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ProMusica Arizona Chorale & Orchestra Board Policies Manual (BPM)

Approved January 14, 2017

Part 1: Introduction and Administration

This Board Policies Manual (BPM) contains all current policies adopted by the Board of ProMusica Arizona Chorale & Orchestra (hereafter referred to as PMAZ) since its initial approval on June 4, 2011.

- 1.1 **Reasons for Adoption.** Our reasons for adopting this BPM include:
 - Efficiency of having all current Board policies in one place
 - Ability to quickly orient new Board members to current policies
 - Elimination of redundant or conflicting policies over time
 - Ease of reviewing current policy when considering new issues
 - Provision of a governance management system which enables the Board to monitor the currency of policies that guide its work
 - Provision of clear, proactive policies to guide the Executive Director (ED), the Artistic Director (AD), and other employees or key volunteers
- 1.2 **Consistency.** Each policy in this document must be consistent with the law, the Articles of Incorporation, and the Bylaws, all of which have precedence over these Board policies. Except for time-limited or procedural-only Board decisions (approve minutes, elect an officer, etc.), which are recorded in regular Board minutes, all current policies shall be included or referred to in this document. The ED and the AD are then responsible for developing organizational and administrative policies and procedures in their areas of responsibility that are consistent with this BPM.
- 1.3 **Transition.** Whether adopted part by part or as a complete document, as soon as some version of the BPM is voted on as the “one voice” of the Board, those policies are deemed to supersede any past policy that might be found in old minutes or older versions of the BPM unless a prior Board resolution or contract obligates the organization to a specific matter. If any actual or apparent conflict arises between the BPM and other policies or Board resolutions, the matter shall be resolved by the Board Chair or by the entire Board as may be appropriate.
- 1.4 **Changes.** These policies are meant to be reviewed frequently and refined each time a policy is changed. The ED, as well as Board members and other key people working with PMAZ, help the Board formulate new language in the BPM by distributing proposed changes in advance. Software tools shall be used to show all proposed changes for readers to review. Any change to this BPM must be approved by the full Board. Any Board member, AD or ED may submit proposed changes. In most cases,

proposed changes shall be referred to and reviewed by the appropriate committee before being presented to the Board for action. Whenever changes are adopted, a new document shall be printed, dated, and quickly made available to the Board and staff. The previous version should be dated and archived for future reference if needed. Any previous version, when archived, should include in its header the caveat “A newer and Board-approved version of this BPM exists.”

- 1.5 **Specificity.** Each new policy shall be drafted to fit in the appropriate place within the BPM. Conceptually, policies should be drafted from the "outside in," i.e., the broadest policy statement should be stated first, then the next broadest, etc., down to the level of detail that the Board finds appropriate for Board action. The ED and AD are afforded discretion as to how they implement the policies in this BPM, so long as they are not inconsistent with the Board’s “one voice” in this BPM.
- 1.6 **Maintenance of Policies.** The Secretary shall ensure that, with staff assistance, all standing policies are maintained correctly in the current BPM. The Secretary shall maintain the policies file and provide updated copies to the Board whenever the policies change, or upon request. The Board may ask that legal counsel review this BPM biennially to ensure compliance with the law.
- 1.7 **Context of Other Policies.** This BPM fits into the following hierarchy of policies within which authority flows down and accountability flows up. Policies within each “box” below must not be inconsistent with the “boxes” above it.

1. Federal and State Laws and Applicable Regulations
2. PMAZ Articles of Incorporation
3. PMAZ Bylaws
4. Board Policies Manual (BPM)
5. ED’s and/or AD’s policies
6. Operational policies that are set by PMAZ committees

Part 2: Organizational Essentials

- 2.1 **Our mission.** PMAZ enriches lives in the Greater Phoenix area, with focus on the North Valley, through innovative, joint performances of its multigenerational chorale and orchestra.
- 2.2 **Our vision.** We envision a premier performing arts organization supported by enthusiastic audiences, donors, and community-based board members. We continue to nurture our audiences and musicians by engaging people of all ages in exploring, experiencing, and creating music.

- 2.3 **Stakeholder Statement.** The Board of Directors is committed to providing the leadership required to produce quality opportunities for education, growth, and outstanding artistic achievement while ensuring our financial stability. We plan to exceed the expectations of our member musicians, supporters, and audiences.
- 2.4 **Our values.** The members of PMAZ hold these core values:
- We believe that music enhances our lives, enriches our community, and helps to build community.
 - We believe that mutual respect and good fellowship are essential to fostering a supportive environment for our dedicated and enthusiastic musicians.
 - We believe that performing a wide variety of musical styles and genres allows our members to grow as musicians and performers.
 - We believe in providing opportunities for music education and growth for our members and audiences.
 - We believe that we have a responsibility to cultivate a legacy of choral and orchestral music by involving youth in our multigenerational programs.
- 2.5 The primary **beneficiaries** of our services are as follows:
- 2.5.1 Performing musicians of PMAZ
- 2.5.2 The public who enjoy our performances
- 2.6 The primary **strategies** by which we will fulfill our mission include the following:
- 2.6.1 Develop a strong Board of Directors including people willing to govern, provide financial support, and provide volunteer assistance in their areas of talents and interests.
- 2.6.2 Contract with AD to recruit, develop, and train musicians for performances.
- 2.6.3 Hire ED to oversee day-to-day operations within Board policies, using both paid and unpaid staff and volunteers.
- 2.6.4 Engage businesses, individual donors, foundations, local media, and others to support our mission.
- 2.7 **Strategic Plan.** The Board is expected to think strategically at all times. The Chair, ED, and AD shall lead a process to develop a strategic plan every three years based on the policies in this BPM, update it as necessary, link major activities in the plan to the relevant sections of this BPM, and provide copies of the plan to the Board for information by November 1. (See “Strategic Plan” in the Attachments at end of this BPM.)
- 2.8 The major organizational **goals** for the next three years are as follows:
- 2.8.1 Deliver a consistently outstanding artistic product and build member confidence, while remaining true to our nature as a participatory community choir and orchestra.

