

**Santa Fe New Music  
Strategic Plan  
2007-2011**

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## **Santa Fe New Music Strategic Plan 2007-2011**

### **1) Mission / Vision / Values**

#### **MISSION:**

Through concerts, commissions, and educational events, SFNM promotes understanding of, enthusiasm for, and participation in the music of our time, serving as an advocate for new classical music and its future.

#### **VISION:**

Santa Fe New Music's vision is to be an organization whose contributions to the cultural landscape and community fabric are widely recognized; to create exciting partnerships that explore and disseminate the vitality and breadth of contemporary music; and to receive strong community support, from full- and part-time Santa Fe residents and the larger regional and national community. As a fixture in the international music community and the cultural life of Santa Fe, Santa Fe New Music transforms the public's relationship with new music and serves to position the music of our time as a central feature of the musical and cultural landscape. All of this will be achieved by having the organization be fiscally accountable, financially viable, and operationally sustainable.

#### **VALUES:**

Through multifaceted performance frameworks, SFNM showcases the music of our time as an agent for social change, community dialogue, and individual discovery. Music is shared as a vital and relevant component of life, linked to other artforms and social currents through thematic and multidisciplinary presentations.

### **2) Brief Organizational History**

**Santa Fe New Music (SFNM)** was founded in 2000 by Artistic Director John Kennedy, to deliver musical events and educational programs of high artistic quality to wide sectors of the public and to advocate new classical music as a living art form. SFNM originally presented many of its programs in collaboration, such as its first event in 2000, a production of John Cage's *Europera5*, presented with Theaterwork; co-productions with 20th Century Unlimited; and appearances with the Time Shards series at the Georgia O'Keeffe Museum.

By the end of its third season, SFNM had developed into a more independent organization, and was greatly assisted in the development of its institutional structure by Rozella Kennedy's service as a largely pro-bono General Manager. In 2004, SFNM presented an International Festival of New Music with four days of concerts and activities featuring leading artists including Meredith Monk and So Percussion, a collaborative family event with the Santa Fe Children's Museum, and an outdoor concert at Milner Plaza on Museum Hill. SFNM released two critically acclaimed, limited-editions CDs with an independent label in 2000 and 2002 (*One Body*, and *Shock of the Old*), the latter being selected by WQXR/Chamber Music America as a "CD of the Year" for 2002.

In addition to its self-produced concerts for ensembles as large as chamber orchestra, SFNM brings leading performers of new music to its series, which in the past have included Terry Riley, the Bowed Piano Ensemble, and Imani Winds. In 2007, SFNM presented a Music and Water Festival in collaboration with New Mexico Governor Bill Richardson's "Year of Water" focus.

SFNM continues to work collaboratively with other arts organizations, including an annual springtime concert with the Santa Fe Opera (begun in 2003), frequent summer collaborations with the Santa Fe Desert Chorale, and others. The 2007-2008 season also included collaborations with SITE Santa Fe, Charlotte Jackson Fine Art, and the Georgia O'Keeffe Museum.

SFNM in 2002 launched the SFNM Youth Ensemble, dedicated solely to the study and performance of contemporary classical music. Since 2003, SFNM has directed the New Mexico Young

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Composers' Project, a statewide educational program and competition for composers 18 and under, which has presented over 30 young New Mexican composers with awards, and presented public performance of several youth compositions in a concert setting.

In 2005, SFNM launched the SFNM CoMISSION Club, which annually commissions a leading American composer. The SFNM CoMISSION Club is an opportunity for community members, from those of modest means to those able to commission at higher amounts, to come together to bring a significant new work to the repertoire. The first commissioned composer, Ingram Marshall, premiered *Sea Tropes* in Santa Fe in October, 2007.

### **3) Environmental Scan**

Santa Fe New Music is experiencing growth and development issues typical of an organization at this point of its life-cycle. SFNM was founded in 2000 as an artist-run organization, operating on limited resources and heavily reliant on pro-bono activity, particularly in operations and artistic direction. Almost 100% of funding was directed towards programming costs. A founding board was developed that existed primarily to fulfill government compliance roles. SFNM was awarded 501(c)3 provisional status in 2001 and permanent status in 2006.

By its third season, SFNM had benefited from sufficient community interest and institutional traction that it began to conceive of itself as a more institutionally viable entity. Santa Fe New Music has increased its board over the past three seasons: in numbers, in acumen and experience, and in commitment to the organization, as evidenced by the development of this strategic plan.

