

# **PENINSULA WOMEN'S CHORUS**

## **STRATEGIC PLAN**

**2003 – 2006**

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Planning facilitation and consulting services provided by  
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## I. Executive Summary

Throughout the years under the direction of Dr. Patricia Hennings from 1975 to 2001, the PWC's artistic reputation and accomplishments soared to new heights nationally and internationally. From an organizational standpoint, however, the PWC during those 25 years was still completely volunteer-driven with the majority of the volunteer efforts coming from the Chorus members themselves, centralized only by the leadership of Patricia Hennings, who filled the roles of Executive Director and Artistic Director. Beginning in 2000, a generous grant from the Packard Foundation enabled the Chorus to hire its first part time, paid administrator to assist the artistic director and hence allow for some infrastructural growth. However, in 2001, the Chorus' infrastructure growth became delayed due to Hennings' terminal illness, which rapidly progressed throughout 2001.

The death of PWC's long-time artistic director Dr. Patricia Hennings at the end of 2001 accelerated the need for immediate organizational infrastructure change. Although Patty's passing was a great loss, it also meant that PWC had the opportunity to quickly mature as an organization. While Patty was Artistic Director, she was the visionary and driving force for all aspects of the organization, not just artistic. Additionally, there were no paid staff members at the time of her death. During the planning process, the Chorus came to fully understand the implications of an under-developed board of directors and lack of staff, and the tremendous need for their development.

The major goal of this strategic plan is for PWC to move to a new level in its organizational development. Although artistic development is addressed in this plan, it was recognized that the artistic side of the organization is far more developed than the organizational/administrative side. Therefore, the major focus of new efforts will be in developing the organizational structure to "catch up to" and more fully support the high artistic level of the Chorus. Briefly, in the next three years of this plan, PWC will:

- Incorporate as a separate 501©3 organization, while still maintaining its special relationship to Foothill College
- Redefine the role of the Board of Directors to provide greater leadership to the organization
- Develop the membership of the Board of Directors, and include a greater number of community members
- Hire its first General Manager
- Develop a funds development program, to support the organizational and artistic goals of this plan, particularly targeting individual donors

These goals represent a significant shift in the organization, which will support future artistic growth and stability.

## **Strategic Planning Methodology**

At the beginning of the strategic planning process, in May 2002, a small committee was formed from the Board to help select the members of the overall strategic planning committee. This committee was to represent key stakeholders of the organization, including board members, chorus members, Artistic Director, alumnae and community members. The role of this overall strategic planning committee, formed in the Fall of 2002, was to oversee the strategic planning process and help define the overall goals as well as membership of the subcommittees.

The overall strategic planning committee brainstormed the various aspects in which the Chorus could improve and selected three areas that warranted the most immediate need. These areas were:

- Organizational Structure
- Funds Development
- Artistic Development

In addition, the committee initiated an information gathering process through surveying the Chorus and its audience, informational interviews other choruses, composers and artistic institutions locally and nationally, and a thorough review of Chorus documents. Results of this investigation were published in a report and distributed to Chorus members and provided a basis for the planning process.

Once investigation was complete, the Chorus met in January, 2003 for a strategic planning weekend retreat, where the entire Chorus met, reviewed the Chorus' history, reviewed its mission and values, and brainstormed in the areas of Organizational Structure, Funds Development, and Audience Development. After this retreat, the Chorus formed three subcommittees, one for each area to be addressed in the planning process. Members of the subcommittee were selected carefully with appropriate skills and experience in mind (i.e., fundraising or nonprofit experience for funds development), and each subcommittee was to include at least one of the following:

- PWC Board member
- PWC singer recently joined the Chorus (under 5 years)
- PWC singer with more experience with the Chorus (over 5 years)
- At least one community member with a vested interest in the Chorus who had appropriate skills and expertise for that planning area
- At least one member from the overall strategic planning committee

The subcommittees met February through May, and the overall strategic planning committee meeting periodically to exchange information and coordinate the progress of the subcommittees. The progress of the strategic planning subcommittees was communicated on a regular basis to the Chorus at Chorus business meetings and to the Board at Board meetings. In June, the entire Chorus and subcommittees met to discuss the results of the plan.

