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**AMERICAN SOCIETY OF  
BOTANICAL ARTISTS**

Adopted by ASBA Board  
on October 14, 2015

**ASBA**

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# EXECUTIVE SUMMARY

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## **ASBA serves its members and the public.**

- ASBA membership is open to all who practice and appreciate contemporary botanical art in the United States and around the world.
- ASBA provides its members with unparalleled access to a vibrant, interactive community of individuals and institutions that share a common interest in botanical art.
- ASBA members include botanical artists at all levels from beginners to masters, instructors, collectors, curators, museums, academic institutions, botanical gardens, and libraries.
- ASBA provides its members with information about botanical art and artists, instruction and education in the art form, exhibition opportunities, inspiration, encouragement and recognition of achievement and contributions to the genre, events offering networking opportunities, services that promote affiliation among its members, and grants to pursue projects that contribute to members' own artistic development as well as reaching out to others.
- ASBA utilizes botanical artworks and the practice of contemporary botanical art to educate, raise ecological awareness and enrich the lives of its members and the general public through exhibitions, interpretive programming, publications, collaborations and educational outreach in the United States and around the world.

## **ASBA has built and continues to strengthen the capabilities it needs to deliver value to its members and the public.**

- **Connection Building Capabilities:** to identify, reach and connect individuals and institutions in the U.S. and around the world involved in the study, collection and practice of botanical art.
- **Coordination and Collaboration Capabilities:** to access and tap into the collective knowledge and experience of those individuals and institutions at the forefront of botanical art technique, botanical art instruction, plant science, plant conservation and other contemporary issues related to botanical art.
- **Program Development and Execution Capabilities:** in the areas of botanical art instruction, education, exhibition planning and curating, interpretative material development, event planning, website development and content management, collaboration and outreach.
- **Publication and Promotion Capabilities:** to design, write, edit, produce and distribute print and digital publications, documentation and promotional materials about the organization, its programs and botanical art.
- **Governance Capabilities:** including leadership, planning, administration, and finance.

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*This strategic plan states the organization's purpose, its goals for the next five to ten years and the tactics recommended to pursue in order to achieve those goals in the context of our current state and expected future environment.*

The plan recommends capitalizing on ASBA's current strengths, particularly its highly regarded quarterly journal, *The Botanical Artist*, its established collaborative exhibitions *The Annual International Juried Exhibition* in conjunction with the Horticultural Society of New York and *The New York Botanical Garden Triennial*, its annual conference, website, and grant program. Much can be accomplished within the framework of these existing programs.

The plan recommends pursuing membership growth by strengthening membership recruitment, retention and communication, continuing the popular, recently initiated *Highlights* e-newsletter as well as refocusing our social media involvement.

The plan highlights the need to strengthen our financial position to ensure the organization's sustainability and build our governance capabilities by increasing the engagement of ASBA board members in the decisions, activities, and funding of the organization.

# BACKGROUND AND CONTEXT

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ASBA was founded in 1994.

**The first strategic plan was developed in 2008** to provide a focused direction for the organization. It was intended to be a living document that would evolve through periodic review and revision.

Since adopting the 2008 plan, ASBA successfully achieved many of the milestones outlined in the plan including:

- Development of themed exhibitions (following the success of *Losing Paradise*) with The NYBG Triennial series (*Green Currency* and *Weird, Wild & Wonderful*) and *Following in the Bartrams' Footsteps*.
- Touring of major exhibitions.
- Advent of lectures and venue-sponsored programming accompanying traveling exhibitions.
- Increase in the number and variety of master classes offered during the annual conference.
- Participation in botany conferences and involvement of scientists in lectures and tours in conjunction with the annual conference.
- Development of a robust and internally managed website, initiation of a monthly e-newsletter and establishment of a social media presences with the creation of a facebook page.
- Redesign and expansion of *The Botanical Artist* journal.
- Establishment of a public relations effort and production of ASBA promotional materials.
- Expansion of the number of chapters and establishment of informal artists "circles".
- Introduction of the "Cross Pollination" column in the journal covering chapter news and events.
- Development of a code of ethics for artists working in the field.
- Provision for peer critiques via the internet.

Some actions were not pursued or have yet to be accomplished. Status of the prior plan is summarized in the Appendix section "2008 Strategic Plan Status Review."

**The climate in which ASBA operates has changed since 2008.**

- Botanical art continues to experience an increase in popularity world-wide among practicing artists.
- New botanical art societies have formed internationally and new regional groups have organized and expanded their activities in the United States.

“Botanical art can and should contribute to ecological sustainability not only because it is the right thing to do but also because botanical art offers new pleasures and new habits of the heart.”

—Remarks from founding ASBA President, Diane Bouchier in her 2014 Conference keynote speech.

- The economy has regained some momentum after a prolonged recession that ensued in late 2008.
- The internet and social media have proliferated making connecting with other botanical artists worldwide, accessing instruction, and seeing new works of botanical art less dependent on services provided by organizations like ASBA.
- The proliferation of cell phone cameras and social media place new pressure on intellectual property rights and protection.
- Threats to plants and their habitats continue to mount.
- Native plant societies have taken active roles in building awareness of the virtues of landscaping with native plants in addition to the need to protect endangered species.
- Education in botany, plant identification, and the teaching of illustration in the context of plant science education continue to diminish in formal university settings.

*In the fall of 2014, the ASBA Executive Committee appointed a committee to update the plan.*

Committee members included Jody Williams (ASBA Vice President and President-Elect, Pauline Goldsmith (ASBA Vice President-Elect, Board Member, and 2015 Miami Conference Committee Chair), Susan Fisher (former ASBA President, 2014 Denver Conference Committee Chair and 2008 Strategic Planning Committee Member), Deborah Shaw (ASBA Technology Advisor), and Sally Petru (Northern California Chapter Founding President, ASBA Board Member, Chapter Liaison and *Highlights* E-Newsletter Co-Editor).

Founding ASBA President, Diane Bouchier had made a passionate speech about the future of ASBA on the occasion of its 20<sup>th</sup> Anniversary during the October, 2014 Annual Meeting and Conference in Denver. Her remarks greatly influenced the committee’s thinking during the planning process. A transcript is included in the Appendix section “A Message from our Founder.”

# PLANNING PROCESS

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Work began by the committee in January 2015. The committee met weekly throughout the year.

## **PLANNING MODEL**

The committee adopted a model for conducting its strategic planning activity where each committee member responded to a series of proposals, discussed and debated the merits of each proposal based on their unique perspective, knowledge and experience, contributed alternative ideas, identified needs for more information, and suggested additions, deletions, or revisions, to each successive proposal.

## **SITUATION ANALYSIS**

The committee conducted a situation analysis of the environment in which ASBA operates and identified a number fundamental questions about where the organization should focus its resources in the future. For example, should ASBA be focused more on growing its membership or simply maintaining it? Should it focus on its individual or institutional members? Its members in the United States or internationally? Should it be focused on the traditional media and techniques for creating botanical art or on embracing new ones? Should its education programs be focused on botanical art instruction for its members or broader educational programs for those beyond its membership? These are not either-or questions, but deserved consideration during the strategic planning process of where along the continuum between differing options ASBA should operate. These pairs of options are summarized in the Appendix section “Strategic Options”.

## **SWOT ANALYSIS**

The committee identified strengths, weaknesses, opportunities and threats facing the organization resulting in a number of strategic issues which are summarized in the Appendix section “Strategic Issues.”

## **SURVEYS**

The committee conducted three surveys.

### **Survey 1:**

Members of the board of directors were surveyed regarding proposed revisions to the ASBA Mission and Vision Statements. This was in response to a need identified by the Finance and Development Committee for more concisely worded expressions of the organization’s purpose that could be easily communicated to external parties.

### **Survey 2:**

The ASBA Board of Directors, staff and general membership were surveyed regarding what ASBA programs, services and member benefits they value most, the elements contained in the existing Mission and Vision statements and keys to ASBA’s future success. More than 300 members responded to the survey.



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**Survey 3:**

Quantitative analysis of responses from Survey 2 indicated the greatest interest in the area of ‘member instruction in botanical art’.

The ASBA Board of Directors, staff and general membership were surveyed specifically regarding member instruction in botanical art. More than 400 members responded to this survey.

More than 3,000 comments were submitted through the three surveys. Summaries of each survey are included in the Appendix section “Summary of Survey Results.”

**DRAFT AND REVIEW**

All input and analyses were used to draft goals and tactics for a five- to ten-year time frame.

An initial draft of goals and tactics was provided to the board and key staff members for review and comment. The committee reviewed all feedback and made revisions to both the content and format of the document. Each reviewer received a personal response answering any questions they had posed and informing them of how their suggestions had been incorporated in the next iteration. Tactics were assigned a recommended priority into one of three tiers: “Continue,” “Pursue,” or “Consider/Defer.”

The resulting final proposed plan was formatted for visual clarity and distributed to ASBA Board Members and key staff in September, 2015 in preparation for formal adoption at the October, 2015 Board Meeting.

# ORGANIZATIONAL PURPOSE

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## ASBA MISSION (REVISED)

To provide a thriving, interactive community dedicated to perpetuating the tradition and contemporary practice of botanical art.

## ASBA VISION (REVISED)

Botanical art will be considered a significant, relevant, and respected contributor to 21<sup>st</sup> century art, recognized for its unique power to educate, promote ecological awareness and enrich our lives.

## ASBA DESCRIPTION OF THE FUTURE

- The rich tradition and history of botanical art will be honored.
- The highest standards of botanical art will be recognized and encouraged.
- The art form and its techniques will continue to be passed on to future generations of botanical artists.
- The contemporary practice of botanical art will continue to develop and evolve.
- Museums around the globe will host botanical art exhibitions and establish permanent collections and galleries devoted to botanical art.
- The general public will be aware of and appreciate botanical art.
- Botanical art will be acknowledged for its power to communicate the importance of plants in the world.

## OUR CORE VALUES

**We Belong:** We are an inclusive organization of individuals and institutions who share an interest and appreciation for the tradition and contemporary practice of botanical art. ASBA membership is open to all, and we welcome each member to be part of our interactive community.

**We Connect:** We connect individuals, groups, institutions and organizations. We connect the principles and elements of art and design with the discipline and accuracy of science. We connect images with ideas and people with plants.

**We Create:** We believe that botanical art is a creative endeavor. We consider “observation” the cornerstone of our work as artists, enabling us to portray our plant subjects accurately and aesthetically in a unique and personal way.