SFNM has been almost exclusively dependent upon pro-bono administrative and managerial operations, with very little funds devoted to administrative or artistic staff salaries through season five. In seasons 6 and 7, allotment for an administrative manager and artistic director were increased to nominal part-time levels. SFNM benefits from a very limited volunteer base, linked largely to limited public awareness of the organization. This strategic plan addresses the immediate need to develop full-time staffing, including some contract positions, and to increase volunteer participation.

In year seven of its existence, SFNM finds itself motivated and poised to propel itself into a larger and more operationally and artistically sound organization, able to fulfill its vision of creating significant audience and artistic community impact on a regional and international level. The following constitutes a general scan of the environment in which SFNM is currently operating.

#### ***Suppliers:***

Because of the artistic level required to play new repertoire, and its artistic objective of presenting the highest-quality performances, SFNM is reliant upon bringing in musicians from outside of Santa Fe for the majority of its concerts. Some SFNM events are presenting events, wherein guest artists are brought to town to perform their own program. Other events are produced internally, and require guest musicians to comprise and/or complete the orchestra or ensemble. Most often, this role is fulfilled by musicians from the NMSO in Albuquerque. Because of scheduling restrictions imposed on the players by NMSO, SFNM has had to schedule orchestral and ensemble concerts mid-week, which is perceived as a hindrance. In general, bringing in guest musicians incurs expenses for travel, lodging, and in some cases automobile and meal costs. SFNM utilizes in-kind housing as one means of lowering these expenses, but not significantly.

#### ***Audience:***

SFNM derives pride from the diversity of its audiences, generally laying claim to a younger demographic than comparable (classical music) organizations. Children are regularly present at SFNM concerts, and depending upon the programming, SFNM often welcomes considerable ethnic diversity. Audiences are loyal, with anecdotal analysis revealing approximately 75% as repeat audience members.

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SFNM audiences must be expanded. Although the Santa Fe metro area is limited in population, SFNM perceives the larger obstacles to audience development include: lack of mid-sized performance venues in Santa Fe, lack of marketing capacity and resources to create wider public awareness, confusion or wariness among general audiences about quality and style of music that is presented, and limited SFNM resources to present larger-scale and community productions that attract general community audiences. Plans for addressing several of these factors are discussed in the "Marketing Goals" section of this Strategic Plan.

### ***Donors and Funders:***

According to our records, SFNM has had nearly 150 unique donors over the course of its seven-year history. The majority are repeat-donors. Gifts range from \$10 to \$5,000. An estimated 75% of gifts are in the \$50-\$100 range, with another fraction (15%) in the \$250-\$500 range.

SFNM's initial individual donor cultivation strategies were based on mimicking the giving patterns of other organizations with which our then-board had familiarity (e.g.: Santa Fe Chamber Music Festival, Santa Fe Opera). SFNM attempted to interest "angel donors" but the timing and interest were not conducive to success. While a reasonable point of departure for a new organization, this approach has not proven successful. Several reasons may contribute to this failure: the organization being new and having no track record; viability of applying a one-size-fits-all fundraising approach; no clear case made for the value of SFNM; lack of staff/board capacity and resources to deploy a successful fundraising strategy; dismissal of SFNM by traditional donor base, many of whom express little interest in "new music"; and other factors. A few of these individuals have converted to donors, but at a perfunctory level, for the most part. SFNM is pursuing strategies that reflect the mission and intrinsic value it provides the community (See "Development Goals".)

SFNM's board has largely been a "working board" as opposed to a "money board"; those board members who have come to SFNM from a more philanthropically positioned demographic have generally been "burnt out" with fundraising. Other board members lack experience in this area, or have not been strategically instructed or empowered within the structure of SFNM to make effective "asks."

SFNM's greatest success in developing donors above the \$500 level has been with those who become concert-goers over time, and/or who have come to know and respect the Artistic Director. SFNM has had limited success in attracting those who are generally interested in new art forms of other kinds, and SFNM identifies this as a potential target audience worth investigating; interdisciplinary programming will assist in this realization.

In the realm of government support, SFNM has consistently received funding from New Mexico Arts and the City of Santa Fe, and has generally received among the highest marks for merit and largest possible grants in its budget category. The size of these grants will increase only proportionally to the size of our overall budget. SFNM has also been funded by the NEA for specific projects of merit, and will continue to devise and target programming for NEA funds.

Foundation funding is unpredictable. Locally, only the McCune Foundation consistently funds the general operations of SFNM, while other local foundations will only entertain youth or specific projects on a limited basis. While SFNM has received repeat funding from several national foundations, the availability and size of these grants is unpredictable on an annual basis.

