



# National Sculpture Society

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## STRATEGIC PLAN 2025 – 2028

December 2024

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# Acknowledgements



**Plan A Advisors is grateful to the board and staff of the National Sculpture Society (NSS) for their insightful and active engagement throughout the development of this Strategic Plan.** The Steering Committee, led by Board President Gregory Glasson, included Immediate Past President Michel Langlais, Board members Marc Fields, Lee Hutt, Robert Jewell, Susan Morrow Potje, and Alicia Ponzio; Executive Director Gwen Pier and staff members Patricia Delahanty and Elizabeth Helm.

**We appreciate the many respected members of the NSS community and larger art world who participated in confidential one-on-one interviews, and groups of NSS Fellows, members, award winners, and allied professionals who participated in a series of roundtable conversations that explored themes drawn from our research.** They are acknowledged by name in the Appendix section. A Peer Scan was conducted to learn from colleagues, and we are grateful to the Horological Society of New York, the National Association of Women Artists, and the Portrait Society of America for their time and invaluable insight.

**This planning period followed the long tenure of Michel Langlais as President and anticipates a succession in professional leadership a year hence.** At a time when many member-based organizations in the arts are working to evolve in response to the needs of a new generation of artists, and as the field of sculpture works to adapt to new technologies and changing trends in the marketplace, the time was right to undertake this planning process. True of any organization of the National Sculpture Society's size, staff and resources are limited; this Plan helps determine where the NSS needs to focus its attention to best serve its members.

**Plan A Advisors is particularly grateful to Gregory Glasson and Gwen Pier for the collaborative and productive nature of this engagement which made the process a generative one and the product stronger.** We are eager to watch your success and available to offer guidance during this exciting and critical period in the organization's development.

A handwritten signature in black ink, appearing to read "Evan Kingsley".

Evan Kingsley

A handwritten signature in black ink, appearing to read "JS".

Jack Shea

Plan A Advisors

**The world little resembles the one in which the National Sculpture Society was founded more than 130 years ago. But** perhaps the past decade, more than any other period in our history, has brought change – political, social, economic, and technological – that has impacted the making, marketing, and exhibiting of fine art in ways that require us to think, afresh, about the Society and its role and function as a membership organization, and its service to the field of representational sculpture. We initiated this strategic planning process to bring focus and clarity to our work, so we feel confident we are responding to a world that we, collectively, help to make more beautiful, today and into the future.

**The plan we’ve built affirms the value of much of what we do but calls for timely adjustments to and changes in the** way that we support the work of our members and advocate for our field, including the way that we promote, exhibit, and support sculpture today. That is not to say that NSS has been a place of stasis; our recently reimagined magazine is one example of the way we are ever evolving. The new Strategic Plan will take us further. We’ve crafted it with input from a wide range of stakeholders including members and colleagues, and with the direct involvement of many members of our board.

**The product should be a source of pride for us all. It should also help to prepare us for a transition in leadership over** the coming years by providing a clear sense of direction and of our priorities – particularly to a new incoming Executive Director in late 2025. It should also help the Society to direct limited resources appropriately and effectively so we can invest in certain programs, redesign others, realign the work of our staff, and make a change to our physical location in New York City within the context of a holistic plan, and with a common understanding of where we are going and why.

**The Acknowledgements and Appendix list by name those who have contributed to this planning process, and we are** grateful to them all. We are especially appreciative of the time and attention of our Steering Committee which met regularly over the course of our six-month process. We share an excitement for the future of the National Sculpture Society emboldened by this plan and look forward to 130 years more in service to our members and our field.

A handwritten signature in black ink, appearing to read "Gregory Glasson".

**Gregory Glasson**  
Committee Chair & President

A handwritten signature in black ink, appearing to read "Gwen Pier".

**Gwen Pier**  
Executive Director

# Executive Summary



The National Sculpture Society (“NSS”) strategic planning process began with the identification of several primary research questions posed by the Steering Committee on the role and identity of the organization, audiences and reach, programs and services, and operations and infrastructure (the full list of questions can be found in Appendix A).

To arrive at answers to these questions and more, Plan A Advisors, NSS staff and the Steering Committee undertook a number of research exercises including:

- Review of organizational data and a range of board, marketing, and program materials
- Confidential interviews (17) with board and staff members, sculptor members, and aligned professions (see Appendix B)
- Confidential roundtable conversations (5) with groups of constituents (see Appendix B)
- 3 Peer Scan conversations to surface best practices at high-performing organizations nationally (see Appendix C)
- A landscape analysis of similar organizations (6) using publicly available data (see Appendix D)

**Why is this research important? If used properly, it should give focus to the NSS’s programs and services over the coming few years and provide “guardrails” for the NSS in determining how it should best deploy its human and financial resources for maximum mission impact, enabling the NSS to step away from, or pass on initiatives that fall outside of its mission and the parameters of NSS’s strategic aims. This Plan charts a path to the future that builds on organizational strengths and is framed by the four goals below:**

- **GOAL I: Be the Community for Representational Sculptors.** The National Sculpture Society best serves its membership by offering its sculptors the tools and opportunities needed to advance their careers and unite as a field. Educational resources are a key membership benefit and will expand to ensure that more sculptors entering the field have the foundational knowledge needed to establish a sustainable studio practice. A younger generation says it wants to benefit from the mentorship of established members, which Fellows of the Society are willing and eager to provide. All members say they appreciate the Society’s role as a connector that can bridge geographic gaps and career stages, and so the Society will seek to meet them where they practice, as well as gather members from across the country for meaningful community and the opportunity to share expertise.

