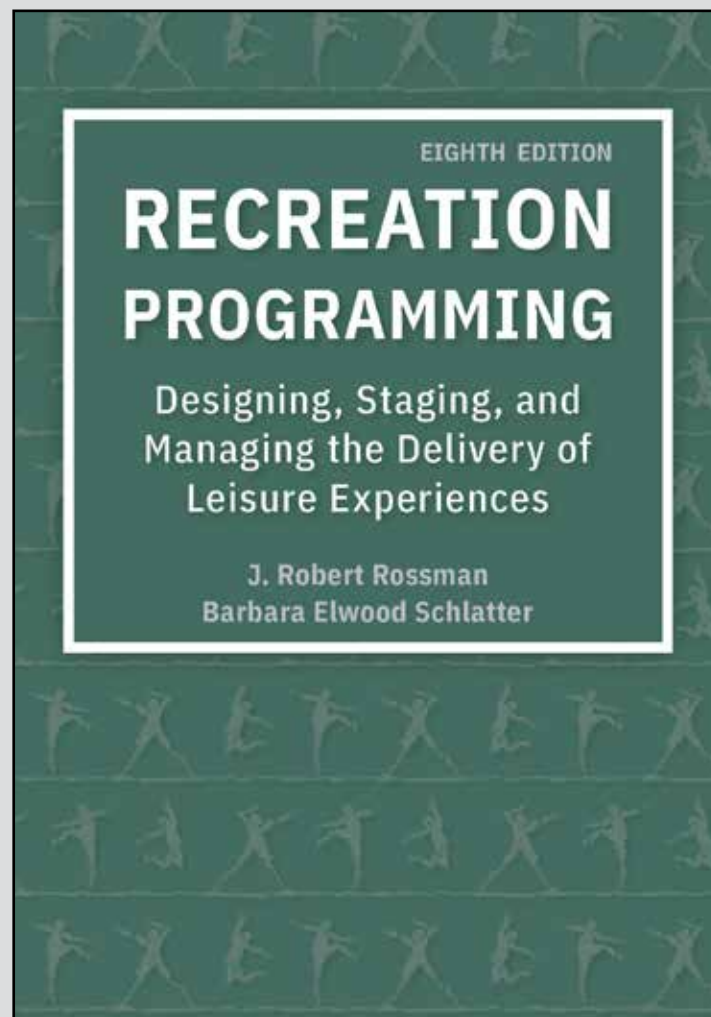


INSTRUCTOR'S GUIDE

In addition to the instructor resources, Chapter Learning Assessments and Web Exercises are available to all students for this title.
See page 3 for more details.



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CHAPTER LEARNING ASSESSMENTS AND WEB EXERCISES FOR STUDENTS

In addition to the updated instructor materials for the eighth edition of *Recreation Programming*, Sagamore-Venture is also offering additional learning assessments and Web exercises that are available to every student who purchases the book.

Professors who have obtained a desk copy may also access these materials to use in the classroom. To access these bonus materials, follow these steps:

1. Visit <https://etextink.com>
2. Sign in using your Facebook, Google, or Microsoft account. Remember which method you choose to log in. You will need to use the same log-in method each time in the future.
3. On the next page, open the eText menu at top left, and select Activate a New Book.
4. Enter the registration code listed in the back of your book, and click the Add This Book to My Library button.
5. The Learning Assessments and Web Exercises will now appear in your Active Books.

Upon completion of a quiz or Web exercise, students will have the option to either print out their results or save the results to their computers and e-mail them to the professor.

Students will follow the same steps to activate; however, if they have purchased a used print book, they will need to purchase a new registration code to access the learning assessments and Web exercises. Please contact Sagamore-Venture at 1-800-327-5557 to purchase a new code.

INTRODUCTION

OVERVIEW

So you have been assigned to teach the recreation programming class. Congratulations! Our experience has been that students in recreation, park, tourism, sport management, and event management curricula traditionally rate the programming class as one of their best and most important classes. Student interest in this class is usually very high, and you will have little trouble motivating your students. The experiences that most students have had with programming have led them to decide to become a recreation, park, tourism, sport management, or event management major. Students are eager to learn how to become good, thorough programmers.

Recreation Programming: Designing, Staging, and Managing the Delivery of Leisure Experiences (8th. ed.) is the revised edition of a title that has been used successfully by faculty for over 30 years at more than 100 colleges and universities in the United States, Canada, New Zealand, Australia, China, Thailand, and Taiwan. In this eighth edition, we have updated the text with current information about the social science of experience and the latest information about current programming and marketing practices. Comments from faculty who have taught with the text and students who have used it have been incorporated in this update.

Since the first edition, a unique focus of the book has been to build a theoretical foundation for programming by developing in the reader an understanding about how leisure is experienced. Techniques for designing and staging leisure experiences are developed from this theory and the best practices being used in the field. Program development and staging are guided by the copyrighted step-by-step Program Development Cycle (PDC). The book is organized into five sections. To build knowledge about designing, staging, and managing program services in agencies, the first section provides foundational material to develop in the reader an understanding of the leisure experience, definitions of concepts needed for programming, and conceptual development.

Some instructors choose to begin the course with the PDC and then introduce the theoretical material from the first section of the book as needed throughout the course. Students have been informed that the chapter is optional reading unless you assign it to them to be read. The remaining four sections explain the implementation of each stage and step of the PDC. The PDC provides the major organizational schema for over two thirds of the book. This edition includes a graphic illustration of the PDC (pp. 87–90) that is easy for students to read and understand.

After the PDC is introduced, it is graphically and conceptually developed a step at a time through the remainder of the book as technical information for the implementation of each step is presented. Building students' knowledge and technical skills about programming one step at a time is intended to help you teach programming in an organized manner. We try not to be too prescriptive and, in most cases, present several techniques for implementing each step. The material is further developed for students with exercises to engage them in learning the skills they will need to be good programmers. Understanding how to program is also enhanced with examples of successful programs. Material included in the book is useful for both new and experienced programmers.

The book was written in the order that we teach programming. But the text is rich with technical material that is presented in distinct sections. Because of this, you can assign sections in the order you prefer to teach programming.

WHAT IS NEW IN THIS EDITION?

Recreation Programming: Designing Leisure Experiences was first published in 1989. The book has been in use for over 30 years. Over this period, the book has been lauded and heavily used as the major text for teaching programming, with over 26,000 copies sold. We are gratified that some have begun calling the book “a classic in the field.”

We have kept the book current with succeeding editions. For this eighth edition, the manuscript was heavily copy edited and it reads better than ever. In addition, the following new material was either added or inserted to update previous editions:

- Obviously, the title was expanded. We did this to fully recognize the contents of the book. It covers not only program design and staging but also the successful management of program services in agencies. We believe that successfully managing organizations that deliver experiences requires a different paradigm of production and supervision from organizations that produce products or services. Thus, we have updated some of the material to drive home this point.
- Chapter 2, How Individuals Experience Leisure, was revised so that it reads better. This theoretical foundation for programming was introduced in the first edition and further developed in each succeeding edition. It has stood the test of time and remains a foundational theory for understanding leisure behavior and informing the design and staging of leisure experiences.
- All of the Research Update callout boxes have been updated with research findings from a survey conducted by Dr. Schlatter and her colleague Dr. Yun Chang (2018).
- Newly created interactive Web-based exercises have been provided after selected chapters for additional practice and examination of key concepts and skills. Chapter Learning Assessments (formerly online quizzes) allow students to measure their knowledge and understanding of basic concepts after each chapter.
- Current mission statements from a variety of experience-producing organizations have been inserted in Chapter 6 to provide examples of more modern mission statements. The missions and strategic goals from Knoxville, Tennessee, that have been a core example in the book since the first edition have been replaced with more current material in several locations throughout the book.
- Marketing material included in Chapter 8 has been revised with more current citations.
- Material from the former Chapter 4 that originally discussed BBP has been moved to Chapter 11 and expanded to cover various methods for intentionally designing leisure experiences. Focused intentional designs for the achievement of transformational experiences through the conduit of leisure, play, and recreation have been around a long time. Although the terminology changes periodically, the basic protocol remains an important programming technique.
- New techniques and examples for program promotion have been incorporated into Chapter 14.
- Chapter 16, Staffing and Supervising Program Operations, has been extensively revised with more modern concepts and techniques.
- A new cost–volume–profit analysis problem has been inserted in Chapter 19.
- In Chapter 20, the system developed by researchers from the Rand Corporation for measuring park usage is discussed and explained.
- In Chapter 21, the NRPA Park Metrics system for evaluating overall agency programming strategies has replaced the Service Hour Approach as one of five methods for accomplishing program evaluation.
- Overall, new dates, citations, pictures, and many other editorial updates have been included.

USING THE TEXT

The book is used most frequently in undergraduate programming classes, but it is also used in graduate courses. It includes a large volume of material on the theory and practice of designing, staging, and managing the delivery of programmed services and experiences. Thus, in some instances, you may choose to have students read only specific sections of the book rather than an entire chapter. For example, Chapter 21 presents five program evaluation models. You may only cover a couple of these.

How in depth you treat pricing program services in the programming class will dictate how many of the chapters on pricing students will be assigned to read. When you use only parts of the book, it is useful to remind students that many professional programmers use the book as a standard desk reference and that students should retain the book

in their professional library for future reference and use. Additionally, specific sections of the book may also be used in other courses in the curriculum (see the Integrating the Book Into Your Curriculum section).

When used as the text for a graduate course, the book is most often supplemented with journal readings and readings from other programming texts.

INTEGRATING THE BOOK INTO YOUR CURRICULUM

Programming is taught differently in curricula around the country. Sometimes, an integrated course covers both leadership and programming. Most frequently, a single course is dedicated to programming. Some curricula include beginning and advanced courses on programming. Our view is that since leadership and programming are basic modes of delivery, the basic building blocks of professional practice, they deserve separate treatment with their own dedicated course.

Additionally, the practice of programming has become more complex and sophisticated over the past 30 years such that a course on programming requires more investment of curricula time than in the past. Thus, a capstone course on advanced programming concepts and practices may be warranted, depending on how and where the curriculum covers newer concepts of marketing program services, program design and staging, the experience economy, program budgeting and pricing, outcome-based programming, inclusion, risk management, and others.