### ***Competitors & Substitutes:***

As with virtually all arts organizations, SFNM competes in a community with many other musical and cultural offerings. Competition for audiences, funding, and sometimes performers and performance venues is acute. SFNM must raise community awareness, to compete with larger institutions such as the Santa Fe Opera or Santa Fe Chamber Music Festival. SFNM has not cultivated a community/parent base through programming, as Moving People Dance Theater (comparable to SFNM in age), or other organizations have. Future programming of youth

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community productions is targeted to address this matter. SFNM shares the concern of many arts organizations in attracting younger audiences, who show limited interest in attending live concert performances outside of the commercial/popular genre. Another consideration, of concern to all operating in SFNM's sector, is in competing with home entertainment products, which stifle audience growth across the board.

SFNM occupies a unique position in the marketplace. While there are occasional presentations of new music by the Santa Fe Chamber Music Festival, Santa Fe Opera, and in other ad-hoc situations, SFNM is the leader in the presentation of new music in Santa Fe. When other Santa Fe institutions seek a collaborator in the presentation of new music, they turn to SFNM.

### ***Geography, Demographics:***

The majority of SFNM's audiences are local, with about 5-10% coming from outside of Santa Fe County. This fact creates limits for the organization insofar as Santa Fe is a small town and greatly stratified in terms of community interests and participation. SFNM enjoys more crossover success outside of the traditional "classical music" audience than several of its competitors, a fact which has made SFNM an attractive collaborator to the Santa Fe Opera, Santa Fe Desert Chorale, the O'Keeffe Museum and SITE Santa Fe, among others.

SFNM has generally not targeted tourist audiences for promotion. There is potential for SFNM to induce patrons to arrange travel plans to coincide with certain programs. Operational and marketing resources have been lacking to develop tourist attraction for the organization. SFNM's traditional season (Fall-Spring) does not take advantage of the considerable summer/second-residence audience base. The expansion of summer programming (see "Artistic Goals") is one strategy to address these issues.

SFNM is also creating community interest and audience through the Internet—for example, a concert placed on the newmusicbox.com website. We have also garnered national media attention, produced concert CDs, and broadcasts of concerts on local radio. Increased indirect audience participation is a key development of this Strategic Plan. (See "Marketing Plan.")

### ***SWOT Analysis:***

At its September 2007 Strategic Retreat, the Board of SFNM identified the following strengths, weaknesses, opportunities, and threats.

- **Strengths**
  - Tireless capacity – lots done with few resources, both administratively and artistically
  - Strength of John Kennedy's artistic vision, leadership, connections and programming
  - Respect and alliances in the community
  - Quality performances
  - Artistic vision and leadership
  - Committed staff and board
- **Weaknesses**
  - Inadequate budget
  - Lack of office space
  - Lack of good performance venues in Santa Fe
  - Limited board capacity
- **Opportunities**
  - Build and expand partnerships
  - Build audiences – brand SFNM in and beyond SF
  - Create Internet presence and promotion
  - Sustain organization to grow both into and beyond its founding Artistic Director and General Manager

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- Create more collaborations with other organizations
- Build a non-indigenous audience and donor base (tourists, regional, national, non-local, web-based)
- **Threats**
  - Limited funding
  - Small, stagnant audiences
  - Small staff and limited salary base
  - Lack of funding support available to local arts community
  - Few corporate sponsors for the arts community
  - Operating in a small town
  - Competition for audience from visual media, other entertainment, mass media, etc.

#### **4) Overarching SFNM Vision: What will SFNM look like in 3 years?**

The strength of SFNM's programming and its small, but devoted, audience and donor base places SFNM at a strategic crossroads. SFNM ascertains that the potential for increasing its profile and impact are enormous. Our vision includes growing in audience numbers, increasing program scope and quality, and attracting a broad and dedicated funder base. Operational and governance strengthening go hand-in-hand with this artistic and philosophical vision.

At its September 2007 Strategic Planning Retreat, the Board of Santa Fe New Music developed the following three-year vision projection for SFNM.

##### ***Philosophical/Artistic Projection:***

SFNM is recognized as a local, regional, and international leader in presenting the most compelling music of our time, and makes significant contributions to future repertoire through direct commissions and by fomenting exchanges between composers, musicians, and audience members. SFNM contextualizes and integrates its artistic programming to help educate and enrich the audience and the community. SFNM serves as an advocate for new classical music and its future.