...continued

- **GOAL II: Promote Artists and the Field.** The National Sculpture Society has a dual mandate to serve both its members and the whole field of representational sculpture. The sculptor-members of the National Sculpture Society say that an affiliation with the Society is especially valuable when it opens doors to opportunities to promote and exhibit their work. The NSS is keen to fortify this area of its work by looking outside certain limitations posed by its current exhibitions program and outside the traditional parameters of the residencies with which it is affiliated. Over time, the NSS can strengthen its service and value to members with exhibition opportunities that bring quality work to new locations that offer greater visibility and introduce them to new audiences; and residencies that platform representational sculpture within the context of the larger art world and thus champion their work.
- **GOAL III: Broaden Our Visibility and Reach.** There is significant perceived value in the National Sculpture Society's imprimatur for members, curators, gallerists and collectors who think of it as a mark of quality for the field of representational sculpture. But the universe of people – those who make, support, and benefit from sculpture – who know of the NSS or are influenced by its mark is still relatively circumscribed. In short, the Society's legacy and impact are under-recognized. This is especially true for a younger generation entering the field of representational sculpture who would benefit from an introduction to career opportunities available through NSS membership. Especially now, in a post-pandemic era that positions the handmade as a counter to our culture's rising dependence on technology, the NSS might use its communications to promote representational sculpture more broadly and demonstrate its value across generations.
- **GOAL IV: Deepen Our Impact.** The National Sculpture Society's reach and impact is owed, in larger measure, to the work of its three loyal and long-time staff members who make each program, exhibition, awards and honors cycle, communication, conference, and member benefit possible. The board has been an exceptionally supportive partner. But to embrace an ambitious vision for the future, the NSS will need to change in two simple but important ways: it will need to determine how to best focus its limited human and financial capital to accomplish the objectives in the Strategic Plan and best serve its members and the field. That will require some consolidating and saving of staff time and energy, and some redirection of available financial resources to new and elevated priorities, as well as the development of new resources through fundraising.

# Planning Process & Research Findings



# Planning Process

**The planning process was guided by a Steering Committee** comprised of board and staff members who played an active role throughout, selecting research participants, responding to the research and informing the direction that the entire plan has taken.

**A review of National Sculpture Society materials** including financial, governance, historical, and program data provided background.

**Confidential interviews were conducted with representative board members, staff, sculptor members, and professionals in and adjacent to the field— within and beyond the field of representative sculpture.**

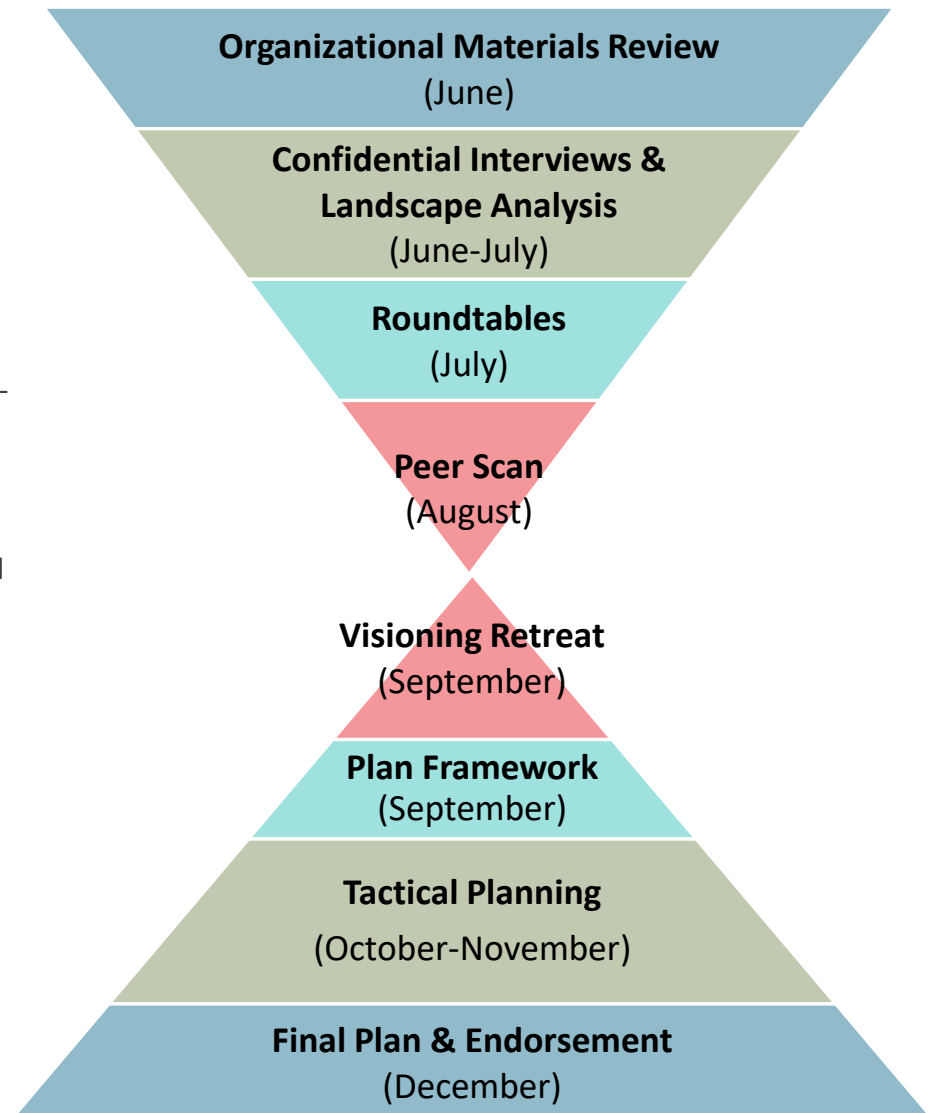
**Roundtable conversations with constituent groups and professional partners** added important perspective on community needs.