**We Learn and Teach:** We strive to improve our skills as artists, support one another at every level, learn from the past, and teach our methods to the artists of the present and the future.

**We Recognize Achievement:** We recognize the achievements of those who demonstrate excellence and mastery.

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**We Show and Share:** We show our artwork and share our experiences with each other and the public to inspire and promote awareness and appreciation of the art form and of the plant world. Our art seeks to evoke an emotional response and to convey the remarkable beauty, functionality, diversity and importance of the plants we portray.

**We Lead:** We pursue bold, new initiatives. We encourage our individual, group (chapters and circles), and institutional members to engage in satellite efforts that leverage and amplify our programming at local, regional and international levels. We seek to collaborate with other like-minded organizations to bring botanical art to broader audiences.

**We Contribute:** We offer our time, talents, energy, passion, and financial resources to the organization, each other and our communities in support of ASBA's mission.

**We Have an Impact:** We believe botanical art and the outreach of ASBA members can have an impact beyond our organization, playing a positive role in enriching our lives, promoting ecological awareness and educating others.

A discussion of rationale for adopting these revised versions of the Mission, Vision, Description of the Future and Core Values and criteria used to evaluate the proposed revisions are provided in the Appendix section on “Organizational Purpose—Rationale and Criteria.”

# BOTANICAL ART

*Recognition and respect of alternative definitions—the definition of botanical art in this document is not meant to be viewed as the only definition or the correct definition, but one that serves the purpose of defining the genre in the context of the organization.*

## DEFINITION: “BOTANICAL ART” IS

### Art

- Which has an aesthetic appeal, exhibiting the elements and principles of artistic design
- With the intent of eliciting an intellectual or emotional response from its audience

**Having its prominent subject being the scientifically accurate portrayal of one or more plants or fungi.**

- To scale (actual size or scaled enlargement or reduction).
- Free of animals except those which are interdependent with the plant and subordinated to the plant in their depiction.
- Free of backgrounds except: solid colors, textured substrates or portrayal of the natural habitat of the plant and subordinated to the plant in its depiction.

**Reflecting intimate knowledge and understanding of the subject based on firsthand observation by the artist.**

A discussion of the rationale for adopting a definition of botanical art and the considerations taken into account are provided in the Appendix section on “Definition of Botanical Art—Rationale and Considerations.”

## RELEVANCE OF BOTANICAL ART

- Through the pursuit of the goals and tactics set out in this *Strategic Plan*, ASBA will seek to demonstrate the relevance of botanical art to contemporary issues and opportunities.
- Through the practice and appreciation of botanical art, ASBA will increase the understanding of the importance of plants to the world.
- Through its programming, ASBA will reveal the connections between botanical art and other disciplines (alphabetical)
  - Agriculture
  - Anthropology
  - Art (other genres)
  - Conservation
  - Culture
  - Economics
  - Health and Nutrition
  - History
  - Horticulture
  - Math
  - Medicine
  - Science (Botany and other sciences)

# GOALS AND TACTICS

## Program Goals and Tactics

### DEFINITIONS

“Goals” are what we hope to achieve during the next 5–10 years.

“Tactics” are potential actions (projects, programs, initiatives, policies) that we can take in pursuit of these goals.

### NOTES REGARDING TACTICS

Tactics will be implemented over time into the future dependent upon priority and resource availability.

It is intended that the **Plan** document a menu of options, guide our activity and be continually reviewed and revised.

Not every tactic will be pursued, certainly not immediately.

Adoption of the Strategic Plan as a whole does not authorize every tactic, merely indicates support of pursuing the necessary resources and approvals prior to proceeding with any action.

Tactics are noted in the plan under each goal and are divided into three categories:

**Continue:** current tactics recommended to be continued.

**Pursue:** new tactics recommended to be pursued.

**Consider/Defer:** tactics with merit, but of lower priority, longer lead time, higher resource requirements, or representing a substantial risk.

### MEMBER INSTRUCTION AND EDUCATION GOALS

Note: education of those beyond ASBA membership is addressed in “Outreach” goals.

#### Expand access to quality botanical art instruction for ASBA members at all levels.

##### Continue to:

- Publish instructional articles in the journal.
- Publish instructional articles and resources on the ASBA website.
- Offer courses in conjunction with the annual conference.
- Offer the Teacher Listing, Class Listings and Distance Learning critique features on the website and promote the availability, submission of listings and use of these features via the journal and e-newsletter.

##### Pursue:

- Refocus ASBA’s facebook page to provide an online interactive feature where members can post their work and ask for advice or share educational tips with one another moderated by an ASBA volunteer (also see Member Engagement).
- Add more regular columns or features to the journal with specific instructional lessons at the beginning, intermediate and advanced levels to form a curriculum over time.
- Research, develop, and implement processes and policies for conducting live webinars and/or acquire and post video demonstrations of botanical art techniques online.

##### Consider/Defer:

- Document and publish a complete sequential list of key concepts that are important in a botanical art curriculum.
- Encourage the organization of regional gatherings with botanical art instruction offerings.

#### Increase knowledge about botanical art, its history, contemporary practice, artworks and artists among ASBA members.

##### Continue to:

- Publish articles in the journal about botanical art history, contemporary practice, artworks, and artists.
- Publish content on the ASBA website about botanical art history, contemporary practice, artworks, and artists.

##### Pursue:

- Make a new PowerPoint version of “History and Tradition Presentation” available to members for chapter/circle meetings and viewing online.
- Make a new PowerPoint presentation “Botanical Art Is” available to members for chapter/circle meetings and viewing online.

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**Increase knowledge, understanding, and appreciation of plants among ASBA members.**

**Continue to:**

- Publish “Science of Botanical Art” articles in the journal.
- Publish florilegium, wildflower forum columns and other articles in the journal that demonstrate how botanical art can and has contributed to increased knowledge, understanding and appreciation of plants.

**Pursue:**

- Invite guest writers to contribute articles on “Botany for the Botanical Artist.”

## **EXHIBITION GOALS**

**Curate major international juried exhibitions.**

**Continue to:**

- Curate ASBA Annual International at The Hort (2016–2021)
- Curate the NYBG Triennial
  - “Out of the Woods” 2017
  - 2020
- Recognize excellence in botanical art through acceptance in juried exhibitions and exhibition awards.
- Curate themed exhibitions that illustrate connections with and demonstrate relevance to other facets of life.

**Expand opportunities to participate and be involved with ASBA exhibitions for ASBA members in all regions and at all levels.**

**Continue to:**

- Mount Small Works Exhibition in conjunction with the annual conference.
- Publish exhibition guidelines and provide guidance to groups wishing to curate local and regional exhibitions.

**Pursue:**

- Promote and support the mounting of regional satellite exhibitions aligned with “Out of the Woods.”
- Institute a “Members’ Choice” award for all major ASBA exhibitions.
- Develop capability and pilot broadcast of live feed from Worldwide Exhibition Opening Event.

**Consider/Defer:**

- Broadcast live feeds from additional exhibition events.
- Host webinars with exhibition artists allowing members to interact with them about their work.
- Offer a critique service for an additional fee for works submitted to exhibitions (regardless of acceptance) providing artists with feedback on their submission.

- Curate an “Emerging Artists” exhibition for those who have never been juried into an ASBA exhibition.

**Expand geographic reach of ASBA exhibitions within the United States and around the world.**

**Continue to:**

- Tour NYBG Triennial exhibitions to other cities.

**Pursue:**

- Actively stimulate demand for ASBA touring exhibitions among major museums and institutions.
- Lead a worldwide exhibition (Spring 2018) with United States installation to open in Washington, D.C.

**Consider/Defer:**

- Tour Hort exhibition to one other city each year (rotating cities).
- Tour the worldwide exhibition to other cities.
- Mount the first of a series of ASBA Triennial exhibitions in 2021 opening in changing cities/geographic regions outside NYC and DC (rationale: with the Hort having a “lock” on the ASBA Annual International, NYBG having a “lock” on the NYBG Triennial, and the Hunt having a “lock” on its International Triennial, there is no way to open a major ASBA exhibition outside NYC or the northeast without creating a new Triennial in non-NYBG/non-Hunt years).
- Tour the proposed new ASBA Triennial.

**Pilot alternative exhibition format(s) separate from established exhibitions.**

**Pursue:**

- Establish a separate committee or sub-committee to establish policy and outline potential for non-traditional exhibitions.
- Mount a juried virtual exhibition.

**Consider/Defer:**

- Mount an alternative media exhibition of works in digital, 3-D, photographic or other non-traditional media.

**Evaluate long-term potential for a permanent gallery of botanical art.**

**Consider/Defer:**

- Form a task force to complete an exploratory study of the concept.

## PUBLICATION GOALS

Produce high quality print and electronic publications which explore and document the history and contemporary practice of botanical art and its artists.

### Continue to:

- Publish *The Botanical Artist* journal.
- Publish full catalogs for every ASBA exhibition.
- Publish electronic content on the ASBA website at [www.asba-art.org](http://www.asba-art.org).
- Interview artists and publish back stories of artwork in ASBA exhibitions.

### Pursue:

- Expand *The Botanical Artist* journal to further support ASBA's mission and other strategic goals.
- Work with a commercial publisher to produce a botanical art technique book leveraging the breadth of expertise among ASBA member instructors.
- Encourage and provide guidance to individual members and chapters/circles in self-publishing exhibition catalogs, florilegia, and compendiums of artists' own work.
- Refer members to "how-to" resources.
- Refer members to publishers.
- Provide exposure online and in the journal of publications for sale.

## CONFERENCE GOALS

Host conferences annually that provide a gathering time and place for members from all regions to interact with one another face-to-face in a social and educational setting, sharing their interest in and passion for botanical art while satisfying the obligations of the by-laws for formal general membership and board meetings.

### Continue to:

- Hold annual conference in Pittsburgh in October, 2016 and 2019 in conjunction with Hunt Institute's International Triennial Exhibition.

### Pursue:

- Host annual conference in San Francisco area in October, 2017 with the Northern California Chapter and Filoli.
- Host annual conference in St. Louis\* in October, 2018 (\*decision pending).
- Host annual conference in a location to be determined in October, 2020.
- Distribute re-written conference reference handbook to scheduled host groups.

**Maintain or increase attendance at the annual conference.**

### Pursue:

- Survey members that have not recently attended the conference to determine
  - Why they don't attend and,



- Ways to attract them to attend the conference.

