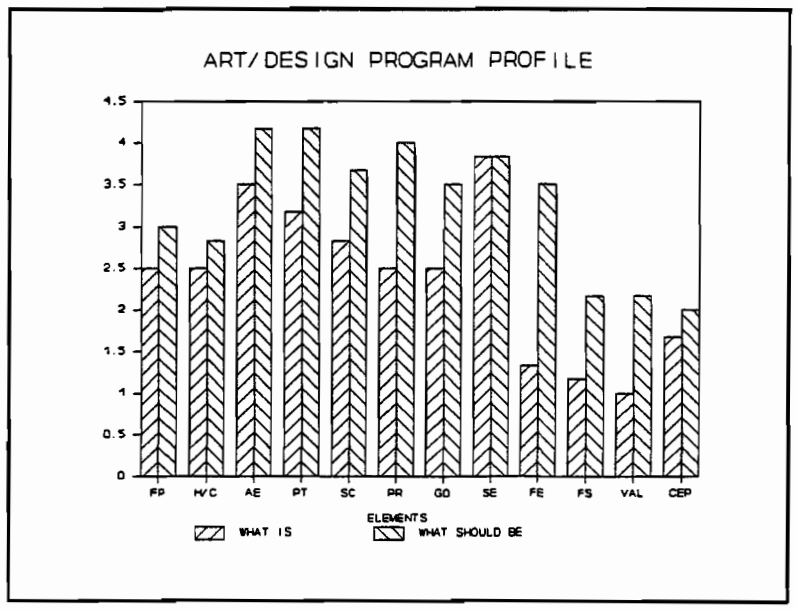
Examine:

5. Stability (past, present, future) of profile developed

   What conditions could change the profile? How eminent or practical are these conditions?

6. Consistency among components or constituents and the resultant profile of area as a whole.

   On a five point scale, the consistency between "what is" and "what should be" by element is as follows:



Remember

The Art/Design Program Profile produced in step 6 is based on a hypothetical model: the institution (a) does not offer a major in art history (see rating of "0" under "Viability As A Major"), (b) places heavy emphasis on student exhibition but devotes little attention to faculty exhibition, and (c) has a film series, a visiting artist lecture series, and a community education program, although they are not well established. Your use of this analytical mechanism will probably involve different elements and attributes.

SAMPLE CONCLUSIONS FROM THE CONSISTENCY STUDY

1. The areas in which the faculty places greater importance for the unit as a whole are revealed (e.g., art education, painting, student exhibition).

2. The areas in which the faculty perceives the greatest difference between "what is" and "what should be" are revealed (e.g., printmaking, visiting arts lecture series, and, especially, faculty exhibitions).

3. The difference in perception between "what is" and "what should be" for the composite of all areas is not extreme, which shows that the faculty is probably reasonably pleased with the overall status of the unit. There is enough difference, however, to suggest that faculty have higher aspirations than what is presently being achieved.

4. Etc.

SPECULATION ABOUT RESULTS FROM THE PRECEDING EXAMPLE MIGHT CONTINUE AS FOLLOWS:

1. Should areas in which there are extreme differences between "what is" and "what should be" be strengthened by adding resources, or should they be abandoned and their resources used elsewhere? For example, this question may be answered by examining the response to the sixth attribute: "Importance for Comprehensiveness" (faculty exhibitions, for example, is rated relatively low in its present importance for comprehensiveness of the unit, but it is rated very high in "what should be" to maintain comprehensiveness.

2. What does the consistency profile reveal about needs in faculty development?

3. How consistent is the profile with the views of the art/design executive?

4. How realistic is the profile given other assessments?

5. Etc.

More Ideas

The sample consistency study represents only one way of using information gained from the two polls of faculty members. For example, profiles could be drawn for each program area as a way of displaying (a) the relative strength of the attributes or (b) the difference of faculty perceptions about "what is" and "what should be" for each attribute.

Caution

Profiles can be easily confused with priorities. Even though priorities can be profiled, not all profiles present a picture of priorities. Because one element or program has less weight in a particular profile does not reflect less aspiration for excellence, for example. When making profiles, be clear about the purpose and potential symbolism of the profile. Otherwise, skewed analysis and adverse political reaction can result.

STRATEGIES ANALYSIS

For purposes of futures work, strategy can be a field for analysis or a framework for planning. Both are useful: one for understanding conditions, the other as an organizing principle. The matrix below explains seven basic types of strategic orientation. *None of these basic strategies carries an intrinsic value.* Each can be effective when operating under favorable conditions. Also, at a given time, a specific strategic orientation may be called forth by external conditions and thus may not necessarily reflect the values or even the best judgment of those using it. Terms in the matrix are *not used in a political sense,* but rather to describe a set of attributes. For example, it is possible to have a preservationist strategy with a left or right political agenda.

Caution

Be careful not to stall by trying to use inappropriate technique. If terms, thoughts, or procedures outlined in the strategies section do not work for you, then formulate your own. The important thing is to work with the concept of strategies.

Strategic Orientation	Resource	Credibility Base	Design	Methodology	Time Perspective	Axial Principle
Preservation	Historical Record	Maintenance of Tradition	Status Quo	Reiteration of Established Canon	Orientation to Past, to Exemplars	Past is Best
Conservation	Historical Principles	Posture of Responsibility	Slow Transition	Reinterpretation of Common Practice	Past as Source of Evolving Policy	Past is Base
Reaction	Survival Instinct	Nonthreatening Posture	Maintain Evolving Viability	Monitoring	Post Hoc Adaptiveness	Enterprise Protection
Pragmatic	Options	Market Research	Co-opt Conditions	Projection, Trend Analysis	Real Time Responsiveness	Enterprise Enhancement
Experimental	Facts, Replicable Patterns	Feasibility of Technological Application	Understand Conditions	Research, Math Analysis, Simulation	Ad Hoc Currency	Search for New Knowledge
Policy Advancement	Philosophy	Acceptance of Baseline Principles, Effective Debate	Game Against Opposing Philosophies	Interpretation, Non-math Analysis, Scenarios	Immediate Future	Conceptual Alignment
Speculative	Visions, Theory	Prospect of "Breakthrough"	Transcend Conditions	Inspiration, Forecasting	Future, Both Immediate and Long-Term	Conceptual Advance

Strategies may be considered in terms of individuals, subdisciplines, programs, art/design units, and parent institutions. They can also be applied to larger entities and complexes. Yet, almost no entity presents a pure example of one strategic type. A strategies profile is useful in most cases.

Caution

Many of the entities considered in the course of futures work do not think consciously about strategy: their strategic approach evolves from a combination of natural proclivities and actions/reactions based on events rather than from pursuit of a consciously developed strategic plan. For this and other reasons, users should be cautious in working with strategies analysis. Correct reading of the extent to which entities are using conscious strategic craft is important to producing useful information.

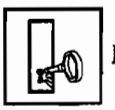
More Ideas

To develop scenarios, models, or simulations, it may be useful to consider the different results obtainable by using various types of strategy. For example, in a given set of circumstances, how viable, or how visible will a certain strategy be?

STRATEGIES PROFILES

Strategies profiles can assist in determining prospects for agreement or conflict. To minimize conflict in effecting significant change, analysis or planning must include consideration of those whose cooperation is required either to institute or effect a change as well as those who will be affected by it. It is important to recognize, for example, that there is a high probability of conflict between groups or individuals whose strategy is fundamentally conservationist and those whose strategy is fundamentally pragmatic. A common, historic example is the relationship between education/culture and business. In art/design schools, for example, one might expect to find differences between art historians and those in industrial design.

Further insights are possible by noting how entities with different basic strategies work to provide comforting images to each other when one needs something from the other. For example, to attract and hold the support of business, arts presenters are likely to develop images and even substantive changes that show evidence of a more pragmatic approach. Another example: the industrial design instructor who develops a scholarly/theoretical approach to her courses in order to avoid conflict with conservationist strategies prevalent among her faculty colleagues.



More Ideas

A strategies profile will reveal the presence of strategies within strategies. This provides a more accurate and comprehensive picture of most conditions. For example, proponents of the performance art concept exhibit speculative, preservationist, and policy advancement strategies. While the overall strategy is speculative, preservation and policy advancement are present in the mix. To leave these strategies out is to miss the complete picture. Deeper analysis would enable the assignment of weight to each of these strategies, or perhaps determine that pragmatic strategy is becoming more evident as the performance art concept becomes more established.

STRATEGIES PROFILES

To create a strategies profile, follow one of the foregoing formats or the format below which provides an example.

PROCEDURE

Example: *(This represents a fictitious institution. User's profile will be different.)*

Consider:

1. The area(s) to be profiled

1. Strategies profile of undergraduate painting faculty by overall approach. (Note: profile could look quite different if applied to a specific data base such as student recruitment.)

2. Component or constituent elements related to the area

2. Individual strategies of seven faculty members (FM).

Determine:

3. Attributes of each component or constituent in the area provided

3.

	Basic Strategy	Other Strategies
FM 1	Speculative	Reaction
FM 2	Preservationist	Pragmatic, Experimental
FM 3	Preservationist	Reactive
FM 4	Pragmatic	Conservative, Experimental
FM 5	Conservationist	Policy Advancement
FM 6	Experimental	Pragmatic, Speculative
FM 7	Preservationist	Policy Advancement

4. Relative weight/influence of each component or constituent on area being studied

4. FM 1, 3, 7 are senior faculty. Their position carries one-half times more weight. Therefore, on basic strategy alone the profile is:

Preservationist	-	4
Conservationist	-	1
Pragmatic	-	1
Experimental	-	1
Speculative	-	1.5

Giving "other strategies" a total possibility of .75 for senior faculty and .5 for junior faculty, the profile is:

Preservationist	-	4
Conservationist	-	1.25
Reaction	-	1.5
Pragmatic	-	1.5
Experimental	-	1.5
Policy Advancement	-	1.25
Speculative	-	1.75

Examine:

5. Stability (past, present, future) and present profile

5. FM 3 and 7 will retire this year. Profile may or may not change dramatically based on replacements.

6. Consistency among components or constituents and the resultant profile of the area as a whole

6. There is significant consistency with notable exceptions.

SPECULATION ABOUT RESULTS FROM THE PRECEDING EXAMPLE MIGHT CONTINUE AS FOLLOWS:

1. How does the emphasis on preservationist strategy relate to the current overall strategy of (a) the institution, or (b) the art/design unit?

2. How does the strategies profile of the undergraduate painting faculty match with strategies profiles of other groups of faculty?

3. To what extent is there a relationship between the strategies profile and the achievement of specific competency objectives for all undergraduate students?

4. Faculty and administration would be well advised to consider the overall strategies profile of the painting area before replacing faculty members 3 and 7 upon their retirement. It may or may not be desirable to achieve a different strategies profile through replacements. In any case, to the extent changes alter the strategies profile significantly, the faculty and administration may face an unsettled period. Promotion of current junior faculty to senior rank could also make a significant change in the profile.

5. Etc.

Caution

- Do not overuse strategies analysis to the exclusion of other factors. Events and ideas can move entities from their usual strategic position quickly and without notice. Strategies analysis will never provide the whole picture.

- Be careful when working with strategies not to assign pejorative values per se to any strategy. Leave valuing to other kinds of analysis or to action planning. This is particularly important when using strategies analysis with groups of people or in a group futures effort. The strategies analysis outlined here will be difficult for some people to understand. Questions such as *"How can a conservationist be speculative?"* or *"How can a person exhibit more than one approach?"* are sure to come.

Remember

It is usually important for a mix of strategies to be present. Variety can be stimulating.

TRENDS

Much futures work is centered on the delineation, analysis, and projection of trends. A particular concern is distinguishing between trends and fads. An equal concern is determination of issues that evolve from trends. At times issues evolve into new fads and trends. Conditions are always in flux.

It is possible to find trends everywhere. All of the areas previously covered in the *Sourcebook* — basic goals, elements of the field, change factors, change mechanisms, constituencies, strategies — exhibit specific and interrelated trends. As already noted, trends can be determined, analyzed, and projected. Trends are generated primarily from combinations of ideas and information. The areas we have identified as change factors are the usual crucibles for this interchange; areas identified as change mechanisms provide the means and the energy.

Trends can be studied at many levels. Most published trend information covers broad issues and categories. Many professionals who write about trends make their analyses by scanning national publications. Note that the local impact of a nationally reported trend may be at great variance with the overall impact, or with the impact at a specific location. Also, simply reporting a trend reinforces the trend, at least for a time, by encouraging individuals to process ideas and information in terms of the report. For all these reasons, healthy skepticism is important in working with trends. Remember, most trend analysis is only partially scientific.

The following basic questions are central to thorough consideration of a trend or trends:

- What forces are driving the trend?
- What forces are restraining the trend?

- What new developments or "wild cards" might alter the direction or force of the trend?

- What conditions constitute turning points that foretell change in direction or force?

- What is the strategic significance of the trend?

- Who are the constituency stakeholders — the people most strongly affected or influenced by the trend — and how are they affected?

Based on these answers and further analysis, it is possible to decide:

- It is advisable to begin orienting toward the trend.

- It is important to get ready to move with the trend as quickly as possible.

- It is desirable to try to change or counter the trend, or its effects in local circumstances.

- It is not possible to do anything but wait and see.

TREND/ISSUES ANALYSIS

Trends spawn issues. Yet the issues spawned by trends may differ for various fields or in various settings. Trend/issues analysis begins with the identification of a trend and continues with development of a list of issues expected to arise as a result of that trend. Determination can then be made about the potential impact(s) of the trend based on specific issues. As the samples that follow reveal, identifying an issue does not necessarily award a value to it. Identification simply points to the existence of the issue.