Because of the depth of coverage included about some topics in the book (e.g., pricing program services), some curricula use chapters from the book in several courses. For example, the three chapters (17–19) that deal with pricing and the Program Management Accounting System may be used in a budgeting or administration class. The chapter on staffing (16) is sometimes used in classes on supervision, personnel, or administration. The chapters on evaluation (20 and 21) have been used in classes dedicated exclusively to evaluation. The book has also been used successfully in senior-level, capstone courses that summarize an undergraduate program.

INSTRUCTOR'S GUIDE PEDAGOGY

This instructor's guide is organized chapter by chapter and discusses the following topics for each chapter:

- CHAPTER OVERVIEW
- CORE CONCEPTS
- KEY TERMS (In the eighth edition, these are also included in the text at the beginning of each chapter.)

In addition, the following topics are included in some chapters where appropriate.

- TEACHING TIPS
- POWERPOINT SLIDES— These are useful in electronic presentations or to produce class handouts.

Please feel free to correspond with either of us via e-mail or through Sagamore-Venture. We are interested in how the book and this instructor's guide can be improved to help students become better programmers. Please share any additional teaching tips or exercises you may develop. Good luck!

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August 2019

INTRODUCTION

Overview

Five points in the introduction should be stressed:

1. The introduction to this section includes a variety of accounts of programmers delivering services in a range of agencies. This is a good time to comment on the variety of agencies that offer programmed experiences. A PowerPoint titled “What Business Are We In?” that covers this has been provided in the PowerPoint file.
2. Providing leisure services and programmed experiences is a primary function of many recreation, sport, leisure, tourist, not-for-profit, and event planning agencies—a basic product of the industry.
3. Modern programming is based on knowledge about leisure behavior that has been developed by researchers in leisure studies and positive psychology, plus the best design and staging practices developed and used in the field.
4. Programmers are involved in an increasingly diverse set of program operations requiring more in-depth education and training (e.g., programs that provide revenue, large events, accommodating and serving tourists, and community-based services for individuals with disabilities).
5. Successful programmers can design and stage services that facilitate the leisure experience for patrons at the interactional or behavioral level, and they do so in a manner that contributes to the successful accomplishment of the sponsoring agency’s mission.

PART I

FOUNDATIONS FOR PROGRAMMING

1

BASIC PROGRAMMING CONCEPTS

CHAPTER OVERVIEW

In this chapter, students will develop a foundation for programming by learning operational concepts of programming and leisure behavior. Students should demonstrate their ability to analyze this material by defining and differentiating the concepts. They will also develop an understanding about why different forms of leisure require different program designs.

CORE CONCEPTS

1. Defining concepts is a key objective of this chapter.
2. Students should learn to differentiate between a program, programming, and program development.
3. Students should learn that leisure is the generic concept used to describe human behavior that is defined by perceived freedom, intrinsic satisfaction, and positive affect (i.e., experiences with opportunities for action). It should be emphasized that a key responsibility of the programmer is to manipulate the environment of a program and stage an experience in a way that operationalizes these three phenomena for the participant.
4. Stress differentiating games, recreation, play, sport, tourism, and events from each other. The key is for students to understand that each of these experiences is leisure but their different characteristics require the programmer to deal with each differently when designing and staging programs.

KEY TERMS

Program, Programming, Program Development, Leisure, Recreation, Games, Play, Sport, Tourism, Event

TEACHING TIPS

The concepts of program, programming, and program development used in this text are different and more precisely defined than in other texts. The following elaboration of the definition of each may help lead the discussion of Exercise 1.1 (p. 7).

A program is a designed opportunity for a leisure experience to occur. Program is a noun that defines the outcome produced. Too often students are given the impression that programming is scheduling activities and ensuring that the resources needed for program operations arrive on time at the correct location. The definition and assumptions in this text place a much greater responsibility on the programmer (i.e., they are responsible for facilitating through program design and staging opportunities the leisure experiences of patrons).

Programming describes the process of producing a program. In this edition, we continue using the term *staging*, a theatrical metaphor that helps illustrate the comprehensiveness of all that is to be considered and managed. In programming, the programmer manipulates and creates environments in a manner that will maximize the probability that those who participate will experience leisure. To accomplish this requires knowledge about how individuals experience leisure (acquired through an understanding of leisure behavior) and staging (i.e., the manipulations one makes to facilitate this experience), which a person acquires by developing an understanding of the structure of situated activity systems and how they produce interaction; both of these topics are covered later in the book.

Program development is a comprehensive process, as diagrammed in the Program Development Cycle (pp. 87–90), that identifies the activities needed for the programmer to design and stage programs and integrate them into the ongoing management of an agency. To operate programs successfully for the long term, programmers should know how to integrate programming into the management functions of an agency and to ensure that the programs contribute to accomplishing the agency’s mission. We require students to be able to draw and label the PDC, telling them they need to know this for the exam, this course, and their careers!

POWERPOINT SLIDES

A PowerPoint slide of Figure 1.1 (p. 18) has been provided for use in lecture to help illustrate the relationship of leisure to play, recreation, games, sport, tourism, and event.

2

HOW INDIVIDUALS EXPERIENCE LEISURE

Should You Skip Chapter 2?

If you believe this section is too difficult for your students, we know of instructors who simply ignore this chapter and teach the rest of the book. Without this chapter, the book is still rich with technical material about designing, staging, and managing the delivery of program services and experiences. Some instructors begin with the Program Development Cycle and then introduce selected readings from the Foundations section (Part I) of the book as appropriate before moving on to teaching the nine steps of the PDC or as they teach the PDC. There are many options for using the book to fit your preferred style for teaching programming.

CHAPTER OVERVIEW

The most basic assumption in this book is that to program one must understand how people experience leisure. Furthermore, this understanding will increase the probability that one can facilitate the experience. This chapter presents symbolic interaction as a theoretical base for the practice of recreation programming. Students need to develop the perspective that leisure experiences result from a unique interpretation of ongoing social interaction.

Through the design and staging of programs, the programmer helps guide interactions so the unique interpretation identified as leisure is possible. Leisure is not something programmers do *to* individuals, but rather it is the result of co-production involving *both* the programmer and participants. Individuals participate in ongoing interaction that is created and partly guided by the programmer. However, participants never relinquish their autonomy—they too partly guide interaction through ongoing interpretation and volitional direction during the experience.

CORE CONCEPTS

1. Students should learn some of the issues in defining experience as well as the following definition:

EXPERIENCE is consciousness of ongoing interaction whose engagement ranges from simple awareness of the encounter to internally reflecting on, interpreting, and processing the interactions of the encounter through participating in its co-creation by volitional actions within the context of the encounter to sustain the experience.

(This quote is available in one of the PowerPoint slides for Chapter 2).

To elaborate, current thinking is that leisure is an experience with unique outcomes. One can have a religious experience, a dining experience, a sexual experience, and so on. Or a leisure experience characterized by the unique outcomes discussed in Chapter 1.

2. Symbolic interaction is a branch of sociology that assumes social reality is constructed through the interactions of individuals in face-to-face encounters.
3. Meaning, including the unique meaning of leisure, is derived through this interaction.
4. All experience, including leisure experience, occurs in three phases: anticipation, participation, and reflection. Develop this concept now so you can teach your students later to give conscious design attention to all three phases, not just participation.

5. Experience is created through face-to-face interaction in an interaction ritual (Figure 2.1, p. 28). This process is described in detail (pp. 27–29). It is important at this point to stress the importance of co-production, which occurs in the third phase. Basically, programs that do not progress beyond Phase 2 are entertainment. Moving to Phase 3 involves creating opportunities for more engaging co-production.
6. Leisure is a unique meaning attributed to social interaction in which the participant perceives him- or herself to be free, to be intrinsically motivated, and to have an effect on outcome in a context that is fun, enjoying, and/or relaxing.
7. For participants to experience leisure, programmers must manipulate occasions of interaction in a situated activity system that results in participants co-producing the experience and construing that they have had a leisure experience.
8. Implications for programming that are derived from our knowledge of leisure behavior and symbolic interaction include the following (summarized in PowerPoint Slide 3):
 - Program all phases of the experience—anticipation, participation, and reflection
 - Identify and emphasize in the program design the objects most crucial to the experience (i.e., what are the essential objects of the program’s design?)
 - Give increased attention to the order and content of the interactions in a program, since the meaning of the event arises from them. (This is in contrast to conventional wisdom in programming, which often assumes that the largest programming problem is matching participants with the correct activity, i.e., how a program is conducted is at least as important as the activity offered.)
 - Facilitate co-production. Respect the autonomy of the individual. Leisure occasions are emergent and must be constructed anew each time through social interaction. A program design must facilitate a role for participants in constructing this emergent interaction. A wonderful quote here to use in your lecture is from Clay Shirky, author of *Cognitive Surplus* (2010): “Participants are different. To participate is to act as if your presence matters, as if, when you see something or hear something, your response is part of the event” (p. 21).
 - The Programmer’s Conundrum! The programmer must resolve the paradox of providing enough controls and guidance to an occasion to increase the probability of a leisure experience occurring, realizing that too much control will quash the perception of freedom and choice needed to facilitate it.

KEY TERMS

Experience, Symbolic Interactionism, Phases of the Leisure Experience, Leisure Objects, Interaction, Interaction Ritual, Meaning, Self-Reflexive, Phenomenology of Experience

TEACHING TIPS

This is the most difficult chapter in the book, and students will need supportive tutoring to not become discouraged. It is placed early in the book since it establishes the theoretical foundation for the remainder of the book. Students will need to read the material several times and be lectured about these concepts to achieve sufficient understanding.

Instructors not familiar with the subject are encouraged to read the Blumer, Denzin, and Samdahl references.

POWERPOINT SLIDES

A PowerPoint slide summarizing the implications for programming identified as point #7 above has been included for use in your lecture about this chapter. A PowerPoint slide of Figure 2.1 (p. 28) has been provided. Another includes a definition for the term *experience*.

3

SIX KEY ELEMENTS OF A SITUATED ACTIVITY SYSTEM

CHAPTER OVERVIEW

This chapter introduces the six basic elements of all programs. It is assumed that all programs have a basic structure and that every program is simply a different configuration of these six elements. This is a logical deduction from the assumption that leisure occurs in social occasions whose structure has been identified. It is also assumed that the programmer creates and/or manipulates these six elements to create different programs.

CORE CONCEPTS

1. The concept of a situated activity system is fundamental. First, it suggests that action is situated (i.e., there is a known structure to all social occasions). Second, this structure is a system of interrelated parts. Finally, it must be a dynamic structure that offers participants opportunities for action (i.e., co-production).
2. Students should learn the six basic elements of a situated activity system: interacting people, physical setting, leisure objects, structures, relationships, and animation.