**Continuously improve conference experience and attendee satisfaction.**

**Continue to:**

- Outsource conference registration process and use emailed link to launch registration to overcome historical issues with online registration launch.
- Survey conference attendees about their conference experience.
- Utilize session questionnaires.
- Conduct post-conference Constant Contact survey.

**Pursue:**

- Pass session survey comments on to session instructors so that they can incorporate feedback in their future teaching.
- Utilize a “Request for Recommendations” to identify desired workshop topics, concepts and instructors from the membership at large.
- Utilize a “Request for Proposals” to solicit new workshop topics, concepts from potential instructors among the membership at large.

**Consider/Defer:**

- Schedule traveling ASBA exhibitions at a venue in the conference host city during the conference in non-Pittsburgh years.

**Increase access to annual conference or conference-type programming for members unable to attend (because of financial/travel/scheduling constraints and conflicts).**

**Pursue:**

- Form a sub-committee to explore and evaluate alternatives to current conference model that might reduce cost and other barriers to attendance of conferences in 2020 and beyond and present findings to the board considering:
  - Alternative location (non-urban);
  - Alternative lodging;
  - Alternative meeting/classroom space;
  - Alternative meal arrangements;
  - Alternative transportation options (inbound/outbound);
  - Alternative programming;
  - Survey membership regarding preferences for conventional vs. alternatives.
- Encourage and support chapters and circles, institutional members, or *ad hoc* groups to organize regional events.

**Consider/Defer:**

- Within current conference model, provide alternatives to small class sessions that carry high incremental session fees making the conference a quality experience for those who only pay the registration fee.

- Strive to provide as many free sessions as possible that can accommodate large numbers of attendees so that attendees are not limited to sessions charging additional fees.
- Expand Technique Showcase concept (more sessions).
- Introduce “Mass” workshops (instructor demos à la Technique Showcase + draw/paint along, ½ or full day).
- Introduce “Paint-out” self-directed group painting sessions.
- Schedule time slots for interest-groups to meet and share (media, plant families, etc.).
- Invite attendees to present lectures (à la academic/professional symposium model).
- Make videos of conference programming available online at conclusion of the conference
  - To members only;
  - Free for free events (grant presentations, wildflower forum, etc.);
  - Pay-to-view for paid sessions (technique demonstrations).

## COLLABORATION GOALS

*Note: pertains to joint efforts with other organization and institutions.*

**Increase collaborations of broad national and international scope between ASBA and other organizations and institutions with related missions to pursue initiatives that leverage organizational resources in mutual support of each organization’s goals.**

### **Pursue:**

- Write brief articles summarizing each historic ASBA collaboration/collaborative project, compile associated photos and publish on the website in a “Collaborations” area.
- Contact scheduled ASBA Exhibition Venues to encourage exhibition-aligned collaborative programming.
- Develop a collaboration package outlining opportunities for organizations (particularly arboretums, public gardens, tree-focused organizations) to collaborate with ASBA in association with the “Out of the Woods” exhibition theme.
- Select future exhibition themes based in part on their collaboration potential.

### **Consider/Defer:**

- Research and compile a list of potential and targeted collaborating national and international organizations and institutions
  - Gardens and Arboretums
  - Art, Science and Natural History Museums

- Gardening/Horticulture/Plant Societies
- Art Societies
- Conservation/Native Plant Groups
- Research Centers and Institutions
- Universities
- Professional and Academic Societies
- Agricultural Organizations
- Libraries
- Nature Centers/Wildlife Preserves
- State/National Parks and Forests
- Youth organizations (Boy/Girl Scouts)
- Health, Social Service organizations
- Government Agencies
- Companies
  - Art Supply
  - Nurseries
  - Natural Products
  - Other
- Publish a one-page sell sheet or promotional brochure about potential ASBA collaborations opportunities.
  - Provide to prospective exhibition venues.
  - Provide to targeted collaborating organizations and institutions.
  - Publish on website.

**Increase collaborations of local and regional scope between individual members/ chapters and other organizations and institutions with related missions to pursue initiatives that leverage organizational resources in mutual support of each organization's goals.**

**Pursue:**

- De-brief on *Weird, Wild & Wonderful* Symposium documenting lessons learned and recommendations for future symposia and share with chapter and circle leaders.
- Initiate an “interest group” of members who have interest and/or experience with local and regional collaborations to share experiences, tips and ideas.

**Consider/Defer:**

- Develop “How-to” guides for use by individuals, chapters, and circles with tips for establishing and building relationships with other organizations and post them on the website (solicit input via facebook).
  - How to collaborate with a botanist
  - How to collaborate with a gallery
  - How to collaborate with a museum

- How to collaborate with a library
- How to collaborate with a garden club
- How to collaborate with a commercial nursery
- How to collaborate with a college/university
  - Art Department
  - Biology/Plant Science/Environmental Studies Department
- How to collaborate with your local schools (K-12)
- How to collaborate with the Boy/Girl Scouts
- How to collaborate with civic organizations
- Make list of potential collaborators (above) available to chapter and circle leadership.
- Make collaboration package (above) available to chapter/circle leadership.

## OUTREACH GOALS

*Note: pertains to efforts directed specifically toward non-members.*

### **Increase awareness and appreciation of botanical art among the general public.**

#### **Continue to:**

- Participate in Botany Society of America's botany conferences in 2016 (Savannah) and subsequent years with a booth and class offerings in scientific illustration and field sketching.

#### **Pursue:**

- Make "History and Tradition" presentation available to members for public speaking engagements and viewing online.
- Make "Botanical Art Is" presentation available to members for public speaking engagements and viewing online.

#### **Consider/Defer:**

- Make themed exhibition lecture presentations available to members for public speaking engagements and viewing online.
- Write and obtain placement in a major general interest publication of an overarching feature article on botanical art.
- Establish a media relations role (volunteer) to pitch stories to special and general interest publications.
- Produce a documentary video on botanical art.
  - Pitch to national media.
  - Publish it online.
- Establish an "ASBA Ambassadors" program to encourage and recognize members that spread the word about ASBA and botanical art through public speaking and other interactions with the public.

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**Capitalize on the power of botanical art—its practice and appreciation to educate, promote ecological awareness and enrich lives.**

**Continue to:**

- Offer grants to members to pursue outreach projects that enrich lives, promote ecological awareness and/or educate those beyond ASBA's membership through the practice or appreciation of botanical art.
- Present grant project (and other outreach project) reports at the annual conference.
- Pilot a “Learn to Draw—Draw to Learn” program for K-12 age students.
- Expand coverage of outreach efforts of members in the journal and in the dedicated “Outreach” section on the ASBA website.
- Expand “Learn to Draw—Draw to Learn” program for K-12 age students.

**Consider/Defer:**

- Develop, publish, post online “How-To Guides” for initiating outreach efforts with and/or for various audiences.
- Establish an “ASBA Ambassadors” program to train, support and recognize ASBA members and their outreach efforts.
- Include an “Outreach” component to the annual conference where attendees engage with non-members in an outreach project during the conference.
- Develop and pilot an approach to introduce botanical art to university students in art, graphic art, natural science, conservation and related programs of study.
- Form an “interest group” among members interested in the use of botanical art in K-12 education.

**Provide programming to underserved segments of the population**

**Continue to:**

- Pilot a “Learn to Draw—Draw to Learn” program in underserved communities.

**Pursue:**

- Expand “Learn to Draw—Draw to Learn” program in underserved communities.
- Any of the aforementioned outreach tactics with underserved audiences.

# GOALS AND TACTICS

## Membership Goals and Tactics

### MEMBER RECRUITMENT AND RETENTION GOALS

**Increase overall membership and member retention every year.**

**Increase number of individual members every year.**

**Pursue:**

- Promote availability and use of ASBA promotional bookmarks and downloadable “Spread the Word” membership invitation.
  - Among individual and institutional members,
  - Among instructors to share with their students.
  - At all ASBA exhibition venues
  - By chapters to publicize ASBA for distribution at meetings, local/regional exhibitions and botanically related community events.
  - To member institutions for distribution on-site and at events.

**Consider/Defer:**

- Develop an ASBA Membership Print Ad.
  - Write copy/prepare ad inviting members to explore ASBA membership
  - Suitable for inclusion in other organizations’ publications/websites,
  - Promote its availability among members for their use with local/regional organizations.
  - Distribute to institutional members and other related organizations for use in their publications.
  - Make ad files available online.

**Increase number of institutional members every year**

**Pursue:**

- Re-establish an Institutional Liaison to recruit new institutional members.
- Create an inventory of potential institutional members.
- Contact potential institutional members with invitation to join.

**Consider/Defer:**

- Develop an institutional version of “Spread the Word” member invitation and post downloadable file on the website.

**Increase retention of individual members every year**

**Pursue:**

- Advertise renewal in the fall *Highlights*, journal and website homepage with an emphasis on programs and events in the coming year.
- Urge chapters to remind members to renew in the fall through email or mailer.
- Email members who have not renewed by January 31<sup>st</sup> reminding them to do so.
- Invite members that did not renew the prior year to return.

**Consider/Defer:**

- Survey non-renewing members to identify why they left.

**Increase retention of institutional members every year**

**Pursue:**

- Utilize Institutional Liaison to build relationships with institutional members.
- Contact institutional members to request membership renewals annually.

**Consider/Defer:**

- Survey institutional members to better understand the value/potential of ASBA membership to their organization.

**Broaden member demographics (age, gender, geographic region, educational background, professional and life experiences, artistic expression etc.).**

**Pursue:**

- Establish a student membership level for full time students enrolled in an accredited college program.

**Consider/Defer:**

- Establish a “Membership Development” role (volunteer/board member) to analyze current membership data, identify gaps, and seek opportunities to attract members that currently are not aware of or drawn to ASBA.
- Sponsor a contest/exhibition (virtual or physical) of botanical art by youth and young adults/students (elementary, high school and/or college aged) to attract younger people to the genre and potential membership.
- Research and identify academic institutions and related botanical organizations that may lead to additional sources of members, particularly in under-represented geographic regions.
- Invite artists in alternative media (3D, digital, etc.) to become members.

## MEMBER ENGAGEMENT GOALS

Increase inclusion, participation and engagement of all members (individual, institutional, chapters and circles, international, and at-large) in the activities of the organization.