Caution

Trend/issues analysis can become extremely complex and users must guard against loss of clarity. The main purpose is to understand the issues spawned from observable trends in order to determine their effect on the entity under consideration whether the art/design unit, a program within the art/design unit, etc.

SAMPLE TREND/ISSUES ANALYSIS

ELEMENT: STUDIO ART/DESIGN

TREND	ISSUE
• Ascendancy of Aspirations for Communication with Lay Public	• New Patrons for Art/Design • New Orientation for Studio as Academic Subject • Conflict between Old Avant-Garde and Proponents of New Aesthetic • Etc.
• Increasing Availability of Sophisticated Technological Means	• Cost of Equipment Acquisition • Focus on "Means" rather than Artistic Product • Etc.
• Etc.	

SAMPLE TREND/ISSUES ANALYSIS

ELEMENT: STUDIO ART/DESIGN

TREND	ISSUE
• Continued Ascendancy of Focus on Superstars	• Career Entry and Career Development • Loss of Art/Personality Distinctions • Economic Impact on Presenting Organizations and Commercial Firms • Etc.
• Increasing Problems in Public Valuing	• New Presenting Responsibilities for Higher Education • Image of Art/Design as a Career • Public Presentations of Values about Art/Design among Community Leaders • Livelihoods of Actors/Designers • Etc.
• Fragmentation of Interest/Patronage Genre	• Difficulty of Developing Local Audience/Critical Mass • Art/Design as Signature of Lifestyle • Impact of and on Targeted Marketing • Etc.
• Etc.	

SAMPLE TREND/ISSUES ANALYSIS

ELEMENT: EDUCATION

TREND	ISSUE
• Search for "Marketable" Art/Design Curricula in Colleges and/or Universities	• Credibility of Degree Programs • Academic Currency/Transferability of Degrees and Credentials • Need for Policy-Oriented/Projectionist Research on this Issue • Size and Scope Management in Institutions • Incipient Fragmentation of Common Objectives • Etc.
• Increased Focus on Institutional Image	• Accuracy of Advertising • Ethics of Student Recruitment • Increased Image-Based Competition Among Institutions • Movement of Administrative Responsibility from Program to Image of Program • Etc.
• Devaluation of Professional Orientation at Undergraduate Level	• Pressures on B.F.A. Degree Programs in Institutions • Pressures on Standards for B.F.A. Programs • Value of Professional Training Among Prospective Students and Parents • Artistic Capability Impact • Etc.
• Ascendancy of Numeric-Based Values for Determining Success	• Spectre of Misuse of Standardized Tests • Economics as Success Indicators • Increasing Gulf between Management and Discipline(s) over the Values in Education • Etc.
• Continuing Corporatization of Higher Education	• Top-Heavy Bureaucracy • Discipline Leaders as Middle Managers • Diminished Focus on Inductive, Relational, Non-Linear Thinking • Etc.
• Diminishing Availability of Time to Cover All that "Ought" to be Covered	• Length and Scope of Curricula • Devaluation of Traditional Content • Increased (Anxiety) (Argument) over Content Choice • Size and Expectations for Core or Common Body of Knowledge and Skills Studies • Etc.
• Etc.	

Keep Going

Trend/issues analysis can proceed in single or multiple dimensions. For example, work might focus on trends evident in one or more elements of the field, or in change factors, or in change mechanisms, or in some other area. It is also possible to consider an element in an area against another area or areas — an element of the field against change factors, for example. Another approach involves comparing one element against all others in the same area — studio art or design against all other elements of the field, for example.

SAMPLE MULTIPLE TREND/ISSUES ANALYSIS

MAJOR ELEMENT: STUDIO ART/DESIGN

TREND	ISSUES (Studio Art/Design)	ISSUES (Presentation)	ISSUES (Education)	ETC.
• **Ascendancy of Aspirations of Communication with Lay Public**	• New Patrons	• Expanded Possibilities	• Revised Professional Training Orientation	
			• Increased Development of Contemporary Pedagogical Materials	
	• Etc.	• Etc.	• Etc.	
• **Increasing Availability of Sophisticated Technological Means**	• Equipment Costs	• Public Relations Issues	• Marketability of Current B.F.A. Degrees	
			• Decision about Maintenance of Comprehensive Approach to Studio Study	
	• Etc.	• Etc.	• Etc.	

More Ideas

Results or consequences of action or reaction in response to trends and issues evolve over time. Thus, while there are immediate or first order consequences, there are also second, third, fourth order consequences. These latter order consequences can have just as much or more impact on the future as first order consequences.

TRENDS/ISSUES IMPACT ANALYSIS

Trends/issues impact analysis can be focused on trends alone, issues alone, or trends and issues considered together.

PROCEDURE

Explanatory Notes:

Consider:

1. The trends and/or issues to be analyzed

   Use trend/issues analysis — elements of the field, change factors, change mechanisms, etc.

2. The entity or entities being affected

   Use the art/design unit, programs within the art/design unit, or organizations representing elements of the field, the presence of change factors, or the use of change mechanisms.

Determine:

3. Whether the trends and/or issues have high or low impact on the entity or entities

   See: *Risk Test*
   Trend Impact Test

4. Whether the entity or entities have high or low prospects for influencing the issue

   See: *Ability to Influence Test*

Examine:

5. Possible Responses

Natural Response to Trends/Issues Impact Analysis

	High Influence	Low Influence
High Impact	Proactive Response	Reactive Response
Low Impact	Optional: (1) Proactive (2) No Action	Minimal/ No Action

See also: *Ability to Influence Test*

6. Effect of Response Chosen

   Does this response produce a viable long-term solution? Take particular care with high impact/low influence conditions.

   See also: *Strategic Orientation Test*
   Priorities Test

PROJECTIVE TRENDS/ISSUES IMPACT ANALYSIS

Trends/issues impact analysis can be focused on short- or long-term time spans, and as before, on trends alone, issues alone, or trends and issues considered together.

PROCEDURE

Explanatory Notes:

Consider:

1. The trends and/or issues to be analyzed

It is particularly helpful to have a clear distinction between trends/fads and trends/issues when using this analytical plan.

2. The entity or entities being affected

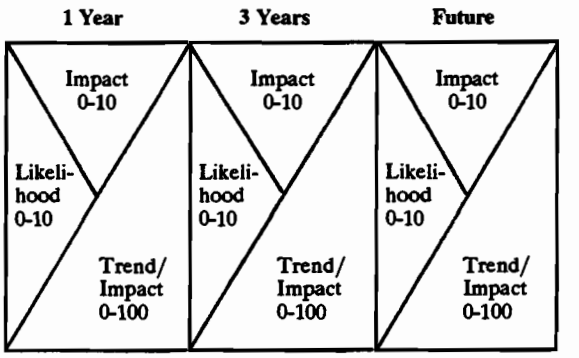
Watch for second, third, and fourth order connections here, i.e. what entities beyond the art/design unit can affect the work of the art/design unit, and what is the impact of the trend on those entities?

Determine:

3. The likelihood that the trends/issues will have an impact on the entity or entities over a specific time span

4. The potential impact of the trends/issues on the entity or entities over a specific time span

a. Choose a specific series of time spans.



b. Estimate likelihood on a scale of 0-10 for each column.

c. Estimate impact on a scale of 0-10 for each column.

d. For estimate of trends/issues impact, multiply likelihood estimate times impact estimate and review on a scale of 0-100.

See also: *Overview Analysis: Trends/Issues Impact Review*

See: *Sourcebook*, Part V., Note 1

Examine:

5. The trend/impact pattern that emerges over the time span

See: *Priorities Test*
Trends/Issues Impact Analysis
Trend Impact Test

6. The possible content and timing of responses

See: *Overview Analysis: Options Review*

TURNING POINT ANALYSIS

Turning Point Analysis helps determine when a trend and its accompanying issues have reached a particular node from which the trend will decline or advance.

PROCEDURE

Consider:

1. The specific nature of the trend to be analyzed
2. The conditions, change factors, and change mechanisms that influence or power the trend

Determine:

3. Which conditions, change factors, and change mechanisms constitute make-or-break factors for the trend
4. Indicators regarding turning points toward make-or-break factors

Examine:

5. The evolving status of these indicators
6. The meaning of this status for the future of the trend.

Remember

"Wild card" situations are always possible. They can create unforeseen turning points, and thus unforeseen challenges and opportunities.

TESTS

The tests that follow provide a quick means of organizing questions to ask when addressing specific ideas, information, proposals, events, or problems. They are particularly useful when dealing with prospective conditions. The tests may be applied almost as quickly as it takes to read the list of questions. Or, more research and thought may be given. Scope, depth, intensity, and time are up to the user.

Remember

These tests are structured more to develop wise speculations rather than definitive or final answers. The answers appropriate one week may not be appropriate the next if conditions have changed. It is advisable to continue to apply the tests as the situation evolves.

The tests presented may be used with current or projected conditions. They may also be used to speculate about possible conditions. The tests are worded to address the issues of art/design units and programs although they can be used with other entities. *The tests themselves and the questions comprising them are samples only.* Art/design units should create their own tests and sets of questions to cover these or other contingencies.

Take Note

In most cases, use profiles to develop a current picture and tests to determine the impact of change.

OVERVIEW: PURPOSES OF THE TESTS

Values Test I

Assesses the impact of current or prospective ideas, information, proposals, events, trends, issues, or problems on the values, priorities, and interests of the art/design unit.

Values Test II

Measures artistic, educational, and other values as they apply to current or prospective curricula, programs, and activities.

Priorities Test

Examines the impact on current priorities of a proposed change in policies, programs, or activities.

Program Mix Test

Measures the influence of a particular current or prospective curricular program or related activity on the total curricular offerings of the art/design unit.

Goals/Objectives and Action Plans Correlation Test

Estimates the extent to which a given operating policy or action plan actually supports the achievement of the art/design unit's goals and objectives.

Resolve Test

Measures the will and determination of involved personnel with regard to a program or activity under consideration.

Risk Test

Defines and assesses potential loss or disadvantage to the art/design unit as a consequence of change.

Trend Impact Test

Estimates the impact of national, regional, statewide, or local trends on the programs of the art/design unit.

Strategic Orientation Test

Determines whether the art/design unit has the appropriate strategic orientation to accomplish a given change in program, procedure, or policy.

Ability to Influence Test

Assesses the extent to which the art/design unit can influence issues, factors, or individuals that may affect its future.

Opportunity Prospect Test

Determines the extent to which the art/design unit is prepared to take advantage of a given opportunity that may require change.

Caution

When using these tests it is important to define and to be consistent about whether you are:

- Assessing a current situation;
- Establishing a set of probabilities for a prospective situation;
- Defining conditions for a speculative situation.

VALUES TEST I

To help you examine the impact of current or prospective ideas, information, proposals, events, trends, issues, or problems on the values of the art/design unit.

Idea, Information, Proposal, Event, Trend, Etc.: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the mission/goals of the art/design unit; and

2. the particular needs of the students and community served.

Determine:

3. the values, priorities, interests of the art/design unit; and

   This refers to artistic, educational, and other values, priorities, and interests. Done in consideration of 1., 2.

   See: *Profiles*

4. the values represented in the ideas, information, proposal, event, trend, etc. under consideration.

   See: *Constituency Analysis*
   Trend/Issues Analysis

Examine:

5. the consistency of values represented in the idea, information, proposal, event, trend, etc. with art/design unit values; and

6. the tradeoff prospects — consideration of relative worth or power of the idea, information, proposal, event, trend, etc. in view of any inconsistencies with values of the art/design unit.

   See: *Risk Test*
   Strategic Orientation Test

VALUES TEST II

To help you examine artistic, educational, and other values as these apply to curricula, programs, and activities.

Curriculum, Program, or Activity: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the mission/goals of the art/design unit; and

2. the particular needs of the students and community served.

Needs may be current or projective.
See: *Trend/Issues Analysis*
Projective Trends/Issues Impact Analysis

Determine:

3. the values, priorities, interests of the art/design unit; and

See: *Profiles.* Make a values and/or priorities profile.

4. the values represented in the proposal under consideration.

Questions that may be helpful in making judgments:

Visual/Educational

1. Does the [activity] develop visual arts skills?
2. Does it develop expressivity?
3. Does it help to develop independence of art/design thought among individuals?
4. Is it a new visual experience for those involved?
5. Is it a higher or more intensive level of a familiar visual experience?

Extra-Visual

6. Does it develop a broader perspective for individuals (social awareness, etc.)?
7. Does it help to develop an understanding of the significance of the visual arts in American society?
8. Does it present art/design in a favorable light in the community — does it promote the visual arts in society?
9. Does it attract funding for the institution and/or the art/design unit?
10. Does it attract students?

Examine:

5. the consistency of values represented in the proposed curriculum, program, or activity with art/design unit values; and

6. the tradeoff prospects — consideration of relative worth or power of the proposed program in view of any inconsistencies with values of the art/design unit.

See: *Goals/Objectives and Action Plans Correlation Test*

PRIORITIES TEST

To help the art/design unit determine how its overall current priorities may have an impact on a proposed change in policies, programs, or activities.

Proposed Change: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the unit's current priorities; and

   Priorities may be educational, artistic, support maintenance, or a mix of elements.

2. the relative weighting of current priorities.

   See: *Profiles.* 1. and 2. constitute a priorities profile.

Determine:

3. the requirements of the proposed change in policies, programs, or activities; and

4. the new weighting of priorities after the change.