An analogy to this is the basic elements of music.

1. Rhythm (beat, meter, tempo, syncopation), 2. Dynamics (forte, piano, crescendo, decrescendo), 3. Melody (pitch, theme, conjunct, disjunct), 4. Harmony (chord, progression, consonance, dissonance, key, tonality, atonality), 5. Tonecolor (register, range, instrumentation), 6. Texture (monophonic, homophonic, polyphonic, imitation, counterpoint), and 7. Form (binary, ternary, strophic, through-composed).

Each of the hundreds of thousands of songs is a reconfiguration of these seven basic elements. Composers rearrange these elements in each song. Similarly, the programmer rearranges the six basic elements of a situated activity system to create a unique program—a leisure experience.

(We adapted these elements from copy readily available through an Internet search of “Basic Elements of Music.”)

3. Emphasize that programming involves the repeated manipulation of these six elements through the use of Exercise 3.1 (p. 51) with different programs. We have provided a PowerPoint slide for this purpose.
4. It is here that you will introduce the role of social interaction (animation). Emphasize this point by having students reread pages 48–50 and by thoroughly discussing this topic in class.
5. The service continuum in Figures 3.1 (p. 52) and 3.2 (p. 53) illustrates a comprehensive variety of service formats that programmers may provide. A single activity may be offered across the entire continuum (i.e., it can be offered in all formats). This is well illustrated by Exercise 3.2 (p. 53). Have students complete this exercise. Programmers need to understand that offering the same program in a variety of formats can result in attracting different customers.

This material is also relevant to the discussion in Chapter 5, and the instructor can use Figures 3.1 and 3.2 again when covering Chapter 5, to remind students how various sections of the book relate to each other.

KEY TERMS

Situated Activity System, Six Elements of a Situated Activity System, Social Interaction, Interacting People, Physical Setting, Leisure Objects, Structures, Relationships, Animation, Service Continuum

TEACHING TIPS

The concept of animation is difficult. It is based on the notion that experiencing leisure occurs in social occasions that are driven by social interaction, the interaction ritual (i.e., people interacting in face-to-face encounters, interpreting the meaning of their experience, and forming a line of behavior based on this interpretation). Programmers must either anticipate the animation of a program and incorporate these predictions into their plan or provide directed animation to guide a program.

Work with the analogies from other fields provided on page 48 (blocking, choreographing a play) to further illustrate the point. It is important to note that a difference between these analogies and animating a leisure experience is the need to preserve the autonomy of individuals. The freedom to choose how to respond during social interaction is one key operant of the leisure experience.

POWERPOINT SLIDES

A PowerPoint slide from Exercise 3.1 (p. 51) has been provided for use in demonstrating the following:

- a) How changing any one program element changes the character of a program
- b) How even though some element(s) may be specified in advance (e.g., a facility that must be used), the programmer may still manipulate the remaining elements in a meaningful way.

PowerPoint slides of Figures 3.1 and 3.2 (pp. 52 and 53) have been provided.

4 DEVELOPING LEISURE PRODUCTS IN THE EXPERIENCE ECONOMY

CHAPTER OVERVIEW

This chapter includes material about the experience economy. A major component of this material is identifying experience as a fourth sector of the economy, along with commodities, goods, and services. For almost a quarter century, leisure service agencies were included in the service sector of the economy. The notion that we are part of the experience economy suggests we develop and stage ephemeral experiences. This locates major providers of these services (e.g., tourism, sport management, event management, arts management) in the experience sector of the economy. Intentionally programming by designing and staging experiences is an industry that provides opportunities for interactions that produce engaging experiences, ephemeral sensations, and lasting memories. The pleasures of these engagements are powerful motivators and are thus used by some practitioners as conduits for transformational change as in therapeutic recreation, outdoor education, and other similar applications.

The experience economy has demonstrated that wrapping a product or service in an engaging experience increases its economic value. People seek them and are willing to purchase them at a premium price. The variety of agencies offering experiences requires that programmers have the skills to develop programs that can succeed under a wide variety of economic goals. The primary goal of this chapter is the development of an entrepreneurial approach to program development. The chapter emphasizes the development of leisure experiences to be sold. A key demonstration of this is to trace the offering of a single activity in many ways to increase the product lines of an agency. This chapter presents an activity classification system to help students learn the variety of activities that could be developed.

CORE CONCEPTS

1. Tutor students to understand the place of experiences in the economy. Elaborate on the discussion included on pages 58–60 and discuss the contents of Table 4.1 (included as a PowerPoint slide) to provide the background necessary.
2. Recreation programmers must develop entrepreneurial skills that enable them to develop programs and expand current product lines to increase the amount of revenue that may be generated. Even municipal park and recreation agencies now raise about 29% of their overall revenue from fees and charges.
3. A product can be brought to the marketplace and sold. *Product* is a generic term that includes commodities, goods, services, and experiences. Emphasize that students should know how to differentiate them.
4. A revenue stream is the income generated by a product.
5. On page 63 there is a boxed, separate (not in text) treatment of the Service Encounter. Hold an in-class discussion about the “service encounter” and what constitutes good service. Emphasize the need to train staff to deliver good service encounters, the need for the programmer to model excellent service delivery techniques, and the need to reinforce this practice throughout the agency. Concepts from the experience economy suggest that a good service encounter is a necessary condition for an engaging and memorable experience.
6. It is important in this chapter, and throughout the book, to emphasize that this is not a commercial recreation chapter. Similarly, other chapters are not just public park and recreation chapters. The job of a programmer is remarkably similar regardless of the type of agency—commercial, public, private, or not-for-profit. In fact, we submit that there are more similarities than differences. Unfortunately, some continually emphasize the differences, while we think there is more to be learned by understanding the greater number of similarities.

KEY TERMS

Experience Economy, Experience, Commodities, Entrepreneurial, Revenue Stream, Product, Goods, Services, Activity Classifications, Activities, Events, Personal Service, Supplies, Equipment, Venue

POWERPOINTS SLIDES

PowerPoint slides of Tables 4.1, 4.2, and 4.3 have been provided.

5

COLLABORATING IN DEVELOPING AN ORGANIZATION'S PROGRAMMING STRATEGY

NOTE: In this edition, students learn to integrate mission, strategic direction, and operational planning when developing the organization's programming strategy. Figure 5.1 on page 75 is a schematic representation that ties Chapters 5, 6, 7, and 9 together. Be sure to use it as you move through these chapters to give coherence to the material.

The material in this edition emphasizes communication, coordination, and collaboration in this process. Additionally, students learn how to develop SMART goals and objectives, which is current practice.

CHAPTER OVERVIEW

The programs that will be operated in an agency are based on the agency's mission and strategic direction. This chapter gives students an overview of the development of a programming strategy for an organization. They learn that an organization's strategy is developed at four hierarchical levels including (1) mission, (2) developing strategic directions, (3) developing 1-year MBO statements, and (4) developing operational goals and objectives. Use Figure 5.1 (p. 75) to explain this overview. It will also help you give coherence to the material in Chapters 6, 7, and 9. You have been provided a PowerPoint slide of this figure.

Explain to students that the four hierarchical levels in Figure 5.1 are conceptual. Several organizational groups or levels in a large organization may contribute to each level illustrated in Figure 5.1. The responsibility column of the figure provides an understanding of the types of employees typically involved at each hierarchical level.

Material that explains the basic technology for writing and using goals and objectives remains in this chapter. A focus to this material is the inclusion of writing SMART goals and objectives. However, this is not the time to have students begin writing goals and objectives—this will be covered in Chapters 7 and 9. When students begin writing goals and objectives, they will need to refer back to this chapter.

CORE CONCEPTS

1. Because of resource limits, no agency can offer all leisure services. The process of narrowing and determining which services will be offered in a specific agency is strategic planning.
2. Strategic direction is developed at four hierarchical levels including mission, strategy development (i.e., 3- to 5-year planning statements, 1-year MBO statement wherein commitments to specific programs are made, and operational planning with the development of goals and objectives for program operations).
3. Strategy development should involve coordination and collaboration between constituents, board, and all levels of staff from the CEO to mid-level managers to front-line supervisors.
4. A good strategy development results in many positive outcomes including
 - forward thinking that accomplishes a mission for a future that is likely to exist,
 - development of good metrics for tracking operational outcomes and establishing accountability,
 - implementation of rationality in the planning process,
 - and the effective and efficient use of the organization's resources to accomplish the organization's mission.

5. Goals and objectives are linguistic statements that delineate an intended future accomplishment.
6. Writing them using the SMART format ensures they will be clear and measurable.
7. Additional clarity is achieved by hierarchically arranging goals and objectives from general to more specific meaning—their syntactical arrangement.
8. Objectives are measurement points for goals.
9. In Figure 5.1, explain that the final level of the hierarchy, Program Design and Implementation, transitions from strategic to operational planning. Also point out that programmer interventions are designated with an X and participant outcomes with a Y. These are developed further in Chapter 9 in a discussion of program design goals. For now it is sufficient to note that the Y goals are outcomes participants will experience as a result of their engagement in the program and that X goals are actions to be taken by the programmer to stage the program and facilitate Y outcomes.

KEY TERMS

Strategic Directions, Forward Thinking, Rationality, Metrics, MBO, SMART, Hierarchical Arrangement, Staff Cooperation and Collaboration

POWERPOINTS SLIDES

A PowerPoint slide of Figure 5.1 (p. 75) has been provided.

THE PROGRAM DEVELOPMENT CYCLE

You have several options for introducing the Program Development Cycle (PDC; pp. 87–90). Diagrams of the cycle as well as the modified PDC documenting the allocation of a programmer’s time (p. 90) have been included with the PowerPoint slides. As discussed earlier, some instructors begin with the cycle and then move through the course in various ways. From this point, the remainder of the book develops the nine steps of the cycle.

Material from a survey conducted by Dr. Schlatter and her colleague Dr. Yun Chang (2018) regarding how programmers spend their time in developing and managing program services has been included on page 90. It is summarized by the modified PDC presented on page 90. In this diagram, the percentage of time programmers reported spending on each step is proportional to the size of the box representing the step. This is useful information for students who have not done much programming. They can be misled with the PDC, since it is a schematic representation of the activities that need to be done and a flow diagram of the order in which they should be done. The modified PDC better informs students about the allocation of time among the steps.

It is important to emphasize that time allocation does not equate to importance of a step. Thus, although programmers spend only 8% their time on mission, successfully completing this step is equally important to other more time-consuming steps in developing excellent programs that contribute to the fulfillment of the agency’s mission.