### Continue:

- Identify first-time conference attendees on their name tags, inviting them to sit together at the General Meeting Luncheon, and recognizing them during the program.

### Pursue:

- Publish ASBA *Strategic Plan* online and publicize it in the journal inviting individual and institutional members to support the organization's mission with grassroots efforts.
- Provide chapter heads with the ASBA's *Strategic Plan*; invite them to participate in supporting it through a specified effort.
- Promote use of online Volunteer feature to define volunteer needs and recruit volunteers from the general membership.
- Conduct periodic surveys of members using Constant Contact to obtain opinions and feedback on specific topics.
- Create "Members' Choice" awards for all ASBA exhibitions.
- Have leadership (staff and officers) introduce themselves and personally welcome first-time conference attendees during the General Meeting Luncheon.
- Provide a "buddy" for each first-time conference attendee with whom they can hang out during receptions and meals and be introduced to other members.
- Have leadership (staff and officers) spread out and sit at different tables during the General Meeting Luncheon.

### Consider/Defer:

- Invite members to apply to participate on ASBA committees to gain additional talent as well as a means of identifying potential future board members.
- Have ASBA committee heads reach out to corresponding chapter committees.
- Consider reformatting "Portfolio Sharing" at the conference to enable and encourage all attendees to participate and interact with one another
  - By specifying a standardized portfolio (i.e. 11" x 17") that is easy to transport and doesn't take up a whole table;
  - By compiling portfolio images into a looped slide show presentation running at the venue;
  - Encouraging sharing of working drawings/in-progress/sketchbooks vs/in addition to finished works.
- Encourage institutional members, chapters/circles to host ASBA traveling exhibitions, and organize accompanying regional symposia or workshops.
- Utilize live feeds to broadcast events (education, exhibition, conference, etc.) to membership online. (i.e., free events, general business meeting at conference).



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**Improve level, quality, effectiveness and timeliness of communications with all members.**

**Continue to:**

- Solicit and provide information to members through the monthly eNewsletter (*Highlights*), Constant Contact email blasts, quarterly journal, website and facebook page.

**Pursue:**

- Establish/re-establish liaisons (within the Membership Committee) to initiate and maintain regular communications by email, phone calls or surveys cultivating relationships with and increasing understanding of our major membership segments:
  - At-Large Member Liaison with individual members not affiliated with a chapter;
  - Chapter Liaison with chapters, circles and their members;
  - Institutional Member Liaison with institutional members;
  - International Member Liaison with international members.

**Increase opportunities for networking, affiliation and interaction among members.**

**Continue to:**

- Produce and distribute the printed Membership Directory.
- Offer and promote availability and features of online Membership Directory (accessible only to members).
- Host meetings at the annual conference of international members and chapter/circle representatives.

**Pursue:**

- Transition ASBA facebook page to an interactive forum for members to share their artwork, ideas and experiences with one another in a private, group, moderated by one or two assigned volunteers that pose questions to and invite questions from members, pose challenges, and other means of engaging members online and monitors content for appropriateness.

**Consider/Defer:**

- Do podcast interviews of master artist members and post online.
- Provide a venue (portfolio sharing/small works exhibition) during the annual conference for chapters/circles to display posters of annual highlights to share with attendees and then post online.
- Introduce a column or feature articles in the journal posing a question to the general membership and then publishing select responses.
- Survey chapters regarding activities that have been successful in increasing participation; create inventory of activities to share with all chapters/circles.

- Create a means for “interest groups” to form and interact about specific topics (online or otherwise).
- Encourage members to host “Paint-Outs” announcing dates and locations throughout the year where members can gather informally to draw and paint together.

**Increase support, encouragement and guidance provided to members in their pursuit of botanical art-related endeavors.**

**Continue to:**

- Seek out new, interesting, diverse, unknown/underexposed artists to feature in *The Botanical Artist* journal, exhibitions, and website.
- Publish the Cross-Pollination column and encourage chapters/circles to submit feature articles about noteworthy members, events or activities for publication online and in the journal.

**Pursue:**

- Feature articles in the journal that chronicle artists’ journeys from beginner to master.

**Consider/Defer:**

- Create an “Ask the Master” online and/or in the journal for beginning/novice artists to pose questions of and access advice from accomplished artists.
- Provide/promote availability of “How-to” guidelines in support of members’ pursuits of new endeavors leveraging experience of others in the organization:
  - “Planning an Exhibition” (existing)
  - “Planning a symposium” (based on *Weird, Wild & Wonderful* experience)
  - “Publicizing your Event”
  - “Conducting Peer Reviews”

**Increase relevance of the parent organization to chapter- and circle-affiliated members.**

**Continue to:**

- Provide online membership dues and credit card payment services for chapters.
- Contribute a portion of chapter members’ ASBA dues to chapters to support chapters’ efforts in forwarding ASBA’s mission.
- Consider chapter projects for grant awards to support regional exhibitions or other projects.

**Pursue:**

- Produce materials to assist ASBA chapters, circles, individual and institutional members in leveraging ASBA's international exhibition themes at the local and regional level in both venue and non-venue locations.
  - Joint/Satellite Exhibition Guide
  - Activity Guide for Visitors
  - Suggested Workshop Topics
  - Lectures (Script and PowerPoint slides)
  - Suggested Outreach Activities
  - Suggested Collaborators List
  - How to Engage Local Plant Science/Botany Resources Guide

**MEMBER RECOGNITION GOALS**

**Recognize members for their artistic achievement and support of the organization's mission.**

**Continue to:**

- Present the ASBA Diane Bouchier Artist Award for Excellence in Botanical Art annually.
- Present the ASBA James White Service Award for Dedication to Botanical Art annually.
- Recognize financial donors in the journal and online.

**Pursue:**

- Recognize prior service by establishing a "Directors' League" to recognize past members of the ASBA Board.

**Consider/Defer:**

- Establish an "Instructor Award" for recognizing excellence in botanical art instruction based on student recommendations; curriculum; lesson plans; video-taped demonstrations; etc., which ASBA is then given limited rights to publish online or in print.
- Establish an "Ambassador's Award" to recognize excellence in spreading the word about ASBA and botanical art through the media, public speaking and other interactions with the public.
- Establish an "Outreach Award" to recognize excellence in enriching lives, promoting ecological awareness, and/or educating others through botanical art.
- Recognize long-time members during the General Meeting Luncheon
- Recognize volunteer efforts (in direct support of ASBA) by establishing an "ASBA Volunteer Corp" and by placing an "\*" by the names of volunteers in the member directory.

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- Recognize contributions to science through botanical art with biannual ASBA Award for Botanical Art in Service of Science (currently the Botanical Illustrator Award for Excellence in Scientific Botanical Art).
  - Recognize members upon completion of botanical art certificate programs with online announcements.

# GOALS AND TACTICS

## Governance Goals and Tactics

### BRAND IDENTITY GOALS

#### Update ASBA's brand identity.

##### Continue:

- To follow existing guidelines articulated in the ASBA Aesthetic Direction document regarding the “Look”, “Tone” and “Attitude” of ASBA communications.

##### Pursue:

- Develop an updated logo and identity package for use across all communication channels.
  - Logo: including the design of various versions—color, black and white, vertical, horizontal, chapter, and all-text logotype.
  - Identity Package: including templates for all print and electronic correspondence (letterhead, business cards, PowerPoint Presentations, Constant Contact emails, e-newsletters, facebook, etc.).

#### Achieve consistency in ASBA's brand identity across all communication channels.

##### Continue:

- To use “Cultivating the field of botanical art since 1994” as the journal tag line.
- To use “Information, education and inspiration for all who appreciate contemporary botanical art” as the website tag line.

##### Pursue:

- Develop a brief branding manual/outline of proper usage, colors, format etc. and make available on the website.
- Supply all appropriate persons in the organization with correct logo (colors, resolutions, format) for the intended usage—develop a consistent graphic look for chapter and maybe circle ASBA identities.
- Ask all ASBA people to purge their computers of any ‘old’ logos after new versions have been supplied.
- The consistent use of a limited number of “Jewel Statements” across all organizational communications.
  - “Drawing together”
  - “Connecting art, science, plants and people”
  - The new ASBA Mission Statement
  - The new ASBA Vision Statement
  - The ASBA Description of the Future
  - The ASBA Core Values

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**Integrate brand identity in all aspects of the organization to reinforce identity and increase brand awareness.**

**Pursue:**

- Update Mission and Vision and publish Core Values and Description of the Future on website.
- Apply brand identity to facebook page.
- Apply brand identity to Constant Contact emails and surveys.
- Provide exhibition venues and collaboration partners with ASBA logo files.
- Provide chapters with files of ASBA logo/chapter versions.

**Consider/Defer:**

- Offer branded apparel and gift items for sale to members

## **BOARD ENGAGEMENT AND LEADERSHIP GOALS**

**Attract a stream of quality candidates to the board.**

**Continue:**

- Follow nominating committee procedures for identifying and recruiting potential board candidates.

**Pursue:**

- Provide for non-board participation on committees as an entree to board membership.

**Increase board engagement in leading and participating in the implementation of the strategic plan.**

**Pursue:**

- Publish strategic plan.
- Restructure committees to align with strategic plan.
- Redefine committee charters/roles.
- Revisit chairmanship and composition of individual committees.

**Consider/Defer:**

- Clarify and communicate policies and procedures regarding committee assignment of both board members and non-board members.
- Encourage board members to select a tactic(s) from the strategic plan on which to focus during their tenure on the board.
- Prioritize tactics on strategic plan in part based on commitments by board members to volunteer to lead and implement them.
- Form temporary ad hoc committees to pursue specific tactics/initiatives in the strategic plan.
- Partner each new incoming board member with an experienced member to integrate their participation on the board.

**Increase board engagement in generating funding for the organization.**

**Continue to:**

- Solicit donations from board members.

**Pursue:**

- Ask incoming board members to solicit/contribute funding to an initiative of their choice.
- Encourage board members to utilize ASBA presentations to do speaking engagements and donate speaker fees and/or solicit audience donations to ASBA.

**Increase coordination between Executive Committee, staff and board.**

**Continue to:**

- Hold monthly Executive Committee teleconferences.
- Publish summaries of Executive Committee teleconferences to the board.

**Pursue:**

- Institute quarterly meetings of all Committee Chairs and staff with President (and Vice President, and/or Executive Committee) for goal setting, status reporting, and coordination among committees.