## **II. PWC History and Accomplishments**

### **Recent Honors and Awards**

The Peninsula Women's Chorus is a two-time recipient of the Chorus America/ASCAP Award for Adventurous Programming (First in 1999 and again in 2003). The PWC was honored to be one of five finalists for the 2000 Margaret Hillis Award for Choral Excellence.

### **Collaborative Spirit and Community Outreach**

One unique accomplishment in which the PWC takes great pride is the collaboration with living composers to develop challenging and exciting new pieces for the women's chorus repertoire. Working directly with composers in rehearsal brings immeasurable benefits to a group in terms of musical understanding and richness of the choral experience. As part of its outreach program in 1999, the Chorus initiated the "Poetry and Music Project," bringing together Peninsula school children, poets, composers, and singers to create new texts and music for women's voices. Selections of the children's poems were set to music by three established composers (Brian Holmes, Ron Jeffers, and Joan Szymko) and performed by PWC at a special community benefit concert, where Holmes and Jeffers explained the composition process and child poets recited poems and enacted dramatic interpretations.

### **Bay Area Venues**

PWC performs extensively throughout the San Francisco Bay Area. From its base in the mid-Peninsula, the Chorus reaches a growing audience through its annual winter and spring concerts in Palo Alto, Menlo Park, Santa Clara, and San Jose. Through its collaboration with other Bay Area artists and groups, PWC has also performed in San Francisco, San Juan Bautista, San Mateo, Santa Cruz, and Mountain View. The artists include soprano Iris Fraser, mezzo-soprano Wendy Hillhouse, percussionist Rick Kvistad, Adesso Percussion Ensemble, West Bay Opera, Redwood Symphony, Cantabile Children's Choir, and Slavyanka Men's Chorus. Recent annual events include annual free San Jose holiday "Season of Hope" concerts, music for local church services, and performances of the national anthem at Stanford women's basketball games.

### **National and International Performances**

In addition to Bay Area performances, PWC is broadcast on National Public Radio and has appeared on national television. The Chorus performed at the American Choral Directors Association (ACDA) National Convention in San Antonio, Texas, in 1987, singing a feature concert of music from the film, *Song of Survival*. In March 1992, it performed at the ACDA Western Division Convention in Honolulu, Hawaii, and in 1993 and 2001, the Chorus was selected by jury to perform on the main venue at the ACDA National Convention in San Antonio. PWC is the only adult women's choir to be selected more than once for this honor. The Chorus has made three overseas concert tours: in 1981 to Austria, Germany, and Switzerland; in 1984 to Great Britain, where it participated in the International Eisteddfod in Llangollen, Wales, and appeared on BBC television; and in 1994 to Germany, Denmark, Sweden, Estonia, and Latvia, during which it won second prize at the Tallinn International Choral Competition. In 1999, the Chorus performed two joint concerts with Elektra Women's Choir in Vancouver, B.C., and again in 2001 in the first AmericaFest World Festival of Women's Singing, where PWC represented the United States. In 2003, PWC represented the U.S. in performance during the opening ceremonies of Festival 500 in St. John's, Newfoundland.

### **III. PWC Mission, Vision, and Values**

#### **MISSION**

The Peninsula Women's Chorus is committed to excellence in performance of diverse and challenging choral literature for women's voices. The chorus inspires and enriches its audiences through compelling musical artistry.

#### **VISION**

The Peninsula Women's Chorus envisions a future bright in exploration and polished performances of adventurous music and rich in collaboration with local, national, and international musicians and ensembles. This is supported by a well-funded, stable infrastructure with appropriate staff support and a vibrant board that encourages and supports all artistic endeavors.

#### **VALUES**

##### *Excellence*

The PWC pursues artistic excellence in seeking out underperformed music and/or commissioning new works to be sung in their original languages from memory, recruiting high caliber musicians, and creating quality recordings.

##### *Community*

The PWC fosters a deeply felt sense of community among its members. It extends this sense of community to local musical groups through collaborations and to national and international choruses through joint concerts and participation in choral festivals. The PWC also contributes to the community of the San Francisco Bay Area through local benefit concerts and sponsoring outreach programs.

##### *Diversity*

The PWC believes in the performance of diverse music sung in the original languages. The chorus consists of women of various professions, ranging in age from their early 20s to their 70s, who come from different cultures and life experiences.