- 2.8.2 Develop and implement a sophisticated marketing plan that supports a strong artistic vision, creates brand awareness, sells more tickets, and builds PMAZ's visibility in the communities we serve. (See the "Institutional Marketing Plan" and "Programmatic Marketing Plan" in Attachments section at end of this BPM.)
- 2.8.3 Create a Culture of Philanthropy throughout our organization in support of a comprehensive development plan to increase contributed income from all sources. (See the "Development Plan" in Attachments section at end of this BPM.)
- 2.8.4 Implement a sustainable business model that produces sufficient income to support operational and artistic goals and annual profitability.
- 2.8.5 Work with staff to refine job descriptions and hire support staff in order to reduce fatigue and stress, improve job satisfaction, and aid in staff retention.
- 2.8.6 Build a succession plan for transitioning to new artistic or executive leadership.
- 2.8.7 Increase the philanthropic spirit and capacity of the Board of Directors.
- 2.9 **Diversity Plan.** PMAZ is an inclusive organization which respects and celebrates all people no matter their age, class, disability, ethnic or national heritage, intellectual abilities, gender, marital status, race, religious affiliation, sexual orientation, status as a veteran, or by any other means for establishing the "differentness" of another person. (See "Diversity Plan" and "ADA Plan" in Attachments section at end of this BPM.)

Part 3: Board Structure and Processes

- 3.1 **Roles and Responsibilities of Board of Directors.** The Board of Directors is the governing body responsible for setting direction, ensuring necessary resources, and providing oversight for PMAZ operations. The Board's basic responsibilities are unique to its trusteeship (fiduciary) role:
 - 3.1.1 Determine the mission and purposes of PMAZ and advocate for them.
 - 3.1.2 Ensure effective planning.
 - 3.1.3 Monitor and strengthen PMAZ programs and services.
 - 3.1.4 Select, support, and evaluate the ED, who functions as the Board's primary agent for non-artistic operations.

- 3.1.5 Select, support, and evaluate the AD, who functions as the Board's primary agent for artistic operations.
- 3.1.6 Ensure adequate financial resources, asset protection, and financial oversight so that PMAZ has the funds it needs and does not spend beyond its means.
- 3.1.7 Ensure legal and ethical integrity.
- 3.1.8 Build and sustain a competent board.
- 3.1.9 Enhance PMAZ's public standing in the community.
- 3.1.10 Ensure attainment of goals 2.8.5, 2.8.6, and 2.8.7 identified above as major goals for the next three years.

3.2 Governing Style. The Board should approach its task with a style that emphasizes outward vision (rather than an internal preoccupation), proactivity (rather than reactivity), strategic leadership (rather than an emphasis on administrative detail), encouragement of diversity in viewpoints, and clear distinctions between Board and staff roles. In this spirit, the Board is expected to do the following:

- 3.2.1 Clarify expectations of Board members before nomination and election, during orientation, and throughout the period of Board service.
- 3.2.2 Encourage the discipline needed to govern with excellence by offering ongoing in-service education for Board members.
- 3.2.3 Be accountable to PMAZ members, stakeholders, and the public for competent, conscientious, and effective accomplishment of its obligations as a body. It shall allow no officer, individual, or committee of the Board to usurp this role or hinder its commitment.
- 3.2.4 Monitor and regularly discuss the Board's own process and performance.
- 3.2.5 Ensure the continuity of its governance by the careful selection, orientation, training, and evaluation of capable Board of Directors.
- 3.2.6 Be an initiator of policy, not merely a reactor to staff initiatives. The Board, not the staff, shall be responsible for Board performance.
- 3.2.7 Encourage all Board members to serve as key volunteers in the implementation of Board goals, at times under the leadership of the ED, AD, or non-Board members, as may be determined.

- 3.3 Board Member Criteria.** The Board is expected to update annually a Board Member Profile delineating desired characteristics for future Board members. (See “Board Member Profile” in Attachments section.)
- 3.4 Orientation.** Prior to election, each Board nominee shall be given this BPM along with adequate briefings on the role of the Board, officers, and staff, and an overview of programs, plans, and finances. Soon after election, each new Board member shall be given additional comprehensive orientation material and training.
- 3.5 Board Chair's Role.** The Board Chair’s job is primarily to maintain the integrity of the Board’s process. The Chair “manages the Board.” The Chair is the only Board member authorized to speak for the Board, other than in rare and specifically Board-authorized instances.
- 3.5.1 The Chair ensures that the Board behaves consistently with its own rules and those legitimately imposed upon it from outside the organization. Meeting discussion content shall be those issues that, according to Board policy, clearly belong to the Board to decide, not staff.
- 3.5.2 The authority of the Chair consists only in making decisions on behalf of the Board that fall within and are consistent with any reasonable interpretation of Board policies in Parts 3 and 4 of this BPM. The Chair has no authority to make policy decisions that reasonably belong to the Board. The Chair shall neither supervise nor direct the ED’s or the AD’s daily work, but is expected to maintain close communication, offer advice, help interpret Board policy, and provide encouragement to the ED, AD and other staff and volunteer leaders on behalf of the Board.
- 3.6 Board Meetings.** Board meetings often will include time for guest presenters, interaction with staff and beneficiaries, Board training, committee meetings, social activities, and plenary business sessions. Policies that are intended to improve the process for planning and running meetings follow:
- 3.6.1. The schedule for at least four regular Board meetings, one Board retreat, and full membership meetings shall be set at least one year in advance. Board members who miss two consecutive meetings, unexcused by the Chair, come to meetings unprepared, or behave in ways that detract from good group process, may be terminated by a two-thirds vote of the entire Board, upon recommendation of the Governance or Executive Committee.
- 3.6.2. The Board Chair is expected to work with ED and committee chairs to develop the agenda which--along with background materials for the Board and committees, monitoring reports, the ED’s and AD’s recommendations for changes in the BPM, previous minutes, etc.--shall be sent to all Board members at least one week in advance of Board meetings.

3.6.3 Minutes and any BPM updates shall be sent to Board members within 14 days following Board meetings.

3.6.4 Periodically, the Governance Committee is expected to prepare a meeting evaluation survey for each attending Board member to complete. The completed surveys shall be reviewed, analyzed, and summarized by the Governance Committee, which will report the survey results to all Board members at an appropriate time.