**A peer scan highlighted enviable practices at other comparable organizations** for us to consider.

**The visioning retreat brought board and Committee members and staff together** to develop and refine the Strategic Plan framework and to craft the NSS vision.

**Training and coaching sessions with staff helped them** develop tactical plans for each Strategic Plan objective.

(See the Appendix for a list of research participants.)



A SWOT analysis offers a concise catalog of an agency's Strengths, Weaknesses, Opportunities and Threats so that it may build a plan for the future responsively. Good planning builds on internal strengths and takes advantage of external opportunities; works to address internal weaknesses and mitigate external threats or challenges. This Strategic Plan aims to address many of the items identified below; the SWOT Analysis served as an important back-drop because it reflects commonly held understandings among the board and staff of current conditions to which the plan responds.

| Strengths   | Weaknesses   |
|---|--|
| <ul style="list-style-type: none"> <li>◦ History</li> <li>◦ Multiple awards, recognition opportunities</li> <li>◦ Magazine</li> <li>◦ Service to members</li> <li>◦ Long-serving, knowledgeable staff</li> <li>◦ Endowment</li> <li>◦ Clear identity: figurative/representational only!</li> <li>◦ Reputation of long-serving members</li> <li>◦ Library</li> </ul>   | <ul style="list-style-type: none"> <li>◦ Visibility and image</li> <li>◦ Membership growth – Associate turnover; drop in Patrons</li> <li>◦ Overprogrammed?</li> <li>◦ Gallery foot traffic</li> <li>◦ HR support/benefits</li> <li>◦ Perception of exclusivity</li> <li>◦ Process for setting &amp; pursuing direction</li> </ul> |
| Opportunities   | Threats  |
| <ul style="list-style-type: none"> <li>◦ Volunteer engagement (as mentors?)</li> <li>◦ Embrace technology in art-making</li> <li>◦ Broaden membership; lower the barrier</li> <li>◦ Support sculptors' emergency needs</li> <li>◦ Support residencies for representational sculptors</li> <li>◦ Make ours THE website for representational sculpture</li> <li>◦ Pop up exhibitions</li> <li>◦ Benefits structure - self-employed sculptors (?)</li> </ul> | <ul style="list-style-type: none"> <li>◦ Technology that replaces the human hand</li> <li>◦ Declining interest (?) in representational sculpture</li> <li>◦ Traditional art schools closing</li> <li>◦ Stock market drop</li> </ul>  |

# Major Research Themes

Plan A's interviews and roundtables with community stakeholders surfaced a number of major themes, summarized below with select, illustrative quotes from interviews included as well. This plan seeks to address the findings highlighted here, and the SWOT Analysis findings, through the goals and objectives detailed later in this report.

*I'm concerned, with the number of people, that the NSS has too many things on the wall. Figure out what you do well, or what you want to do well, and move in that direction.*

**STAFF.** Staff is well-respected and highly praised as dedicated and hard-working, but the organization's ability to grow or change is limited by current capacity and skill sets.

*The three staff members are exemplary—there couldn't be any better people doing that job for the Society. The members should count their lucky stars.*

*You can rely on professional sculptors wanting the higher-level memberships, but there's room for growth at the associate level.*

**MEMBERSHIP.** Elected membership is perceived to have value, and fellowship even more so; but the two are still seen as "cliquish" from outside. And the benefits for associates don't seem tangible enough to make them compelling. NSS affiliation should be a sought-after imprimatur for a wider range of artists.

*If I were an artist, I'd appreciate the NSS for the exhibitions, the magazine, the cross-engagement with other persons in the field: Services, foundries, gallerists. It's a stew of everyone in the field.*

*The art media spotlights the sensational. Because that's clicks... The challenge is to find a way to highlight the positives, minimize negatives of looking like it's 100 years old, and recognize the cutting-edge but not to run it down.*

**VISIBILITY.** NSS could be the "go to" advisory body for public commissions, collectors, gallerists as THE champion of artists working in a figurative idiom and for the marketplace. Artists should want an NSS affiliation for the visibility it affords to them. Social media is key.