##### ***Programming Projection:***

SFNM continues to produce and present live performances, bringing in the best available musicians. We do not avoid risks, but seek to entertain audiences with programs that are that are compelling, relevant, interesting, and fun. Some of this activity is through commissions: the community-supported SFNM CoMISSION Club, special commissions, and recording projects (disseminated primarily through the Internet.)

SFNM presents both standard repertoire from the late 20<sup>th</sup> and early 21<sup>st</sup> Centuries and under-represented works and composers, including numerous world and local premiere performances. SFNM has increased its main season offerings to eight productions per year, comprised of five larger programs (some with multiple performances) and three more intimate and/or experimental ("Gallery series") programs. Occasionally, productions will be focused towards community and youth participation on a large scale. We plan to include a two-week summer intensive residency/festival bringing in musicians culled from the Spoleto Festival USA orchestra to work with guest composers, and to perform four to six concerts and community outreach events.

##### ***Marketing Projection:***

SFNM has achieved vital, symbiotic collaborative relationships with other organizations, creating a national platform. SFNM performances often culminate in CD-quality studio recordings that are available for Internet download, creating income and awareness channels. SFNM's events are of high artistic quality and impact, a memorable and vital presence in the lives of our audiences, musicians, the international composer community, and the classical music industry itself. SFNM is poised to achieve transnational impact and status. Direct audience numbers reach the 4,000 mark.

##### ***Education and Outreach Projection:***

SFNM will continue the activities of our annual New Mexico Young Composers' Project, and will also maintain direct artist-in-the-schools programs in three tiers of in-school activities: youth concerts, outreach workshops for student musicians, and integrated arts residencies. The residency relationship would service one Santa Fe elementary public school, with other activities reaching many of the city's schools. All of these activities would complement and be related to our regular programming season.

In addition, SFNM envisions one annual production as an outreach production, involving local youth and/or adults through youth opera, experimental ensembles, or multi-arts activity.

## **5) Goals**

The goals articulated in each of the following key operational areas have been carefully selected to focus on the necessary strategic elements that will enable SFNM to reach this ambitious, but feasible, three-year projection.

### **5A) Artistic/Program Goals**

To establish SFNM as an internationally recognized leader in the performance and presentation of new music.

#### **Objective One:**

To maintain diverse programmatic components that articulate and define our Mission, Vision, and Values, and service the aspects of our “overarching vision” of what SFNM looks like in three years.

#### **Tasks:**

1. Align programs to series and season matrix in formats that service marketability and minimize customer confusion.
2. Conceive and augment co-productions and partnerships (both local and national) which extend the reach and audience potential.
3. Continue to explore the ever-changing possibilities of new works and composers.

#### **Objective Two:**

Deliver programming beyond Santa Fe through performances and recordings.

#### **Tasks:**

1. Present select programs with earned-income potential in other music centers or at festivals.
2. Record select productions for CD and/or Internet release.

#### **Objective Three:**

Commission both mid-career and emerging composers of our time to compose works of their vision.

#### **Tasks:**

1. Within the CoMission Club, secure and maintain an ongoing three-year pipeline of commissioned composers and works.
2. When possible, align commissions with national consortiums and grant programs to augment funding.
3. Increase public profile and dissemination of commissioning projects.

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### **5B) Marketing Goals**

Greatly increase recognition and appreciation of, and participation in SFNM brand and experience.

#### **Objective One:**

Develop and deploy a clear and consistent identity in:

- Print and Internet branding
- Substance and message; marketing SFNM as experience, as well as the personalities and faces of our work
- Direct and indirect audience interfaces
- Fundraising and advocate support materials

#### **Tasks:**

1. Develop and approve new tag line
2. Consider logo, font, and color upgrades and standardization
3. Develop new institutional/literature (e.g.: rack card, signage)
4. Develop plan to cross-pollinate and repurpose branding touches across platforms; disseminate to board and stakeholders
5. Develop “elevator speech” and myth-dispelling talking points for each season as well as for individual concerts
6. Strive to attain consistent, professional, and welcoming “front-of-house feel” at concerts through esthetics, signage, systems, and the production itself (artistic)
7. Tie these processes and products to budget and resource allotments

#### **Objective Two:**

Develop internal structure enabling board, staff, volunteers and stakeholders in “ambassadorship” of SFNM and enhancement of SFNM recognition

#### **Tasks:**

1. Encourage board members to deploy advocacy in social and other relations and contexts, to build recognition of SFNM
2. Encourage board members to wear their nametags at concerts, and to be deployed as greeters and ambassadors at concerts
3. Develop SFNM Ambassadors Council to serve as envoys for attracting high-capacity individual engagement (Marketing, Development.)