3.7 Standing Committees. Board committees help the Board be effective and efficient. They speak "to" the Board and not "for" the Board. Unless authorized by the whole Board, a committee must not exercise authority that is reserved to the whole Board. In turn, the Board gets its authority from the Bylaws and from the laws of Arizona governing not-for-profit organizations. Committee Chairs shall be Board members. Additionally, each Board member is required to serve on at least one committee. Committees are not created primarily to advise or exercise authority over staff. Once the Board approves its committee structure (no later than July 31 of each year), the Board Chair shall recommend committee chairs and, after consultation with those committee chairs, appoint committee members for one-year terms beginning August 1 of each year. With the exception of the Executive Committee, the ED and the Board Chair are *ex officio* members of all committees. The ED is expected to assist with the work of each committee with oversight by the Board Chair. Each committee chair shall send notes highlighting committee discussions and decisions to the Chair and ED within 10 days of each meeting.

3.7.1 **Development Committee.** This committee shall study and recommend policies to the Board relating to grant writing, grant reporting, fundraising -- both internal and external, and donor development.

3.7.2 **Executive Committee.** This committee shall include all Board officers. Except for the actions enumerated below, it shall have the authority to act for the Board on all matters so long as the Executive Committee determines that it would be imprudent to wait for the next Board meeting to take such action. With respect to any action taken on behalf of the Board, the Executive Committee is required to report any formal actions to the full Board within five days. The Executive Committee is **not** authorized to make decisions with respect to the following matters:

3.7.2.1 Dissolve the corporation

3.7.2.2 Hire or fire an ED or AD

3.7.2.3 Enter into major contracts or sue another entity

3.7.2.4 Make significant changes to a Board-approved budget

3.7.2.5 Adopt or eliminate major programs

3.7.2.6 Buy or sell property

3.7.2.7 Amend the Articles of Incorporation or the Bylaws

3.7.2.8 Change any policies the Board determines must be changed only by the Board

The Executive Committee also functions as the Personnel Committee; as such it shall study and recommend personnel policies related to hiring, contracting, supervising, evaluating, compensating, and possibly terminating ED/AD and other staff. The final decision in these matters rests with the Board.

- 3.7.3 **Finance Committee.** This committee shall develop and recommend to the Board those financial policies, plans, and courses of action that provide for mission accomplishment and organizational financial well-being. Consistent with this responsibility, the committee shall review the annual budget and submit it to the Board for its approval. (See “Budget” in Attachments Section.) In addition, the committee shall make policy recommendations regarding the level and terms of indebtedness, cash management, investment policy, risk management, financial monitoring and reports, employee benefits, signatory authority for expenditures, and other policies for inclusion in this BPM that the committee determines are advisable for effective financial management. (See “Investment Policy” in Attachments section.) The committee shall also arrange for an annual review, if not audit, of the organization’s financial operations.
- 3.7.4 **Governance Committee.** This committee shall recommend policies to the Board pertaining to governance issues and processes including the orientation and training of new Board members, the development and oversight of the Conflict of Interest Policy and Board Member Agreement, the evaluation of individual Board members and officers prior to nominations and elections, and the recommendation of Bylaw and BPM changes. The committee shall develop an open list of potential Board members based on the Board profile for eventual nomination and election by dues-paying members. The committee shall also nominate all Board Officers.
- 3.7.5 **Marketing Committee.** This committee shall develop and recommend policies to the Board pertaining to advertising, communications, public relations, sponsorships, web site and social media. (See “Institutional Marketing Plan” and “Programmatic Marketing Plan” in Attachments section.)
- 3.7.6 **Membership Committee.** This committee shall study and recommend policies relating to functions specific to the PMAZ membership. This may include, but is not restricted to, the development of membership documents, member guidelines, or social functions designed to benefit the overall well-being of the general membership. This committee shall also consist of an archivist to keep records of historical activities including performance posters, flyers and programs, magazine and news articles, outreach programs, photos and member party activities. (See “Membership Handbook” in Attachments section.)

3.7.7. **Programs Committee.** This committee shall study and recommend Board-level policies relating to all artistic programs and services of the organization. In addition, this committee will:

3.7.7.1 Assist the AD with performance details, representing the interests, viewpoints, marketing, vision and mission of the organization

3.7.7.2 Assist the AD with the identification and scheduling of venues for rehearsals and performances

3.7.7.3 Assist the AD with long-term program planning and budgeting

3.7.7.4 Work with the Membership Committee to provide opportunities for members to improve performance skills

3.7.7.5 Coordinate a Program Management System for concerts

3.7.7.6 Train and oversee the Concert Project Managers

3.7.7.7 Coordinate with the AD and the marketing committee regarding scheduling and management of the outreach performing groups

3.8 **Advisory Groups, Councils, and Task Forces.** To increase its knowledge base and depth of available expertise, the Board may encourage the use of special groups, councils, and task forces of qualified volunteers. The term "task force" refers to any group appointed by the ED, AD, or the Board Chair to assist him or her in carrying out various time-limited goals and responsibilities. Although the Board Chair, ED, or AD may form a task force, he or she shall notify the Board of the task force's formation, purpose, and membership within 10 days of its formation. When created, the Board Chair, ED, or AD shall make clear the responsibilities of each group and the support from staff that can be expected.

3.9 **Board Members' Code of Conduct.** The Board expects of itself and its members ethical and businesslike conduct. Board members must represent unbiased loyalty to the interests of the entire organization, superseding any conflicting loyalty to family members; business, advocacy, or interest groups; and membership on other boards or staffs. Board members must avoid any conflict of interest with respect to their fiduciary responsibility. There must be no self-dealing or any conducting of private business or personal services between any Board member and PMAZ except as procedurally controlled to ensure openness, competitive opportunity, and equal access to "inside" information. (See "Conflict of Interest Policy" in Attachments Section.)

3.9.1 Annually, each Board member is required to complete and sign the Board Member Agreement and Conflict of Interest Policy. These set out Board expectations of appropriate member conduct and clarify the Board's Conflict of Interest policies in accordance with Arizona law. Any changes to the Board Member Agreement and the Conflict of Interest Policy shall be proposed by the Governance Committee and Board Chair for Board approval prior to November 30 of each year.