   See: *Profiles.* Make a new priorities profile including the change.

Examine:

5. the impact of the change on current priorities; and

   See: *Trends/Issues Impact Analysis*

6. the significance, viability, and acceptability of the new profile of priorities.

   See: *Risk Test*

PROGRAM MIX TEST

To assess the relative balance/emphasis of an institution's curricular offerings and related activities as affected by a current or prospective program.

Program: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. current program offerings; and
2. the balance of emphases within current offerings.

See: *Profile.* A profile of emphases may be useful. Emphases may be in terms of artistic, educational, support, maintenance, or other criteria.

Determine:

3. the content of the program under consideration; and
4. the relative emphasis of the program under consideration.

See: *Profile.* Make a profile of the new program based on same criteria used in step 2.

Examine:

5. the significance, viability, and acceptability of the new program mix after addition/deletion of the program under consideration; and
6. the impact of the change on resource utilization.

Consider resources broader than finance, for example, personnel deployment, time, good will, expertise, library, equipment, etc.

See: *Overview Analysis*
Action Plans Assessment

Caution

The *program mix test* should neither be used to maintain the status quo, nor to justify change for change's sake. The *program mix test* is best used to produce information used in other operations that assign values.

GOALS/OBJECTIVES AND ACTION PLANS CORRELATION TEST

To help determine the extent to which a given operating policy or action plan actually supports the achievement of the art/design unit's goals and objectives.

Operating Policy or Action Plan: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the broader values/attributes implied by the art/design unit's goals and objectives: artistic, intellectual, educational, public service, support maintenance; and

   See: *Profile.* A goals profile is a possible approach.

2. the specifics of the operating policy or action plan being considered.

   See: *Trend/Issues Analysis*

Determine:

3. the implication of the specifics of the operating policy/action plan in the immediate future (1-2 years), both internally and externally; and

   These considerations may be taken in light of elements of the field, change factors, change mechanisms, constituency analysis.

4. the implications of the operating policy/action plan over the long-range future, both internally and externally.

   See: *Strategies Profiles*

Examine:

5. the consistency of the implications determined above with the broader values of the goals and objectives of the unit; and

6. the extent to which the specifics of the operating policy or action plan will enhance or inhibit achievement of the unit's goals and objectives.

   See: *Priorities Test*
   Risk Test

RESOLVE TEST

To measure the will and determination of involved personnel with regard to a program or activity under consideration.

Program/Activity: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. all personnel responsible for the program/activity under consideration, including faculty, administration, and support staff; and

   See: *Constituency Analysis*

2. the relative impact of the program/activity on the personnel involved, i.e. pride, satisfaction, threat, frustration, etc.

   See: *Strategies Analysis*

Determine:

3. the time and perseverance required for the program/activity to be carried out successfully; and

4. the commitment/investment of key individuals involved relative to:

   See: *Strategies Profiles*

   a. requirements for maintenance of the program/activity,

   b. requirements for success of the program/activity, and

   c. level of personal identification with the program/activity.

Examine:

5. the presence of sufficient resolve to accomplish the program or activity; and

6. the relationship between the value of the program/activity and the resolve to carry it out successfully.

RISK TEST

To define and assess the potential loss or disadvantage to the art/design unit produced by change. Change may be represented by an idea; sets of information; proposal, event, trend, issue, or problem; or by the addition, deletion, or alteration of a specific policy or program.

Idea, Information, Proposal, Event, Etc.: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the specifics of the idea, information, proposal, curricular change, etc. with respect to objectives, implied values, operational procedures; and

2. the art/design unit's current goals, objectives, values, and operational procedures.

Determine:

3. in which areas (i.e. policies, personnel, procedures, program, activities, curricula) of the art/design unit the idea, information, proposal, event, etc. may have a negative impact; and

   See: *Elements of the Field, Change Factors, Change Mechanisms, Constituency Analysis*

4. the extent to which the prospective change may have a negative impact on each of the affected areas.

   See: *Change Factors, Change Mechanisms*

Examine:

5. the potential damage to the total program of the art/design unit by the negative impact determined above; and

   See: *Strategies Profiles*

6. options for dealing with the prospective change by:

   See: *Strategies Analysis*

   a. reducing the art/design unit's vulnerability,

      See: *Trends/Issues Impact Analysis*, particularly as part of developing a wait-and-see position

   b. ameliorating conditions caused by the idea, information, proposal, etc.

      See: *Ability to Influence Test*

   c. adapting the art/design program to minimize or eliminate the risk of the idea, information, proposal, etc., and

      See: *Goals/Objectives and Action Plans Correlation Test*

   d. if self-imposed, abandoning the prospective change.

TREND IMPACT TEST

To estimate the impact of a national/regional/statewide/local trend on the programs of the art/design unit.

Trend: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the distinction between a trend and a fad based on stability and predictability, and issues that evolve from the trend; and

   See: *Trend/Issues Analysis*

2. which, if any, programs of the art/design unit are susceptible to impact from such a trend.

   See: *Projective Trends/Issues Impact Analysis*

Determine:

3. an estimate of the strength of the trend and pace of change represented by the trend; and

4. an estimate of the extent to which the trend and any related issues may have an impact on a program or programs of the art/design unit.

Examine:

5. whether to assume a proactive posture, a reactive posture, or to take no action, based on the interaction of the determinations arrived at above; and

   See: *Trends/Issues Impact Analysis*
   Projective Trends/Issues Impact Analysis
   Turning Point Analysis

6. possible program adaptations, if necessary.

   See: *Risk Test*

STRATEGIC ORIENTATION TEST

To help determine whether the art/design unit has the appropriate strategic orientation to accomplish a given change in program, procedure, or policy.

Proposed Changes: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the nature of the program, procedure, or policy proposed for change: artistic, intellectual, political, and/or structural; and

2. the values base, resource base, methodology, and/or objectives of the program, procedure, or policy.

See: *Values Test I*
Values Test II

Determine:

3. the strategic orientation most likely required to accomplish the change; and

What mix of preservationist, conservationist, reaction, pragmatic, experimental, policy advancement, speculative strategic orientations?

See: *Strategies Analysis*
Strategies Profiles

4. the strategic orientation of the individuals or entity responsible for the program, procedure, or policy.

See: *Constituency Analysis*

Examine:

5. the concordance of the strategic orientation required with that of the individuals and/or entity responsible; and

6. the probability, viability, and extent of the potential change in a program, procedure, or policy over a given period of time.

ABILITY TO INFLUENCE TEST

To help assess the extent to which the art/design unit can influence issues, factors, or individuals that may affect its future.

Issue/Factor/Individual: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the characteristics of the issue, factor, or individual: values/attitudes, relative power, flexibility; and

   See: *Values Test I*
   Values Test II

2. the relationship of the issue, factor, or individual to the institution/art/design unit agenda.

   See: *Elements of the Field*
   Change Factors
   Change Mechanisms

Determine:

3. trends/issues relative to the issue, factor, or individual; and

   See: *Trend/Issues Analysis*
   Strategies Analysis
   Strategies Profiles

4. points of commonality and conflict between the issue/factor/individual and the institution/art/design unit agenda.

   See: *Trends/Issues Impact Analysis*
   Trend Impact Test

Examine:

5. the extent to which the points of commonality can be made to outweigh the areas of conflict; and

   See: *Resolve Test*
   Opportunity Prospect Test
   Risk Test

6. the leverage and resources required to influence effectively the issue, factor, or individual.

   See: *Priorities Test*

OPPORTUNITY PROSPECT TEST

To help determine the extent to which the art/design unit is prepared to take advantage of a given opportunity that may require change.

Opportunity: _____ **[ ] current**
[ ] prospective
[ ] speculative

PROCEDURE

Explanatory Notes:

Consider:

1. the nature of the opportunity: program-related, personnel-related, or both; and
2. the time frame involved: immediate or long-range.

See: *Elements of the Field*
Change Factors
Change Mechanisms
Constituency Analysis
Trend/Issues Analysis
Trends/Issues Impact Analysis
Values Test I
Values Test II

Determine:

3. the fit between the opportunity and the art/design unit's present programs and activities; and

See: *Program Mix Test*

4. the readiness of art/design personnel (including faculty, students, administrators, and support staff) to recognize the opportunity as a positive addition or change.

See: *Resolve Test*

Examine:

5. the appropriateness of the opportunity to the institution's and the art/design unit's mission and goals; and

See: *Goals/Objectives and Active Plans Correlation Test*

6. the requirements for resources to capitalize on the opportunity in the time frame available.

See: *Resources Profile.* Develop a Resources Profile.

Keep Going

The continuous presence of opportunity reinforces the importance of maintaining a viable set of priorities as conditions change. Futures planning provides a rational context for considering the extent to which opportunities should be taken.

PART III

SAMPLE FUTURES PROCEDURES

There are many ways to use futures methods and content elements previously outlined in the *Sourcebook*. This section presents three of the many possible ways of organizing ideas and information. Each procedure covers analysis and planning from a different perspective. Each can be altered or used as a model to develop plans more useful to a specific art/design unit.

Six Phase Planning Process	A basic procedure that emphasizes strategic planning.
Twelve Point Outline for Action Planning	A concise set of steps for determining the course of a specific program or the art/design unit as a whole.
Overview Analysis	A procedure for assessing a program or plan against key environmental/resource factors.

Remember

For all futures procedures, scope, depth, intensity, and time expended are determined by the user.

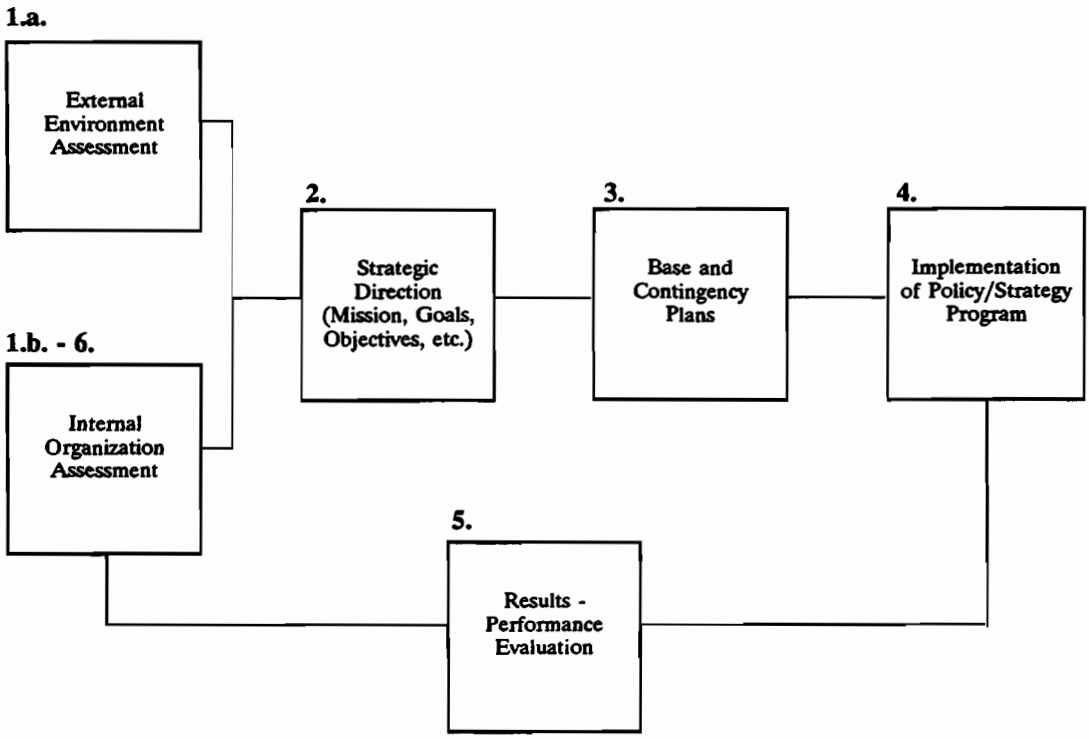
Keep Going

It is not necessary to do extensive research to gain insight from these procedures. Often, it is revealing to scan through a procedure using only impressions and imagination. In any case, application of individual imagination will make this effort both stimulating and useful.

SIX PHASE PLANNING PROCESS

Provides one basic procedure for futures-oriented planning. The emphasis is on strategic planning.

The loop nature of this process facilitates continuous updating. It is possible to begin the sequence at any point. Simply number the phases as you wish. The example shown begins with assessment.



See: *Sourcebook*, Part V., Note 2.