*If you're looking for a statue of the founder of a town in bronze, you should go to the NSS. That's an endless need, but there's the perception that they're not totally hooked into the present.*

# Major Research Themes continued



*[There's a role to play in] embracing some of the stepchildren of the art world: glass artists, jewelry makers want to be known as artists and sculptors!*

**MAKING FIGURATIVE COOL.** Figurative (aka representational) work in all media is seen, at times, to be out of favor with the vanguard of the art market, but NSS can play a role in making it “cool,” elevating figurative/representational sculpture to audiences interested in the wider figurative tradition.

*Change is good—that brings more artists, more creativity, and more interest to the organization. They just have to move forward; cast a wider net and garner more attention.*

*As AI is booming, humans will seek a balance. My colleagues and I believe that when you see a work in ten years, “handmade” will become a premium. It means something.*

**TECHNOLOGY.** As technology becomes more widely adopted by artists in all media, the NSS should revisit the way it views technology in the creative process, even if it preserves a premium for the “handmade.”

*The challenge right now is understanding the impact of technology for the art form: 3D scanning, AI assistance. Our board is very in favor of hand-crafted. But you can only hold that line so long—it will permeate into your culture. You need to revise your feelings regularly.*

*You don't need to show work in your offices. The money should be spent on renting space and getting some PR and some coverage.*

**REAL ESTATE.** An NSS gallery exhibition represents many members' first opportunity to show in New York—an accolade of its own. But the gallery does not attract outside foot traffic or attention. Some think resources ought to be redirected to partnership-based temporary exhibitions or re-establishing the NSS on a Manhattan ground floor.

*What about approaching a gallery like Forum to say: our vision aligns with yours; rent the space for a show and it gives the artist an immediate credential.*

*The biggest thing that could emerge would be cultivating the next generation. With this, it means the older generation needs to step up; otherwise, the physical poetry that we make, that the world needs, will slowly diminish.*

**YOUNGER GENERATIONS.** NSS could become a platform for encouraging a younger generation of artists to pursue figurative/representational sculpture; a conduit for younger sculptors to resources, mentorships, educational and residency opportunities that can inspire and fuel a career.

*The best way people become excellent at sculpture is having a good mentor... We need the older generation investing in the younger generation.*

# Plan Framework



# About the Framework

**A Strategic Plan’s “framework” consists of a plan vision, goals and objectives.**

**Its vision describes the future state the National Sculpture Society hopes to achieve through this plan:** the role that the organization aspires to play, and the impact it will have, on the community and its organizations.

**The National Sculpture Society’s Strategic Plan is framed by four key goals—**statements of expected outcomes or impacts—that the organization aims to achieve in the next three years in support of its mission and to realize the plan’s vision.

**Objectives were established to achieve each goal. Objectives are strategies or** initiatives that are implementable over three years. Objectives have specific actions and measurable outcomes.

**Each objective has been turned into a tactical plan that details the following:**

- a. The person responsible for implementing the objective
- b. The rationale behind the objective
- c. The outcomes the objective intends to achieve
- d. The metrics that will be used to measure success
- e. The implementation steps that will be pursued over a three-year period
- f. The financial implications of the objective, including up-front and annual operating costs and anticipated savings or revenues it will achieve

**The tactical plans for implementation live in separate documents “owned”** by staff for implementation purposes. These are housed in software called “Causey.”



The National Sculpture Society's Strategic Plan is framed by a vision for the impact it intends to achieve over the next three years:

**VISION: The National Sculpture Society will lead in celebrating excellence in representational sculpture, supporting an inclusive community of artists at all stages of their careers, and promoting our field to a broad national audience.**

The plan is then further framed by four goals—statements of expected outcomes or impacts—that the organization aims to achieve over the life of the plan:

**GOAL I: Be the Community for Our Sculptors**

Ensure that an NSS affiliation provides meaningful support and a powerful sense of community amongst representational sculptors across geography and medium.

**GOAL II: Promote Artists and the Field**

Raise the profile of representational sculpture as an art form along with the work of individual artists as exemplars.

**GOAL III: Broaden Our Visibility and Reach**

Build recognition for the NSS brand and its value to sculptors, collectors, curators, gallerists, production facilities and everyone who supports the field.

**GOAL IV: Deepen Our Impact**

Develop and employ our resources to ensure their greatest impact in meeting Plan objectives and ensuring NSS' long-term sustainability.

Each goal is supported by a series of objectives—initiatives designed to implement each goal—which are outlined on the following pages. For each objective, a detailed tactical plan will guide implementation.

# I. Be the Community for Our Sculptors

**Ensure that an NSS affiliation provides meaningful support and a powerful sense of community amongst representational sculptors across geography and medium.**

**Context:** The National Sculpture Society best serves its membership by offering its sculptors the tools and opportunities needed to advance their careers and unite as a field. Educational resources are a key membership benefit and will expand to ensure that more sculptors entering the field have the foundational knowledge needed to establish a sustainable studio practice. A younger generation says it wants to benefit from the mentorship of established members, which Fellows of the Society are willing and eager to provide. All members say they appreciate the Society's role as a connector that can bridge geographic gaps and career stages, and so the Society will seek to meet them where they practice, as well as gather members from across the country for meaningful community and the opportunity to share expertise.