##### *Leadership*

The PWC promotes the growth of women's choral music through the commissioning and performance of new works, through musical exchanges with internationally renowned musicians and choirs, and through raising the bar for the musical capabilities of a women's chorus.

## **IV. Organizational Structure**

### **Goal: Develop the PWC's Organizational Structure.**

A dedicated board, a strong sense of sorority, longevity and a solid financial foundation are all a result of the dynamic volunteer organization developed over the Chorus' past 25+ years. As the Chorus moves to the next stages of its development, we plan to leverage and to build on these pillars of the PWC organization structure while making necessary improvements to ensure the longer-term viability of the organization. Our strategy is to raise the level of professionalism of the business management and the PWC Board to be on an equal basis with the already high level of professionalism of the artistic aspects of the Chorus.

The Chorus has operated with a Board of Advisors composed primarily of singers in the Chorus. With the addition of Chorus supporters and other community members as Board members, the PWC Board of Directors will oversee the planning, artistic, funds development and business management aspects of the organization. The Chorus's ability to develop a true Board of Directors and to execute an on-going and expanded funds development program will be greatly enhanced when the PWC incorporates and has its own non-profit status.

As a class offered by Foothill College, the PWC continues to benefit from salary relief for our Artistic Director and for services provided by Foothill such as liability and trip insurance and general business services. With continued strong support from the Office of the Dean of Fine Arts, the PWC can strengthen its own organization while retaining its relationship with Foothill College.

### **Objective 1: Establish PWC as a Non-Profit Corporation. (PWC Board and Legal Advisor)**

Year 1 Strategies:

1. Create articles of incorporation and rewrite the PWC bylaws.
2. Identify the initial incorporators and executive staff.
3. Incorporate as a non-profit in the State of California.

## **Objective 2: Expand and Develop the PWC Board of Directors. (PWC Board)**

### Year 1 Strategies:

1. Create an Executive Committee for Board governance.
2. Establish new processes for recruiting and developing Board members.
3. Engage Board members further in policy definition and funds development and transition most daily operations to a Chorus Operations organization.
4. Develop Board performance review processes for senior paid staff.

### Year 2-3 Strategies:

1. Expand the Board of Directors to include more members with representation from both the chorus and the community.
2. Organize the expanded Board into working committees. (Executive, Finance, Strategic Planning, Funds Development, Marketing/PR and others)

## **Objective 3: Maintain PWC Ties With Foothill College. (PWC Board)**

### Strategies:

1. Continue to cultivate our relationship with the Foothill College Fine Arts Dean and with the Foothill-DeAnza (FHDA) Community College administration and Foundation.
2. Develop simpler joint operating procedures between PWC and FHDA for business operations.
3. Identify joint opportunities for leveraging the relationship between the PWC and Foothill College/ DeAnza.



## **Goal: Update the PWC's Business Operations Management.**

With no paid professional business staff, the Chorus President and the Financial Director who are volunteer Chorus members perform most of the general and financial management tasks of the Chorus. In many cases, 25 hours per week of non-singing work has been required by these two Board positions, an unreasonable level of commitment to be expected long-term for volunteers who are also singers. In addition, the Artistic Director's job includes many administrative tasks. A PWC General Manager, reporting to the Board, will absorb many of the volunteer coordination and operational and financial management responsibilities of key Board members and of the Artistic Director.

The Chorus is run primarily by Chorus members and has an Operations Committee composed of Board and non-Board members. This committee has managed volunteer recruitment and problem solving when singer volunteers experience difficulty in getting jobs done. Hiring a General Manager will not eliminate the continued need for singers to do the myriad of these non-singing tasks. The General Manager will provide leadership to a new Operations Management Team to manage the volunteer operations of the Chorus.

While individual Chorus jobs are most often done well by volunteer singers, the scheduling and the coordination of the wide range of Chorus jobs is often difficult. Previously, the Chorus' founder often acted in the role of an Executive Director to ensure that projects got done. With a new trained cadre of project managers, the on-going and one-time projects performed by Chorus singers will be easier to manage and will produce even better results with less strain on the organization and on the singers.

### **Objective 1: Hire a PWC General Manager. (General Manager Hiring Committee)**

Year 1 Strategies:

1. Budget and hire a half-time General Manager (GM) position.
2. Engage the GM in the development of our funds development program.

