

Zinhammer

FESTIVAL CHOIR MISSION STATEMENT & STRATEGIC PLAN

MISSION STATEMENT

The Festival Choir's mission is to provide a broad musical experience for its audience and singers which educates, illuminates and uplifts through engaging performances of cultural significant, historically relevant and artistically excellent choral music.

*Wording last updated and passed by Board 1-30-2010

THE STRATEGIC PLAN: BUSINESS INITIATIVES for 2010 – 2012

1) ACHIEVE BROADER RECOGNITION - BUILD AUDIENCE BASE

- Expand the audience/listener community with innovative marketing and programming strategies. Develop and implement a robust marketing plan, incorporating new technologies for communication.
- Consider the regional choral arts "scene" and aim for increased statewide, and (Midwest) recognition.
- Diversify programming to satisfy a wider variety of audience demographics while still maintaining artistic quality and presentation of both new and historical works.

2) ENHANCE FUND RAISING PLANS AND IMPROVE FINANCIAL STABILITY

- Identify and cultivate additional individual high-dollar donors.
- Continue to provide strong incentives for individuals to become subscribers – set an increased numerical goal for subscriptions for 2011-2012
- Develop a plan for social events for subscribers, recurrent concert goers, and "friends of the choir" (potential and current friends).
- Operate with a surplus of revenue over expenses, consistent with benchmarks set by *Chorus America* for our peer group
- Increase funding from governmental grant funding sources. Strive to apply for every grant, in every cycle, for which we are eligible. Maintain strong relationships with local grand funding sources
- Identify and pursue additional non-governmental grant funding sources.
- Maintain existing corporate underwriters (American Family, Alliant Energy, National Guardian Life Insurance, Stafford Rosenbaum, QTI Group) and identify new ones.
- Plan and execute an annual fund-raising event on a recurring basis.

3) INCREASE COLLABORATION WITH OTHER ORGANIZATIONS and INDIVIDUALS

- Continue to pursue collaborations with local arts organizations.
- Continue to pursue collaborations with non-arts local organizations and businesses when relevant to thematic concert content.
- Continue the Composer in Residence program, implemented in 2007.
- Continue to commission original works for the Choir. Seek specific funding for commissioned compositions.

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4) IMPROVE ORGANIZATIONAL INFRASTRUCTURE

- Review and update the organization chart to identify major areas of responsibility and accountability
- Establish volunteer coordinator position
- Refine Board and key administrative job descriptions to include primary duties that are most critical to the choir's success
- Develop formal job descriptions and position guidelines for volunteer positions
- Identify and solicit volunteers for each position

5) BOARD DEVELOPMENT

- Enhance Board composition by adding more corporate/community members
- Continue to have singer representation on the Board of Directors

ARTISTIC

OPERATIONS

Board of Directors
 Bylaws provide that both Choir Singers and Non-singing community/business leaders are included for balance

Artistic Director
Drew Collins
 (paid position)

Artistic Advisory Council

Composer in Residence

Music Librarian

Music Director
John Wack
 (paid position)

Singer Liaison
 communication Orient new singers To choir

GIG Coordinator

Section Leaders (appointed not volunteers)

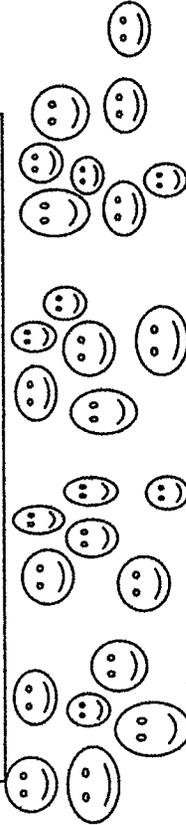
Alto

Soprano

Tenor

Bass

Section Leaders are responsible for certain tasks for their sections (Drew and John assign)



Festival Choir Singers

Executive Director
 (put acting name in here)
 (paid position)

Concert/House Manager

Wardrobe Mistress/Master

Graphic Design

Concert Programs Postcards Posters Season Brochure Newsletters

Database Coordinator

Mailings

Fundraising Special Events only

Program Ad Sales

Choir "Guild" or "Friends"

General Office Assistant Concert Project Mgr.

Webmaster

Volunteer Coordinator

The choir has a robust volunteer infrastructure that continues to operate effectively in event of change in executive or artistic director.
 The average tenure of key volunteer positions is over eight years.