OVERVIEW

The PDC outlines the content of the rest of the book, with each step dealt with in one or more chapters. The cycle illustrates the steps and logical order needed for the development of successful programs. It is important to emphasize the wholeness of the process but not get bogged down with the details of implementing each step, as this is the subject of the remainder of the book. Students need to understand that although the model presents program development as a linear, sequential process, in reality program development is iterative and programmers often recycle through various steps as they learn new information. For example, once the programmer makes a decision to modify a program, there are many options. This could include a reformulation of implementation procedures. But it could also involve redesign, a modification of the agency’s strategic direction, or a repositioning of the program to fit within the agency’s mission.

CORE CONCEPTS

1. Emphasize the four major stages of the cycle, since they are only dealt with briefly in the introductions to major sections in the remainder of the book. They represent distinct clusters of related activities needed in the development of programs.
2. Emphasize that each stage receives differing amounts of attention. Making this point is much easier with the modified PDC (p. 90). This diagram will enable you to lecture about the allocation of time to each of the nine steps of the cycle.
3. Students should be required to memorize the PDC. We always tell them they need to know this for this course and their career.

KEY TERMS

Program Development Cycle, Agency Culture, Target Program Development, Operational Strategies, Follow-Up Analysis, Mission, Strategic Direction, Participant Input, Program Goals, Program Design, Program Plan, Implementation of Program, Evaluate, Disposition Decision

POWERPOINT SLIDES

A PowerPoint slide of the PDC (pp. 88–89) has been provided for classroom lectures. It is instructive to use this slide throughout the course to recapitulate previous steps and to introduce each new step.

A PowerPoint slide of the modified PDC (p. 90) documenting time allocation to the various steps of the PDC has also been included.

PART II DETERMINING AGENCY CULTURE

6 DEVELOPING THE AGENCY'S PROGRAMMING MISSION

CHAPTER OVERVIEW

Although programmers at lower levels in the organization will not likely have a large role in writing a mission, they are definitely responsible for designing and staging programs that demonstrably fulfill the organization's mission. A mission announces to the public the intended accomplishments of the organization. It concurrently creates expectations from the public about the organization's role, inspires employees, and focuses their work efforts on accomplishing the mission.

Since the organization's strategy will be derived from the mission, good strategy begins with a good mission. The mission should be developed from three bundles of needs including community needs, organizational needs, and the needs and wants of the organization's constituents.

As students are promoted within agencies, they will have greater influence on the organization's mission. To be promotable, they need to demonstrate the technical and analytical skills for examining the community's environment, examining the organization's strengths and weaknesses, and learning more about their service constituents' needs and wants, as outlined in this chapter.

This chapter provides mission statements from a variety of leisure service organizations. An excellent instructional activity is to read through these mission statements in class and discuss what they enable and limit (i.e., what role has the agency announced to the public through its mission, and what limits does the mission impose?).

CORE CONCEPTS

1. The role of a mission.
2. The content and issues of individual, organizational, and community needs.
3. Techniques for investigating these needs.
4. A major part of assessing the macro environment is to be thorough and to determine the impact of any issue on the programmer's service community.
5. How these three need bundles interact in influencing an agency's mission.
6. How a mission statement frames and defines the direction an agency will take in developing programs.
7. A major responsibility of a programmer is to design and stage programs that fulfill the organization's mission.

KEY TERMS

Mission, Individual Needs, Macro Environment, Resource Dependency, Organizational Needs, Community, Public Interest, Community Needs

TEACHING TIPS

There has been such an emphasis on marketing in the professional literature that many assume that individual wants are the only force influencing program development. It is important to teach students that organizational and community needs are also legitimate, competing forces that influence program development.

It is also critical they understand their role, in the short run, is not to change or probably even write the mission statement but instead to ensure they document that the programs they design and stage contribute to the agency's mission. This can most assuredly be accomplished through good program design (i.e., the programmer being able to articulate the intended achievements of a program; developing a creative and interesting program to stage; managing implementation of the program well; and appropriately evaluating it to develop data for use in documenting the resulting outcomes).

We have included mission statements of many agencies from around the country, including commercial, not-for-profit, and municipal park and recreation agencies. Mission statements for additional organizations are easily accessible on the Web. It always adds interest for students to analyze documents from agencies closer to them. Thus, the use of a mission statement from your university's recreational sports; local, state, or national park operations; local commercial recreation providers; or similar operations is a good idea, as is the use of mission statements from a local park and recreation operation. Class discussions in which students use the principles presented in this chapter to analyze missions is class time well spent.

The case studies included on pages 123 and 124 provide interesting analyses of two programs that contributed to individual, organizational, and community needs. Encourage students to expand their notion about the need bundles that programs must satisfy beyond simply pleasing patrons. In most organizations, there are additional issues beyond patron satisfaction, although this is a primary one that cannot be ignored. But it is not the only one.

7

DEVELOPING STRATEGIC DIRECTIONS

CHAPTER OVERVIEW

This chapter explains how strategic directions are logically derived from a mission statement. The programmer implements strategic direction with short-range (3- to 5-year) and annual planning goals. At this point, students should be required to write goals with supporting objectives by repeatedly using Exercises 7.1 (p. 131) and 7.2 (p. 135) and referring to Chapter 5, particularly the sections How to Write Goals and Objectives (pp. 80–81), Goals and Objectives (pp. 78–80), and Figure 5.1 (p. 75).

CORE CONCEPTS

1. Strategic directions and MBO goals provide strategic direction to program development (i.e., they provide a strategy for the accomplishment of mission).
2. Developing a hierarchy involves writing progressively more specific statements beginning with the mission statement; 3- to 5-year short-range strategic directions; annual planning goals (MBO statement usually accompanying budget development); and, the most specific, program design and implementation statements (goals and objectives; discussed in Chapter 9).
3. There can be many levels in a hierarchy, and this usually depends on the size of the organization.
4. A numerical coding system as provided by the systems approach discussed on pages 131–137 helps keep this hierarchical structure visible and program development and accountability more manageable.

KEY TERMS

3- to 5-Year Strategic Directions, Program Management Goals (MBO Statements), Networking Goals and Objectives, Operational Clarity, Systems Approach

TEACHING TIPS

Teaching goal and objective development is difficult. Our experience has been that students try to include too much in a single statement and need to be forced to keep things simple and succinct. Teaching is made easier when you emphasize the following points:

1. Use the SMART system, How to Write Goals and Objectives section (pp. 80–81), to teach students one useful method for accomplishing this.
2. Emphasize that clarity is achieved through the hierarchical arrangement of the goals and objectives (i.e., moving from more general to more specific statements with increasing detail).
3. Do not dwell on determining whether an individual statement is a goal or an objective—this, too, is determined by its position in the hierarchical arrangement.
4. Require students to numerically code their statements as outlined in the systems approach, to force them to move from the general to the more specific.
5. Emphasize that any set of objectives is a sample of indicators from the entire universe of indicators that could have been identified (pp. 83–84); make this point by having students develop a list of 25 objectives for a single goal and then select the five most representative objectives for inclusion in a final list.

PART III TARGETED PROGRAM DEVELOPMENT

8

OBTAINING PARTICIPANT INPUT

CHAPTER OVERVIEW

This chapter will help students learn methods for obtaining participant input. It will also help them become more comfortable with implementing and routinely using needs assessment in program development.

In this chapter, students will learn the major objective of needs assessment, techniques for accomplishing it, what type of information it is likely to produce, and what to do with this information in the program development process. It is important to help students become comfortable with conducting needs assessments and see it simply as a routine step in the Program Development Cycle (PDC).

In programming, obtaining participant input is handled differently based on type of agency. Government and not-for-profit agencies use “need” terminology and concepts and seek cohorts of individuals who have the needs they seek to meet. Commercial agencies including tourism, event, and other commercial recreation operations typically use marketing terminology and seek target markets, or market segments with whom they can complete exchanges. Regardless of agency type or terminology, in this place in the PDC the programmer seeks client input and uses it to guide program design and staging.

CORE CONCEPTS

1. The programmer uses client input to make decisions about which programs will be offered and about the design and staging of programs.
2. Students must learn to differentiate between needs, interests, wants, and intentions, as each implies different compulsions of needs and marketing strategies.
3. Students should understand how to implement the five approaches to needs assessment discussed in the chapter—citizen advisory committees, public meetings and workshops, interviews, surveys, and marketing approaches.
4. Emphasize how the five approaches complement each other to provide a comprehensive needs assessment program for an agency.
5. Discuss how the five approaches may be used differently in private, not-for-profit, commercial, and public agencies.

KEY TERMS

Participant Input, Social Policy Literature, Political Science Literature, Need, Interest, Want, Intention, Normative Need, Felt Need, Expressed Need, Comparative Need, Citizen Advisory Committees, Public Meetings, Interviews, Focus Group Interview, Surveys, Marketing, Exchange, Segmentation, Target Marketing

TEACHING TIPS

Often, practitioners are too much in awe of the needs assessment process because they do not understand what it is likely to produce and do not believe they have the knowledge to conduct it properly. The difficulty of teaching needs assessment is greatly reduced if you can create realistic expectations about what it is and what it is likely to produce. Obtaining participant input in a variety of ways provides useful information for the programmer to determine which programs to offer from the inventory of all that could be offered. It will also help inform decisions about program design and staging. In addition, demonstrate to students various techniques for completing needs assessments and obtaining this input, to build confidence about their ability to complete this work.

New material included in this chapter on pages 144–146 discusses needs assessment as a “wicked problem.” It is a problem without a single answer. Too often, that is the expectation practitioners have—that needs assessment will determine the single correct course of action. In class, discuss some of the issues in this section to create a more realistic expectation of needs assessment.

- There are a multiplicity of leisure needs.
- Often, none is more compelling than another.
- Respondents will often have differing opinions about the most desirable course of action.
- Resources are scarce and thus programs must compete with each other for funding.

And other topics that continue in this section. Needs assessment is difficult, but that is not a reason for skipping this step.

Although marketing has its own set of definitions and concepts, it too tries to sort out which programs should be offered from the inventory of all that could be offered.

Students need to understand that all that has transpired to this point has created a focus for the agency’s programming efforts.

From all that could be offered, writing a mission narrows the programs the agency will offer.

Developing a strategic direction also further specifies the programs the agency will offer.

The development of MBO statements also further specifies the programs an agency will offer with mitigation by budget and resources available.