3.9.2 The PMAZ Whistleblower Policy was created to ensure sound governance, prudent risk management, and to guarantee that all its practices are characterized by moral integrity and ethical behavior. (See "Whistleblower Policy" in Attachments section.)

- 3.10 Board Finances.** Every Board member is expected to be a donor of record in the first quarter of each fiscal year (no later than September 30). Unless approved by the Board Chair, expenses of serving on the Board are the responsibility of each Board member.

Part 4: Board – ED/AD Relationships

- 4.1 Delegation to the Executive Director and Artistic Director.** The ED functions as the Board's primary agent for non-artistic operations. The AD functions as the Board's primary agent for artistic operations. While the Board's responsibility is generally confined to establishing high-level policies, subsidiary policy development and implementation is delegated to the ED in matters related to non-artistic operations, the AD in matters related to artistic operations, or a Board committee chair functioning as a volunteer leader for these purposes. What follows in the subparagraphs of 4.1 applies to the Board's relationship with the ED, AD, and paid or volunteer staff reporting to ED or AD.

- 4.1.1 All Board authority delegated to non-artistic staff is delegated through the ED such that all authority and accountability of non-artistic staff--as far as the Board is concerned shall be the authority and accountability of the ED. All Board authority delegated to artistic staff is delegated through the AD such that all authority and accountability of artistic staff--as far as the Board is concerned shall be the authority and accountability of the AD.
- 4.1.2 The ED, AD, or other such assigned leaders are authorized to establish all subsequent policies, make all decisions, take all actions, and develop all activities as long as they are consistent with any reasonable interpretation of the Board's policies in this BPM.
- 4.1.3 Except when a person or committee has been authorized by the Board to incur some amount of staff cost to study an issue, no Board member, officer, AD, or committee has authority over the ED. Board officers, committee chairs, or AD may request information; however, if such request--in the ED's judgment--requires a material amount of staff time or funds or is disruptive, it may be refused until the Board Chair determines that the work is important for Board work.
- 4.2 Executive Director and Artistic Director Job Descriptions.** The ED and AD share organizational leadership; both report directly to the Board and are accountable to the Board for managing the overall direction of PMAZ.
- 4.2.1 The ED is the Board's primary official link to the operating organization outside the jurisdiction of the AD. The ED is expected to work collaboratively

with the AD, administrative staff, the Board, PMAZ members and volunteers to develop, implement, and monitor strategies that achieve operational and financial goals adopted in the Strategic Plan. The ED shall further the best interests of PMAZ at all times and be a compelling advocate in the community for PMAZ and its mission. Additional responsibilities and expectations are identified in the Executive Director Contract. (See “Contracts for ED and AD” in Attachments section.) The ED’s job performance can be evaluated in two areas:

4.2.1.1 The success of major organizational goals 2.8.2, 2.8.3, and 2.8.4 in Section 2.8 and attainment of performance objectives agreed upon by ED and Executive Committee during ED’s annual performance review.

4.2.1.2 The success of organizational operations within the boundaries of prudence and ethics established in Part 5; Sections 5 and 7 – Finance and Marketing/Development Parameters.

4.2.2 The AD is the Board’s primary official link to artistic programming outside the jurisdiction of ED. The AD is expected to work collaboratively with the ED, artistic staff, the Board, PMAZ members and volunteers to achieve programmatic and artistic goals adopted in the Strategic Plan. The AD shall further the best interests of PMAZ at all times and be a compelling advocate in the community for PMAZ and its mission. Generally, the Board looks to the AD to develop the short and long-term artistic plan and to provide timely input to the ED and/or Board for budget planning, marketing activities, and other programmatic activities. Additional responsibilities and expectations are identified in the Artistic Director Contract. (See “Contracts for ED and AD” in Attachments section.) The AD’s job performance can be evaluated in two areas:

4.2.2.1 The success of major organizational goal 2.8.1 in Section 2.8., other artistic goals defined in the Strategic Plan, and attainment of performance objectives agreed upon by AD and Executive Committee during AD’s annual performance review.

4.2.2.2 The success of artistic programming established in Part 5 - Section 6. Program Parameters

4.3 Communications and Counsel to the Board. With respect to providing information and counsel to the Board, the ED and AD shall inform the Board about matters essential to carrying out its policy duties. Accordingly, the ED/AD shall do the following:

4.3.1 Inform the Board of relevant trends, anticipated adverse media coverage, internal and/or external changes--particularly changes in the assumptions upon

which any Board policy has previously been established--always presenting information in as clear and concise a format as possible.

- 4.3.2 Relate to the Board as a whole except when fulfilling reasonable individual requests for information or responding to officers or committees duly charged by the Board.
- 4.3.3 Provide timely replies to requests for information from the Board Chair, Board committees, and each other.
- 4.3.4 Report immediately any actual or anticipated material noncompliance with Board policy along with suggested modifications for the future.

4.4 Artistic Director and Executive Director Reports. The AD and ED shall help the Board determine what tracking data is reasonable to measure progress in achieving our mission and strategic objectives and conforming with Board policies. The Board requires the following regular reports from ED and AD, in addition to any specific reports requested in other sections of the BPM:

- 4.4.1 Bi-monthly: (A) a one- or two-page “dashboard” report showing agreed-upon key indicators that track, in graphic form, designated financial and program results fiscal year to date; (B) other summary reports as the Board may define in this BPM. These reports shall be prepared and sent out to Board members in advance of each Board meeting.
- 4.4.2 Within 45 days of the end of the fiscal year, the ED is required to work with the Treasurer and other staff to provide: (A) an end-of-year expense and revenue-against-budget report; (B) a balance sheet; (C) a staff organization chart (a revised chart is also needed whenever major changes are made); and (D) other reports that the Board may define in this BPM.
- 4.4.3 Within 30 days of the completion of the concert season, the AD is expected to work with artistic staff to provide: (A) a summary of program accomplishments; (B) an analysis of strengths and weaknesses of the concert season; and (C) suggestions for improvements in future concert productions.