Year 2-3 Strategies:

1. Maintain the GM position at half-time and, should funding become available, upgrade the position to fulltime or add an office admin.

### **Objective 2: Create a New Operations Management Team. (PWC Board + Operations Committee + GM)**

Year 1 Strategies:

1. Integrate the Chorus Coordinator (elected) and GM into a new Operations Management Team, which will work closely with the Artistic Director and Board President.
2. Create a revised PWC Operations Policy and Procedures Manual.

Year 2 Strategies:

1. Implement a revised Chorus volunteers "Jobs List" associated with new procedures.

### **Objective 3: Implement a Project Management Process. (GM + Operations Committee)**

#### Year 1 Strategies:

1. Define a "PWC Project Management Process."
2. Train a set of identified project leaders on the new project management process and manage several projects on a trial basis.

#### Year 2-3 Strategies

1. Operate all Chorus projects using the project management process.
2. Utilize Board committees to oversee and advise approved projects.

### **Objective 4: Upgrade the PWC's Business Office and Systems. (PWC Board + GM)**

#### Year 1 Strategies:

1. Contract with a trained accountant to organize and then oversee the books, filing of taxes and other financial documents as required of a non-profit organization.
2. Continue to use volunteers for banking, data entry, and other clerical support
3. Implement a new integrated audience/donor database and system.
4. Operate a business office from GM's home.

#### Year 2-3 Strategies:

1. Obtain adequate office space and equipment for PWC Business Operations, either shared or independent, subject to funds availability.

## V. Funds Development

**Goal: Develop PWC's Funds Development Activities from its current grassroots decentralized activities to strategically planned, organized campaigns and events.**

The advancement of PWC's organizational structure (specifically recommending the hiring of a Chorus General Manager) results in an immediate need for increased income, which in turn creates an impetus for more organized funds development activities. Since its beginning in 1966, PWC's major funds development activities (beyond proceeds from ticket and CD sales) up until recently were very minimal and included grassroots efforts of selling candy and script. In 1997, a group of volunteers came together to raise funds from foundation sources grant money for the Chorus and has been extremely successful in its efforts, raising up to date over \$50,000 in grant and awards for PWC.

Following the Grant Committee's success, PWC in 2000 began actively soliciting donations (resulting in \$5,000) from individuals through a mailing campaign to support the commission for the 25<sup>th</sup> anniversary of PWC artistic director Patricia Hennings. Since then, PWC has not had an organized approach in soliciting funds from individual donors and following up with them periodically throughout the year. Statistically a nonprofit's major source of funding comes from its individual donor base, yet historically for PWC, donations from individuals make up a fraction of its operating expenses. With a history of 37 years, the PWC has a wealth of untapped potential donors, not only in its devoted audience and auxiliary, but also in its established alumnae and current membership, who have contributed hours of time and energy to PWC beyond the required duties of singing. In addition, many major individual donations were not actively solicited, and an annual individual donor solicitation campaign should be effective not only in cultivating all current donors, but also in generating new donors for PWC.

By developing an ongoing system of donor development, the PWC will also develop a stronger relationship with some of its most devoted supporters, and broaden this base of supporters over the years.

### Projected Fundraising Goals from Individual Donors

Gift Range	Last Year (2001-02)	Current Year (2002-03)	Year 1 (2003-04)	Year 2 (2004-05)	Year 3 (2005-06)
under \$100	28	26	25	26	27
\$100 - \$249	25	28	10	10	10
\$250 - \$500	2	5	20	22	24
\$500 - \$999	0	3	1	1	1
\$1000 and up	3	3	5	6	7

Total # Donors	58	55	61	64	67
Total in Gifts	\$7,052	\$5200 + \$14,000*	\$17,000	\$19,000	\$21,000

\*Anonymous one-time lead gift in 2003 to help fund the salary of the Chorus General Manager

**Objective 1: Establish and develop an individual donor program. (Funds Development Committee)**

Year 1 Strategies:

1. Promote gifts at the \$250 level, encouraging smaller donors to raise their current level of giving by providing more special benefits at this level.
  - a. Consolidate PWC database containing general mailing list and donor-specific information.
  - b. Recruit Chorus members to recommend leads for individual donors capable and willing to give at the \$250 level.
  - c. Mail individualized, word-processed hand-signed letter with first-class commemorative stamped, hand-addressed envelope to:
    - i. PWC members
    - ii. PWC donors who have given less than \$250 in the last 2 years
    - iii. PWC alumnae
    - iv. PWC subscribers and ticket buyers in last 2 years
    - v. Composers and artists who have a relationship with PWC.
  - d. Follow up after 2 weeks with phone calls to those who have not responded.
    - i. Volunteers to ask for donations. (These volunteers will be trained and provided sample scripts for this phone banking effort.)
    - ii. When possible, volunteers are matched to ask people with whom they have relationships
  - e. Thank donors of gifts \$250 and up with invitation to post-concert gala (See Objective 3 for details.)
  
2. Launch major donor campaign. (\$1000 and up)
  - a. Identify and obtain potential lead gifts from Chorus members, PWC alumnae, and Board members.
  - b. Recruit key major donors who will help recommend and invite other potential donors who have the capacity to give at the \$1000+ level.
  - c. Invite all potential major donors to a cultivation event.
  - d. Solicit targeted donors immediately following the even with in-person meetings.
  - e. Assign a Board or Chorus member to communicate with each major donor on a regular basis in order to further deepen the relationship.

3. Continue with general campaign targeting small and potential donors.
  - a. Send a personalized, word-processed letter mailed at least once a year updating donors on PWC activities.
  - b. Include a donor envelope in all written materials and communication, even if no gift is actively solicited.
  
4. Proactively communicate and cultivate relationships with all donors through:
  - a. Newsletter (Newsletter Editor/Coordinator)
  - b. Quarterly email announcements regarding:
    - i. Concerts
    - ii. CD sales
    - iii. Other News/Awards/Trips, etc.
    - iv. Always encourage recipients to forward email to friends.
  - c. Personalized, word-processed letter mailed at least once a year updating donors on PWC activities and always including a donor envelope, even if no gift is actively solicited.
  - d. Phone calls personally thanking donors who give \$100 and up.
  - e. Singing of “Happy Birthday” to major donors.
  - f. Incorporate planned giving messages in PWC printed materials, such as the newsletter and concert program – “Remember PWC in your will!” (Marketing and Publicity Committees)

Year 2 & 3 Strategies:

1. Repeat Year 1 strategies, as appropriate

**Objective 2: Cultivate PWC alumnae. (Funds Development Committee + Alumnae Committee)**

Year 1 Strategies:

1. Recognize alumnae at concerts by either standing and/or singing one common song such as “Shenandoah.” (Artistic Director)
2. Invite PWC alumnae to the annual donor cultivation event, where they can wear special alumnae nametags signifying the year began singing with PWC.
3. Research alumnae for giving capacity and follow up with them, where appropriate for giving levels, as detailed in Objective 1.

Year 2 Strategies:

1. Repeat Year 1 strategies.
2. Organize alumnae fundraising campaign, with an alumna or long-time chorus member as campaign chair, for a special, specific PWC project.

Year 3 Strategies:

2. Repeat Year 1 and Year 2 strategies.

**Objective 3: Create specific events generating direct income or potential donors. (Funds Development Committee)**

Year 1 Strategies:

1. Continue and develop a program promoting small PWC ensembles for paid performances such as weddings or special events.
2. Host a post concert gala in the spring that will serve both as a thank you for \$250+ donors and as an opportunity to raise funds from other paid guests.

Year 2 Strategies:

1. Repeat Year 1 strategies.
2. Invite donors to an open PWC rehearsal, followed by a reception where donors have the opportunity to interact with PWC artistic director, pianist, and singers.
3. Host open workshop(s) where participants pay a fee to learn more about singing and music from a featured guest conductor brought in and approved by PWC's artistic director. (This event would serve as a fundraiser, as well as developing potential audience and donors for PWC.)

Year 3 Strategies:

1. Repeat Year 2 strategies, if appropriate.
2. Conduct estate planning seminars, to encourage people to remember PWC in their will.