Finally, obtaining participant input gives further definition and specificity to the programs the agency will offer and to their design and staging based on input from the agency’s clients.

9

WRITING PROGRAM DESIGN AND OUTCOME STATEMENTS

CHAPTER OVERVIEW

The goals and strategic outcomes the students have written to this point have been mostly strategic planning and direction setting. In this chapter, students shift to writing outcomes for program design. The major focus of the statements the students will write for this chapter is what participants will experience as a result of participating in a program and designing and staging interventions that will facilitate the experience intended. This is a shift from strategic to operational planning, but in this new edition it is taught as a seamless transition.

This chapter is an important precursor to the next chapter. Designing a successful program, one that meets its design goals, depends to a large extent on whether the programmer can adequately describe in the design and outcome statements the experience intended.

Although this chapter is short, the amount of time it takes to learn this critical skill of specifying outcomes is not. Three things will help students learn to master this skill—tutored practice, tutored practice, and more tutored practice! This will be time consuming for you as well, but we know of no other way for students to learn this. The written instructions for accomplishing this are relatively simple and short but adequate. This skill is truly acquired by active, participatory learning.

This chapter discusses the use of goals as operation standards for the management of program operations, as well as terminal performance outcomes as an essential part of outcome-based programming (OBP) and intentionally designed experiences in general. Writing good program design interventions and outcomes is difficult. Although there has been great acceptance of OBP as a method for program development, the inability of programmers to write suitable terminal performance outcomes is a hindrance to widespread adoption and use of the method. It is time consuming, hard work, and not as action oriented as the activities for implementing programs. Thus, programmers have a tendency to move on to the more action-oriented steps of the cycle before adequately completing this step.

CORE CONCEPTS

1. Program design goals and program outcomes have a different orientation from those previously discussed—moving from what staff will do to manage the development of program services to the outcomes and implementation activities for the programs.
2. In this edition, the different strata of implementation goals (interventions conducted by the programmer) and outcomes intended have been emphasized and designated as X and Y.
3. Y statements state the outcomes or experiences intended by the designer from participation in the program, (i.e., terminal performance outcomes). These statements have additional requirements as outlined in the first paragraph of the discussion about them (p. 176).
4. X statements are the designed interventions the programmer will stage (often called the goals of the program) that will ensure participants experience the outcomes defined by the Y statements. The relationship of the X to Y statements is the essence of a designed program.
5. These two types of statements were purposely designated X and Y to match the research convention wherein $X =$ independent variables and $Y =$ dependent variables. That is, the terminal performance outcomes (Y statements) are dependent on the X intervention goals and objectives. Whether you point this out is up to you. For students who may be concurrently enrolled or have already completed the research or evaluation class, this should make sense.

6. Figure 9.1 (p. 175) illustrates the network of strategic development melding into operations. This is essentially a reproduction of Figure 5.1 (p. 75) with examples, and it is useful to point this out to students to create a connectedness of the material in Chapters 5, 6, 7, and 9. It is useful here to again remind students about the material covered on pages 76–77 in the section Positive Outcomes of a Good Strategic Direction.
7. Teach that another use of goals in program management is as program design standards to ensure the quality or comprehensiveness of program delivery. Exhibit 9.4 (p. 181) outlines the use of goals to structure a theme program.

Another example of this was faced by one of the authors, who was asked to consult with an agency about operating a summer playground program at multiple locations with fewer professional, full-time staff (this reduction in staff occurred due to budget cuts). The recommended solution was to develop a standard program that would be operated at all locations and train the seasonal staff to operate it. The staff were also allowed and encouraged to add to this standard program, but the standard program ensured an acceptable program at each location, even though local staff may not have provided additions.

8. Chapter 11 deals with benefits-based programming to intentionally designed leisure experiences. You may carry over discussion of some of the issues introduced in this chapter to Chapter 11. This is one of the reasons why the previous Chapter 4 was moved to this location as Chapter 11. In the meantime, Chapter 10 covers program design. These three chapters, 9, 10, and 11, provide important, related material about program design that can be the focus of class for at least a week or more.

KEY TERMS

Program Outcomes, X Intervention Goals, Y Outcome Goals, Program Design Standards, Terminal Performance Outcomes, BBP Target Issues, BBP Activity Components

TEACHING TIPS

In this chapter, students are required to write program design outcomes that specify the leisure experience to be created in a program and the interventions that will ensure the experience. Use Figure 5.1 (p. 75) to review the network of mission, strategic directions, MBO goals, and program design and implementation (including material from Chapters 5 and 7) that guides the development of program services in an agency. You can then transition to the material in Figure 9.1 (p. 175) and move forward to the material in Chapter 10 and then Chapter 11.

Emphasize that program design and implementation statements are the final strata in the strategic development hierarchy and are often developed with information from the needs assessment data. Although the Y statements seem to come after the X statements, in practice the programmer develops Y statements first and then activities that will implement them (i.e., the X statements). Students may be familiar with terminal performance outcome statements for programs involving instruction, but they may also specify experience and behavioral outcomes as well.

We like to use Figure 9.1 (p. 175) as a template for an in-class or take-home exercise. You have been provided a basic blank template of this figure in the PowerPoint file to use it for this purpose. This exercise will tutor students about several important issues. One, it forces them to write statements for each level differently. Two, it makes apparent, when students develop a hierarchy of statements, the need to transition from writing statements focused on the actions of the agency and its employees to writing statements that specify participant outcomes and define staff interventions that facilitate the intended outcomes.

POWERPOINT SLIDES

You have been provided with a Power Point side of Figure 9.1 (p. 175) and an additional exercise requiring students to prepare X statements for the Y statements provided.

10

PROGRAM DESIGN

CHAPTER OVERVIEW

Previous users of the book will recognize the significant changes in this chapter that were introduced in the sixth edition. In this chapter, students learn to design a program. This is one of the most important chapters in the book, and you should spend considerable time ensuring that students understand the terminology and concepts of the Framed Experience Model of program design as well as the techniques for accomplishing it.

The linear order of a book does not work well in this section. In design, the programmer iterates between the material in Chapters 8, 9, 10, and 12. Thus, you will need to point out to that creativity techniques, covered in Chapter 12, will be used during the design process, to push students to develop multiple candidate plans from which they will select the optimal final design for implementation.

Theoretical support for use of the Framed Experience Model derives from understanding the interaction ritual (pp. 27–29). It may be useful to review this material as a lead into design. It is critical students understand that the whole notion of a leisure service profession implies an ability to intervene in social interaction in a manner that increases the probability of participants having a leisure experience. Interventions are designed manipulations of the six elements of a situated activity system, discussed in Chapter 3. Furthermore, design implies that these manipulations are orchestrated for the achievement of an intentional outcome, the defined outcomes of the program (i.e., the Y statements)—one of which should always be the facilitation of a leisure experience. Others may include outcomes defined by the agency, a third-party funder, or the participants.

In benefits-based programming (BBP) and intentionally designed experiences, as discussed in Chapter 11, it is often the case that the agency and/or a third-party funder has identified outcomes desired from the program. In these cases, it is assumed that a leisure service agency provides the program, because the goals identified for accomplishment, in addition to a leisure experience, are best accomplished via the leisure experience as a conduit to achieve the outcomes intended. If this is not the case, perhaps some other agency should be providing the service. In other words, leisure service agencies provide opportunities for leisure and/or to facilitate other desirable socially purposeful outcomes through participation in leisure. In these cases, the leisure experience is the best conduit for achieving the intentional outcome. Other conduits include a religious experience, an educational experience, and so on. But in the cases dealt with by recreation programmers, leisure is believed to be the best conduit.

Some programs require less design than others. For example, scheduling a softball tournament requires less design work than creating a major new event. However, the basic design process is a useful technique for use in the preparation of all program operations. In Chapter 9, students learned to write program design and implementation statements. These are used in the first part of the Program Design Model (Figure 10.1, p. 187).

Some recent published articles have asserted that a programmer's intentionality is problematic and may destroy a leisure experience. We have acknowledged this as a possibility for years. Three realistic forces mitigate this from occurring. One, good work in needs assessment ensures desired outcomes of participants are part of the design. Two, a good promotional campaign should create realistic expectations among potential participants about the program; its content should not be a surprise. Three, participation in leisure is voluntary; people are free to leave at any time and do leave if a program is not meeting their needs. The few "forced choice" situations that may occur are in therapeutic recreation when transformational change is being attempted with clients who may not be fully willing participants. Individuals who are drug addicts, alcohol addicts, juvenile delinquents, and other similar situations may be

in a program by a court order or the insistence of a loved one or parent. But most leisure participation is voluntary by definition.

Jack Kelly in his book *Leisure Business Strategies* repeats this adage about leisure often: “No one has to do it.”

CORE CONCEPTS

1. Program design requires that the programmer specify the outcomes to be achieved through participation in the program, the Y outcomes.
2. A design animates a program by staging interaction in a series of encounters, the specified X interactions.
3. Students learn to design the essential frames and transitions of programs. There is some controversy in the literature about how much control the programmer should exercise over participants. Some argue there should be complete control. Others realize this is not practically possible and probably not even desirable if the autonomy of the participants to make choices and help co-create the experience is to be preserved. We take the position that there should be key defining frames and transitions that define the unique content of a program that should be designed. If a program does not have a unique signature to it, the program should probably be redesigned until it does.
4. Artistic and technical factors (pp. 197–200) should be reviewed. Artistic factors are a series of programming techniques that can enhance a program. Technical factors are customer service issues that need to be satisfactorily resolved in the staging of a program. It is important for students to understand that these are each cafeteria lists of techniques that may be used. Not all will be used in every program. Determining which to use in specific situations is part of the art of programming.
5. The programmer achieves animation by creating interaction that alters the pattern and intensity of attention demanded for participation in the program so there is variety in the content and consciousness demanded. The programmer accomplishes this by changing emphasis on different situating elements as one moves from frame to frame, changing the order of frames, and guiding essential transitions.
6. Students should memorize the Program Design Model (Figure 10.1, p. 187).
7. Visual imagery, or visualizing, is a design technique that many good programmers use in the design process. Explain and emphasize the terminology and concepts needed in visual imagery.