## **Objectives:**

- 1. EDUCATIONAL OPPORTUNITIES.** Offer a series of educational opportunities (free and fee-based) for members each year that may include a mix of:
  - Webinars and other online programming, in partnership when possible
  - Video resources, which may include archived webinars (ex: business practices)
  - In-person trainings, lectures, and demonstrations
- 2. CONNECTION OPPORTUNITIES.** Encourage more connection between members of all kinds, including but not limited to:
  - Ambassador program
  - Online gatherings by career stage or interest
  - Mentorship placements facilitated or sponsored by NSS
- 3. CONFERENCE.** Reconsider the annual conference – perhaps partnering with sister organizations.

### **Raise the profile of representational sculpture as an art form along with the work of individual artists as exemplars.**

**Context:** The National Sculpture Society has a dual mandate to serve both its members and the whole field of representational sculpture. The sculptor-members of the National Sculpture Society say that an affiliation with the Society is especially valuable when it opens doors to opportunities to promote and exhibit their work. The NSS is keen to fortify this area of its work by looking outside certain limitations posed by its current exhibitions program and outside the traditional parameters of the residencies with which it is affiliated. Over time, the NSS can strengthen its service and value to members with exhibition opportunities that bring quality work to new locations that offer greater visibility and introduce them to new audiences; and residencies that platform representational sculpture within the context of the larger art world and thus champion their work.

#### **Objectives:**

- 4. RESIDENCIES.** Consider and explore NSS residencies at nonprofit institutions and sister organizations:
  - Embed NSS residency opportunities within larger, well-regarded programs nationally.
  - Facilitate more NSS-sponsored residencies at foundations and institutions.
- 5. EXHIBITIONS.** Refocus NSS resources on temporary and circulating exhibitions at museums, botanic gardens, public, educational and commercial spaces to reach new audiences.

**Build recognition for the NSS brand and its value to sculptors, collectors, curators, gallerists, production facilities, and everyone who supports the field.**

**Context:** There is significant perceived value in the National Sculpture Society's imprimatur for members, curators, gallerists and collectors who think of it as a mark of quality for the field of representational sculpture. But the universe of people – those who make, support, and benefit from sculpture – who know of the NSS or are influenced by its mark is still relatively circumscribed. In short, the Society's legacy and impact are under-recognized. This is especially true for a younger generation entering the field representational sculpture who would benefit from an introduction to career opportunities available through NSS membership. Especially now, in a post-pandemic era that positions the handmade as a counter to our culture's rising dependence on technology, the NSS might use its communications to promote representational sculpture more broadly and demonstrate its value across generations.

#### **Objectives:**

- 6. WEBSITE.** Reimagine the website from the consumer's perspective so that it becomes a more prominent and valued resource for the field.
- 7. MEMBERSHIP.** Reconsider membership tiers and requirements so that more people become and remain members.
- 8. MARKETING.** Develop the NSS public image and standing as a resource for professional and lay people including:
  - A more impactful and widely-followed social media presence perhaps occasionally using light-hearted posts, NSS member accomplishments, and notable contemporary and historical sculptors and sculpture
  - Periodic Op-Eds signed by the E.D. and/or Board President that comment on timely topics and contemporary issues in sculpture

### **Develop and employ our resources to ensure their greatest impact in meeting Plan objectives and ensuring NSS' long-term sustainability.**

**Context:** The National Sculpture Society's reach and impact is owed, in larger measure, to the work of its three loyal and long-time staff members who make each program, exhibition, awards and honors cycle, communication, conference, and member benefit possible. The board has been an exceptionally supportive partner. But to embrace an ambitious vision for the future, the NSS will need to change in two simple but important ways: it will need to determine how to best focus its limited human and financial capital to accomplish the objectives in the Strategic Plan and best serve its members and the field. That will require some consolidating and saving of staff time and energy, and some redirection of available financial resources to new and elevated priorities, as well the development of new resources through fundraising.

#### **Objectives:**

- 9. HONORS & GRANTS.** Reorganize the awards programs to offer fewer but more significant awards and grants so the awards are more impactful.
- 10. REAL ESTATE.** Relocate the offices and the library, eliminating the 39<sup>th</sup> Street gallery to free up financial resources. (Find alternative formats for future exhibitions.)
- 11. STAFFING.** Plan and effect a transition in professional leadership, within the context of a revised staffing configuration, with new job descriptions and added capacity to focus on NSS' strategic direction.
- 12. FUNDRAISING.** Build a Giving Circle of higher-level annual donors to increase philanthropic support and underwrite new initiatives.

# Plan Implementation



**Implementation of Strategic Plan objectives will range in cost, including some initiatives that will require material investment, and others that will be cost-neutral or may be readily funded through the reallocation of existing resources.** For some, the investment will be one-time, while other objectives will lead to ongoing costs. The high-level implementation timetable on page 23 organizes objectives according to a range of criteria around impact, priority and cost and will depend, in part, upon available human and financial resources. Funding for implementation can be leveraged via a variety of approaches, including:

- Accumulated reserves
- Supplemental giving from the board
- Budget efficiencies and realignment of budget priorities
- Targeted outreach to individuals for gifts earmarked for specific initiatives

**Oversight for Strategic Plan implementation will take place as follows:**

1. The National Sculpture Society will affirm that overall responsibility for implementation is a prominent part of the Executive Director’s job description and the board will support the reallocation of responsibilities across the staff of three to align each Objective with a position. The board will work to ensure that the operating budget provides the resources that staff need to underwrite implementation costs.
2. National Sculpture Society staff will review progress monthly, objective-by-objective, and determine where adjustments are needed to the plan.
3. National Sculpture Society staff will present a status report to the board quarterly to discuss any proposed adjustments to Objectives, including timing.