4.5 Annual Performance Reviews. The Executive Committee shall formally evaluate the ED and AD annually, based on the following achievements: (A) organizational goals; (B) annual goals the Board and ED/AD have agreed upon in advance; (C) the ED’s/AD’s written self-evaluation; and (D) invited comments/assessments from Board members, member musicians, and other stakeholders as deemed appropriate by ED/AD and the Executive Committee.

- 4.5.1 The Executive Committee shall assess the performance reviews and develop ED/AD compensation recommendations for the upcoming fiscal year. The Board shall review and approve the compensation packages as part of the annual budget.

- 4.5.2 During the performance review process, the ED/AD and the Board is expected to agree on specific, personal performance goals for the year ahead. These goals shall be documented in a letter to the ED/AD from the Board Chair, included as an appendix to the ED/AD contracts, and will be a primary basis for determining the ED's/AD's performance at the end of the next year.
- 4.6 ED – Non-Artistic Staff Relations.** The ED is expected to recruit, hire, train, motivate, evaluate, and terminate paid or volunteer office, front of house, marketing, and development staff in a professional and caring fashion. With respect to treatment of paid and volunteer staff, the ED should build a climate of trust and determine policies based on recommendations from competent legal counsel.
- 4.7 AD - Artistic Staff Relations.** The AD is expected to recruit, select and recommend artistic hires, train, motivate, manage, evaluate, and if necessary, recommend termination of contracted artistic personnel. With respect to treatment of paid and volunteer artistic staff, the AD should build a climate of trust and determine policies based on recommendations from competent legal counsel.
- 4.8 ED/AD Contract Termination.** The Board is expected to work with the ED and AD to best promote the interests of PMAZ. If there is sufficient cause to consider the termination of one or more contracts, the Executive Committee, upon review of the facts, shall present its findings and recommendations to the Board at either a regular meeting or at a specially called meeting. Contracts may be terminated upon a two-thirds vote of the entire Board.
- 4.9 ED/AD Transitions.** At any time, the Board Chair may appoint a transition task force to explore options and propose strategies and Board policies related to succession and transition of the ED or AD. Any need for an acting or interim ED/AD shall be considered and determined by the Board. The Board Chair is authorized, as soon as a vacancy or scheduled departure of the ED/AD is known, to appoint a search committee and chair. The committee shall quickly recommend for Board approval a position announcement, a recommendation on any search consultant, the appointment of a search secretary, and a budget for the search. The search committee shall present one or two qualified candidates to the full Board for selection. The Executive Committee shall determine all matters related to compensation. (See “Succession Plan” in Attachments section.)
- 4.10 Accessing Board Documents.** The ED shall develop and maintain a system so that any Board member may access all key Board documents at any time.

Part 5 – Parameters

Part 5 details the Parameters that shall guide the committee chairs, the ED, the AD, and other paid or volunteer staff so that all are aligned with the full Board's desires and policies in

accomplishing PMAZ's mission, values, and goals. These parameters are intended to free those who are assigned to implement tasks to make timely decisions without undo confusion, excessive meetings, or Board directives that are too detailed for effectiveness and efficiency.

Overall, the Board requires that the ED, AD, other staff and contractors, Board members or other volunteer leaders must do nothing that is illegal unethical, or imprudent.

Section 5. Finance Parameters

5.1 Finance General. The ED, with assistance and oversight of the Treasurer, must ensure that the financial integrity of the organization is maintained at all times; that proper care is exercised in the receiving, processing, and disbursing of funds; and that financial assets and potential liabilities are appropriately protected.

5.2. Financial Controls. The ED, with assistance from and oversight by the Treasurer, must carefully account for and protect the financial assets of the organization. To this end, the Treasurer or ED (or designee) is expected to incorporate generally accepted principles of accounting and internal controls in the financial systems that are used by PMAZ. The ED shall establish procedures and utilize standardized financial documents. Procedures shall include:

5.2.1 PMAZ enters into contracts with ED, AD, conductors, and musicians, and for vendor purchases. Two signatures are required on contracts valued at more than \$1,000; ED and either the Treasurer or Board Chair must sign contracts valued at more than \$1,000.

5.2.2 Everyone who enters into a non-employment contract with PMAZ is required to complete and sign a W-9 along with the contract. PMAZ must report contract earnings of more than \$600 annually (or as adjusted by the IRS) to the IRS on Form 1099 as required by federal regulations.

5.2.3 The ED is authorized and empowered to establish and maintain a credit line for the purpose of providing loans to pay current liabilities as warranted. The credit line may be used to advance funds that are considered "receivables" or to manage cash flow as required. The Treasurer and ED must agree whenever the credit line is used.

5.2.4 Use of a credit line should not take the place of a strong development effort. Every effort shall be made to find financial support in advance for large concerts that require significant upfront expenses and/or delayed ticket revenues.

5.2.5 In addition, the ED may not do the following:

- 5.2.5.1 Receive, process, or disburse funds under controls insufficient to meet standard accounting procedures.
- 5.2.6.2 Approve an unbudgeted expenditure or commitment of greater than \$100 without approval of the Treasurer, or greater than \$500 without approval of the full Board.

5.3 Budget. The Finance Committee--after dialogue and planning that includes the Treasurer, the AD, and the ED shall present a balanced budget for Board approval at its spring meeting each year. This budget should include, whenever possible, five percent of total expenses as a contingency item and no less than three percent to add to a reserve account for future use. (See “Budget” in Attachments section.)

- 5.3.1 Board approval of the budget plan for the fiscal year authorizes Treasurer to make timely payment of budget items without further authorization.
- 5.3.2 The budget process (which should start no later than each January), after coordination with the Treasurer, ED, and AD, should encompass a three-year projection of both operating and capital activities and reflect PMAZ’s best interests.
- 5.3.3 Membership dues are set by the Board of Directors as part of the budgeting process. Dues are assessed annually and are not pro-rated. New members who join after January 1 will be assessed 50% of annual dues for his or her first season. Former members who rejoin after January 1 will pay full dues.

5.4 Asset Protection. The ED must not allow assets to be unprotected, inadequately maintained, or unnecessarily risked. Accordingly, the ED shall not do the following:

- 5.4.1 Fail to insure against theft and casualty losses to at least 80 percent replacement value and against liability losses to Board members, staff, or PMAZ beyond the minimally acceptable prudent level.
- 5.4.2 Subject the office and its equipment to improper wear and tear or insufficient maintenance.
- 5.4.3 Make any artistic capital purchases over \$2,000 without input from the ADs.