**Objective 4: Increase funding from foundation sources. (Grants Committee)**

Year 1 Strategies:

1. Invite program officers from 3-5 targeted foundations to PWC concerts and events.
2. Continue applying for grants and awards with a goal of 5 applications.
3. Communicate with funders 2-3 years per year via personalized letter updating them on PWC progress and activities.
4. Cultivate relationships with funders through meetings between program officers and PWC leadership. (Artistic Director, Board President)

Year 2 & 3 Strategies:

1. Repeat Year 1 strategies.

**Objective 5: Increase CD sales. (CD Sales Coordinator)**

Year 1 Strategies:

1. Include in each concert at least one or two works on a PWC CD, and publicize CD availability in the printed program.
2. Sells CDs at all outreach events and paid performances, where possible and appropriate. (See Artistic Direction section for details.)
3. Pursue all other CD sales opportunities as they occur.

Year 2 & 3 Strategies:

1. Repeat Year 1 strategies.

## **VI. Artistic Direction**

### **Goal: Broaden PWC's repertoire and reach to diverse audiences.**

The Peninsula Women's Chorus continues to pursue excellence in artistic growth and accomplishment that is at the core of its musical identity. In addition to its ongoing development through weekly rehearsals under expert guidance and public presentation of its well-established concert season in the mid-peninsula area, the Chorus plans to enhance artistic growth in a variety of ways: through collaborations, special projects, participation in festivals, tours/competitions, commissioning and presenting new works, performing annually in San Francisco, and presenting community outreach concerts. Since the Chorus will be directed by an interim conductor for the 2003-04 season, some of the plans are flexible, and some previously planned activities were postponed until year 2 and onwards when a permanent director will be in place.

### **Objective 1: Explore ways of enhancing the concert experience, as well as increasing audience size and diversity, in PWC's well-established two-program season on the mid-Peninsula.**

#### Strategies:

1. Incorporate ways of making the concert experience more of an "event" through the following means, at the director's discretion:
  - a. Verbal addresses to the audience:
    - i. Conductor speaks to welcome audience, introduce pieces.
    - ii. Singers talk from the stage.
    - iii. Composers introduce their works.
  - b. Investigate the possibility of having a "name" soloist or special guest; guest could be a known person to speak as part of the performance if there is a spoken part of a composition.
  - c. Include movement/choreography where appropriate musically, including opening processions, closing "surrounding" of audience.
  - d. Have costume change in the middle of the concert.
  - e. Capitalize on the special theme of a concert or on works of particular interest in pre-concert publicity, including press and radio.
  - f. Experiment with lighting (not renting additional lights), such as dimming, different settings, lights off.
  - g. Invite alumnae to perform a piece on a program (a carol or Shenendoah) - have this coincide with the night of the post-concert reception for larger donors.
  - h. Pre-concert lecture with a composer (s) or someone knowledgeable about the genre who is a good speaker.
  - i. Bring composer to the stage for a bow and present flowers.
  - j. Include one or two works previously recorded by PWC on each program, with CDs available for purchase during intermission.



**Objective 2: Perform annually in San Francisco, presented by a San Francisco presenting organization or in collaboration with another artistic group.**

Strategies:

1. Investigate a March 2004 performance as part of the Festival of Women's Music, organized by Kelly Crandall at Chapel St Francis, North Beach.
2. Investigate opportunities for San Francisco performances in years 2005 and beyond.

**Objective 3: Maintain and strengthen community ties through programs in the community and explore and participate in outreach opportunities.**

Strategies:

1. Consider and develop Music and Poetry in the Schools for 2004-05.
2. Explore outreach enrichment programs for years 3, 4, 5.
3. Present (as a chorus or subset of the chorus) programs in the community to promote audience development opportunities and give exposure to a diverse and new audience. (See Appendix, Attachment 1 for 2003-4 appearances.)
4. If appropriate at an event, flyers of an upcoming concert will be handed out, information about the chorus will be available, auxiliary will be on hand to talk with audience members, CDs will be available for sale.

**Objective 4: Investigate and identify other artistic performing groups for future collaborations.**

Strategies:

1. Through networking and attending performances of other groups, identify groups that allow PWC to interact artistically in a satisfying way with others in the musical community and develop a wider audience.

**Objective 5: Ensure the continuing musical growth of the chorus.**

Strategies:

1. Plan a weekend retreat each year with a clinician chosen by the artistic director. (For Year 1, retreat is scheduled for February 2004 in San Juan Bautista.)
2. At the artistic director's discretion attend a festival or competition in alternate years to broaden the exposure, stimulate excellence, and network with other choruses.
3. Ensure that every rehearsal is musically enriching and an energizing, focused, and fun experience.
4. If financially possible, continue the vocal workshops.