**Additionally, occasional updates might be offered to the membership via the Society’s regular communications channels.** This will encourage members to appreciate that the Society is a “planful” organization that is making deliberate and meaningful progress towards its goals – which were informed by community input.

**The timeline on the following page represents a rough estimation gleaned from tactical plans the staff has developed for each Objective, in consultation with the Executive Director, based upon a prioritization rubric including the following criteria on impact and budget:**

- Can the objective be accomplished within the current NSS operating budget?
- Does it offer the promise of a measurable “Return on Investment?”
- Can it help mark an early win towards the NSS’s overall Strategic Plan vision?
- Must it be in place for other Objectives to scaffold on top of it?
- Does the NSS have the resources to undertake the work?
- Is it urgent that the Objective begin now?
- Is the impact of the Objective likely to be high?

**In addition, we considered staff workload relative to each Objective and proposed a realignment of responsibilities** that the Executive Director will consider and act on in time. On a quarterly basis, as the staff evaluates progress toward each Objective, adjustments to the timeline may need to be made.

**The timeline also represents anticipated expenses associated with the implementation of Strategic Plan Objectives.**

# Preliminary Implementation Timetable



| OBJECTIVES |                           | FY2025 |            | FY2026    |           | FY2027    |           | FY2028    |
|------------|---------------------------|--------|------------|-----------|-----------|-----------|-----------|-----------|
| 1          | Educational Opportunities |        | PLAN PILOT | PILOT     | LAUNCH    | IMPLEMENT |           | IMPLEMENT |
| 2          | Connection Opportunities  |        | PLAN       | PILOT     | IMPLEMENT |           | IMPLEMENT | IMPLEMENT |
| 3          | Conference                |        | PLAN       | PILOT     |           | IMPLEMENT |           | IMPLEMENT |
| 4          | Residencies               |        |            |           | PLAN      | PLAN      | LAUNCH    | IMPLEMENT |
| 5          | Exhibitions               |        | PLAN       | PLAN      | LAUNCH    | IMPLEMENT |           | IMPLEMENT |
| 6          | Website                   |        | PLAN       | IMPLEMENT |           | IMPLEMENT |           | IMPLEMENT |
| 7          | Membership                |        | PLAN       | IMPLEMENT |           | IMPLEMENT |           | IMPLEMENT |
| 8          | Marketing                 |        | PLAN       | PILOT     | LAUNCH    | IMPLEMENT |           | IMPLEMENT |
| 9          | Honors                    |        |            | PLAN      | PILOT     | LAUNCH    | IMPLEMENT | IMPLEMENT |
| 10         | Real Estate               |        | PLAN PILOT | LAUNCH    | IMPLEMENT | IMPLEMENT |           | IMPLEMENT |
| 11         | Staffing                  |        | PLAN       | IMPLEMENT |           | IMPLEMENT |           | IMPLEMENT |
| 12         | Fundraising               |        |            | PLAN      | PILOT     | LAUNCH    | IMPLEMENT | IMPLEMENT |

|     |  |
|-----|--|
| KEY | <p><b>PLAN:</b> Set objectives, design to pilot or launch, allocate resources, identify potential challenges</p> <p><b>PILOT:</b> Trial on a small-scale to assess feasibility and gather feedback</p> <p><b>LAUNCH:</b> Rollout to stakeholders according to the plan</p> <p><b>IMPLEMENT:</b> Execute on a broader scale, monitor progress, and make adjustments</p> |
|-----|--|

# Preliminary Cost Estimates



The costs detailed below represent early estimates and thus serve as “placeholder” numbers. Figures were generated initially by staff as part of the development of three-year tactical plans for each Objective and augmented in conversation with the Executive Director. They will be further vetted and refined as implementation begins. Collectively they represent a relative “order of magnitude” for the cost of implementation. And funding for some costs is already in place. Plan approval does not constitute approval of any expenditure; Strategic Plan initiatives are funded annually as part of NSS’s annual budgeting process.