KEY TERMS

Program Design, Definition of Program Design, Co-Creation of Experiences, Framed Experience Model, Encounter, Visualization, Imagined Interactions, Design Tactics, Candidate Plans, Frame, Artistic Factors, Technical Factors, Transition, Framed Experience Design

TEACHING TIPS

Remind students that in Figure 10.1 (p. 187), the first two boxes include material from previous chapters that is now used in the design process. Techniques for implementing the first phase of the Program Design Model (i.e., specifying program interventions [X statements] and terminal performance outcomes [Y statements]) were discussed in Chapter 9. The outcomes that need to be operationalized to facilitate a leisure experience were discussed in Chapter 2, and the basic procedure for writing goals and objectives was discussed in Chapters 6, 7, and 9. The design components in the second phase are the means of program production. These are the six key elements of a situated activity system and were explained in Chapter 3. Techniques for designing programs, the third box in Figure 10.1, are the subject of this chapter and the only new material introduced in this chapter.

In addition to providing a leisure experience, programmers are asked to accomplish other tangential goals through the delivery of program services. Too often claims are made about what may be accomplished in a program, but no thought is given about the design of features that will ensure accomplishment. For example, refer to the description of the Recreation in the Streets program (Case Study 6.1, pp. 123–124). A desired outcome of the program articulated in the second terminal performance outcome was “to create interaction among neighbors on city blocks and to create a visible program service that would enable residents to come out of their homes and meet each other.” This was obviously a desirable goal given the situation described in the case study. How was this outcome guaranteed by design features included in the program (i.e., X statements for intervention)?

1. Residents were required to initiate the service.
2. To initiate service, they were required to obtain signatures of at least one half of their neighbors on a petition form to be sent to the recreation department.
3. The individual who initiated the petition was required to distribute a flyer to each house on the block the day before the program operated and to ensure the entire block knew the street would be closed from 8:30 a.m. to 12:00 noon on the day of service.
4. This same individual had to designate the home on the block where the trailer that supported the program could be parked.
5. This individual also had to obtain a charcoal grill for use in the cookout that ended the event.
6. In addition, many of the activities planned for the event required residents who attended the program to interact.

The action scenarios designed into the staging of this program ensured the accomplishment of this specific outcome. This is an example of how a well-defined outcome facilitates the programmer manipulating the six elements of a situated activity system to ensure its achievement. In this case, the rules of the program were manipulated in a manner that ensured animation of the interactions desired.

Review Figure 10.5 (p. 202) to illustrate the use of the Framed Experience Model in a program. The figure is supported with material in the book (pp. 200–205).

Also examine Case Study 10.1 (p. 208) for an example of a framed program wherein the frames are presented in a different order each time as events (whale sightings) unfold. It is an excellent illustration of how discrete frames of interaction can be reordered in succeeding operations of a program as warranted.

POWERPOINT SLIDES

Figure 10.1 (p. 187)

Figure 10.2 (p. 194)

Figure 10.3 (p. 196)

Figure 10.4 (p. 201)

Figure 10.5 (p. 202)

11

FROM BBP TO INTENTIONALLY DESIGNED LEISURE EXPERIENCES

CHAPTER OVERVIEW

This chapter has been updated with current concepts and terminology. While emphasis on benefits-based programming (BBP) has diminished in recent years, interest in outcome-based programming (OBP) and intentionally designed leisure experiences continues to evolve, further focusing programmers' efforts to achieve outcomes. This chapter discusses subtle derivations of OBP such as intentionally designed experiences and evidence-based programming. Students will learn to implement the OBP approach to recreation programming. A unique feature of this text is that intentional program design materials are interwoven throughout selected chapters so readers will have a clear understanding of how to apply the concepts. An Intentionally Designed Experiences box that includes this information is located at the beginning of many chapters.

CORE CONCEPTS

1. Intentionally designed programs focused on specific transformational outcomes using the leisure experience as the interaction conduit for behavioral change have been available for many years.
2. Specific names of these processes have changed over the years and include benefits-based programming (BBP), outcome-based programming (OBP), and intentionally designed experiences (IDE).
3. These approaches can help programmers plan purposeful programs with intended outcomes and communicate the benefits of the programs to the public.
4. The general process for the use of these techniques and the differences between them are chronicled in this chapter.
5. Students should realize that these are intense efforts usually directed at transformational change of some type. They are time-consuming, focused efforts.

KEY TERMS

Benefits-Based Programming, Issue and Target Goals, Processing, Outcome-Based Programming, Intentionally Designed Experiences, Black Box of Programming

POWERPOINT SLIDES

A PowerPoint presentation for use in your lecture about the BBP model has been provided.

12

CREATIVE PROGRAMMING

CHAPTER OVERVIEW

As mentioned, the activities in Chapters 9, 10, 11, and 12 are related and often the programmer will iterate among them. The goal of applying creativity techniques in program design is captured in the Ackoff and Vergara quote on page 222—to facilitate programmers creating and selecting alternatives that are more efficient or valuable for attaining program design goals than their self-imposed constraints would normally lead them to select.

The process diagrammed in Figure 12.2 (p. 225) is a sequential order for accomplishing creativity, but emphasize that in practice the programmer iterates between the phases frequently until obtaining an innovative result.

CORE CONCEPTS

1. Creative programming involves both creating novel solutions to solve program design problems and selecting the most appropriate one.
2. Applied creativity involves forcing oneself to approach problems in new and novel ways. The techniques, then, are designed to force the programmer to look at a problem in a new way.
3. There is a sequential thought process (diagrammed in Figure 12.2), a recommended order in which to work through tasks of the creative process that is usually used by people who are successful at creativity. Students should learn this diagram and experience developing ideas in this order.
4. Students should learn the major goal for each phase of the Creative Program Design Process.
5. Creativity is the process of generating novel approaches for a program design goal.
6. Innovation is the process of verifying the applicability of the novel approaches to the design goal.

KEY TERMS

Creative Programming, Applied Creativity, Innovation, Diagram of the Creative Program Design Process, Problem Definition, Generation of Approaches, Exploration/Interpretation, Innovation

TEACHING TIPS

Creativity could obviously be a course of its own. Teaching creativity is always a challenge. For the amount of time that can be devoted to it in a programming class, we recommend focusing on ensuring that students understand the importance of having a good problem statement before attempting to use the myriad of creativity techniques available. You may relieve some of your students' anxiety by pointing out that inadequate program design goals, already discussed in Chapter 9 as part of the Program Design Model (Figure 10.1, p. 187), are often the source of problems discussed in Phase 1, Problem Definition, of the Creative Program Design Process, Figure 12.2 (p. 225).

You also need to conduct some exercises to illustrate creativity techniques. If you do not already have a copy of *A Whack on the Side of the Head* by Roger von Oech (1990, Rev. Ed., Warner Books, New York), obtain a copy, along with the *Creative Whack Pack*, also by von Oech, which was published to accompany the book. These materials will provide you with more than enough exercises for providing examples of creativity techniques. His approach is pragmatic and fun.

POWERPOINT SLIDES

A PowerPoint slide of Figure 12.3 (p. 235) has been provided for a discussion of how the programmer can screen new programs developed with the techniques in this chapter to determine if they are indeed innovative.

PART IV OPERATIONAL STRATEGIES

13 PREPARING THE PROGRAM PLAN

CHAPTER OVERVIEW

Remind students to reexamine the Program Development Cycle (PDC, p. 90), and review with them that implementation takes more of their time than any other step in the PDC. This chapter includes a lot of important operational detail, and you will likely need to devote more time to it than some other chapters because of this.

In this chapter, students make the transition from conceptualizing designs to a written plan suitable for staging the activity or event. It is important to emphasize that for the programmer to have problem-free program operations, it is necessary to plan operations in detail. The written program plan communicates to all who will help manage and operate the program its design outcomes (Y statements), the tasks that must be completed to stage the program (X interventions), the timeline for its accomplishment, and the role each staff member must complete to stage the program. This chapter also covers how to schedule programs and facilities.

CORE CONCEPTS

1. A program plan explains how the staging of a program will be accomplished.
2. The animation plan operationalizes the design concept so the program intended by the programmer will be experienced by the patrons. The programmer can accomplish this by explaining and implementing the key frames and transitions of a program's operation.
3. To coordinate implementation, the programmer should write a timeline for the implementation of program details.
4. Risk management is dealt with by both planning operations and actual operation. Review Exhibit 13.2 (p. 249) with students. Add to your lecture about the Participant Safety Briefing that participants must be warned about the *normal hazards of participating* in the specific activity.
5. Normal program management practices include using a checklist (Exhibit 13.3, p. 251) to ensure the accomplishment of all necessary arrangements, materials, and staffing. Programs that involve preparations over several months also use some type of planning method that provides reference points over the preparation period to ensure the completion of key operation activities on a timely basis. The Flow Chart Method (Exhibit 13.4, p. 252) is a relatively simple method that will accommodate most program operations.
6. Comprehensive programming in an agency involves planning a schedule of programs with consideration of balance, timing, impact, and location.
7. Facility scheduling should be well planned with constant attention given to its implementation.

KEY TERMS

Program Plan, Management Plan, Flow Chart, Animation Plan, Program Scheduling, Facility Scheduling

TEACHING TIPS

When teaching students to write an Animation Plan, reiterate many of the concepts already discussed (e.g., we want to explicate the key frames and transitions that must be included to ensure accomplishment of the program design outcomes developed in Chapters 9 and 10).

Emphasize that scheduling a facility is not difficult if the programmer designs a good scheduling system and develops the employee discipline needed to attend to its implementation constantly! Use the PowerPoint slide of Exhibit 13.6 (p. 263) and explain the following points:

- The center is open from 8:00 a.m. to 12:00 midnight, 16 hours per day (some students do not realize that the schedule indicates that the center is open at the 11:00 p.m. hour, which means it will be open until midnight).
- When is this facility cleaned? Since there is no indication that any area is ever closed for cleaning, the programmer cannot determine this. You can make two points about this. First, the programmer must schedule downtime for cleaning a facility that is open 16 hours a day in addition to scheduling some time for setup and takedown of equipment depending on the uses scheduled and the equipment required. Furthermore, it would normally be assumed that, lacking any such scheduled closing of the facility, it is cleaned during its closed hours.

NOW USE THE NEW SCHEDULE THAT FOLLOWS:

RIVERA RECREATION CENTER

2021 FALL SCHEDULE
September 8–December 18, 2021

Upper-Level Room

Time	M	T	W	Th	F	Sa	Su
8:00							
9:00							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							
10:00							
11:00							

Lower-Level Room

Time	M	T	W	Th	F	Sa	Su
8:00							
9:00							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							
10:00							
11:00							

- Now ask students to write down the operating schedule for Saturday. They should write down 9 a.m. to 6 p.m.
- Now ask students to write down the operating schedule for Sunday. They should write down 1 p.m. to 5 p.m. Some students are confused about only one floor being open. This does not change the open time for the facility, only the space available.
- Now ask students to write out the schedule of open hours for the center. They should come up with M-F, 8 a.m.-12 midnight; Saturday, 9 a.m.-6 p.m.; and Sunday, 1 p.m-5 p.m.
- Based on this most recently completed schedule, how many hours of programming space are available on the weekends (Saturday and Sunday) if the programmer counts available time on each level as an available hour? The answer is 22 hours.