#### **Objective Three:**

Increase media activity and exposure, including outside of Santa Fe/Albuquerque metro area, to bolster SFNM’s reach and impact.

#### **Tasks:**

1. Develop regional and national media strategy
2. As possible, monitor media activity (press clipping) and circulate, to increase stakeholder enthusiasm.
3. Develop and codify media-activity schedule and procedures, including collection of materials (photos, sound files, research)

#### **Objective Four:**

Bolster ticket sales revenue, and audience development activities and results, including to “Gen X” and “Millennials”

#### **Tasks:**

1. Consider tiered ticket pricing and reserved seating options for future seasons
2. Set box office goals and develop mechanisms to attain them
3. Encourage board member/stakeholder culture of bringing new people to concerts (Nominating/Governance)

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4. Plan and present community-involvement programs including youth productions, to build direct audience members (artistic)
5. Conduct focus groups and use other means to cultivate young audience members, both formally and informally
6. Use and empower existing younger audiences to advocate organization to their peers
7. Consider adding 1-2 young people (under age 35) to the board (Nominating/Governance)
8. Utilize box office and event techniques to capture audience identity.

### **Objective Five:**

Cultivate nontraditional markets including developing Internet deployments and word-of-mouth marketing.

#### **Tasks:**

1. Develop and implement audience survey mechanisms, onsite and online
2. New audience survey developed and deployed in March 2008, March 2009, March 2010, and March 2011.
3. Focus group buzz-generating strategies
4. Build, maintain, and sustain a "corpus of connectors" to create community, peer, and industry buzz.

### **Objective Six:**

Enlarge the membership of the CoMission Club, and support its interface with individual giving and the conversion of club members to donors, when applicable.

#### **Tasks:**

1. Develop annual pipeline and mechanism for Club membership and launch/announcement events.
2. Standardize gift levels and membership benefits in ongoing manner.
3. Expand CoMission Club asks to national new music community and patrons through direct mail and Internet.
4. Strategize techniques for the conversion of new Club members to full-fledged SFNM supporters and donors.

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### **5C) Administrative/Finance Goals**

Formalize the administrative and operational policies and procedures in order to build an infrastructure that supports the long-range goals as well as day-to-day operations of the organization.

#### **Objective One:**

Strengthen and formalize the administrative and operational procedures and policies.

#### **Tasks:**

1. Develop formal administrative procedures: timelines, guidelines, and processes for scheduling, fulfilling and evaluating administrative duties
2. Develop and implement formal accounting standards and practices.
3. Contract with paid or pro-bono experts in administrative systems/database management to reconfigure SFNM database for future-oriented scalability
4. Develop personnel policies manual and job descriptions.

#### **Objective Two:**

Secure and furnish an office that will accommodate 1-3 staff members, volunteers, meetings, and public inquiries, targeting 2008-2009 season.

#### **Objective Three:**

Provide adequate office and volunteer staff to support long-range goals and plans as well as day-to-day operations

#### **Tasks:**

1. Expand staffing to full- and part-time staff over next three years.
2. Secure part-time professional bookkeeping services (paid or pro-bono)
3. Maximize volunteer support for administrative and production responsibilities

#### **Objective Four:**

Establish budgetary benchmarks and disseminate in advance of fiscal year to provide board members, stakeholders, and public with clear objectives.

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### **5D) Nominating/Governance**

Develop a proactive, engaged board that provides requisite governance and accountability to SFNM, recruits and sustains new board membership, and is actively committed to finding funding to sustain SFNM's activities.

#### **Objective One:**

Define board member responsibilities and expectations, formally (bylaws) and informally (guidelines)

#### **Tasks:**

##### **A) Formally:**

1. Collect other organizations' by-laws for comparison
2. Revise SFNM's by-laws and gain board approval of them
3. File appropriate paperwork with PRC and IRS
4. Incorporate by-laws into new board book

##### **B) Informally:**

1. Review and revise board member "job" responsibilities (orientation guidelines, board book)
2. Establish and codify board member responsibilities and expectations including:
  - a. Generally accepted minimum board donation
  - b. Meeting attendance policies
  - c. Audience-development (bring a friend) policy
3. Develop and implement ongoing training opportunities for board members

#### **Objective Two:**

Recruit new board members and expand board membership, with an emphasis on fundraising capacity and cultural diversity (in compliance with the 2003 New Mexico Human Rights Act).