**Increase board member satisfaction with their experience and contribution as board members.**

**Pursue:**

- Interview board members (by President) regarding each members' personal experiences and expectations
  - Upon joining the board
  - After first term of service
  - Upon leaving the board

**Consider/Defer:**

- Develop and provide new board members with a "Handbook" outlining expectations of board membership and participation.

**Continue to engage past board members in support of the organization.**

**Pursue:**

- Establish a "Directors' League" to:
  - Recognize past service of,
  - Promote continued communication with, and
  - Encourage continued involvement of past ASBA board members in ongoing programs and projects.

## FINANCIAL STABILITY AND SUSTAINABILITY GOALS

Cover all general administration and journal costs through member and board dues.

**Continue to:**

- Encourage board members to donate or raise money for an annual contribution.

**Pursue:**

- Maintain board membership at the maximum of 30 members, as allowed by the current by-laws.
- Calculate a target membership level required to meet budgeted general administration and journal costs.
- (See “Membership Recruitment and Retention” tactics).

Generate incremental revenues through fees, grants, advertising, sponsorships, admissions, commissions, rental fees, fundraising events or other revenue streams to self-fund programming.

**Continue to:**

- Charge fees for:
  - Conference/workshops
  - Exhibition entries
  - Exhibition artwork sales commissions
  - Exhibition rental
  - Exhibition catalogs
- Participate in Retail Charitable Giving Programs (Dick Blick and Amazon Smile)
- Conduct fund raisers:
  - Art Bazaar
  - Online Auction
- Charge commissions on items sold at ASBA events
  - Art supplies
  - Artwork

**Pursue:**

- Apply for grants for education, outreach and exhibition related programming.
- Seek corporate sponsorships for annual conference and exhibition programming.
- Charge admissions for lectures and special events.
- Raise advertising revenue via the journal, website, e-newsletter, blog, and facebook.
- Participate in additional retail charitable giving programs (percentage of sale donated to charity).



**Consider/Defer:**

- Charge user fees for future online instructional and informational videos.
- Obtain purchase grants from collectors prior to exhibitions (they agree upfront to purchase a certain dollar value of works and gain access to make their selections during a pre-opening reception).
- Define and promote process for members to get matching corporate donations from employers.
- Explore potential for new online fundraising platforms (crowd sourcing).

**Increase total financial contributions resulting from donations.**

**Continue to:**

- Administer an Annual Appeal.

**Pursue:**

- Establish a planned giving program.

**Consider/Defer:**

- Establish an endowment.

**Nurture relationship with NYBG in recognition of value of in-kind services provided as the host of our physical headquarters.**

**Continue to:**

- Acknowledge NYBG in our publications and online.

**Pursue:**

- Write annual thank-you from the President.

**OPERATIONS AND ADMINISTRATION GOALS**

**Maintain quality staffing of critical functions.**

**Continue to:**

- Staff the following roles:
  - Executive Director
  - Journal Designer/Editor
  - Exhibitions Director
  - Conference Coordinator
  - Webmaster
  - Membership Administrator/Administrative Assistant
  - Conference Registrar
  - Bookkeeper
- Recruit from within ASBA membership to fill staffing needs when able.

**Pursue:**

- Succession planning (in general—to ensure continuity in the event of openings in key roles).

**Improve the competitiveness of staff salaries and benefits to ensure viability of attracting and retaining exceptional, committed talent.**

**Pursue:**

- Benchmark compensation.

**Define and document policies and procedures.**

**Pursue:**

- Define and document membership administration process and roles.
- Identify other key processes in need of definition and/or documentation.

**Streamline administrative processes.**

**Pursue:**

- Revise design of structure for handling membership data online.
- Streamline and standardize financial reporting.

**Leverage technology to achieve organizational goals and increase productivity.**

**Pursue:**

- Utilize <https://join.me> or similar online meeting technology (Uber meeting) to enable visual sharing of documents and presentations during teleconferences.
- Utilize online audio feature of [join.me](https://join.me) to reduce teleconference expenses.
- Utilize “Google Drive” or similar document sharing service to share working documents among board, staff, committees.

# APPENDICES

## 2008 Strategic Plan Status Review

Category	Goal #	Objective #	Strategy #	Description	Status				Addressed in 2015 Plan		Comment		
					NOT PURSUED	PROGRESS MADE	COMPLETED	ONGOING	YES	NO			
Service Oriented	1	1	1	Master Class				x		x	*		
			2	Business/Career Forum	x					x			
		2	1	Themed Exhibitions				x	x				
			2	Consult with PR specialist		x					x	a	
			3	Permanent Gallery Task Force	x					x			
			4	Traveling Loan Print Exhibition	x						x		
	3	1	Peer Review/Critiques				x	x					
	2	1	1	Use personal contacts and emails to identify scientific illustrators		x					x		
			2	Pursue memberships with plant related org.		x				x			
			3	Promote reciprocal memberships	x							x	
		4	1	Standardize and simplify process to form new Chapters				x	x				
		5	1	Develop ASBA poster	x							x	
			2	Develop Informational brochure			x					x	b
		6	1	Introduce concept of Artist Circles			x			x			
			2	Allow individual members to place ads for Artist Circles				x				x	c
			3	Provide regular listing of Artists Circles in Journal				x				x	c
		1	1	Invite panel speakers to Conference re: major exhibits		x			x	x			
	2		Establish code of conduct for artists				x				x		
	3	2	1	Invite members to join Speakers Bureau	x							x	
			2	Arrange lecture series with Exhibits				x	x				
		3	1	Invite scientists panel members to guide tours				x	x				
		4	1	Seek collaborating partner: Nature Conser., etc.				x	x				
			2	Continue to add images on website				x	x				
		5	1	Pursue calendar project w Collaborating NP	x							x	
		6	1	Provide reciprocal exhibit notices	x							x	
			2	Develop lecture series with GNSI	x							x	
			3	Explore cooperation (GNSI) on future conferences	x							x	
		7	1	Chapter heads ex officio ASBA Board members	x							x	
	2		Feature Chapter project articles in Journal				x	x					
	3		Encourage Chapters alliance with other botanical groups		x					x			
	4	1	1	Expand website to include blogspot	x						x		
	5	1	1	Seek Journal articles of interest to science/collectors/etc.				x	x				

Category	Goal #	Objective #	Strategy #	Description	Status				Addressed in 2015 Plan		Comment	
					NOT PURSUED	PROGRESS MADE	COMPLETED	ONGOING	YES	NO		
	6	1	1	Expand website for instructor tools/exercises, etc.		x			x			
			2	Create blogspot for teacher info. exchange				x	x		d	
		2	1	Provide classes for teachers during Conference				x	x		e	
	7	1	1a	Develop botanical art curriculum online for teachers	x				x			
			1b	Botanical art curriculum for K-12		x			x		f	
			2	Offer free curriculum to members to teach in schools	x				x		g	
			3	Offer more beginning classes/public schools participate	x				x			
		2		Assess need for distance learning program	x						x	
			1	Develop questionnaire to distribute to membership			x				x	h
	8	1	1	Attend regional and nat'l conference to expose botanists				x	x			
			2	Encourage ASBA members to reach out to colleges	x			x	x			
		2	1	Include scientific ill. In ASBA exhibitions	x					x		
	Capacity Building	1	1	Work with ED and Pres. to establish organizational structure		x		x	x			
			2	Update organizational chart	x					x		
		2	1	Work with ED to update functions of Board/Staff/Comm		x			x			
2			Work with Committee Chairs to update functions		x			x				
3		1	Distribute updated job descriptions in Board binder	x				x				
		2	Establish standard report format/eval/schedules	x						x		
4			Assist Board/Staff/Comm/Chapt. to incorporate new SP				x	x				
		1	Share the vision				x	x				
		2	Set goals				x	x				
		3	Evaluate programs & activities				x	x				
		1	Update job descriptions & salaries				x		x			

Category	Goal #	Objective #	Strategy #	Description	Status				Addressed in 2015 Plan		Comment	
					NOT PURSUED	PROGRESS MADE	COMPLETED	ONGOING	YES	NO		
	10	1	2	Assess budget for additional staff				x		x		
			3	Seek advice from other non-profits to structure staff increase		x				x		
	11	1	1	Offer exhibits, seminars, programs to tie in with other organizations				x	x			
			2	Pursue connections with plant-based focus corporations	x				x			
			3	Build on foundations relations developed through Exhibits				x	x			
		2	1	Compile list of appropriate foundations, corporations, etc.		x				x		
			2	Work with exhibit venues to entice financial support	x					x		
			3	Analyze current financial supporters to access support for "LP"				x			x	

Comments:

- \* *Pre- and Post- conference workshops and conference classes geared mainly to "master" level.*
- a *Created a PR committee—led to website development, establishment of newswire site for publishing press releases, worked with exhibition venue PR staffs and publication of several magazine articles on exhibitions.*
- b *Not a poster, but bookmarks and a downloadable, printable membership flyer, and online member benefit summary.*
- c *On website rather than newsletter.*
- d *An educators blogsite was created—believe it is now dormant.*
- e *Educators Forum now held at the conference.*
- f *Two lesson plans were drafted but never widely distributed.*
- g *Stalled, grant projects have addressed K-12 audience, current "Learn to Draw/Draw to Learn" pilot.*
- h *Done as part of Education-focused survey for 2015 Strategic Planning.*

# APPENDICES

## A Message from our Founder

*Diane Bouchier, Ph.D., ASBA Founder, gave an inspired and inspiring keynote address at ASBA's 2014 Annual Meeting and Conference, Denver, Colorado, on October 16th.*

*We proudly reproduce it here as it was reprinted in "The Botanical Artist," Volume 21, Issue 1, March, 2015.*

*Back issues of "The Botanical Artist," including this issue, can be found on the ASBA website, <https://asba-art.org/journal/>*

### ASBA AT TWENTY YEARS: A MESSAGE FROM OUR FOUNDER

It is a very great pleasure to see you all gathered here to mark the 20th anniversary of the ASBA. I'd like especially to thank the organizers for inviting me to say a few words. People are probably expecting me to talk about the founding of the ASBA—but I've already written about it for *The Botanical Artist* and if you missed the particular issue in which it appeared, the essay is now posted on our website, appropriately, under "History."