5.5 Investment Principles. The Treasurer must not invest or hold operating capital contrary to the Investment Policy Statement. (See “Investment Policy” in Attachments section.)

Section 6. Program Parameters

The Board is expected to establish, maintain, and support programs and services that best achieve the mission and goals in the most effective and efficient manner.

- 6.1** By December 1 of each year, the Program Committee and AD shall develop an annual Artistic Plan for the upcoming season that reflects the Board's policies outlined in Part 2. The Finance and Marketing Committees shall review the plan prior to its submission to the full Board for approval. (See "Annual Artistic Plan" in Attachments section.)
- 6.2** By March 15 of each concert season, the AD, with assistance from the Program Committee, shall present an updated Three-year Artistic Plan that begins with the upcoming season. (See "Three-year Artistic Plan" in Attachments section.)
- 6.3** The AD is expected to take primary responsibility for recruiting, training, communicating with, rehearsing, supervising, disciplining, and terminating participants in the chorale, orchestra, and smaller ensembles. Some of these responsibilities may be delegated to assistant conductors as deemed appropriate by the AD.
- 6.4** Any payments to contracted conductors or musicians must be included in the current operating budget.

Section 7. Development and Marketing Parameters

The various efforts to represent the organization to the public (media, public relations, fundraising, new member recruitment, etc.) shall be integrated sufficiently so that PMAZ's image in the community is positive and effective.

- 7.1 Fundraising Strategy.** The ED shall organize volunteers, including interested Board members, to create and implement an annual Development Plan to attract individual, corporate, foundation, and government cash and in-kind donations. (See "Development Plan" in Attachments section.)
- 7.2 Donor Bill of Rights.** The ED shall develop and provide to the Board the latest version of a Donor Bill of Rights (See "Donor Bill of Rights" in Attachments section.) The ED shall honor donors' requests and statements of desire as to how their donations are used so long as applicable circumstances allow, provided that those donors are adequately informed that their requests and statements of desire do not constitute binding obligations on PMAZ, and that PMAZ retains ultimate discretion and control over use of their donations. The Donor Bill of Rights shall include, among other things, the following restrictions: the ED may not:
 - 7.2.1** represent to a donor that an action will be taken that violates Board policies;
 - 7.2.2** fail to honor an enforceable restriction from a donor; or
 - 7.2.3** fail to confirm receipt of a donor's contribution in a timely manner.
- 7.3 Marketing.** The ED shall organize such volunteers, including interested Board members, to create and implement Marketing Plans to promote and grow PMAZ to meet the policies and objectives set by the Board.

- 7.3.1 **Institutional Marketing.** The ED shall exercise care in representing that we are a charitable, mission-centered, music-loving, and listening organization. All messages sent to primary stakeholders and the public at large should reinforce this image, build our credibility as an artistic institution, and enhance our image in the communities we serve. (See “Institutional Marketing Plan” in Attachments section.)
- 7.3.2 **Programmatic Marketing.** The ED shall organize volunteers, including interested Board members, to create and implement a sales plan to grow PMAZ concert attendance to meet revenue and growth policies and goals set by the Board. (See “Programmatic Marketing Plan” in Attachments section.)
- 7.4 **Communications Restrictions.** To preserve our image in the community, the ED and the Board Chair, or their designees, are the only spokespersons authorized to speak on behalf of PMAZ. They are expected to present PMAZ in a positive, comprehensive way that maintains the organization’s integrity.

Section 8. Miscellaneous

- 8.1 Any policy that does not fit into any other section of the BPM shall be listed in this section.

Note: Any questions about this BPM should be directed to the Board Chair or the ED.

Attachments (in alphabetic order)

Name of Document	Reference(s) in BPM
ADA Plan	2.9
Annual Artistic Plan	3.7.7; 6.1
Board Member Agreement	3.9; 3.9.1
Board Member Profile	3.3
Budget	3.7.3; 5.3; 6.4
Conflict of Interest Policy	3.7.4; 3.9; 3.9.1
Contracts for AD & ED	2.6.2; 4.2.1; 4.2.2; 5.2.1
Diversity Plan	2.9
Development Plan	2.8.3; 7.1
Donor Bill of Rights	7.2
Investment Policy	2.8.4; 3.7.3; 5.5
Institutional Marketing Plan	2.8.2; 3.7.1; 3.7.5; 7.3
Membership Handbook	3.7.6

Programmatic Marketing Plan	2.8.2; 3.7.5; 7.3; 7.3.2
Strategic Plan	2.7; 4.2.2.1
Succession Plan (not created yet)	4.9
Three-year Artistic Plan	3.7.7; 6.2
Whistleblower Policy	3.9.2

Board Policy Manual

Addendums

In Alphabetical Order

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ADA PLAN

Reference in BPM

2.9

ProMusica Arizona Chorale and Orchestra Americans with Disabilities (ADA) Plan

I. Organizational Background

ProMusica Arizona Chorale and Orchestra (PMAZ) is a multi-generational community choir and orchestra whose mission is to enrich the Phoenix North Valley community by sharing the joy of music with its members and audiences.

“PMAZ respects and celebrates the richness of diversity among all individuals, be they perceived as unique because of their cultural background, ethnicity, race, color, educational level, gender, sexual orientation, intellectual abilities geographical roots, religious affiliation, marital status, age, disability, veteran status, or by any other means for establishing the “differentness” of another person. Through its performances and outreach activities as well as internal functioning, PMAZ supports the elimination of prejudice and discrimination based on specific categories of “differentness.” ProMusica recognizes that inclusiveness does not just accidentally occur, but that it must be proactively sought out so that it may be wholeheartedly embraced.” (*Cultural Diversity Plan adopted March 2007*)

II. Organizational Policies and Practices *vis a vis* our ADA Plan

A. ADA and Non-Discrimination Policy Statements

PMAZ does not discriminate on the basis of disability for audience admission or access to its performance venues, treatment of its performing members, or employment in its programs or activities.