**Objective 6: Enrich and contribute to the field of women's choral music.**

Strategies:

1. Produce Recordings for Public Sale.
  - a. Release a new CD entitled "Earthtones" (based on recordings of the past 2-3 years) in time for sale at the December 2003 concerts.
  - b. Hold recording sessions in December and May of each year for CD material to be used in future recordings.
2. Continue to network with composers and others to strengthen old relationships and develop new ones.
3. Commission new works for women's chorus at the discretion of the artistic director when funding is available.

Summary 3yr Budget 03-04, 04-05, 05-06 for Strategic Planning Report								
	Revised 10/18/2003							
		00-01 Actuals	01-02 Actuals	02-03 Actuals as of 7/25/03	03-04 Budget	04-05 Budget	05-06 Budget	Notes
<b>Income</b>								
<b>Contributed Income</b>								
	Federal Govt	0	0	0	0	0	0	
	State Govt	0	0	0	0	0	0	
	Local Govt	0	0	0	0	0	0	
	Foundations & Awards	0	15,293	28,500	8000	9300	13000	PCL, Peery, ACSV, ACSV+AppliedMaterials= Leadership; in 05-06 add office space request and defer 2nd CD to 06-07
	Corporate/Business Sponsors	1,810	300	475	400	900	400	e.g. ask Target to support P&M project in 04-05
	Individuals (General Donations)	6,930	44,139	21,780	17000	21000	22000	follows funding plan (+ extra \$1500 for P&M from individuals)
	Member Contrib.	4,355	4,464	5,113	5200	5200	5200	
	Fundraising Activities by Members	0						
	AdHoc	844	0	233	200	200	200	
	Scrip	3,060	3,147	2,673	3000	3500	3800	try to grow scrip participation
	InKind Foothill College District	30000	30,000	30,000	30000	30000	30000	Estimate; Foothill College pays for Artistic Director's salary from tuition paid by singers
	<b>Total Contributed income</b>	<b>47,315</b>	<b>97,343</b>	<b>88,774</b>	<b>63800</b>	<b>70100</b>	<b>74600</b>	
<b>Earned income</b>								
	CD Sales	11,409	3,769	2,289	5000	5000	5100	expect sales to increase w/new CD
	Interest	316	2,322	2,855	400	500	400	
	Loan Repayment	238	1,492	529	0	0	0	
	Merchandise(Tshirt, bag, notecard)	4,623	503	110	0	0	0	
	Other/Misc. Income (net recent yrs)	824	0	0	0	0	0	
	Paid Concerts, Weddings recent yrs	3,300	0		300	500	900	
	Tape Orders	459	579	595	500	750	500	
	Ticket Sales	16,987	16,368	13,298	15000	16000	17000	
	<b>Total Earned Income</b>	<b>38,156</b>	<b>25,033</b>	<b>19,676</b>	<b>21200</b>	<b>22650</b>	<b>23900</b>	
<b>Non-recurring income</b>								
	Tour/Retreat Pymts	58,336	7,403	51,543	7000	1925	7500	every other year is a weekend retreat
	Event/Benefit Drawing/Donations @Door	0	0	0	0	0	0	
	Carry-over Grants	10,000	0	7,500	0	0	0	
	Planned Reserve Spending	8,307	2783	9,000	14000	0	0	Used reserves in 02-03 to fund scholarships and BookCD which will be reimbursed to PWC Use reserves in 03-04 to cover CD printing and 1/2 year of GM
	<b>Total non-recurring income</b>	<b>76,643</b>	<b>10,186</b>	<b>65,043</b>	<b>21000</b>	<b>1925</b>	<b>7500</b>	
	<b>Grand Total Income</b>	<b>162,114</b>	<b>132,562</b>	<b>176,493</b>	<b>106000</b>	<b>94675</b>	<b>106000</b>	