So I'd like to take this opportunity to speak instead about the reason why there's an ASBA and why it can and should matter to people beyond our membership. As you are undoubtedly aware, any time you propose a new, non-profit organization, you have to prove to the government and to the public at large that it serves some valuable social purpose or purposes. From the beginning, the ASBA has had two fundamental missions. We were conceived as a national organization—one that quickly developed into an international organization—that recognizes excellence in botanical art and encourages instruction in this art form at all levels. Through both goals—educational outreach and excellence in achievement—we hope to promote broader awareness of the tradition and contemporary practice of botanical art.

All well and good, but I can imagine that the man or woman in the street—or the people you might have been sitting next to on your flight to Denver, if you weren't here already, these people might well wonder why they should support this particular organization, when there are so many other urgent and important problems facing the world. I might mention that, in the course of founding the ASBA, I was challenged, at a non-profit training seminar I attended, among many, by the chief financial officer of a major health nonprofit. This individual didn't think arts organizations like ours deserved non-profit standing at all. I think he thought it was just a bunch of artists interested in furthering their careers, or perhaps that the ASBA represented some sort of social "frill": something nice, but not really necessary, not like health care. If this were the case, then indeed we would not qualify for the status of a "501(c)3"—the US government code for a non-profit, tax-free organization.

My own answer to that challenge—what I would say to this person if I met him today—takes the following form, which I don't want to impose on you as the way it must be, but simply as one perspective on why we do what we do, and the future potential of the ASBA as it faces its next twenty years.

Like many others in this room, I am deeply concerned about the many ecological threats facing us in the States as elsewhere. As a social scientist, I know how hard it is to get people to stop doing what they have always done and to direct their energies toward new goals, especially ones that might require sacrifice, giving up old habits and pleasures. This kind of personal reorientation requires not simply appeals to the head, to our reason, but

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also requires commitments that come from the heart. What I would like to propose to you is that botanical art can and should contribute to this commitment to ecological sustainability, not only because it is the right thing to do, but also because botanical art offers new pleasures and habits of the heart.

It has rightly been said that you can't love what you don't know. It is hard to love in the abstract. Yes, we can say we love freedom, but unless we feel an immediate threat to our freedoms we are often slow to take action. Yes, we love the planet, but that love is so much more focused when it has its roots in personal knowledge of the nature that will be destroyed if we fail to protect it.

You, as botanical artists and art-lovers have that direct knowledge, that emotional connection that, frankly, many people today simply lack. For example, many of my university students have probably never even taken a walk in the woods. Our sense of connection with nature can and should be shared, through education. Isn't it wonderful to see a class of children, or adults for that matter, taking the time to look at—to really look at—a specimen there on the table—be it a complex orchid or a simple banana. Once they've done their preliminary studies and gone on to make a finished drawing or painting, they will have the personal knowledge of the plant material and, allow me to suggest, they will also have acquired something more.

This something more begins with the realization that the very discipline—the intense discipline of botanical art—affords a form of freedom. The extreme concentration it requires frees you from other, often trivial, pre-occupations, from the too much “getting and spending” that the poet Wordsworth decried in his day: a “getting and spending” so much in evidence today. Botanical art is a contemplative art. It's meditative—of course until something goes wrong with the work. You're not using that many of the world's scarce resources when you are at your drawing table and you are demonstrating, as a happy by-product, that there are other ways of being in the world than zooming about.

Indeed, compared to the considerable “hoopla” of the global art scene, botanical art has an appealing directness and immediacy. You don't need fancy materials. While most of you will be participating in courses during these few days, courses that will expose you to new techniques and materials, at its most fundamental all botanical art requires is a pencil and a piece of paper—and there's something very refreshing about that.

If I were to promote the ASBA to a skeptical audience, composed of people like the health organization official mentioned earlier, I would emphasize first and foremost the many programs of educational outreach that ASBA members have engaged in over the past 20 years, and of which a good number have been supported by grants from the ASBA itself. Now maybe it was just me, but when I looked for information on the grant award winners on our website, I couldn't find it. There was lots of information about

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exhibitions—which are also obviously very, very important to our mission and which help develop this personal knowledge and appreciation of plants. But I do believe that more could be done to highlight how efforts by ASBA members and the organization as a whole respond to the need for greater ecological education.

One final note: I should like to thank personally all the people who have served the ASBA since its founding as officers, board members, and/or in staff positions. In a society like ours there is always something to be decided, always some project that needs action, and these are the people who have been carrying the bulk of the responsibilities. I would also like to welcome personally the new members. Not to put too fine a point on it, without you, the ASBA dies. So I'm sure the current officers and board members join me in welcoming your fresh ideas and contributions as the ASBA looks forward to its next 20 years.



# APPENDICES

## Strategic Options

The following pairs of strategic options were explored and discussed with respect to where on the continuum between each extreme ASBA should focus (not listed in any particular order):

- Grow vs. Maintain (the size and scope of the organization)
- Internal vs. External (who the organization should primarily serve? its members or others?)
- Practice vs. Product (focus on the experience and process of creating art or the resulting artwork)
- Art vs. Plants (in terms of our mission—is it about saving the artform or saving the plants?)
- History vs. Contemporary (art from the past, or art being created today?)
- Tradition vs. expanded view (focusing on the media, techniques and conventions of the past or considering new ones)
- Art vs. Illustration (is there a difference, a consensus on the distinction, a focus on one or the other with respect to ASBA)
- Volunteer vs. Staff (can we achieve what we want through continued reliance on volunteer effort, can we afford (more) reliance on paid staff, can we achieve the right balance, do we lose something when we go too far in one direction or another?)
- Centralized vs. Decentralized (programming organized, controlled and executed from the HQ/Parent level vs. at chapter/circle, regional, local, individual level)
- National vs. Local Affiliation (relevance to our members)
- Narrow Member Demographics vs. Broad (is it important to have a diverse membership: age, gender, artistic level, educational and professional background, geographic, socio-economic, cultural, etc.)
- Individual vs. Institutional Members (how/how well do we serve both, equally or focus on individual members?)
- American (North American) vs. International Membership (how/how well do we serve both, equally or focus on North American members?)
- Collaborative vs. Independent Initiatives (entering into joint projects/efforts with other institutions and organizations or not)

Definitive answers were not arrived at, but these parameters served to guide survey development and our consideration of subsequent goals.

# APPENDICES

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## Strategic Issues

The following strategic issues surfaced as a result of the SWOT Analysis of ASBA's Strengths, Weaknesses, Opportunities and Threats.

- Organizational Purpose
  - Mission/Vision/Values
  - Definition/Scope of Genre
  - Relevance of the Genre to Contemporary Issues
  - Brand Identity
- Programing
  - Member Instruction and Education
  - Exhibitions
  - Publication
  - Conference
  - Collaboration (with other organizations/institutions)
  - Outreach (to non-members)
- Membership
  - Member Recruitment and Retention
  - Member Engagement
  - Member Recognition
- Governance
  - Financial Stability/Sustainability
  - Board Engagement and Leadership
  - Operations/Administration

# APPENDICES

## Organizational Purpose—Rationale and Criteria

*Note: much of the rationale and criteria in this section was taken directly or adapted from the article Building Your Company's Vision by James C. Collins and Jerry I. Porras published in "The Harvard Business Review," September, 1996.*

Have a stated Mission that:

- Conveys the purpose of the organization—a purpose which
  - Is the most fundamental reason for its existence,
  - Is of value,
  - Is better able to be carried out collectively rather than individually,
  - Is lasting, never really fulfilled, forever pursued but never reached,
  - Is clear, concise, and compelling,
  - Is specific enough to distinguish ASBA from other organizations.
- Conveys what, of importance, would be lost if the organization ceased to exist.
- Guides priorities and decisions as the organization grows, diversifies, and changes leadership.
- Inspires and motivates people to dedicate their precious creative energies and resources to its pursuit.
- Is communicated consistently and often by the organization.
- Is easily understood and can be articulated by the members, board and staff.

Have a stated Vision that:

- Articulates a desired future state that the organization hopes to achieve as a result of its existence and endeavors.
- Is clear, concise, and compelling.
- Is easy to grasp, takes little or no explanation.
- Embodies passion, emotion, and conviction.
- Is exciting, engaging, and energizing.
- Is communicated consistently.
- Is easily understood and can be articulated by the members, board and staff.
- Is attainable in a long range time-frame of 10 to 30 years or more.
- Requires extraordinary effort, and a little luck, triggers an audible “gulp” by virtue of its boldness.

Have a stated list of Core Values—values that:

- Describe the fundamental, deeply held, enduring tenets of the organization.
- Don't change in response to market or other external forces.

- 
- Stems from inner belief and require no external justification.
  - Represent a slice of the organization's genetic code.
  - Serve to attract those who share these values and deter those who do not.

Have a stated Description of the Future that:

- Is tangible and highly focused.
- Creates an image that can be carried in people's minds.

# APPENDICES

## A Definition of Botanical Art—Rationale and Considerations

Why would a definition be beneficial?

- To enable communication—to answer the question “What is botanical art?”
- To express and maintain the essence of the genre while being inclusive of a diversity of media and styles of artistic expression that evolve over time.
- To distinguish what differentiates “botanical art” from similar genre and practices.
- To specify historical traditions that are desired and essential.
- To identify areas where new and individual interpretations and expressions are accepted and encouraged.
- To differentiate between requirements/constraints placed on entries accepted in specific exhibitions and those that define a broader view of the art form.

Recognition and respect of alternative definitions—the definition of botanical art in this document is not meant to be viewed as the only definition or the correct definition, but one that serves the purpose of defining the genre in the context of the organization.

### DEFINITION IN THE CONTEXT OF ASBA

#### **Organizational Identity:**

The definition seeks to preserve the essence of the organization’s roots in the practice of traditional botanical art and its close association with science while communicating what distinguishes it from flower painting, still life, and scientific illustration.

#### **Scope of Activity:**

The definition seeks to broaden the view of botanical art and encourage the inclusion of art and artists that bring new and different media and forms of expression to botanical art while maintaining the essence of what makes botanical art distinct.

ASBA has during its first 20 years focused exclusively on hand-rendered, hand-applied media in two dimensions.

The advent of digital technologies now becoming prevalent in the scientific illustration field have raised the question of the role of digital tools in botanical art.

The development and application of photography in the capture of images and computer software in the manipulation and assembly of compositions of photographic images has also prompted questions about the potential role of photography in botanical art.

The historic precedent of 3-dimensional models (Harvard Glass Flowers) suggests a potential place for 3-dimensional (or even 4-dimensional) works.