POWERPOINT SLIDES

PowerPoint slides of Exhibits 13.1 (p. 244), 13.2 (p. 249), 13.4 (p. 252), and 13.5 (pp. 254-258) have been provided. A PowerPoint slide of Exhibit 13.6 (p. 263) has been provided for the delivery of the lecture on scheduling that is recommended above.

14

TECHNIQUES FOR PROGRAM PROMOTION

CHAPTER OVERVIEW

This chapter covers various techniques for promoting programs. The amount of time and detail you will need to cover from this chapter depends on how much exposure your students have had to this material in other classes in your curriculum.

It is important to emphasize that promotion is one of the four marketing mix variables—the other three being product, price, and place or location. The promotional task is considerably easier if the programmer has done a good job of dealing with the other three variables.

It is also important to emphasize that programs should be promoted through two conduits—a general campaign and a targeted campaign. Public agencies and general membership organizations need to issue to all of their members or publics general announcements about the availability of programs. Additionally, they usually have more targeted methods for contacting individuals more likely to enroll in a program. Remember, prior participation is one of the best predictors of future participation. These individuals are former participants, individuals who have inquired about a specific type of program, and other descriptors that would make an individual a likely participant.

In some agencies, there may be a marketing, communications, or public relations manager who oversees this function. In many agencies however, program managers are expected to design the promotional campaign and prepare copy for various media. Thus, there is a need for some understanding about the techniques used in the preparation of brochure copy, news releases, and flyers.

Additionally, agencies promote their programs through e-mail lists, websites, Twitter, Facebook, and other social media. Students are usually familiar with using social media and need to understand that the copy they prepare for other outlets covered in the chapter, if prepared well, can be source material for use in these various forms of electronic communications.

CORE CONCEPTS

1. Program promotion is communication.
2. Persuasion is a form of communication intended to bring about a change in attitude or behavior (i.e., move nonusers to users).
3. All promotion should be channeled through a conduit selected to bring the program to the attention of its target market.
4. Programmers need to develop skill in writing copy suitable for brochures, news releases, e-communications, and flyer copy.
5. They must also develop skill in designing copy for program flyers. This is usually accomplished on a computer graphics program of some type.
6. To be fully competent at promotion, students should learn, not necessarily all of it in this class, to utilize various forms of electronic communication including websites, e-mail lists, cable TV, Twitter, Facebook, and others.

KEY TERMS

Promotion, Communication, Persuasion, Channel, Brochure Copy, News Release, Flyer, Electronic Communication, Promotional Technologies

TEACHING TIPS

It is useful to explain to students that if they intend to convince someone who does not currently participate in an activity to become a participant or to convince someone using another facility to use theirs (increasing market share), they will most likely need to use persuasion. In contrast to this, to ensure current participants continue an activity will most likely require that they be informed or reminded.

One useful class activity is to have students collect promotional materials from a variety of programming agencies for inspection and analysis. Students should also be required to spend time preparing examples of each of the three promotion methods—brochure copy, news releases, and program flyers (Exercise 14.1, p. 273, is useful for this).

POWERPOINT SLIDES

Exhibit 14.1 (p. 273), Exercise 14.1 (p. 275), and Exhibit 14.3 (p. 278) have all been provided for use in lectures. Materials student find and bring to class are also useful for illustration in class discussions.

15

REGISTRATION PROCEDURES

CHAPTER OVERVIEW

Although the promotional campaign is usually the agency's first contact with a participant, registration is usually the agency's first interactive experience with a patron. How registration is conducted influences patron expectations about the program. This chapter includes specific reasons and techniques for conducting registration. Registration forms from several agencies with different features have been provided as examples. Preparing to register individuals and conducting registration requires the programmer to deal with a number of other issues such as liability release forms, payment methods, cash collections, and participation policies. It is important to emphasize that patrons view both registration and queuing as part of their experience of the program and these should therefore be included in a program's design and staging.

CORE CONCEPTS

1. Registration should be conducted when the agency needs a list of individuals qualified to be in a program.
2. Students should understand each registration method and its advantages and disadvantages.
3. Students should know the items to include on a registration form and the myriad of issues that must be settled before publishing registration information (acceptance of credit cards, date, time, location of registration, class policies, etc.).
4. Understand how to operate a registration to make it "user friendly."
5. Design queues to minimize anxiety and to add to the leisure experience.
6. Understand the function of different types of queues.

KEY TERMS

Registration, Central Location Method—Walk-in, Program Location Method—Walk-in, Mail-In Method, Telephone Method, Fax-In Method, Web-Based Method, Combination of Methods, Registration Form, Liability Release Form, Queuing, Types of Queues

POWERPOINT SLIDES

Exercise 15.2 (p. 305) has been provided for use in class.

16

STAFFING AND SUPERVISING PROGRAM OPERATIONS

CHAPTER OVERVIEW

Delivering successful leisure services is often dependent on face-to-face interactions between leisure service personnel and patrons. Staffing positions with competent personnel is therefore a critical function of programmers.

This chapter introduces the essentials of the staffing process. Make students aware that most leisure service agencies hire a large number of part-time employees each year and that a significant portion of their job will likely involve performing staffing functions (i.e., recruiting, selecting, orienting, training, supervising, compensating, and evaluating these employees). They will need to supervise these employees frequently and carefully to ensure the delivery of the quality of service desired by the agency. Unfortunately, this process is time consuming and often occurs at odd hours.

CORE CONCEPTS

1. Staffing is a process that includes an orderly progression of tasks.
2. Job analysis begins the process by requiring one to develop a detailed statement of tasks and requirements of the job.
3. Students should be required to develop a job analysis and write a job description from the data.
4. Students should be able to define and describe techniques for accomplishing recruitment, selection, onboarding, orientation, training, performance appraisal, and compensation.
5. Emphasize how to accomplish on-site supervision and why it is important in ensuring smooth operations.

KEY TERMS

Staffing, Position Analysis, KSAs, Job Description, Recruitment, Selection, BFOQs, Onboarding, Orientation, Training, Appraisal, Compensation, Contracting for Personal Services, Supervising Operations

TEACHING TIPS

This chapter is not intended to be the only instruction leisure studies students will receive on staffing during their undergraduate program. Therefore, direct time on this chapter toward accomplishing four objectives:

1. Emphasize the role of staffing in the delivery of good programs.
2. Concentrate on the implementation of staffing functions with part-time and seasonal employees and volunteers.
3. Discuss the dangers of misclassifying individuals as contractors rather than employees.
4. Discuss the need for and role of on-site supervision of program operations.

POWERPOINT SLIDES

Exhibits 16.6 (p. 326), 16.7 (p.331), and 16.8 (p. 332) have been provided for use in lectures about these topics.

17

DEVELOPING A PROGRAM PRICING PHILOSOPHY

NOTE: Some instructors do not cover Chapters 17, 18, and 19 in the programming class, as these concepts are covered elsewhere in their curriculum. They are important concepts and skills needed by programmers to operate successfully in any agency and so should be covered somewhere in undergraduate education.

CHAPTER OVERVIEW

This chapter discusses the philosophical implications of pricing programs and introduces a set of procedures for use in the management of the finances of program operations. Pricing controls economic access to programs, thereby partly determining an agency's customers. The pricing philosophy used in an agency depends on whether it is a commercial, not-for-profit, governmental, or private agency. The viewpoint assumed in the book is that price should be determined by the joint implications of accurate cost analyses and an agency's pricing philosophy, which will be guided by the agency's mission.

This chapter introduces the Program Management Accounting System (PMAS, Exhibit 17.1, p. 338), which is unique to this text. It, along the succeeding two chapters, also covers the specific techniques needed for the implementation of the system.

Students are provided an analytical framework for implementing the first step in the system, developing a pricing philosophy with the Service Category System.

CORE CONCEPTS

1. Part of the programmer's responsibility is to help his or her agency to remain financially solvent by meeting its budget goals. In a government or not-for-profit agency, this often means the programmer exercises good cost controls so not to exceed allocations budgeted for programs. In commercial operations, this often means the programmer prices programs so as to realize income that can sustain the organization.
2. Pricing programs should be guided by well-developed policy that reflects the agency's mission.
3. The Service Category System involves an integrated approach to pricing programs. Exhibit 17.2 (p. 346) shows an example of the Service Category System.
4. The Program Management Accounting System is a comprehensive set of procedures for the management of the finances of a program operation.

KEY TERMS

Program Management Accounting System (PMAS), Management Accounting, Comprehensive Pricing Policy, Service Category System, Public Programs, Merit Programs, Private Programs

POWERPOINT SLIDES

Power Point slides of Exhibits 17.1 (p. 338) and 17.2 (p. 346) have been provided for use in your lecture.

18

DETERMINING PROGRAM COSTS

CHAPTER OVERVIEW

This chapter explains three more steps of the Program Management Accounting System (PMAS). Establishing line and service units and preparing line-item budgets are treated rather tersely. These sections are not intended to be complete instructions on these matters but simply to explain their effect on the PMAS.

The primary objectives of this chapter are to instruct students about the concept of cost and to teach students a variety of cost allocation techniques.

CORE CONCEPTS

1. Line and service units have distinct functions in an organization and are treated differently in cost allocation.
1. Line-item budgets should be prepared in a manner that matches revenue with expenditures.
2. Students should memorize definitions of key terms.
3. Students should learn assumptions underlying the different cost allocation methods and techniques for implementing them.

KEY TERMS

Line Units, Service Units, Line-Item Budgets, Cost, Price, Cost Objective, Direct Costs, Indirect Costs, Cost Allocation, Cost Allocation Methods

TEACHING TIPS

It is important to emphasize the concept of cost. Too often, students and practitioners want to include only direct costs in calculating program cost. It is also important to differentiate between cost and price.