Upon request, accommodation will be provided to allow individuals with disabilities to participate in all PMAZ programs and activities. PMAZ’s Managing Director serves as ADA Coordinator to facilitate compliance with the American Disabilities Act of 1990 (ADA), as required by section 35.107 of the U.S. Department of Justice regulations, and to coordinate compliance with sections 504 and 508 of the Rehabilitation Act of 1973.

While the above laws mandate equal access to people with disabilities, PMAZ makes it a priority to utilize rehearsal and performance spaces that embrace the spirit of the law ensuring an optimal experience for all. PMAZ understands that some of its performance venues may have physical limitations for the disabled; however, it is committed to addressing any facility’s needs to eliminate physical barriers inside its venue through proactive planning as a means of confronting any physical limiting barriers.

Upon request and with sufficient notice, information will be made available in alternative forms such as large print, audiotape, computer disc, or via PMAZ’s website. PMAZ’s accessibility policy and appropriate access symbols are listed in all publications.

B. Employment Practices

PMAZ does not currently have a formal job application or application process for its limited number of staff and volunteer positions. PMAZ will, in future employee searches, make printed information available in alternate forms and will provide reading or writing assistance upon request. PMAZ is aware that its application process necessarily be free of questions regarding disability, focusing instead on ability to perform specific job functions, regardless of disability.

PMAZ is in the process of developing descriptions for its administrative and artistic staff and volunteer positions, including hiring and screening processes and identifying essential versus marginal duties. Music staff members and Board members in a position to hire or interview will be trained on disability etiquette through informational brochures and/or Arts Access or other ADA training sessions.

The Managing Director will work with an employee to find reasonable solutions to job performance barriers, and will discuss with any employee what accommodations s/he requires and how best to implement them. Reasonable accommodations will be made on a case-by-case basis without lowering quality or production standards to make an accommodation.

PMAZ's office is located in a one story house located at 3334 W. Inspiration Drive, Anthem, AZ. This building offers barrier-free access for hosting interviews and conducting regular business.

The Governance Committee handles employment complaints relating to ADA according to the Grievance Policy below.

C. Staff and Volunteer ADA Training

PMAZ will train its administrative and music staff, Board members, ushers and other volunteers on issues concerning disability etiquette and effective communication, using printed materials from the John F. Kennedy Center for the Arts (access@kennedy-center.org) and ARTability: Accessing Arizona's Arts (www.ARTability.org), and will continue to update and advise its constituencies about interactions with persons with disabilities. The training will include basic information about the American Disabilities Act, disability etiquette, effective communications, and PMAZ's ADA policies, accessible services and PMAZ's ADA plan. The first training sessions will occur on or about November 2010.

D. ADA Coordinator

The Managing Director of PMAZ serves as ADA Coordinator. In this capacity, s/he is assigned to research and implement accessibility programs. PMAZ's Governance Committee is in the process of constituting and charging an ADA Advisory Committee to assist the ADA Coordinator.

The ADA Coordinator is responsible for coordinating activities necessary to ensure PMAZ's compliance with the American Disabilities Act of 1990 and the Federal Rehabilitation Act of 1973. S/he will maintain a working knowledge of the provisions of Titles I, II and III of the ADA, and practices and activities covered by nondiscrimination employment requirements of the ADA; evaluate public access to facilities used by PMAZ and its programs and services; and monitor ADA training principles and techniques. S/he is empowered with the authority to unify ADA efforts among administrative and artistic staff and to reach out to patrons with disabilities.

Specifically, s/he is responsible for:

1. Administering 504/ADA programs
2. Collecting and Maintaining a library of ADA regulations and supplementary materials
3. Developing and supervising the Personnel Committee's ADA advisory group
4. Working with staff and the Board to write a long-range ADA plan and ensuring implementation of the plan's goals

5. Obtaining price quotes for special purchases of equipment, materials or supplies for implementing reasonable accommodation or public access
6. Developing an ADA program budget
7. Developing and maintaining good working relations with people and musicians with disabilities as well as organizations representing people with disabilities
8. Providing ADA training to staff and Board on an annual basis
9. Providing ADA technical information and advice to staff, the Board, volunteers and personnel of the various venues where PMAZ Chorale and Orchestra performs
10. Recommending resolutions to grievances filed and maintaining correspondence and documentation of the compliance procedure
11. Overseeing plans for special events so that accessibility to events is barrier free
12. Arranging special requests for accommodations, alternate forms, etc. with appropriate PMAZ persons

IV. PMAZ ADA Compliance Grievance Procedure

A. Accessibility Advisory Committee:

Members of PMAZ's Governance Committee will form an ADA Advisory Committee together with the Managing Director/ADA Coordinator and one member representing a musician who has a disability and one member from a service organization serving people with disabilities.

B. ADA Grievance Procedure

The procedure which follows is meant to provide for prompt and fair resolution of complaints received. All concerns voiced by the public, PMAZ artistic and administrative staff, Board members, musician members and/or volunteers will be considered as serious and will be addressed and well-documented. The purpose and goal of our ADA Grievance Procedure is to:

- resolve problems within the limits of PMAZ's resources
- determine a solution that is mutually acceptable to the complainant and PMAZ
- recommend additional solutions that permit greater future access
- provide a forum for public discussion of concerns

C. Steps

1. Information Gathering

The Managing Director/ADA Coordinator of PMAZ will communicate with the complainant to determine the nature of the complaint, and create an open dialogue with the complainant. Depending upon the specifics of the complaint, other staff may be involved in this initial process. The goal of this exchange is to address the complainant's needs as quickly and positively as possible, within the scope of PMAZ's ability to meet those needs, and to use that information to assess future determinations of accessibility needs. The Managing Director/ADA Coordinator will document all information received.

2. Complainant Unsatisfied

Following the initial interview, if the complainant is not satisfied by the initial information gathering process/interview, the Managing Director/ADA Coordinator will encourage the complainant to participate in additional mediation which would include the particular PMAZ person(s) designated in charge of the location where the complaint occurred.