Expenses								
<b>Personnel</b>								
	Salary/Director (Fhill pays)/AsstConductorRetainer	30000	30,000	30,000	30000	30000	30000	Estimate; Foothill College pays for Artistic Director's salary from tuition paid by singers
	Salary/Artistic (pianist)	7,334	9,627	8,812	9000	8100	8200	No cd editing time in 04-05, 05-06
	Salary/GeneralMgr	9,999	3,099	6,698	16700	20500	21004.5	
	taxes benefits a 12%				2004	2460	2521	
	Contract: Artistic	3,425	5,594	6,355	1000	2050	1000	04-05 increases for Poetry & Music project
	Contract: Other, e.g. StageCrew	0	390	207	800	375	300	03-04 include account review w/bookkeeper
	Contract: Bookkeeper (8hours @\$25/hr)				2400	2525	2640	
	Board & Staff Development	1,968	2,692	720	1500	1800	2000	
	<b>Total Personnel Expenses</b>	<b>52,726</b>	<b>51,392</b>	<b>52,792</b>	<b>63404</b>	<b>67810</b>	<b>67665</b>	
	<b>Total Advertising &amp; Promotion Expenses</b>	<b>13,241</b>	<b>9,773</b>	<b>5,117</b>	<b>7500</b>	<b>8100</b>	<b>7975</b>	
	<b>Total Operating Expenses</b>	<b>3,408</b>	<b>4,409</b>	<b>4,164</b>	<b>5685</b>	<b>4865</b>	<b>8735</b>	03-04 includes 501c3 filing fees + new fee charged by FDCF estimated to be 3% (declines, as we expect to move funds to independent account). Also, fund office in 05-06
	<b>Total CD/Recordings</b>	<b>11,194</b>	<b>1,967</b>	<b>6,896</b>	<b>9730</b>	<b>2025</b>	<b>1800</b>	
	<b>Total Concerts&amp;Rehearsals</b>	<b>9,481</b>	<b>10,762</b>	<b>8,239</b>	<b>8250</b>	<b>8575</b>	<b>8300</b>	
	<b>Total Recurring Expenses</b>	<b>90,050</b>	<b>78,303</b>	<b>77,208</b>	<b>94569</b>	<b>91375</b>	<b>94,475</b>	
	<b>Total non-recurring expenses</b>	<b>72,064</b>	<b>54,259</b>	<b>99,616</b>	<b>11000</b>	<b>3200</b>	<b>10700</b>	
	<b>Grand total expenses</b>	<b>162,114</b>	<b>132,562</b>	<b>176,824</b>	<b>105569</b>	<b>94575</b>	<b>105175</b>	
	<b>Net Operating (Income - Expenses)</b>	<b>-4,579</b>	<b>44,073</b>	<b>31,242</b>	<b>-9569</b>	<b>1375</b>	<b>4025</b>	
	<b>Net Non-recurring (Income - Expenses)</b>	<b>4,579</b>	<b>-44,073</b>	<b>-48,073</b>	<b>10000</b>	<b>-1275</b>	<b>-3200</b>	
	<b>Grand Total (Income - Expenses)</b>	<b>0</b>	<b>0</b>	<b>-331</b>	<b>431</b>	<b>100</b>	<b>825</b>	
	<b>Cash and Bank Accounts</b>				ProjectedYrEnd	ProjectedYrEnd	ProjectedYrEnd	
	General+District	12,616	19,630	563	4965	3165	1365	
	Memorial	1,592	1,592	1,592	1592	1592	1592	
	Reserves	50,861	52,307	66,046	53846	55646	57446	reserves increases by dress fund amount
	Wells Checking	5,978	10,379	6,742	6760	7291	8216	
	<b>Total fund balance</b>	<b>71,047</b>	<b>83,908</b>	<b>74,943</b>	<b>67163</b>	<b>67694</b>	<b>68619</b>	

## **B – Personnel – PWC Strategic Planning Committees**

Miriam Abrams  
Sara Asher  
Jennifer Cowgill  
Ruthellen Dickinson  
Kathy Fujikawa  
Sharon Galada  
May Goodreau  
Sue Hnilo  
Emily Jiang  
Josephine Gandolfi  
Cathleen Kalcic  
Shaula Kumaishi  
Mary Lorey  
Andra Marynowski  
Jennifer McDonald  
Debbie McCreary  
Kim Mortyn  
Stew Plock  
Karen Robinson  
Bob Rutherford  
Carey Sheffield  
Charlie Shultz  
Kyle Sofman  
Deanne Tucker