| OBJECTIVES            |                           | FY2025     | FY2026      | FY2027      | NOTES  |
|-----------------------|---------------------------|------------|-------------|-------------|--|
| 1                     | Educational Opportunities | \$ 2,500   | \$ 5,000    | \$ 7,500    | Speaker honoraria  |
| 2                     | Connection Opportunities  | \$ 5,000   | \$ 5,000    | \$ 5,000    | Added support for Ambassador communities and conference/all-member programming                             |
| 3                     | Conference                | \$ 15,000  | \$ 20,000   | \$ 20,000   | Partner with Lyme in year 2, NYC years 1 & 3   |
| 4                     | Residencies               | \$ -       | \$ 15,000   | \$ 30,000   | Brief (4-6 week) residency sponsorship   |
| 5                     | Exhibitions               | \$ 1,000   | \$ 20,000   | \$ 35,000   | Sponsoring Annual Awards Exhibition at partner venue, marketing, transporting pieces, and publicizing show |
| 6                     | Website                   | \$ 10,000  | \$ 14,500   | \$ 4,500    | Hiring a new developer and graphic designer, maintaining website   |
| 7                     | Membership                | \$ 1,000   | \$ 1,000    | \$ 1,000    | Cooperate with Membership Committee to review, implement, and market new membership levels                 |
| 8                     | Marketing                 | \$ -       | \$ 25,000   | \$ 5,000    | Hiring a graphic designer for a brand update   |
| 9                     | Honors & Grants           | \$ -       | \$ -        | \$ -        | No new cost; concentrate existing award amounts  |
| 10                    | Real Estate               | \$ -       | \$ (65,000) | \$ (66,950) | New home for the NSS against annual savings of \$160k+   |
| 11                    | Staffing                  | \$ 100,000 | \$ 125,000  | \$ 150,000  | Executive search, outsource costs, salary adjustments  |
| 12                    | Fundraising               | \$ 3,000   | \$ 3,000    | \$ 3,000    | Gift tier marketing and acknowledgement  |
| Total Estimated Costs |                           | \$ 137,500 | \$ 168,500  | \$ 194,050  |  |

# Appendices

## Visibility and Identity

- How do we resolve who we are, and where we want to go?
- How do we concisely make the case for NSS to potential members and funders? To potential board members? Across career stages?
- How do we make the NSS name known, and a first step for a figurative sculptor's career?
- What are the ideal communication vehicles for our constituents?
- How do we design a vision that is easily understood, enticing to membership both old and new, and sustainable?

## Program Portfolio

- What's the ideal program portfolio for NSS to maximize breadth of reach and capacity?
- How can we deeply serve and maximize the impact we have on the sculptor community?
- How do we resolve the tensions between growth and depth?
- How do we make changes to bring in new members while sustainably increasing our program suite?
- How do we streamline programming so nothing gets lost in the cracks?

## Service to Members

- How do we best understand and serve our member needs?
- How do we ensure organizational decision-making is understandable and beneficial for our members?
- What is the future of the magazine?

...continued

### Service to Members continued

- Being out of state, how do we foster an active community and keep members engaged?
- How do we make membership attractive to distal members? How can we create a sense of community, even at a distance?
- What's the value that we add that makes membership compelling? How do we make membership a more meaningful experience?
- How do we make clear the values and assets of NSS membership? What can we provide that they can't get anywhere else; what can we provide that elevates their career?

### Relevance

- How do we remain relevant and top-of-mind for our field? How do we do it better?
- How do we demonstrate our value to professional sculptors and responsive to their needs?
- How do we craft the right elevator pitch, and how do we make the NSS an indispensable part of a sculptor's career?

### Organizational Structure

- Do we have the right staffing?
- How effectively does our board operate?
- How sound are our finances? And what can they afford?
- How can we initiate and manage change better?
- How do we enact sustainable change?

# Appendix B. Interview and Peer Scan Participants



## Interviews

1. Mark Edward **Adams**, Fellow and former Board member
2. Michelle **Cohen**, Curator for the Architect of the Capitol
3. Patricia **Delahanty**, Exhibitions Coordinator, NSS
4. Jill **Deupi**, Director and Chief Curator, Lowe Art Museum at the University of Miami
5. Morel **Doucet**, Sculptor and non-member
6. Peter **Drake**, Provost, New York Academy of Art
7. Christine **Egnoski Jonas**, Executive Director, Portrait Society of America
8. Chad **Fisher**, Sculpture Chair, Lyme Academy
9. Cathy **Glasson**, widow of Lloyd Glasson
10. Elizabeth **Helm**, Program Director, NSS
11. Lee **Hutt**, Secretary of the Board
12. Rich **Moylan**, former Board member
13. Gwen **Pier**, Executive Director, NSS
14. Robin **Salmon**, VP of Art and Historical Collections, Brookgreen Gardens
15. Cameron **Shay**, Owner, Graham Shay 1857
16. Jeff **Spring**, Owner, Modern Art Foundry
17. Peter **Trippi**, Editor, Fine Art Connoisseur Magazine

## Peer Scans

1. Jill Cliffer **Baratta**, Executive Director of the National Association of Women Artists
2. Christie **Devereaux**, Vice President of the National Association of Women Artists
3. Christine **Egnoski**, Executive Director of the Portrait Society of America
4. Jacqueline **Lorio**, President of the National Association of Women Artists
5. Nicholas **Manousos**, Executive Director of the Horological Society of New York
6. Carolina **Navarro**, Deputy Director of the Horological Society of New York

# Appendix C. Roundtable Participants



## Educators

1. John **Belardo**; Fellow Faculty at Lehman College, New York Academy of Art, Newington Cropsey Foundation Academy of Art
2. Kate **Brockman**; Fellow and Faculty at Philadelphia Academy of Fine Art
3. Susie **Chisholm**; Fellow
4. Nilda **Comas**; NSS 2024 Sculptor Residency at Chesterwood, Private Instructor
5. Tom **Durham**; Fellow & Former Director of Fine Arts Sculpture Academy of Art, University of San Francisco
6. Carter **Jones**; Fellow and Instructor of Master Sculpture Classes