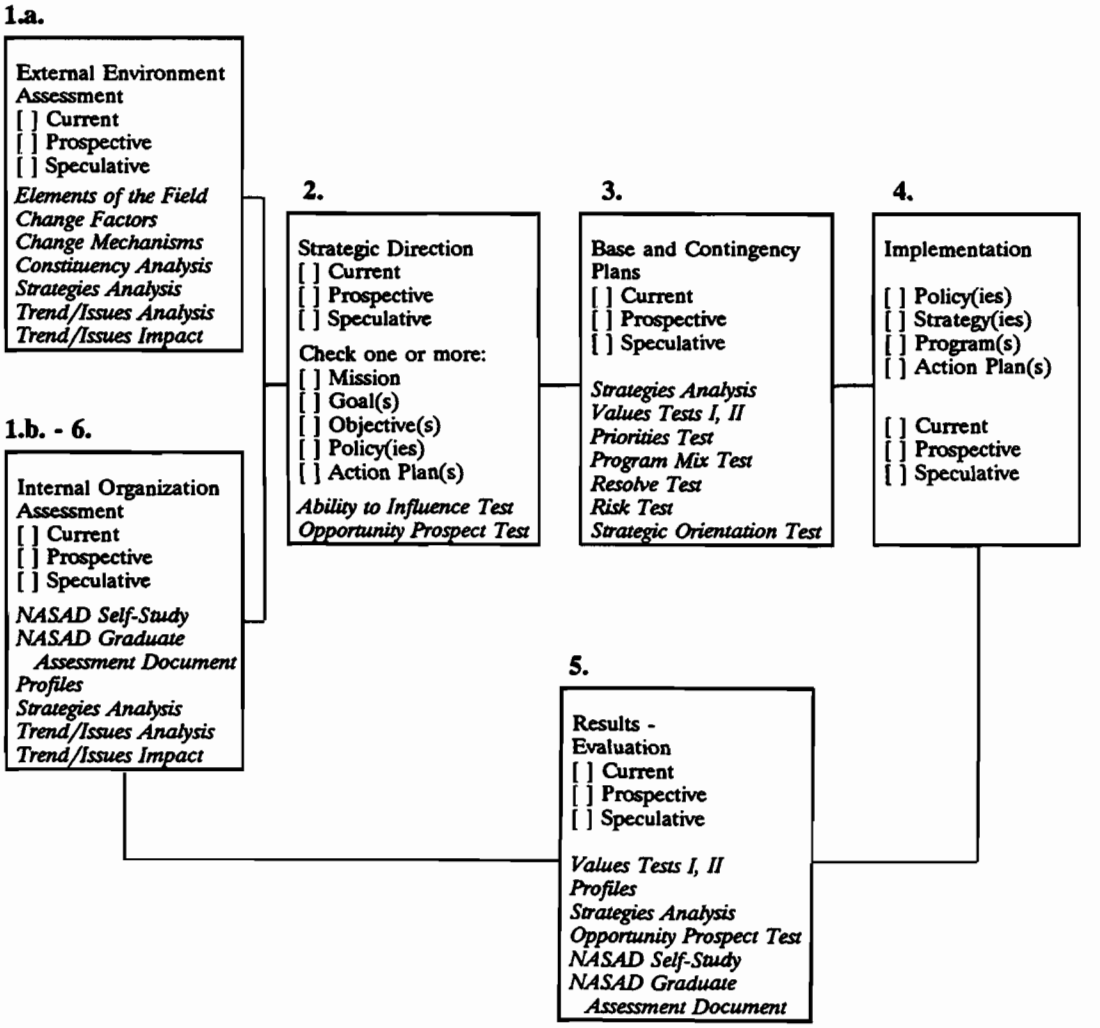
Remember

It is important to define and to be consistent about whether you are:

- assessing current conditions
- establishing a set of probabilities for a prospective situation
- defining conditions for a speculative situation

SIX PHASE PLANNING PROCESS

With suggested applications of NASAD and Sourcebook *material.*



More Ideas

Significant variation is possible through creative mixing and matching of the current/prospective/speculative options in each step.

A TWELVE POINT OUTLINE FOR ACTION PLANNING

Provides a concise set of steps for determining the course of a specific program or the art/design unit as a whole. Has many uses from individual worksheet to the basic structure of an elaborate study.

CONSIDER:

1. current mission, goals, objectives, and operational policies;
2. environment and resources of the institution, including program strengths and weaknesses;
3. trends and critical issues to be faced by the unit and/or institution;
4. projected opportunities and obstacles.

DETERMINE:

5. priorities for action;
6. assessment of projected action(s);
7. planning procedure: questions, time frame, process;
8. action plans.

EXAMINE:

9. consistency among mission, goals, objectives, action plans;
10. potential conflicts with existing or projected programs or conditions;
11. resource requirements, availability, and continuity;
12. prospects for short-term/long-term success.

TWELVE POINT OUTLINE FOR ACTION PLANNING

With suggested applications of NASAD and Sourcebook *materials.*

OUTLINE

Resources:

Consider:

1. current mission, goals, objectives, and operational policies;

See: *NASAD Self-Study Format*
The Assessment of Graduate Programs in Art/Design
HEADS Data
Elements of the Field
Profiles
Strategies
Change Factors
Change Mechanisms
Constituency Analysis
Trend/Issues Analysis
Opportunity Prospect Test
Ability to Influence Test
Sourcebook, Supplement I

2. environment and resources of the institution, including program strengths and weaknesses;

3. trends and critical issues to be faced by the unit and/or institution;

4. projected opportunities and obstacles.

Determine:

5. priorities for action;

See: *Values Test*
Risk Test
Program Mix Test
Priorities Test
Change Factors
Change Mechanisms
Sourcebook, Supplement I

6. assessment of projected action(s);

7. planning procedure: questions, time frame, process;

8. action plans.

Examine:

9. consistency among mission goals, objectives, action plans;

See: *Goals/Objectives Action Plans Correlation Test*
Program Mix Test
Strategies Analysis
Strategic Orientation Test
Resolve Test
Resources List
Sourcebook, Supplement I

10. potential conflicts with existing or projected programs or conditions;

11. resource requirements, availability, and continuity;

12. prospects for short-term/long-term success.

OVERVIEW ANALYSIS

Provides a procedure for assessing a particular condition, policy, program, or plan against several key environmental and resource factors in an institution or entity. A few of the many applications are presented on the following pages with annotations concerning their purpose.

FACTORS FOR OVERVIEW ANALYSIS

ENVIRONMENT
- Institution
  - Geographic Location
  - Size
  - Type
  - Structure
  - History
- Demographics
- Economic Climate
- Values
  - Political
  - Religious
  - Cultural

RESOURCES - Tangible
- Personnel
  - Faculty
  - Students
  - Administration
  - Support Staff
- Financial
  - Base
  - Enhancement Prospects
- Physical
  - Buildings
  - Equipment
  - Library
- Community
  - Patronage Support
  - Service Opportunities
  - Library

RESOURCES - Intangible
- Prestige/Standing
  - Intra-institutional
  - Local
  - Regional
  - National
- Cohesiveness
- Collective Self-Awareness
- Vision/Morale/Resolve
- Leadership
  - Quality
  - Continuity

Remember

It is not necessary to use every factor in every analysis. Choose carefully based on the project at hand.

Take Note

The NASAD Self-Study and other comprehensive review processes can provide useful information about some environmental and resource factors. Other factors will require research/speculation.

It is important not to neglect intangible resources, particularly when making action plans.

HEADS data can provide a useful baseline for tangible resource assessment by size and type of institution.

The distinction between financial base and enhancement may be critical in certain situations, particularly beginning or deleting new curricular programs.

Take Note

Overview analysis is applied on the following pages for assessments regarding:

- **Mission** Overview statements regarding aspirations
- **Goals** Broad statements of aim, specifics toward which strategic efforts are directed
- **Objectives** Tactical steps for reaching goals
- **Action plans** Specific means for reaching objectives

Overview analysis may or may not lead to conclusions in every column of the following charts. The ultimate goal is a comprehensive assessment that leads to an overall conclusion.

More Ideas

Overview analysis can be extended to assess a variety of conditions against a variety of other factors, e.g., elements of the field against curricular offerings.

OVERVIEW ANALYSIS: MISSION ASSESSMENT

Compares appropriateness/consistency of mission and environmental and resource factors.

1. Programmatic Scope
   - [ ] Institution
   - [ ] Art/Design Unit
   - [ ] Set of Programs
   - [ ] One Program

2. Analysis Type
   - [ ] Current
   - [ ] Projective
   - [ ] Speculative

Mission: _____

FACTORS	Provide Brief Description of Environmental and Resource Factors	Rate Appropriateness/Consistency with Mission (- 0 +)
ENVIRONMENT		
A. Institution, i.e. • Geographic Location • Size • Type • Structure • History	A.	A.
B. Demographics	B.	B.
C. Economic Climate	C.	C.
D. Values, i.e. • Political • Religious • Cultural	D.	D.
RESOURCES - Tangible		
A. Personnel, i.e. • Faculty • Students • Administration • Support Staff	A.	A.
B. Financial, i.e. • Base • Enhancement Prospects	B.	B.
C. Physical, i.e. • Buildings • Equipment • Library	C.	C.
D. Community, i.e. • Interest • Service Opportunities • Library	D.	D.
RESOURCES - Intangible		
A. Prestige/Standing, i.e. • Intra-institutional • Local • Regional • National	A.	A.
B. Cohesiveness	B.	B.
C. Collective Self-Awareness	C.	C.
D. Vision/Morale/Resolve	D.	D.
E. Leadership, i.e. • Quality • Continuity	E.	E.
OVERALL CONCLUSION		

OVERVIEW ANALYSIS: GOAL ASSESSMENT

Compares a goal with environmental and resource factors, and with mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the goal. The analysis provides the basis for an overall conclusion.

1. Goal Location
   [ ] Institution
   [ ] Art/Design Unit
   [ ] Department/Program of Art/Design Unit

2. Analysis Type
   [ ] Current
   [ ] Projective
   [ ] Speculative

Goal: _____

FACTORS	[1] Describe Present Status in Relationship to Goal	[2] Stability of [1] (- 0 +)	[3] Relative Importance of [1] to Goal (- 0 +)	[4] Consistency of Goal with Mission (- 0 +)	Summary Conclusion [2, 3, 4] (- 0 +)
ENVIRONMENT					
A. Institution, i.e.	A.	A.	A.	A.	A.
• Geographic Location					
• Size					
• Type					
• Structure					
• History					
B. Demographics	B.	B.	B.	B.	B.
C. Economic Climate	C.	C.	C.	C.	C.
D. Values, i.e.	D.	D.	D.	D.	D.
• Political					
• Religious					
• Cultural					
RESOURCES - Tangible					
A. Personnel, i.e.	A.	A.	A.	A.	A.
• Faculty					
• Students					
• Administration					
• Support Staff					
B. Financial, i.e.	B.	B.	B.	B.	B.
• Base					
• Enhancement Prospects					
C. Physical, i.e.	C.	C.	C.	C.	C.
• Buildings					
• Equipment					
• Library					
D. Community, i.e.	D.	D.	D.	D.	D.
• Interest					
• Service Opportunities					
• Library					
RESOURCES - Intangible					
A. Prestige/Standing, i.e.	A.	A.	A.	A.	A.
• Intra-institutional					
• Local					
• Regional					
• National					
B. Cohesiveness	B.	B.	B.	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.	C.
D. Vision/Morale/Resolve	D.	D.	D.	D.	D.
E. Leadership, i.e.	E.	E.	E.	E.	E.
• Quality					
• Continuity					
OVERALL CONCLUSION					

OVERVIEW ANALYSIS: OBJECTIVE ASSESSMENT

Compares an objective with environmental and resource factors, and with goals and mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the objective. The analysis provides the basis for an overall conclusion.

1. Objective Location
   - [ ] Institution
   - [ ] Art/Design Unit
   - [ ] Department/Program of Art/Design Unit

2. Analysis Type
   - [ ] Current
   - [ ] Projective
   - [ ] Speculative

Objective: _____

FACTORS	[1] Describe Present Status in Relationship to Objective	[2] Stability of [1] (- 0 +)	[3] Relative Importance of [1] to Obj. (- 0 +)	[4] Consistency of Obj. with Goals, Etc. (- 0 +)	Summary Conclusion [2, 3, 4] (- 0 +)
ENVIRONMENT					
A. Institution, i.e.	A.	A.	A.	A.	A.
• Geographic Location					
• Size					
• Type					
• Structure					
• History					
B. Demographics	B.	B.	B.	B.	B.
C. Economic Climate	C.	C.	C.	C.	C.
D. Values, i.e.	D.	D.	D.	D.	D.
• Political					
• Religious					
• Cultural					
RESOURCES - Tangible					
A. Personnel, i.e.	A.	A.	A.	A.	A.
• Faculty					
• Students					
• Administration					
• Support Staff					
B. Financial, i.e.	B.	B.	B.	B.	B.
• Base					
• Enhancement Prospects					
C. Physical, i.e.	C.	C.	C.	C.	C.
• Buildings					
• Equipment					
• Library					
D. Community, i.e.	D.	D.	D.	D.	D.
• Interest					
• Service Opportunities					
• Library					
RESOURCES - Intangible					
A. Prestige/Standing, i.e.	A.	A.	A.	A.	A.
• Intra-institutional					
• Local					
• Regional					
• National					
B. Cohesiveness	B.	B.	B.	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.	C.
D. Vision/Morale/Resolve	D.	D.	D.	D.	D.
E. Leadership, i.e.	E.	E.	E.	E.	E.
• Quality					
• Continuity					
OVERALL CONCLUSION					

OVERVIEW ANALYSIS: ACTION PLAN ASSESSMENT

Compares an action plan with environmental and resource factors, and with objectives, goals, and mission to reach a summary conclusion about the significance of an environmental or resource factor in carrying out the action plan. The analysis provides the basis for an overall conclusion.