“Once they’ve done their preliminary studies and gone on to make a finished drawing or painting, they will have the personal knowledge of the plant material and, allow me to suggest, they will also have acquired something more. This something more begins with the realization that the very discipline—the intense discipline of botanical art—affords a form of freedom. The extreme concentration it requires frees you from other, often trivial, pre-occupations... Botanical art is a contemplative art. It’s meditative... and you are demonstrating, as a happy by-product, that there are other ways of being in the world.”

—Ref. ASBA Founder Diane Bouchier’s keynote address of October, 2014

The proposed definition does not specifically address these questions of new media and form, neither prohibiting nor sanctioning them.

Although ASBA may adopt this proposed broader definition of botanical art, it may continue to focus its current programming on hand-rendered, hand-applied media in two dimensions due to lack of resources, lack of expertise, and/or lack of interest to develop programming in these new areas.

Should digital, photographic or 3- or 4-dimensional works be considered in future programming, it is recommended that all other aspects of the definition of botanical art be satisfied and that a standard be maintained that the art is botanically accurate and demands a level of engagement by the artist with the plant, resulting in a transformation in the artist’s understanding and appreciation of the plant by virtue of the creation of the work as is typical of the process of hand-rendering and hand application of media.

#### **Exhibitions:**

The criteria specified for any particular exhibition curated by ASBA may be more restrictive than the adopted overall definition due to

- Desire to maintain the focus on hand-rendered/hand applied media.
- Traditions of the specific exhibition.
- Space limitations.
- Logistics.
- The objectives of a specific exhibition, partnering venue or collaborating institution.
- Difficulty in jurying submissions across a wide spectrum of techniques, media and dimensional formats.
- Lack of expertise or established criteria for jurying specific mediums or dimensional formats.

#### **Characteristics Relevant to A Definition of Botanical Art**

The following characteristics are relevant to a definition of botanical art and in distinguishing it from other genres (flower painting, scientific illustration, still life, photo realism, and landscape). Some characteristics are associated with the “Traditional” forms of botanical art, while others have become widely accepted in contemporary works. Each may be considered essential, desirable, undesirable or even unacceptable in works of botanical art. And that judgement may depend upon whether criteria are being considered for botanical art in its broadest sense or for established exhibitions, future exhibitions or special exploratory programs. They are listed here as reference only to illustrate the conventions and complexity of defining the genre. (see next page)

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## CHARACTERISTICS OF BOTANICAL ART RELEVANT TO A DEFINITION OF THE GENRE

### Subject matter

- Plants
- Plants (including fungi)
- Subject is a typical specimen
- Subject is an atypical specimen
- Inclusion of all identifying features to species level
- Focus on particular feature/parts of plant
- Inclusion of all life stages
- Focus on particular growth stage
- Pollinating insects related to depicted plant(s)
- Pollinating birds related to depicted plant(s)
- Single plant (genus, species)
- Multiple plants (genus, species)
- Surrounding habitat
- Inanimate objects (vase, container, table, etc.)

### Representation

- Botanically accurate
- Life size (1:1 scale)
- To scale, but not necessarily 1:1

### Media

- Watercolor
- Graphite (pencil)
- Ink
- Colored pencil
- Gouache, oil, acrylic, tempera, casein
- Silverpoint
- Multiple media in same work
- Other

### Use of Latin Names

### Background

- White
- Black or other solid ground

- 
- Patterned, textured, abstract
  - Illustrative of habitat

#### **Composition**

- Plant is prominent
- White space
- Closely cropped

#### **Graphic design influence**

- “Spilling” off the edges
- Portrait orientation
- Landscape orientation
- Diptych, triptych

#### **Rendering of image**

- By hand
- Photographic capture
- Assisted by digital tools

#### **Production of image**

- Hand-applied
- Hand-pulled print
- Mechanical printing
- Digital printing

#### **Dimensions**

- 2-D
- 3-D
- 4-D

#### **Exhibits elements of artistic design**

- Elements: line, color, texture, shape, form, value, space
- Principles: emphasis, unity, balance, repetition, pattern, harmony, contrast, movement, rhythm

#### **Purpose**

- Elicit a response from the viewer audience (emotional or intellectual)
- Convey factual information



# APPENDICES

## Summary of Survey Results

### SURVEY 1

It was suggested by members of the Finance and Development Committee, among others, that the current Mission and Vision Statements may not be serving ASBA as well as they might.

The strategic planning committee drafted rationale and criteria evaluating new versions of these statements which are discussed in a separate Appendix to this document.

Revised versions of the ASBA Mission and Vision statements were drafted that addressed perceived shortcomings of the existing statements, based on the rationale outlined and meeting the criteria defined.

These initial proposed revisions were put before the board for reaction and comment.

- 69.5% of board members responding to the survey were in support of the proposed Mission Statement, while 30.5% were not.
- 30.5% of board members responding to the survey were in support of the proposed Vision Statement, while 60.5% were not.

Based on the low support of the initially proposed revision to the vision statement and some passionately articulated views in opposition to the initially proposed revision to the mission statement, the Strategic Planning Committee deferred consideration of any revisions to the statements until additional input could be sought from the Board, key staff and the general membership through a broader survey (Survey #2).

***NOTE: The revised mission and vision statements included as part of this strategic plan are NOT those initially proposed in Survey #1. The redrafted mission and vision statements in this plan reflect the board's input from Survey #1 as well as additional input and analysis from Survey #2 and throughout the remainder of the 10 month planning process.***

Members were asked to rank these benefits on the following scale:

1 = Do not value

2 = Value somewhat

3 = Highly Value

## SURVEY 2

A survey was distributed to all ASBA members in March 2015. More than 300 members responded. Quantitative results are shown below.

### MEMBERSHIP BENEFITS IN ORDER OF PERCEIVED VALUE

Subscription to "The Botanical Artist" quarterly journal	3.0
Opportunities to see artwork of other members to gain insight and inspiration as an artist	2.9
E-newsletter and email notices about ASBA and botanical art related events	2.8
Opportunities to use the power of botanical art to communicate the importance of plants to our world	2.7
Opportunities to personally interact with other botanical artists	2.7
Opportunities to advocate for issues & causes related to plants, plant science, plant diversity, plant preservation, and conservation through botanical art	2.6
"Calls for Entries" for ASBA and other exhibitions that appear in the journal & online	2.6
Eligibility to enter ASBA exhibitions	2.6
Eligibility to attend the Annual Meeting & Conference	2.5
Opportunities to purchase ASBA Exhibition Catalogs	2.5
Eligibility to join/participate in ASBA Chapters	2.5
Access to back issues of the Journal and other "member-only" features on the ASBA website	2.4
Eligibility to display your artwork in the online "Member Gallery"	2.4
Copy of the "Annual Directory of Members"	2.4
Opportunities for recognition associated with acceptance in juried exhibitions & ASBA awards	2.4
Eligibility to be listed in the "Annual Directory of Members"	2.3
Eligibility to apply for ASBA Artist & Education Grants	1.9
Opportunities to become aware of artists and their work to consider for purchase as a collector	1.8
Eligibility to announce your classes and workshops in the online "Class Listings"	1.7
Eligibility to list yourself in the online "Teacher Directory"	1.6

From this input, the journal is the most valued member benefit while benefits associated with exhibitions and interaction with other members also rank high. The newly introduced monthly e-newsletter was also highly valued.

Members were asked to rank these Vision Statement Aspects on the following scale:

1 = Most important to

5 = Least important

### ASPECTS OF THE (2008) VISION STATEMENT RANKED IN ORDER OF PERCEIVED IMPORTANCE

to acknowledge the power of botanical art to communicate the importance of plants to our world whether through conservation, science, horticulture or agriculture;	2.66
to recognize and encourage the highest standards of botanical art created by its members;	2.78
to create an awareness of botanical art as a living art form with exhibitions in major museums around the globe;	2.83
to pass this art form and its techniques on to the next generation of botanical artists**; and	3.21
to expand the vision of botanical art while honoring its rich tradition and history.	3.52

*\*\*NOTE: this seems inconsistent with the analysis of comments from this survey that indicate botanical art instruction being the most commented on topic. We interpret this as a perception of “passing the art form and its technique on to the next generation” as not relating to instruction for the current generation. This would support the need to clarify the Vision Statement.*

### YEARS OF MEMBERSHIP

Less than 1 year	6.2%
1–5 years	39.6%
6–10 years	27.6%
Longer than 10 years	21.6%
No Response(s)	4.7%

### CHAPTER OR CIRCLE AFFILIATION

Yes	63.8%
No	33.0%
No Response	3.1%

## Survey #2 Comments

A number of open-ended questions were asked in Survey #2.

	# Responses
What different programs, services, resources or other benefits would you value if ASBA were to offer them?	172
In what ways should ASBA promote public awareness of botanical art?	199
In what ways should ASBA honor the traditions of botanical art?	163
In what ways should ASBA further the development of botanical art?	171
What role do you believe ASBA as a national organization should play in relation to the role of local/regional chapters and circles?	171
What role should ASBA play in botanical art education?	201
What do you believe is essential for ASBA to do to be a relevant, successful organization into the future?	194

The Strategic Planning Committee read all free-form comments submitted by respondents as part of the general survey (Survey #2).

The comments were also analyzed to determine the number of comments that contained search terms associated with different topics on the minds of our members.

Items of note for the graph of survey results (see next page) include:

- Education related comments were the most frequent of all other topic areas (426).
- Educating Youth related comments were far fewer in number (52).
- Members are most interested in instruction in botanical art technique.
- Other Programming Areas prompted the largest numbers of comments, including exhibitions, chapter/local/regional activities, membership, and publications—all generating more than 100 comments each.
- A substantial number of comments (69) referred to ASBA “doing a good job” and that the organization should continue to do what they have done in the past.

Given the substantial interest in education, a follow-up survey was completed, specifically about botanical art instruction (Survey #3, page 53).