19

PRICING PROGRAM SERVICES

CHAPTER OVERVIEW

In this chapter, students should learn how to use the information developed in the previous two chapters to establish a price. This chapter discusses in detail cost-volume-profit analysis, a technique that enables the programmer to predict the financial results of various program pricing strategies. Its use enables the programmer to predict program costs and potential revenue before operating a program. This permits revisions in price and/or costs as warranted. Emphasize that to change costs may require a redesign of the program. Too often program managers' only strategy is dealing with price; cost-volume-profit analysis also allows the program manager to consider the effects of various cost reductions.

This chapter also discusses the use of these data for the programmer to establish a price. It is important to emphasize that price is usually not established directly with the results of cost-volume-profit analysis. Here is where the programmer uses the agency's pricing philosophy and the information developed during cost-volume-profit analysis to establish a price. Price is also partly determined by the pricing philosophy of the agency.

CORE CONCEPTS

1. Costs must be classified as variable, fixed, or changing fixed for use in cost-volume-profit analysis.
2. Definitions of variable, fixed, and changing fixed costs must be memorized, and students should be able to classify costs into these categories.
3. Students should learn to graph and table cost data with cost-volume-profit analysis.
4. Students should be able to determine the break-even point at various volume levels with either a table or graph.
5. Students should learn why individuals may resist prices or price increases.
6. Students should learn to establish a price that is cost based and also reflects the agency's pricing philosophy.

KEY TERMS

Cost-Volume-Profit Analysis, Variable Costs, Fixed Costs, Changing Fixed Costs, Tabling Cost Data, Graphing Cost Data, Break-Even Point, Revenue, Revenue Line, Profit, Loss, Cost Recovery, Resistance to Prices, Establishing a Price

TEACHING TIPS

You will be required to spend some time on this chapter. Understanding cost-volume-profit analysis requires that students learn a new vocabulary. A successful teaching progression involves giving students worksheets designed to require them to complete a problem with each new concept as it is introduced. Working with the various types of cost in a problem provides an active learning environment and is more illuminating than repeated lectures about them.

POWERPOINT SLIDES

PowerPoint slides of Table 19.2 (p. 366) and Exhibits 19.1 (p. 367), 19.2 (p. 368), 19.3 (p. 369), 19.4 (p. 370), and 19.5 (p. 373) have been included for use in lectures about cost-volume-profit analysis and establishing a price.

PART V FOLLOW-UP ANALYSIS

20 PROGRAM EVALUATION TECHNIQUES

CHAPTER OVERVIEW

This chapter discusses planning an evaluation. It is important to emphasize that (1) there is a sequential process to planning an evaluation that the programmer should follow to ensure that the evaluation will meet agency needs; (2) no single evaluation can fulfill all evaluation needs, and thus there will probably be many evaluations being conducted simultaneously in any organization; and (3) there are several technical matters (e.g., drawing a sample) that if dealt with appropriately will improve the evaluations an agency uses. The chapter includes information about evaluation theory, along with techniques for use in the implementation of evaluations.

This chapter also provides sample evaluation report passages that provide examples of the communication of evaluation data with maximum impact.

CORE CONCEPTS

1. Define evaluation.
2. Discuss the purposes for evaluating including its use in outcome-based programming, benefits-based programming, and intentionally designed experiences.
3. Give an overview of the evaluation planning process—emphasize the need for the programmer to initially establish a purpose and identify an audience before designing a process for conducting an evaluation.
4. Teach techniques for implementing each step.
5. Discuss the organization of evaluation reports including the communication of evaluation results.

KEY TERMS

Evaluation, Evaluation Purposes, Steps of the Evaluation Planning Process, Research Design, Sample, Sampling Techniques, Evaluation Report Passages

TEACHING TIPS

Evaluation is difficult because so often programmers are simply told to conduct it with no instruction about the issues involved or the variety of techniques that may be used. Furthermore, it could be and often is a separate course in many curricula. Emphasizing the definition of evaluation and the step-by-step process for conducting it will help build students' confidence about conducting evaluations. Emphasize the logic and specific steps of the evaluation

planning process (Exhibit 20.1, p. 384), since it will be used as a framework for analysis of the five evaluation models included in the next chapter.

Students need to learn that the usual agency procedure of collecting evaluations at the end of a program is the weakest research design, Exhibit 20.3 (p. 391). It is routinely used to collect post hoc, participant-reflective opinions about the operational features of a program. This research design cannot document changes in participants.

Outcome-based programming, benefits-based programming, and intentionally designed experiences all use at a minimum the design depicted in Exhibit 20.4 (p. 391), where data are collected before and after a program, but more likely the designs depicted in Exhibits 20.5 and 20.6 (p. 392). Students are likely to acquire the knowledge to use these designs competently in their research classes.

Interviewing and observation data systematically collected can strengthen the evaluation data collected with the design illustrated in Exhibit 20.3 (p. 391).

The current edition of the book has a section (pp. 395–398) on drawing a random sample via random number generators available on the Web. The availability of random number generators has made the collection of a random sample much easier than in the past.

To survey or conduct a census is a strategic problem for completing evaluations. Many programs still use the census method for collecting data. They simply distribute the evaluation questionnaire to all who are still attending at the end of a program. Given that, there are practically no economies of scale in surveying small groups (here we assume that programs are often 50 or fewer participants). That is, a random sample of a cohort this small requires that the programmer still obtain data from almost everyone in the population; thus, a census seems a reasonable strategy. One major problem to point out is the concern about those who have dropped out of the program not being included in a census at the end of a program. Distributing the evaluation instrument to all who originally were enrolled is one solution to this and with e-mail contact, a reasonable solution.

The degree to which the technical details can or should be dealt with will depend on your own expertise (e.g., knowledge about research design or drawing a sample) and whether your curriculum also includes a separate evaluation and/or research course.

New to this edition is a passage about measuring park usage (pp. 398–399). Much of the service delivery in public parks is drop-in activity that heretofore has not been routinely documented. It is an important outcome of service delivery. The procedures are not difficult, but they do require more space than we could devote in this book. The footnote on page 398 provides sources for additional information about this.

Direct students to read the Sample Evaluation Report Passages (p. 407). Discuss these in class. Each illustrates the use of different evaluation outcomes that create a positive image for the agency. They send forward the message that the agency evaluates its services and is a good steward of its resources.

POWERPOINT SLIDES

A Power Point slide of Exhibit 20.1 (p. 384) is included for use in class lecture about the steps of an evaluation.

21

DEVELOPING A COMPREHENSIVE EVALUATION SYSTEM

CHAPTER OVERVIEW

The concept of a comprehensive evaluation system is the lead topic of the chapter. This is followed by the details of implementation of five evaluation models. Each model is presented and evaluated via the Evaluation Planner (Exhibit 20.1, p. 384) as a template for guiding these evaluations.

After introducing the concept of comprehensive evaluation, introduce and discuss how the programmer could use any or all of the five evaluation models, or any you may introduce, in an agency to accomplish specific components of a comprehensive evaluation system.

Because of the structure of this chapter, you have great flexibility in deciding which of the five evaluation models to have your students learn and also the flexibility of introducing any you believe to be more useful or appropriate.

CORE CONCEPTS

1. Introduce the concept of comprehensive evaluation and discuss how different models could be used to fulfill each component (Exhibit 21.1, p. 415, is useful for guiding this discussion).
2. Introduce the evaluation models you want to cover by using the Evaluation Planner (Exhibit 20.1, p. 384) as a discussion outline.
3. Discuss the underlying rationale and theory of each model you intend to cover (i.e., what is the value perspective of each model, and what criteria are used to make judgments of worth?).
4. Teach students the techniques and procedures needed to implement each model.
5. Point out the resource of the Leisure Program Evaluation Item Pool (pp. 445–448) that may be used in the development of local evaluation instruments. (Feel free to add items you believe useful or more appropriate.)

KEY TERMS

Comprehensive Evaluation System, Importance-Performance Evaluation, Satisfaction-Based Evaluation, Goal and Objective Evaluation, Discrepancy, Triangulated Evaluation, Formative Evaluation, Summative Evaluation

TEACHING TIPS

As mentioned, you will have great flexibility in selecting the evaluation models to cover. Some of this may be dictated by time and whether your program has a separate class on evaluation.

New in this edition is the addition of the NRPA Park Metrics program. It is a benchmarking evaluation system wherein the local agency can compare its performance with a national data pool. Additionally, the system is robust, allowing various reports and analyses to be generated.

Remind your students that people come to programs to participate in them, not complete evaluation instruments. Thus, any instrument needs to be focused and participants should be able to complete it quickly. Exhibit 21.9 (p. 430) is likely too long, and we included it to provide an inventory of example questions.

POWERPOINT SLIDES

A PowerPoint slide for Exhibit 21.1 (p. 415) has been provided.

22

MAKING DECISIONS ABOUT PROGRAM SERVICES

CHAPTER OVERVIEW

The major point of this chapter is that programs must change over time to remain viable. The concept of the program life cycle is useful for illustrating this point. Decisions about program changes should be made based on data developed from systematic evaluation. Emphasize that the program development cycle has been a series of go/no-go decisions, but now we must make a summative determination based on the best data available. This is a good time to again go over the Program Development Cycle and point out the go/no-go decisions at each step and the consequences of each possible decision.

When discussing program modifications, remind students of the analytical framework provided by the six elements of a situated activity system (Chapter 3). Remember, by changing any one of these elements, you have changed the nature of the program.

CORE CONCEPTS

1. Programming is a series of decisions.
2. It is likely that each program in an agency will be at a different stage in the program life cycle, therefore requiring different types of management attention.
3. Implementing program modifications should be data based and well planned.
4. Modifications may need to occur to any of the steps of the Program Development Cycle.
5. The Balanced Scorecard Approach (p. 460) requires use of multiple indicators for determining the worth of a program. These need to be selected carefully and their selection is usually guided by the agency's mission and strategic directions.
6. Eliminating a program is a legitimate modification, but the elimination must be planned and implemented well so the adverse impact on the agency is minimal.

KEY TERMS

Program Life Cycle, Introduction, Growth, Maturation, Saturation, Decline, Program Modification, Balanced Scorecard, Life Cycle Audit, Market Mix, Program Elimination

TEACHING TIPS

The Program Development Cycle has been revised for this edition to be consistent with more modern thinking. It now includes a Program Design phase, an important phase that was previously not included.

The material in Figure 22.2 (p. 458) seems a bit abstract. Assure students that it is simply a guide for the difficulty of recommending a change to a program service. It has two axes, how much information you have about the changes needed and the degree of change you are recommending.

POWERPOINT SLIDES

Use Exercise 22.1 to illustrate the change of the market mix for any program as the program progresses through the life cycle.