1. Action Plan Location
   - [ ] Institution
   - [ ] Art/Design Unit
   - [ ] Department/Program of Art/Design Unit

2. Analysis Type
   - [ ] Current
   - [ ] Projective
   - [ ] Speculative

Action Plan: _____

FACTORS	[1] Describe Present Status in Relationship to Action Plan	[2] Stability of [1] (- 0 +)	[3] Relative Importance of [1] to A.P. (- 0 +)	[4] Consistency of A.P. with Obj., Etc. (- 0 +)	Summary Conclusion [2, 3, 4] (- 0 +)
ENVIRONMENT					
A. Institution, i.e.	A.	A.	A.	A.	A.
• Geographic Location					
• Size					
• Type					
• Structure					
• History					
B. Demographics	B.	B.	B.	B.	B.
C. Economic Climate	C.	C.	C.	C.	C.
D. Values, i.e.	D.	D.	D.	D.	D.
• Political					
• Religious					
• Cultural					
RESOURCES - Tangible					
A. Personnel, i.e.	A.	A.	A.	A.	A.
• Faculty					
• Students					
• Administration					
• Support Staff					
B. Financial, i.e.	B.	B.	B.	B.	B.
• Base					
• Enhancement Prospects					
C. Physical, i.e.	C.	C.	C.	C.	C.
• Buildings					
• Equipment					
• Library					
D. Community, i.e.	D.	D.	D.	D.	D.
• Interest					
• Service Opportunities					
• Library					
RESOURCES - Intangible					
A. Prestige/Standing, i.e.	A.	A.	A.	A.	A.
• Intra-institutional					
• Local					
• Regional					
• National					
B. Cohesiveness	B.	B.	B.	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.	C.
D. Vision/Morale/Resolve	D.	D.	D.	D.	D.
E. Leadership, i.e.	E.	E.	E.	E.	E.
• Quality					
• Continuity					
OVERALL CONCLUSION					

OVERVIEW ANALYSIS: STATUS/TIME ASSESSMENT

Provides a means for organizing and categorizing evidence about environmental and resource factors that have an impact on a specific program, activity, or entity.

Program(s), Activity(ies), or Entity(ies): _____

Time Frames:
(e.g. month, 6 months, year, 3 years) _____

FACTORS	Rapid Improvement Evidence	Evolutionary Improvement Evidence	Status Quo Evidence	Evolutionary Deterioration Evidence	Rapid Deterioration Evidence
ENVIRONMENT					
A. Institution, i.e. • Geographic Location • Size • Type • Structure • History	A.	A.	A.	A.	A.
B. Demographics, i.e.	B.	B.	B.	B.	B.
C. Economic Climate	C.	C.	C.	C.	C.
D. Values, i.e. • Political • Religious • Cultural	D.	D.	D.	D.	D.
RESOURCES - Tangible					
A. Personnel, i.e. • Faculty • Students • Administration • Support Staff	A.	A.	A.	A.	A.
B. Financial, i.e. • Base • Enhancement Prospects	B.	B.	B.	B.	B.
C. Physical, i.e. • Buildings • Equipment • Library	C.	C.	C.	C.	C.
D. Community, i.e. • Interest • Service Opportunities • Library	D.	D.	D.	D.	D.
RESOURCES - Intangible					
A. Prestige/Standing, i.e. • Intra-institutional • Local • Regional • National	A.	A.	A.	A.	A.
B. Cohesiveness	B.	B.	B.	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.	C.
D. Vision/Morale/Resolve	D.	D.	D.	D.	D.
E. Leadership, i.e. • Quality • Continuity	E.	E.	E.	E.	E.
OVERALL CONCLUSION					

OVERVIEW ANALYSIS: STATUS/TIME ASSESSMENT - SAMPLE

This sample reflects conditions at a fictitious institution. User's conditions will be different.

Program(s), Activity(ies), or Entity(ies): Undergraduate Teacher Education

Time Frame: Two years

FACTORS	Rapid Improvement Evidence	Evolutionary Improvement Evidence	Status Quo Evidence	Evolutionary Deterioration Evidence	Rapid Deterioration Evidence
ENVIRONMENT					
A. Institution, i.e.	A.	A.	A.	A.	A.
• Geographic Location			No change		
• Size			No change		
• Type			No change		
• Structure	Education College becomes grad. only				
• History			No change		
B. Demographics	B. Teacher demand	B.	B.	B.	B.
C. Economic Climate	C.	C. Teacher salaries	C.	C.	C.
D. Values, i.e.	D.	D.	D.	D.	D.
• Political	Governor has education a priority				
• Religious				Art identified with pornography	
• Cultural		Education reform makes impact			
RESOURCES - Tangible					
A. Personnel, i.e.	A.	A.	A.	A.	A.
• Faculty			No change		
• Students		More applications			
• Administration			No change		
• Support Staff				30-year veteran art ed. sec'y retiring	
B. Financial, i.e.	B.	B.	B.	B.	B.
• Base			Little change		
• Enhancement Prospects					Budget crisis in state
C. Physical, i.e.	C.	C.	C.	C.	C.
• Buildings				No maint. funds	
• Equipment					No funds for new equip.
• Library			Holding own		
D. Community, i.e.	D.	D.	D.	D.	D.
• Interest			No change		
• Service Opportunities		More new schools K-12			
• Library			No change		
RESOURCES - Intangible					
A. Prestige/Standing, i.e.	A.	A.	A.	A.	A.
• Intra-institutional			No change		
• Local			No change		
• Regional		More impact	Little local placemt.		
• National		More impact			
B. Cohesiveness	B.	B.	B. Holding own with difficulty	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.	C. Problems w/nonproductive sr. faculty
D. Vision/Morale/Resolve	D.	D.	D.	D. Problems w/finances, sr. faculty, education reform mandates	D.
E. Leadership, i.e.	E.	E.	E.	E.	E.
• Quality		Art Education Chair in 3rd year			
• Continuity	Longest tenure for Art Education Chair in 15 years				
OVERALL CONCLUSION					

OVERVIEW ANALYSIS: TRENDS/ISSUES IMPACT REVIEW

Provides an overview of trends/issues impacts on environmental and resource factors of an entity.

Trend/Issue: _____

Entity: _____

Time Frame: _____

FACTORS	[1] Trends/Issues	[2] Impact Consider [1] (- 0 +)	[3] Risk Assessment Consider [2] (- 0 +)	[4] Describe Options
ENVIRONMENT				
A. Institution, i.e.	A.	A.	A.	A.
• Geographic Location				
• Size				
• Type				
• Structure				
• History				
B. Demographics	B.	B.	B.	B.
C. Economic Climate	C.	C.	C.	C.
D. Values, i.e.	D.	D.	D.	D.
• Political				
• Religious				
• Cultural				
RESOURCES - Tangible				
A. Personnel, i.e.	A.	A.	A.	A.
• Faculty				
• Students				
• Administration				
• Support Staff				
B. Financial, i.e.	B.	B.	B.	B.
• Base				
• Enhancement Prospects				
C. Physical, i.e.	C.	C.	C.	C.
• Buildings				
• Equipment				
• Library				
D. Community, i.e.	D.	D.	D.	D.
• Interest				
• Service Opportunities				
• Library				
RESOURCES - Intangible				
A. Prestige/Standing, i.e.	A.	A.	A.	A.
• Intra-institutional				
• Local				
• Regional				
• National				
B. Cohesiveness	B.	B.	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.
D. Vision/Morale/Resolve	D.	D.	D.	D.
E. Leadership, i.e.	E.	E.	E.	E.
• Quality				
• Continuity				
OVERALL CONCLUSION				

OVERVIEW ANALYSIS: OPTIONS REVIEW

Compares the attributes of a specific option decision against environmental and resource factors present in a given entity. Select the factors in the left column that you wish to use as the basis for reviewing the option. Then indicate a negative, neutral, or positive effect in each column to the right. Following the analysis, it is possible to see what changes would be necessary for the option to succeed or fail. Each of these possibilities could be analyzed using various Tests *in Section II of the* Sourcebook.

Time Frame (e.g. month, day, year, etc.): _____

Option: _____ [ ] Current [ ] Prospective [ ] Speculative

Entity: _____

FACTORS	Credibility/ Viability (- 0 +)	Acceptability (- 0 +)	Feasibility (- 0 +)	Practicality (- 0 +)	Longevity (- 0 +)	Summary Conclusion (- 0 +)
ENVIRONMENT						
A. Institution, i.e.	A.	A.	A.	A.	A.	A.
• Geographic Location						
• Size						
• Type						
• Structure						
• History						
B. Demographics	B.	B.	B.	B.	B.	B.
C. Economic Climate	C.	C.	C.	C.	C.	C.
D. Values, i.e.	D.	D.	D.	D.	D.	D.
• Political						
• Religious						
• Cultural						
RESOURCES - Tangible						
A. Personnel, i.e.	A.	A.	A.	A.	A.	A.
• Faculty						
• Students						
• Administration						
• Support Staff						
B. Financial, i.e.	B.	B.	B.	B.	B.	B.
• Base						
• Enhancement Prospects						
C. Physical, i.e.	C.	C.	C.	C.	C.	C.
• Buildings						
• Equipment						
• Library						
D. Community, i.e.	D.	D.	D.	D.	D.	D.
• Interest						
• Service Opportunities						
• Library						
RESOURCES - Intangible						
A. Prestige/Standing, i.e.	A.	A.	A.	A.	A.	A.
• Intra-institutional						
• Local						
• Regional						
• National						
B. Cohesiveness	B.	B.	B.	B.	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.	C.	C.
D. Vision/Morale/Resolve	D.	D.	D.	D.	D.	D.
E. Leadership, i.e.	E.	E.	E.	E.	E.	E.
• Quality						
• Continuity						
OVERALL CONCLUSION						

OVERVIEW ANALYSIS: BLANK WORKSHEET

Create your own set of parameters.

FACTORS	[1]	[2]	[3]	[4]	[5]
ENVIRONMENT					
A. Institution, i.e.	A.	A.	A.	A.	A.
• Geographic Location					
• Size					
• Type					
• Structure					
• History					
B. Demographics	B.	B.	B.	B.	B.
C. Economic Climate	C.	C.	C.	C.	C.
D. Values, i.e.	D.	D.	D.	D.	D.
• Political					
• Religious					
• Cultural					
RESOURCES - Tangible					
A. Personnel, i.e.	A.	A.	A.	A.	A.
• Faculty					
• Students					
• Administration					
• Support Staff					
B. Financial, i.e.	B.	B.	B.	B.	B.
• Base					
• Enhancement Prospects					
C. Physical	C.	C.	C.	C.	C.
• Buildings					
• Equipment					
• Library					
D. Community, i.e.	D.	D.	D.	D.	D.
• Interest					
• Service Opportunities					
• Library					
RESOURCES - Intangible					
A. Prestige/Standing, i.e.	A.	A.	A.	A.	A.
• Intra-institutional					
• Local					
• Regional					
• National					
B. Cohesiveness	B.	B.	B.	B.	B.
C. Collective Self-Awareness	C.	C.	C.	C.	C.
D. Vision/Morale/Resolve	D.	D.	D.	D.	D.
E. Leadership, i.e.	E.	E.	E.	E.	E.
• Quality					
• Continuity					
OVERALL CONCLUSION					

PART IV

CREATIVE USES OF SOURCEBOOK MATERIALS

In an earlier section, we likened the Futures *Sourcebook* to a space filled with resources to be chosen and combined according to the needs of the user. So far, the *Sourcebook* has presented many kinds of resources. Some are simple. Some are complex. Each may be used separately or in combination with the others.

The challenge to each user is to develop a specific organization of these resources that will produce the results demanded by a particular occasion or project. A principal objective should be to develop individualized approaches that cover the complete scope of a specific issue, particularly if decision-making is an expected result. For example, it is imprudent to proceed with a logical plan of action if sufficient resolve is not present or able to be developed in the people responsible for the plan's success. As all experienced administrators know, there is often a great distance between what is logical and what can be accomplished.

The *Sourcebook* materials have uses in many contexts. They can be used by individuals or groups to:

- Develop review and planning processes for the art/design unit to cover both before- and after-the-fact situations.

- Consider a new program or activity proposed by faculty, students, etc.

- Consider future prospects comprehensively as a basis for finding particular areas that need close monitoring.

- Project the viability of the current program over a multi-year time span.

- Consider the impact of external forces, i.e., changes in numbers of students, budget issues, curriculum mandates, etc.

- Speculate about various potential futures given certain specific changes.

- Determine the extent to which cooperative activities and consortia will work.

- Determine the extent to which the art/design unit wishes to address any or all of the external contexts affecting the work, i.e., policy development and implementation, political action, etc.

- Suggest the activities and programs where the unit has the most opportunity to be effective.

- Fight the doldrums and find the basis for moving with greater enthusiasm.

Many other applications will be evident as *Sourcebook* materials are used.

To assist you in choosing appropriate techniques and combinations, there follows a summary of materials and ideas presented in the *Sourcebook*.

Remember

It is important to use imagination in working with these materials. This often means altering the samples provided in the *Sourcebook* to meet specific needs.

More Ideas

For more advanced techniques and examples of creative use, see *Supplements* to the *Sourcebook*.

Keep Going

Practice with the fundamentals leads to facility and fluency. Those who develop the ability to think in futures terms are sure to have an advantage as contexts and capabilities change rapidly over the next two decades.

SUMMARY OF MATERIALS AND IDEAS PRESENTED IN THE SOURCEBOOK

The following overview is provided to assist creative use of *Sourcebook* materials.

- *Values*
- *Scope, Depth, Intensity of Analysis and Planning*
- *"What Changes/What Does Not" Distinctions*
- *"Change Before/After the Fact" Distinctions*
- *Common and Specific Futures Distinctions*
- *Time Frame*
- *Current, Prospective, or Speculative Conditions*
- *Basic Goals of Art/Design Units*
  - Curricula
  - Competencies
  - Opportunities
  - Community Service
  - Resource Management
- *Elements of the Field*
  - Studio Art
  - Design
  - Education/Pedagogy
  - Research
  - Scholarship
  - Criticism
  - Policy Studies
  - Multidisciplinary/Interdisciplinary
  - Popular Culture
  - Art/Design Industry
  - Support Systems
- *Change Factors*
  - Ideas/Values
  - Information
  - Knowledge
  - Economic Conditions
  - Technology
  - Demographics
  - Political Climate
  - Religious Climate
  - Cultural Climate
  - Governance Patterns in Education and Culture
  - Presence, Will, and Commitment of Visionaries

Don't forget "wild cards."