# Number of Comments per Subject

SUBJECT CATEGORIES AND SEARCH TERMS

**EDUCATION**  
tutor, educate, class, course, workshop,  
teach, learn, instruct

**EXHIBITION**  
exhibit, gallery

**CHAPTER, LOCAL, REGION**  
chapter, region, local

**MEMBERSHIP**  
member

**PUBLICATIONS**  
publish, publication, journal, magazine,  
news, book, catalog

**TECHNOLOGY**  
techno, online, web, virtual, digital,  
computer

**FINANCIAL**  
finance, money, fund, sponsor,  
donate, grant

**KEEP/MAINTAIN**  
keep, maintain

**CONFERENCE**  
conference

**INTERNATIONAL**  
international, global, world

**CONSERVATION**  
conserve, endanger, enviorn,  
environment, preserve

**INTERACTION**  
interact, network, social, facebook

**EDUCATING YOUTH**  
K-12, high school, junior high, jr. high,  
jr high, K thru 12, K through 12,  
elemenatry school, grade school,  
children, kid, public school, youth,  
young people, middle school

**COLLABORATION**  
partner, collatorate

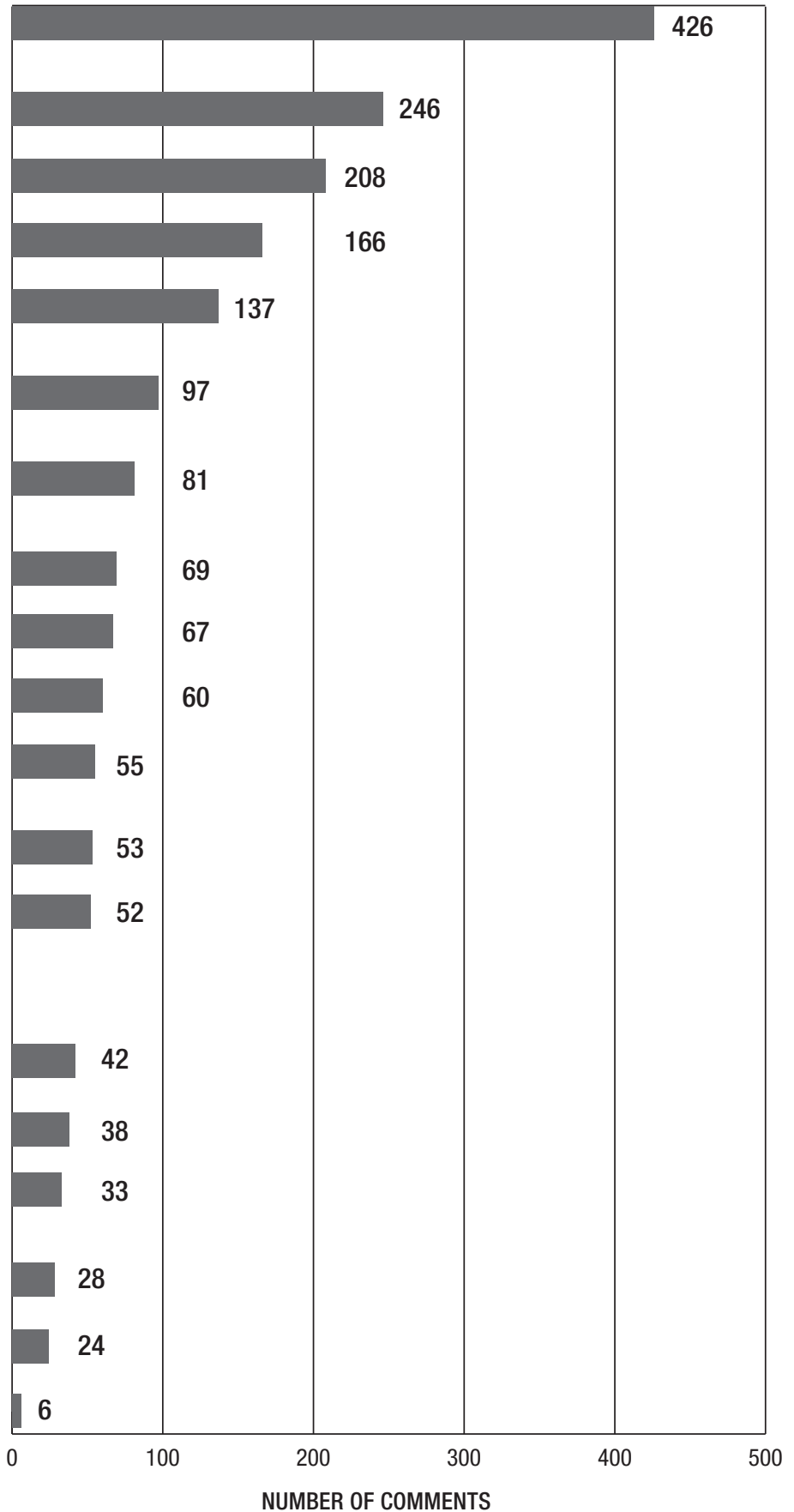
**AFFORDABILITY**  
cost, expense, afford

**LEADERSHIP**  
board, committee, governance,  
leadership, policy

**OUTREACH**  
outreach

**COMMUNICATION**  
communicate

**EXCLUSIVITY**  
elite, elitist, elitism, exclusive



### SURVEY 3

A survey focused on botanical art instruction was distributed to all members in May, 2015. More than 400 members responded. Below are quantitative results.

<b>1. Participated in botanical art instruction</b>	<b>Number</b>	<b>%</b>
As a student	352	95.3%
As an instructor	97	26.2%
As a coordinator	34	9.2%
I have not participated	7	1.8%
Total	369	100%

<b>2. When did you receive your first botanical art instruction?</b>	<b>Number</b>	<b>%</b>
More than 5 years ago	255	68.5%
2-5 years ago	64	17.2%
Within the past 2 years	42	11.2%
Not applicable	9	2.4%
No Responses	2	<1%
Total	372	100%

**3. Please describe your first experience with botanical art instruction: (single class, multi-class course, multi-day workshop, lecture, hands-on, organization offering instruction, location, instructor, subject).**

<b>4. How did you find out about the first botanical art instruction in which you participated?</b>	<b>Number</b>	<b>%</b>
In a local publication	116	31.9%
Other	107	29.4%
From a friend	72	19.8%
Online	52	14.3%
At an exhibition	26	7.1%
In a national publication	9	2.4%
At an event	9	2.4%
Total	363	100%

Question #3 was an open-ended question with only comments, no quantitative result.

**5. How do you find out about botanical art instruction on an ongoing basis?**

	Number	%
Online	190	52.6%
In a local publication	124	34.3%
In a national publication	114	31.5%
Other	109	30.1%
From a friend	105	29.0%
At an exhibition	47	13.0%
At an event	37	10.2%
Total	361	100%

**6. In what type(s) of botanical art (or illustration) instruction have you participated?**

	Number	%
Stand-alone classes/workshops	327	88.3%
Self-education	218	58.9%
Courses as part of a certification program	217	58.6%
Private tutoring	82	22.1%
Distance learning	47	12.7%
Online courses	41	11.0%
Other	33	8.9%
Total	370	100%

**7. How effective do you find each type of botanical art instruction in which you have participated?**

Type of Instruction	Very Effective	Somewhat or Very Effective	Respondents Having Participated in this Form
Private tutoring	82%	100%	43%
Courses as part of a certification program	81%	99%	77%
Stand-alone classes/workshops	75%	99%	97%
Other (please indicate below)	63%	97%	35%
Distance learning	38%	88%	24%
Self-education	32%	97%	91%
Online courses	30%	90%	27%

Members were asked to rank these Vision Statement Aspects on the following scale:

1 = Very

2 = Somewhat

3 = Not Effective

\*\* Very small number of responses for "other"

8. Have you completed a certificate program?	Number	%
No	236	63.40%
Yes	122	32.70%
No responses	14	3.70%
Total	372	100%

9. Which of the following ASBA botanical art instruction resources do you use?	Number	%
Articles in The Botanical Artist Journal	321	88.9%
Content on the ASBA Website	178	49.3%
ASBA Annual Conference classes/workshops	151	41.8%
ASBA Chapter/Circle classes/workshops	128	35.4%
Classes/workshops offered in conjunction with ASBA exhibitions	48	13.2%
Other	42	11.6%
Total	361	100%

10. How effective do you find each ASBA resource you have used?	Score
Other ASBA instruction resources (please indicate below)**	1*
Articles in The Botanical Artist Journal	1.26
ASBA Annual Conference classes/workshops	1.30
ASBA Chapter/Circle classes/workshops	1.31
Classes/workshops offered in conjunction with ASBA exhibitions	1.31
Content on the ASBA Website	1.52



Members were asked to rank these Vision Statement Aspects on the following scale:

1 = Very

2 = Somewhat

3 = Not Important

Members were asked to rank these Vision Statement Aspects on the following scale:

1 = Highly

2 = Somewhat

3 = Not Valued

<b>11. Importance of ASBA Roles</b>	<b>Score</b>
Advertise Member Courses	1.31
Advertise Chapter Courses	1.34
Share Best Teaching Practices	1.34
Offer Courses at Annual Conference	1.40
Recognize Excellence in Instruction	1.44
Teacher Listing	1.46
Checklist of Skills	1.51
Develop/Provide Lesson Plans	1.54
Coordinate Regional Courses	1.59
Coordinate Other Courses	1.89

<b>12. To what extent would you value instruction in the following topics?</b>	<b>Score</b>
Botanical Art Skills & Techniques	1.08
Media Specific Botanical Art	1.30
Botany	1.47
Art Concepts	1.51
Contemporary Botanical Art & Artists	1.57
Scientific Illustration	1.63
History of/Related to Botanical Art	1.80
Business/Technology	1.81
Plant Conservation	1.84

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**13. From what level of botanical art instruction would you benefit most?**

	Number	%
Advanced/Master	199	53.4%
Intermediate/Novice	153	41.1%
Introductory/Beginner	12	3.2%
No Responses	8	2.1%
Total	372	100%

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**14. How much time on average are you interested in and able to invest in participating in botanical art instruction?**

	Number	%
8 - 16 hours per month (2 - 4 hours per week)	159	42.7%
Greater than 16 hours per month (> 4 hours per week)	118	31.7%
Less than 8 hours per month (<2 hours per week)	76	20.4%
No Responses	19	5.1%
Total	372	100%

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**15. How close do you live to a location offering botanical art instruction?**

	Number	%
Less than 10 miles	117	31.4%
10-25 miles	84	22.5%
26-100 miles	93	25.0%
More than 100 miles	72	19.3%
No Responses	6	1.6%
Total	372	100%

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**16. To what extent are you satisfied with your personal access to quality botanical art instruction?**

	Number	%
Very satisfied	144	38.7%
Somewhat satisfied	144	38.7%
Dissatisfied	68	18.2%
No Responses	16	4.3%
Total	372	100%

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