## Fellows

7. LeaAnn **Cogswell**; FNSS
8. Michael **Hall**; FNSS
9. Jan **Schockner**; FNSS
10. Heidi **Wastweet**; FNSS
11. Basil **Watson**; FNSS
12. Dale **Weiler**; FNSS
13. Steven **Whyte**; FNSS

## Young Sculptors

14. Taylor **Apostol**; Associate Member
15. Varvára **Fern**; Elected Member & Young Sculptors Exhibition Grant Winner
16. Amber **Lelli**; Associate Member

## Grant Winners

17. Fred **Brownstein**; Fellow & Sculpture House Annual Award Recipient
18. Zoe **Dufour**; Elected Member & Alex J. Ettl Grant Recipient
19. Elizabeth **Jordan**; Elected Member & Alex J. Ettl Grant Recipient
20. Dave **LaMure Jr.**; Elected Member & Stanley Bleifeld Memorial Grant Recipient
21. Janice **Mauro**; Fellow & Margo Liebes Harris Hammerschlag Biennial Award Recipient
22. Wesley **Wofford**; Fellow & Herbert Adams Memorial Award

## Colleagues

23. Rose **Fredrick**; Curator, publisher, and writer
24. Clint **Howard**; Owner, Pyrology Foundry
25. Page **Kiniry**; President and CEO, Brookgreen Gardens
26. Rebecca **Reynolds**; Executive Director, Manship Artists Residency
27. Thayer **Tolles**; Curator of American Paintings and Sculpture, Metropolitan Museum of Art
28. Ben **Whiteside**; Owner, Red Piano Art Gallery

# Appendix D. Peer Landscape Analysis



| Metric                      | National Sculpture Society (NSS)   | International Sculpture Center (ISC)   | Royal Society of Sculptors (RSS)                  | National Association of Women Artists (NAWA) | National Academy of Design | New England Sculptors Association (NESA)                        | Sculptor's Guild  |
|-----------------------------|--|--|---|--|----------------------------|---|---|
| Membership Size             | 887  | N/A  | 700   | 900  | 450                        | N/A   | N/A   |
| Total Expenses              | \$ 884,216   | \$ 1,405,782   | \$ 366,437  | \$ 301,603                                   | \$ 1,380,000               | \$ 18,300   | \$ 5,900  |
| Exhibitions and Shows       | Annual and Special Exhibitions   | Annual Conference and Exhibitions  | Annual Summer Exhibition                          | Annual Exhibitions and Member Shows          | Regular Exhibitions        | Regular Exhibitions   | Annual Exhibitions  |
| Educational Programs        | Workshops, Lectures  | Workshops, Lectures, Online Courses  | Workshops, Lectures                               | Workshops, Lectures                          | Workshops, Lectures        | Workshops, Lectures   | Workshops, Lectures   |
| Grants and Scholarships     | Yes  | Yes  | Yes   | Yes  | Yes                        | Yes   | Yes   |
| Residency Programs          | Yes  | Yes  | No  | No   | Yes                        | No  | No  |
| Networking Opportunities    | Annual Event, Ambassador Communities   | Conferences, Regional Meetups  | Social Events, Networking                         | Annual Events, Networking                    | Annual Events, Networking  | Networking Events   | Annual Events   |
| Mentorship Programs         | No   | Through Residency  | Fellowship Mentoring Scheme                       | No   | No                         | Volunteer Mentor Program  | No  |
| Career Resources            | Job Board, Commissions   | Job Board, Commissions   | Job Board, Commissions                            | Job Board, Opportunities                     | Career Services            | Job Board, Opportunities  | Job Board, Commissions                                      |
| Publications                | Sculpture Review   | Sculpture Magazine   | Blog  | Catalogs, Newsletters                        | Annual Publication         | Newsletters   | Catalogs, Newsletters                                       |
| Partnerships                | Museums, Art Schools   | Universities, Museums  | Art Institutions, Universities, Local Arts Events | Art Organizations, Galleries                 | Art Schools, Museums       | Art Institutions, Galleries                                     | Art Institutions, Galleries                                 |
| Contributions               | \$ 260,601   | \$ 1,101,802   | \$ 622,477  | \$ 218,483                                   | \$ 534,575                 | \$ 1,232  | N/A   |
| Instagram Follower Count    | 7.2K   | 10k  | 17k   | 3k   | 10k                        | 1K  | 1.5K  |
| Membership Levels and Costs | Associate \$75<br>Elected \$250<br>Allied Professional \$350<br>Patron \$350 | Limited \$70<br>Essential \$120<br>Professional \$350<br>Friend \$1,000<br>Supporter \$2,500<br>University \$275 | Members (MRSS): £222<br>Fellows (FRSS): £268      | Associate \$60<br>Signature \$175            | N/A                        | Emerging Sculptor \$35<br>Sculptor \$100<br>Friend of NESA \$75 | Apprentice \$75,<br>Full \$300,<br>International Full \$500 |