- *Change Mechanisms*
  - Funding Patterns
  - Reward Systems
  - Legislation/Regulation
  - Governance/Administrative Systems
  - Standards-Setting Mechanisms
  - Policy Analysis/Development Mechanisms
  - Consultant/Advisory Systems
  - Industry Decisions
  - Technological Applications
  - Advertising
  - Publications/Studies/Research Reports
  - Content of Formal Education
  - Pathbreaking Conceptual Work in the Field
- *Constituency Analysis*
- *Profiles*
- *Strategies*
  - Preservationist
  - Conservationist
  - Reaction
  - Pragmatic
  - Experimental
  - Policy Advancement
  - Speculative
- *Trends*
- *Trend/Issues Analysis*
- *Trends/Issues Impact Analysis*
- *Turning Point Analysis*
- *Values Test I*

  Assesses the impact of current or prospective ideas, information, proposals, events, trends, issues, or problems on the values, priorities, and interests of the art/design unit.

- *Values Test II*

  Measures artistic, educational and other values as they apply to current or prospective curricula, programs, and activities.

- *Priorities Test*

  Examines the impact on current priorities of a proposed change in policies, programs, or activities.

- *Program Mix Test*

  Measures the influence of a particular current or prospective curricular program or related activity on the total curricular offerings of the art/design unit.

- *Goals/Objectives and Action Plans Correlation Test*

  Estimates the extent to which a given operating policy or action plan actually supports the achievement of the art/design unit's goals and objectives.

- *Resolve Test*

  Measures the will and determination of involved personnel with regard to a program or activity under consideration.

- *Risk Test*

  Defines and assesses potential loss or disadvantage to the art/design unit as a consequence of change.

- *Trend Impact Test*

  Estimates the impact of national, regional, statewide, or local trends on the programs of the art/design unit.

- *Strategic Orientation Test*

  Determines whether the art/design unit has the appropriate strategic orientation to accomplish a given change in program, procedure, or policy.

- *Ability to Influence Test*

  Assesses the extent to which the art/design unit can influence issues, factors, or individuals that may affect its future.

- *Opportunity Prospect Test*

  Determines the extent to which the art/design unit is prepared to take advantage of a given opportunity that may require change.

- *Six Phase Planning Process*
  - Assessment of External Environment/Internal Organization
  - Strategic Direction (Mission, Goals, Objectives, etc.)
  - Base and Contingency Plans
  - Implementation of Policy/Strategy Program
  - Results - Performance Evaluation
  - Internal Organization Assessment

- *Twelve Point Outline for Action Planning*

  Consider:

  1. current mission, goals, objectives, and operational policies;
  2. environment and resources of the institution, including program strengths and weaknesses;
  3. trends and critical issues to be faced by the unit and/or institution;
  4. projected opportunities and obstacles.

  Determine:

  5. priorities for action;
  6. assessment of projected action(s);
  7. planning procedure: questions, time frame, process;
  8. action plans.

  Examine:

  9. consistency among mission, goals, objectives, action plans;
  10. potential conflicts with existing or projected programs or conditions;
  11. resource requirements, availability, and continuity;
  12. prospects for short-term/long-term success.

- *Overview Analysis*

  Mission Assessment:

  Compares appropriateness/consistency of mission and environmental and resource factors.

  Goal Assessment:

  Compares a goal with environmental and resource factors, and with mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the goal. The analysis provides the basis for an overall conclusion.

  Objective Assessment:

  Compares an objective with environmental and resource factors, and with goals and mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the objective. The analysis provides the basis for an overall conclusion.

  Action Plan Assessment:

  Compares an action plan with environmental and resource factors, and with objectives, goals, and mission to reach a summary conclusion about the significance of an environmental or resource factor in carrying out the action plan. The analysis provides the basis for an overall conclusion.

  Status/Time Assessment:

  Provides quick overview of evidence about environmental and resource factors that have an impact on a specific program, activity, or entity. Improvement, status quo, and deterioration are in terms of the impact of that factor on the program activity or entity.

  Options Review:

  Compares the attributes of a specific option decision against environmental and resource factors present in a given entity. Following the analysis, it is possible to see what changes would be necessary for the option to succeed or fail, then run each of these possibilities through the same analysis.

PART V:

NOTES, FURTHER READING

NOTES

1. The chart format is by George Valli and Jan Danman, "Designing and Installing a System for Environmental Assessment and Forecasting," in *Nonextrapolative Methods in Business Forecasting: Scenarios, Vision, and Issues Management*, Jay S. Mendell, Editor, Westport, Connecticut, Quorum Books, 1985, pages 141-142.

2. The Six-Phase Planning Process appears in numerous sources, often titled "the strategic process" and identified as a typical cybernetic loop. See William C. Ashley and Lynne Hall, "Nonextrapolative Strategy" in *Nonextrapolative Methods in Business Forecasting: Scenarios, Vision, and Issues Management*, Jay S. Mendell, Editor, Westport, Connecticut, Quorum Books, 1985, pages 64-65.

3. A number of NASAD publications have utility in futures planning:

   - NASAD *Handbook* — published every two years.

   - NASAD Self-Study Format — published every five years in *Procedures for Institutional Membership*.

   - Assessment documents for graduate and undergraduate programs providing lists of basic questions for reviewing wholes and parts of curricular offerings.

   - *Executive Summaries* on futures issues published periodically.

FURTHER READING

The following list concentrates on works devoted to planning. It is not exhaustive. For texts concerned with specific issues such as demographics, technology, etc., see NASAD *Executive Summaries* on these topics, published 1989-1991.

Bryson, John M. *Strategic Planning for Public and Nonprofit Organizations: A Guide to Strengthening and Sustaining Organizational Achievement*. San Francisco: Jossey-Bass Publishers, 1988.

Clarkson, Albert. *Toward Effective Strategic Analysis: New Applications of Information Technology*. Boulder, Colorado: Westview Press, 1981.

Cope, Robert G. *Opportunity from Strength: Strategic Planning Clarified with Case Examples*. ASHE-ERIC Higher Education Report No. 8. Washington, D.C.: Association for the Study of Higher Education, 1987.

Freeman, R. Edward. *Strategic Management: A Stakeholder Approach*. Marshfield, Massachusetts: Pitman Publishing, 1984.

King, William R. and David I. Cleland. *Strategic Planning and Policy*. New York: Van Nostrand Reinhold Company, 1978.

Mendell, Jay S., ed. *Nonextrapolative Methods in Business Forecasting: Scenarios, Vision, and Issues Management*. Westport, Connecticut: Quorum Books, 1985.

Nadler, Gerald. *The Planning and Design Approach*. New York: A Wiley-Interscience Publication of John Wiley & Sons, 1981.

Olsen, John B. and Douglas C. Eadie. *The Game Plan: Governance with Foresight*. Washington, D.C.: The Council of State Policy & Planning Agencies, 1982.

Steiss, Alan Walter. *Strategic Management and Organizational Decision Making*. Lexington, Massachusetts: Lexington Books, 1985.

PART VI:

ACKNOWLEDGEMENTS

This *Sourcebook* is part of an association-wide futures effort sponsored by NASAD, the national accrediting association for education and training programs in the visual arts. An NASAD Futures Committee, which met from 1987-1989, developed the concept of a sourcebook in conjunction with a Futures Committee convened by the National Association of Schools of Music. NASAD Futures Committee members were: Roger Gilmore (Chairman), Arland Christ-Janer, Margaret Gorove, Don Lagerberg, and Paul Nash. Samuel Hope served as Committee staff.

Co-authors of the *Sourcebook* were Robert Glidden and Samuel Hope. Willa Shaffer designed the text and prepared it for publication. David Bading served as editorial and layout consultant.

Further information about NASAD or its futures effort may be obtained by contacting:

Executive Director
National Association of Schools of Art and Design
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 22090

(703) 437-0700

SOURCEBOOK

FOR

FUTURES PLANNING

SUPPLEMENT I

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

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Reston, Virginia 22090

SOURCEBOOK FOR FUTURES PLANNING

SUPPLEMENT I

CONTENTS

INTRODUCTION

This Supplement to the NASAD *Sourcebook for Futures Planning*, 1990 Edition, focuses on one additional technique for futures work and provides examples of ways in which elements in the *Sourcebook* may be combined to address specific problems. Users will need a copy of the *Sourcebook* in order to work with *Supplement I.*

ANALYTICAL PATH METHOD

To study the future is to confront an enormous and complex set of interrelated issues and problems. The Analytical Path Method assists in the rapid formation of analytical designs, and thus provides a means for acquiring perspective on and control of a specific number of factors. Each design can then be pursued to the extent the user wishes. The method is particularly useful in developing models, scenarios, simulations, and systems analysis.

The Analytical Path Method involves six basic operations:

1. Gather in one place the categories of conditions, issues, values, and techniques that will be considered for use in developing your various analytical designs.

2. Define the nature of the specific issue to be addressed. For example, is the intent to determine current status, to determine trends, to research options, or to reach futures decisions?

3. Determine the program, activity, or entity that will be either the subject of the study, or the subject to which the results of the study can be addressed.

4. Devise a means of working with the collection of conditions, issues, and values that allows quick, symbolic work in the rapid formation of analytical paths.

5. Organize any or all the conditions, issues, and values into analytical patterns that achieve the objectives of your study.

6. Determine the size, scope, and intensity of your idea and information gathering, and the amount of time you plan to spend.

The following pages provide the outline of one possible construct of the Analytical Path Method. This sample analytical path process features work with many of the conditions, issues, values, and techniques covered in the *Sourcebook*. As the sample is played out, it should become obvious how *Sourcebook* content covering trends, tests, and other patterns can be used to carry out an analytical path design.

Caution

It is possible to get carried away with creating analytical paths for their own sake. As enjoyable as this may be, the practical purpose is to design a path to reach a certain analytical or operational goal.

Keep Going

Do not let the potential complexity or the look of the *Sourcebook Supplement* presentation of the sample process convince you at a glance that this section is too difficult. The concept is simple and full of rewards for those who work with it, even in its most basic applications.

A SAMPLE ANALYTICAL PATH PROCESS

CONDITIONS, ISSUES, VALUES

(For this sample only. Many other configurations are possible.)

A. Element of Field (Studio Art, Design, Art/Design Education, etc.)
B. Elements of Field (The Field as a Whole or Any Combination of Elements)
C. Current Values in Field — Common Practices
D. Projected Values in Field — Major Trends (Major Themes as Indicators)
E. Status of Change Factors
F. Projections for Change Factors
G. Status of Change Mechanisms
H. Projections for Change Mechanisms
J. Public Constituency Values
   1. General Population (Current)
   2. Intelligentsia/Professionals (Current)
   3. Policy Makers (Current)
   4. General Population (Projected)
   5. Intelligentsia/Professionals (Projected)
   6. Policy Makers (Projected)
K. Objectives
L. Size/Scope
M. Resources
N. Strategies
P. Content

Symbology

In this sample, "§" is used to symbolize interrelationships. Thus, A § E means the interrelationship of an element of the field with the status of change factors. In practice, this would involve taking studio art, for example, and working out the interrelationships with economics, demographics, technology, etc.

"§" after a series means interrelationships of all units in the series. Thus, (J.1.J.2.J.3.§) means the interrelationships of current values among the general population, intelligentsia/professionals, and policy makers.

Take Note

No mathematical relationships are implied by the use of this or any other symbology in this sample analytical path process.

MATERIALS USED IN THE SAMPLE ANALYTICAL PATH PROCESS

Units for Developing Analytical Paths

A. Element of Field (Studio Art, Design, Art/Design Education, etc.)
B. Elements of Field (The Field as a Whole or Any Combination of Elements)
C. Current Values in Field — Common Practices
D. Projected Values in Field — Major Trends (Major Themes as Indicators)
E. Status of Change Factors
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J. Public Constituency Values
   1. General Population (Current)
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   4. General Population (Projected)
   5. Intelligentsia/Professionals (Projected)
   6. Policy Makers (Projected)
K. Objectives
L. Size/Scope
M. Resources
N. Strategies
O. Content

Elements of the Field

Studio Art
Design
Education/Pedagogy
Research
Scholarship
Criticism
Policy Studies
Multidisciplinary/Interdisciplinary
Popular Culture
Art/Design Industry
Support Systems
    Public
    Private
    Profit
    Not-for-Profit

Change Factors

Ideas/Values
Information
Knowledge
Economic Conditions
Technology
Demographics
Political Climate
Religious Climate
Intellectual Climate
Cultural Climate
Governance Patterns in Education and Culture
Presence, Will, and Commitment of Visionaries
Wild Cards/Arts
Wild Cards/Education
Wild Cards/General

Change Mechanisms

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Reward Systems
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Industry Decisions
Technological Applications
Advertising
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Content Presented by Electronic Media
Content of Formal Education
Pathbreaking Conceptual Work in the Field

Strategies

Preservationist
Conservationist
Reaction
Pragmatic
Experimental
Policy Advancement
Speculative

A SAMPLE ANALYTICAL PATH PROCESS: TO DETERMINE CURRENT STATUS

ANALYTICAL PATH EXAMPLES

A § B	Conditions of one element of the field compared with the others. Example: studio art and design, education, research, interdisciplinary scholarship, etc. Comparison may be on any basis.
A § C	An element of the field compared with current values in the field.
B § C	The relationships between elements of the field and values of the field.
A § E	An element of the field compared with the status of the change factors.
B § E	The field as a whole compared with the status of change factors.
(A § B) § C	How an element of the field relates to the field as a whole and how this result relates to current values in the field.
(A § B) § E	How an element of the field relates to the field as a whole and how this result relates to the status of change factors.
(A § B) § (C § E)	Relationships between an analysis of element/elements of the field and an analysis of current values/status of change factors.
[(A § B) § (C § E)] § J.1.	Compares the immediately preceding analysis with the values held by the general population.
K § N	Compares objectives and strategies of the entity being considered.
[(K § N) § (L § M)] § A	Relationships between an analysis of objectives/strategies and an analysis of size-scope/resources, compared with an element of the field. Particularly useful in reviewing present curricular programs.
[B § (C § E)] § [(K.N.P.§) (L § M)] § J.3.	The field is compared against a current values/status of change factors relationship. This result is compared with the results of another comparison: the interrelationship of objectives, strategies, and content compared against the size-scope/resources relationship. This complete result is compared with the current values of policy makers concerned with the entity in question.
Etc.	