#### **Tasks:**

1. Create board member cultivation and nominating process
2. Engage in a "culture of seeking", in which board development is ongoing
3. Place special emphasis on recruiting individuals who fulfill overall governance and individual committee gaps.

#### **Objective Three:**

Strengthen committee structure, membership and guidelines

#### **Tasks:**

1. Define each committee's job tasks and division of labor to include in guidelines
2. Include process for creating new committees in new guidelines

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### **5E) Development Goals**

Develop with the staff a program for increasing unearned income that will enable SFNM to reach the incremental budgetary increases for the 2007-08 through 2010-2011 seasons.

#### **Objective One:**

Enlarge individual donor pool and increase average gift size each year to keep on track with the above annual goals: develop and implement with the staff the overall individual donations campaign and mechanisms. Cultivate a sense of donor "ownership" of SFNM activities with clear linkages between gifts/sponsorships, and activities.

#### **Tasks:**

1. Using strategic plan and three-year vision as a marketing tool, develop and implement "individual giving/development pipeline" strategies, pitch and schedules, including sponsorships, leadership gifts, and multi-year giving commitments
2. Analyze SFNM individual donor list and compare with those of selected other organizations, to improve and enhance "prospect" list (staff supported, largely)
3. Attach programming (i.e. summer concerts) to second-residence population and prospects
4. Develop and implement strategies to increase individual donor participation, in quantity, diversity, and amounts (staff and board)
5. Redevelop annual campaign schedule (staff and committee)
6. Develop and deploy strategies for lapsed donors (staff and committee)
7. Enlist active board participation in fulfilling this strategy (nominating/governance committee)
8. Generalize board giving/getting standards
9. Standardize donor benefits and levels (staff and board)
10. Provide fundraising training and support to board and advocates (staff and committee)

#### **Objective Two:**

Strengthen and develop board member and staff cultivation of the private foundation and corporate/business sectors.

#### **Tasks:**

1. Research, identify, and solicit a wider range of private foundation sources, including national foundations
2. Develop a list of targeted businesses and a wide-ranging package of sponsorship opportunities
3. Increase board member and stakeholder participation in business and where applicable, foundation cultivation; utilize community organizations such as Chamber of Commerce, Rotary, etc.

#### **Objective Three:**

Build staff capacity and allocate staff time and capacity to engage in adequate fundraising activity to enable SFNM to reach aforementioned targets:

#### **Tasks:**

1. Re-develop grantwriting and reporting schedule
2. Conduct new analysis of foundation lists (comparing with other organizations' lists and Guidestar, etc.) to develop plan to build relationships with the most promising
3. Enlist board and supporter participation in Task #3, particularly local/regional foundations

#### **Objective Four:**

Cultivate and develop volunteer/"Futurists" organization that will support SFNM through auxiliary fundraising, community marketing and donor appreciation events. Emphasis in the early part of the Long Range Plan is on small, easy to manage events designed primarily to nurture our best individual donor prospects. Over time, focus will also turn to establishing an annual, signature

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fundraiser that becomes a significant part of our annual unearned income budget in and of itself. This element of the plan is largely staff-driven.

### ***Tasks:***

1. Attract a corpus of volunteers to engage in social fundraising, including audience development and in-kind donations activities
2. Develop and implement a diversity of compelling events at different price ranges and degrees of complexity that generate significant income, build donor/advocate commitment, and introduce new people to the organization
3. Develop methodology for discussion of viability of “opportunistic” (artistic) fundraising (e.g.: private home soirées)
4. Plan and implement an annual CoMission Club event
5. Plan and implement at least one annual donor appreciation event
6. Investigate feasibility and viability of large annual fundraising event
7. Encourage board member and supporter participation

## 6) Appendices

### ***Nominating/Governance Committee***

Don Roberts, Chair  
Robert Burman  
Jack Sullivan  
Keith Wilkinson  
Rozella Kennedy, staff

### ***Marketing Committee***

Peter Gaugy, Chair  
Robert Burman  
Joyce Idema  
Sara Diaz, *ex officio*  
Robert Ripps, *ex officio*  
Rozella Kennedy, staff

### ***Development Committee***

Peter Gaugy, Chair  
Robert Burman  
Laurel Wyckoff  
Robert Ripps, *ex officio*  
Rozella Kennedy, staff

### ***Finance Committee***

Carl Condit, Chair  
Robert Burman  
Don Roberts  
Rozella Kennedy, staff