MATERIALS USED IN THE SAMPLE ANALYTICAL PATH PROCESS

Units for Developing Analytical Paths

A. Element of Field (Studio Art, Design, Art/Design Education, etc.)
B. Elements of Field (The Field as a Whole or Any Combination of Elements)
C. Current Values in Field — Common Practices
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A SAMPLE ANALYTICAL PATH PROCESS: TO DETERMINE TRENDS

ANALYTICAL PATH EXAMPLES

A § D

Conditions of one element of the field compared with projected values in the field — use trend analysis to find D.

C § D

Examples continue same pattern as previous chart.

C § H

D § M

(A § B) § D

(A § D) § F

B § H

(B § H) § J.6

(K § C) § D

[(K § M) § L] § D

[(K § M) § L] § F

$$\frac{[(K \S M) \S L] \S (D \S F)}{\S \quad H}$$

$$\frac{[(A \S B) \S C \S F)] \S H}{\S \quad J.5.}$$

$$\frac{[(A.B.D.F.H.\S) \S (K.L.M.N.P.\S] \S J.5.}{\S \quad J.6.}$$

Compares conditions in art/design, conditions at the institution, projected values of the intelligentsia, all against projected values of policy makers. This is a relatively simple analytical path for projecting how trends in the visual arts will be understood for action planning purposes.

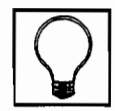
$$\frac{(C \S H) \S (J.1.J.2.J.3.\S)}{\S \quad (J.4.J.5.J.6.\S)}$$

Compares the influences of change mechanisms on current values in the field, and then plays the result against current and projected constituency values. Useful in planning presentation and community education activities.

Etc.

Remember

No mathematical relationships are implied by symbology used in these examples.



More Ideas

A relatively simple way to gather information for making reasonable projections is to keep a clippings file of futures issues. This is particularly helpful for D., H., and J.4., 5., 6.

MATERIALS USED IN THE SAMPLE ANALYTICAL PATH PROCESS

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A SAMPLE ANALYTICAL PATH PROCESS: TO RESEARCH OPTIONS

ANALYTICAL PATH EXAMPLES

A § N

Conditions of one element of the field analyzed against strategic conditions and strategic possibilities.

Examples continue same pattern as previous chart.

K § N

(A § B) § N

M § (K § P) § (J.3. § J.6.)

K § (A.B.C.D.§)

(K § A) § (D.F.H.§)

$$\left[\begin{array}{c}\underline{(K \S B) \S M} \\ \S \\ (D.F.H.\S)\end{array}\right] \S (J.1.J.2.J.3.\S) \S N$$

Objectives compared with conditions in applicable elements of the field, compared against values. A summary of this is studied against projected values in the field, projections for change factors, and projections for change mechanisms. The result is compared against current constituency values. The entire picture is then reviewed against strategic possibilities.

See: *Strategies Profiles*

Etc.

Remember

Once options are developed, they can be subjected to various *Tests*. See *Sourcebook*, Part II.

MATERIALS USED IN THE SAMPLE ANALYTICAL PATH PROCESS

Units for Developing Analytical Paths

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B. Elements of Field (The Field as a Whole or Any Combination of Elements)
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A SAMPLE ANALYTICAL PATH PROCESS: TO MAKE FUTURES DECISIONS

ANALYTICAL PATH EXAMPLES

A § N

Interrelationship of conditions in one element of the field and any strategy or profile of strategies.

Examples continue same pattern as previous chart.

B § N

K § N

D § K § N

$$\left[\begin{array}{c}\underline{(A.C.D.\S)\ \S\ (E.F.G.H.\S)} \\ \S \\ (J.6.)\end{array}\right] \S\ N$$

Looks at an element of the field against current/projected values of the field, this against change factors and change mechanisms. The summary is analyzed against the projected values of decision makers. All are then considered against a specific strategy or profile of strategies.

$$\left[\begin{array}{c}\underline{K\ \S\ (B.C.D.\S)\ \S\ (F\ \S\ H)} \\ \S \\ (L.M.N.P.\S)\end{array}\right] \S\ (J.1.J.2.J.3.\S)\ \S\ N$$

Information about objectives compared with elements of the field are projected, summary compared with size/scope, resources, strategies, content. All are compared against current constituency values. This summary is then reviewed against any specific strategy or profile of strategies.

Etc.

Take Note

In this sample process, making analytical paths to research options and to make futures decisions differ only in intent concerning use. With options, the intent is speculative, with futures decisions, the intent is a specific action.

Once decisions are made, they can be subjected to various analyses.

USING COMBINATIONS OF MATERIALS AND IDEAS IN THE SOURCEBOOK AND SUPPLEMENT I

The ideas and techniques presented in the *Sourcebook* and in *Supplement I* may be combined in an infinite variety of ways. This section includes a summary of the *Sourcebook* and *Supplement I* followed by four examples showing combinations of techniques.

Remember

When developing your own combinations of ideas and materials, do not make your analysis more complicated than necessary to the task.

More Ideas

A good framework for keeping complex situations in order is to use five basic questions as planning guidelines:

- What is now?
- What will be?
- What do you want to do?
- What *can* you do?
- How do you do it?

SUMMARY OF MATERIALS AND IDEAS PRESENTED IN THE SOURCEBOOK AND SUPPLEMENT I

The following overview is provided to assist creative use of *Sourcebook* and *Supplement I* materials.

- *Values*
- *Scope, Depth, Intensity of Analysis and Planning*
- *"What Changes/What Does Not" Distinctions*
- *"Change Before/After the Fact" Distinctions*
- *Common and Specific Futures Distinctions*
- *Time Frame*
- *Current, Prospective, or Speculative Conditions*
- *Basic Goals of Art/Design Units*
  - Curricula
  - Competencies
  - Opportunities
  - Community Service
  - Resource Management
- *Elements of the Field*
  - Studio Art
  - Design
  - Education/Pedagogy
  - Research
  - Scholarship
  - Criticism
  - Policy Studies
  - Multidisciplinary/Interdisciplinary
  - Popular Culture
  - Art/Design Industry
  - Support Systems
- *Change Factors*
  - Ideas/Values
  - Information
  - Knowledge
  - Economic Conditions
  - Technology
  - Demographics
  - Political Climate
  - Religious Climate
  - Cultural Climate
  - Governance Patterns in Education and Culture
  - Presence, Will, and Commitment of Visionaries

Don't forget "wild cards."

- *Change Mechanisms*
  - Funding Patterns
  - Reward Systems
  - Legislation/Regulation
  - Governance/Administrative Systems
  - Standards-Setting Mechanisms
  - Policy Analysis/Development Mechanisms
  - Consultant/Advisory Systems
  - Industry Decisions
  - Technological Applications
  - Advertising
  - Publications/Studies/Research Reports
  - Content of Formal Education
  - Pathbreaking Conceptual Work in the Field
- *Constituency Analysis*
- *Profiles*
- *Strategies*
  - Preservationist
  - Conservationist
  - Reaction
  - Pragmatic
  - Experimental
  - Policy Advancement
  - Speculative
- *Trends*
- *Trend/Issues Analysis*
- *Trends/Issues Impact Analysis*
- *Turning Point Analysis*
- *Values Test I*

  Assesses the impact of current or prospective ideas, information, proposals, events, trends, issues, or problems on the values, priorities, and interests of the art/design unit.

- *Values Test II*

  Measures artistic, educational and other values as they apply to current or prospective curricula, programs, and activities.

- *Priorities Test*

  Examines the impact on current priorities of a proposed change in policies, programs, or activities.

- *Program Mix Test*

  Measures the influence of a particular current or prospective curricular program or related activity on the total curricular offerings of the art/design unit.

- *Goals/Objectives and Action Plans Correlation Test*

  Estimates the extent to which a given operating policy or action plan actually supports the achievement of the art/design unit's goals and objectives.

- *Resolve Test*

  Measures the will and determination of involved personnel with regard to a program or activity under consideration.

- *Risk Test*

  Defines and assesses potential loss or disadvantage to the art/design unit as a consequence of change.

- *Trend Impact Test*

  Estimates the impact of national, regional, statewide, or local trends on the programs of the art/design unit.

- *Strategic Orientation Test*

  Determines whether the art/design unit has the appropriate strategic orientation to accomplish a given change in program, procedure, or policy.

- *Ability to Influence Test*

  Assesses the extent to which the art/design unit can influence issues, factors, or individuals that may affect its future.

- *Opportunity Prospect Test*

  Determines the extent to which the art/design unit is prepared to take advantage of a given opportunity that may require change.

- *Six Phase Planning Process*

  - Assessment of External Environment/Internal Organization
  - Strategic Direction (Mission, Goals, Objectives, etc.)
  - Base and Contingency Plans
  - Implementation of Policy/Strategy Program
  - Results - Performance Evaluation
  - Internal Organization Assessment

- *Twelve Point Outline for Action Planning*

  Consider:

  1. current mission, goals, objectives, and operational policies;
  2. environment and resources of the institution, including program strengths and weaknesses;
  3. trends and critical issues to be faced by the unit and/or institution;
  4. projected opportunities and obstacles.

  Determine:

  5. priorities for action;
  6. assessment of projected action(s);
  7. planning procedure: questions, time frame, process;
  8. action plans.

  Examine:

  9. consistency among mission, goals, objectives, action plans;
  10. potential conflicts with existing or projected programs or conditions;
  11. resource requirements, availability, and continuity;
  12. prospects for short-term/long-term success.

- *Overview Analysis*

  Mission Assessment:

  Compares appropriateness/consistency of mission and environmental and resource factors.

  Goal Assessment:

  Compares a goal with environmental and resource factors, and with mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the goal. The analysis provides the basis for an overall conclusion.

  Objective Assessment:

  Compares an objective with environmental and resource factors, and with goals and mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the objective. The analysis provides the basis for an overall conclusion.

  Action Plans Assessment:

  Compares an action plan with environmental and resource factors, and with objectives, goals, and mission to reach a summary conclusion about the significance of an environmental or resource factor in carrying out the action plan. The analysis provides the basis for an overall conclusion.

  Status/Time Assessment:

  Provides quick overview of evidence about environmental and resource factors that have an impact on a specific program, activity, or entity. Improvement, status quo, and deterioration are in terms of the impact of that factor on the program activity or entity.

  Options Review:

  Compares the attributes of a specific option decision against environmental and resource factors present in a given entity. Following the analysis, it is possible to see what changes would be necessary for the option to succeed or fail, then run each of these possibilities through the same analysis.

- *Analytical Path Method*

  - Determine Current Status
  - Determine Trends
  - Research Options
  - Make Futures Decisions

EXAMPLE 1: TRENDS/PROGRAMS/ACTION PLANS ANALYSIS

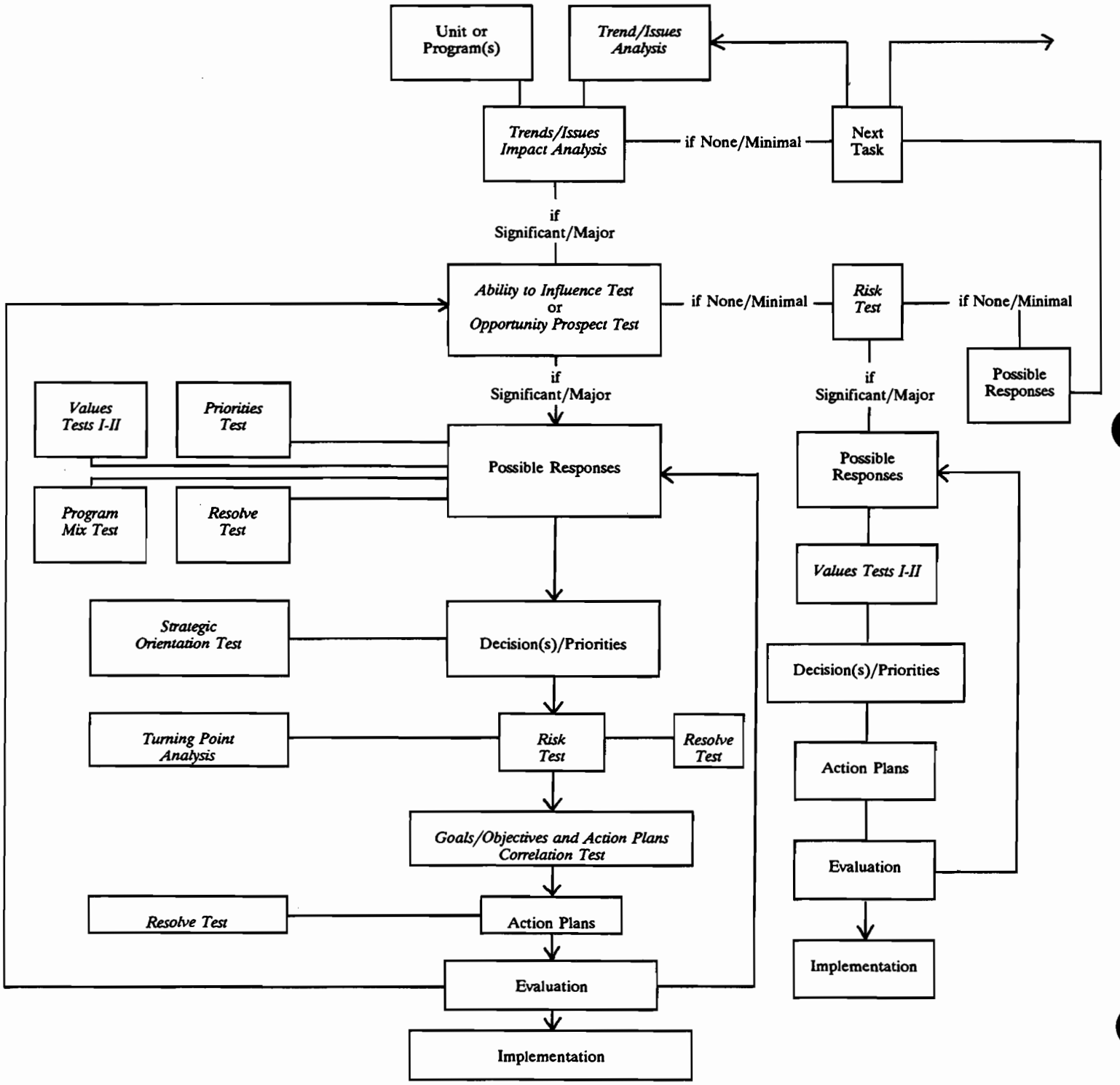
Provides one possible flow chart for studying the relationships among trends, programs, and action plans; helpful in establishing priorities for new program needs or directions.

Determine:

1. **Programmatic Scope**
   - [ ] Art/Design Unit
   - [ ] Programs
   - [ ] One Program

2. **Trend Scope**
   - [ ] Set of Trends
   - [ ] One Trend

3. **Analysis Type**
   - [ ] Current
   - [ ] Projective
   - [ ] Speculative



EXAMPLE 2: CURRICULUM ANALYSIS

To determine the viability of a proposed curricular program.

Consider:

1. Use *Analytical Path Method* to determine the current status of the field of the proposed program in the art/design community as a whole.

   A § (B § C)

2. Use *Trends/Issues Impact Analysis* to search for large trends in the art/design community and elsewhere that may have an impact on the proposed program.

   Then:

   Use *Analytical Path Method* to create a trends/issues impact analysis for specific applications to the program.

   A § (D., F., H. §)
   (J.4., J.5., J.6. §)

Determine:

3. Use the *Twelve Point Outline for Action Planning* to develop the proposed curriculum and its supporting mechanisms.

Examine:

4. Use *Overview Analysis (Action Plans Assessment)* to determine the viability of the plan in terms of overall environment and resources.

5. Use the following tests to determine the viability of the prospective program in the art/design unit:

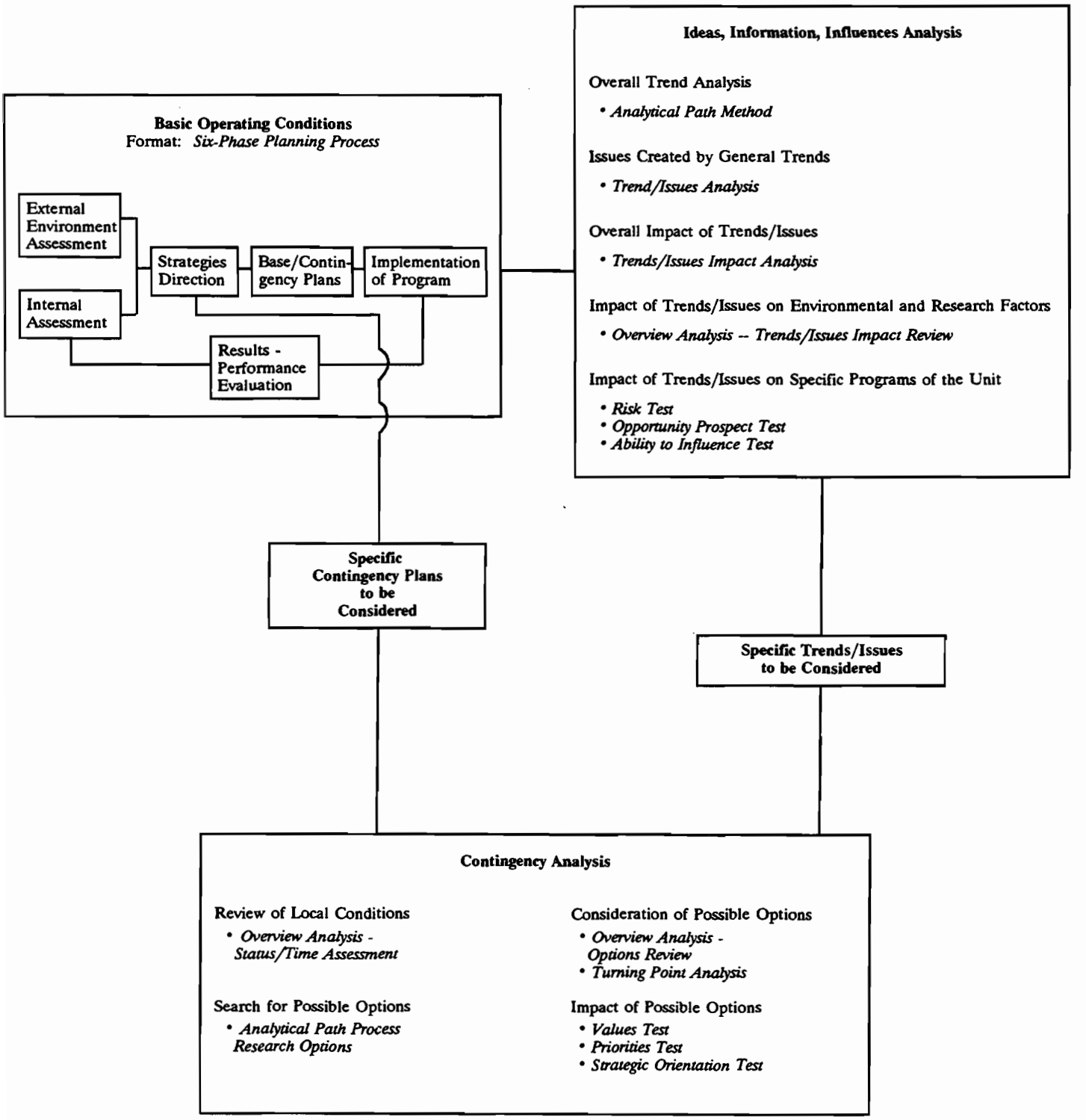
   Values II
   Priorities
   Program Mix
   Resolve
   Strategic Orientation
   Risk

At this point, the user should have a good set of ideas and information about the prospects of the new curriculum and, if still planning to proceed, be able to move prudently to such questions as:

a. Strategies for implementing the program.
b. Contingencies for potential adversities.
c. Identification of conditions and timelines for make-or-break variables.
d. Etc.

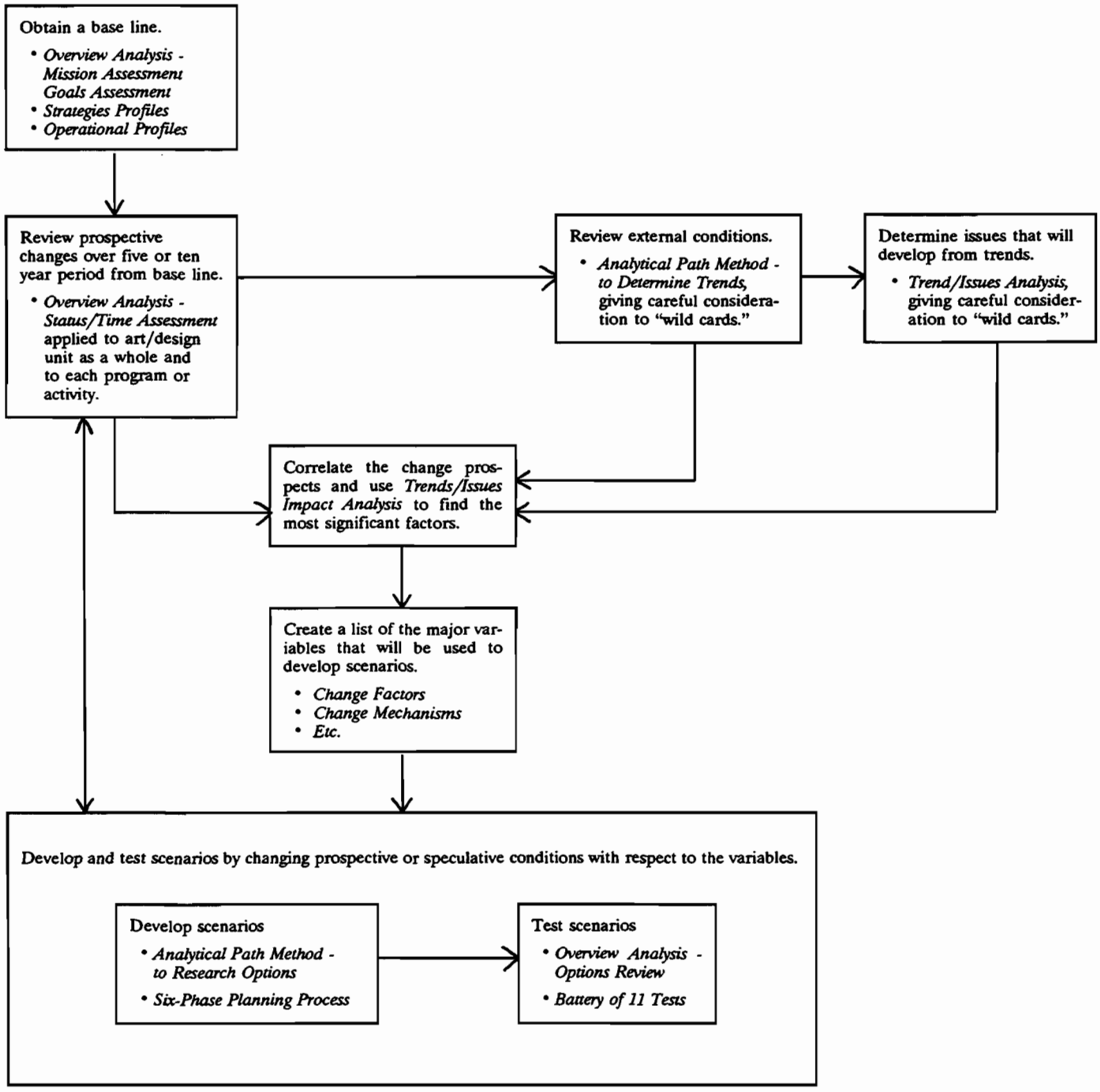
EXAMPLE 3: INFLUENCES ON BASIC OPERATIONS

To develop a mechanism for continuous analysis, monitoring and adjustment of basic operations with focus on new ideas, information, and influences.



EXAMPLE 4: FUTURES SCENARIOS

To develop and test scenarios about the five - ten year future of an art/design unit in order to project the prospects for change under different sets of conditions.



NOTES AND SOURCES

NOTES

A number of NASAD publications have utility in futures planning:

- NASAD *Handbook* — published every two years.
- NASAD Self-Study Format — published every five years in *Procedures for Institutional Membership*.
- Assessment documents for graduate and undergraduate programs providing lists of basic questions for reviewing wholes and parts of curricular offerings.
- *Executive Summaries* on futures issues published periodically.

SOURCES

The following list concentrates on works devoted to planning. It is not exhaustive. For texts concerned with specific issues such as demographics, technology, etc., see NASAD *Executive Summaries* on these topics, published 1989-1991.

Bryson, John M. *Strategic Planning for Public and Nonprofit Organizations: A Guide to Strengthening and Sustaining Organizational Achievement*. San Francisco: Jossey-Bass Publishers, 1988.

Clarkson, Albert. *Toward Effective Strategic Analysis: New Applications of Information Technology*. Boulder, Colorado: Westview Press, 1981.

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King, William R. and David I. Cleland. *Strategic Planning and Policy*. New York: Van Nostrand Reinhold Company, 1978.

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ACKNOWLEDGEMENTS

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Co-authors of the *Sourcebook Supplement* were Robert Glidden and Samuel Hope. Willa Shaffer designed the text and prepared it for publication. David Bading served as editorial and layout consultant.

Further information about NASAD or its futures effort may be obtained by contacting:

Executive Director
National Association of Schools of Art and Design
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 22090

(703) 437-0700