If the complainant is not satisfied by the above additional mediation, the Managing Director/ADA Coordinator will assist the complainant in preparing a written description of the problem, which will be presented for review to PMAZ's ADA Advisory Committee. This complaint must include:

1. Name, address and telephone number of complainant
2. Detailed description of complaint, including date and time
3. Location of access barrier
4. Complainant's recommendation for resolution

3. Written Complaint

The Managing Director/ADA Coordinator will assure the complainant that the purposes of the ADA Advisory Committee's review is to ensure that a solution is devised that will meet the needs of the complainant to the best of PMAZ's ability. This will be done within established programs and facilities, and the committee will consider establishing new policies, programs and facility improvements to ensure this success.

4. Reviews of Written Complaint

Review of the complaint will take place within 30 (thirty) days after receipt of written complaint. The committee will consider:

1. Is the complaint valid? Was access denied?
2. What were the circumstances of the denied access?
3. Is this a standard or unusual condition?
4. Was lack of access a result of policy, and if so, is a new policy warranted?
5. What must happen for access? Are there possible alternatives?
6. Are there any mitigating factors that would limit resolution to the problem?
7. What is to be done to assure success in the future? Will the solution demand funding? If so, how will it be funded and on what timeline?
8. What follow-up should be done with complainant and by whom?

The complainant will be assured that the recommendations of the committee will be presented to the Board of PMAZ. The complainant is required to sign the recommendation(s) as acceptable to him/her, agreeing that if the recommendation is followed, the matter is therefore closed.

5. Resolution of Complaint

At the next appropriate PMAZ Board meeting, the recommendations of the Advisory Committee for resolution are presented, and a decision is made based upon that recommendation to allocate existing funds and resources and/or to include the recommendations as part of ongoing resource development.

All artistic and administrative staff are then notified by the Managing Director/ADA Coordinator of the nature of the grievance and its resolution. The recommended solution is implemented.

Adopted April 26, 2010

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Annual Artistic Plan

Reference in BPM

3.7.7; 6.1

PROMUSICA ARIZONA ARTISTIC PLAN

GOALS, OBJECTIVES, STRATEGIES & TIMELINES

FY 2017-2019

Accountability:

Artistic and production product; member confidence; musical repertoire and season plans - **Artistic Staff, Program Committee**

Member/Audience feedback – **ED, Marketing Committee and Special Task Force**

Institutional Marketing/Website – **ED, Marketing Committee**

Dues/Volunteer issues – **Membership Committee, Artistic Staff**

I. ProMusica Arizona Chorale & Orchestra will remain true to our nature as a multi-generational, participatory, volunteer, community chorale and orchestra

Discussion: Since inception, PMAZ has served both our musicians and our community. Our musicians range in age from 13 to 80 and include high school and college students, retirees, moms and dads, empty nesters, and middle aged adults. We welcome any musician with requisite skills regardless of cultural background, ethnicity, race, color, educational level, gender, sexual orientation, intellectual abilities, geographical roots, religious affiliation, marital status, age, disability, or veteran status. PMAZ musicians come from many different walks of life but share a love of music and desire to share our music with the community. Each musician brings something special and unique to ProMusica Arizona and is valued for his/her contribution. Music is an avocation, not a vocation for the majority of us. We volunteer our time and talents as musicians, board members and officers, and staff; we pay dues, donate, and engage in fundraising activities to share in the support of PMAZ. Contract musicians are hired as necessary to fill in sections of the orchestra and chorale. Dues waivers are offered (in lieu of compensation) to a limited number of musicians as an introduction to ProMusica Arizona; waivers are at the discretion of the Artistic Director.

The nature of our membership, particularly in the orchestra, changed dramatically after founding Artistic Director, Kevin Kozacek, left and started a new orchestra in June 2012. The pool of motivated, volunteer orchestral musicians in the Phoenix North Valley dropped considerably, necessitating the use of more contract and fee - waiver musicians. Contract musicians move in and out, are not willing to help with fundraising or tickets sales, and generally are not committed to the organization. While the use of contractors allowed our orchestra to survive, we have made progress in the past few years toward rebuilding the voluntary nature of the orchestra. As we developed this strategic plan, feedback from members and the community, analysis of the environment in which we operate, and our strengths and weaknesses led us to reaffirm our desire to remain true to our founding nature as a multi-generational, participatory, volunteer, community-based Chorale & Orchestra. We have been in process of rebuilding our volunteer base, particularly in the orchestra, since Kevin's departure. How can we accomplish this goal?

Objectives, Strategies, Timeline:

1. Recruit more volunteer musicians
 - a. Hire Assistant Conductors for the Orchestra and Chorale (summer 2016) who will concentrate on recruiting volunteer musicians who are looking for a participatory, community music organization/experience
 - b. Improve PMAZ Visibility in the Community via Institutional Marketing Program that will attract musicians who are looking for what we offer (summer 2016) (See details in Institutional Marketing Section)
 - c. Enhance website to highlight our “brand” for potential musician members (2016-2017 season) (See Marketing Section)
2. Increase the percentage of current orchestra musicians who pay dues
 - a. Convert dues waivers to dues paying members by building waived musician’s connection to PMAZ (see chart below)
 - b. At auditions assume dues payment first; offer waivers second or contract only on an as needed basis (ongoing August and January activity)
3. Concentrate efforts on member retention in order to build consistency in orchestra and choir personnel and reduce turnover from season to season and concert to concert
 - a. Sign contracts with hired musicians on an annual basis; preferably no later than September 1 of each season.
 - b. Solicit feedback from musician members on an ongoing basis (See Goal VI for details)
 - Use focus groups and surveys to get feedback from musicians
 - Respond to feedback in a timely manner
 - Follow up on suggestions for improvement
 - Ask departing musicians to complete a brief “exit” survey to determine why they left and what we can do to improve
 - Establish advisory committees for Orchestra and Chorale who meet occasionally with AD and assistant conductors to discuss matters related to musician satisfaction/retention

Goal Attainment Measures:

- Number of total musicians, orchestra musicians, and chorale musicians
- Percentage of dues paying musicians, those on contract, and those for whom dues have been waived
- Percentage of members who stay with us from season to season
- Member feedback

<u>Fiscal Year</u>	<u>Total Musicians</u>	<u>Pay Dues</u>	<u>%</u>	<u>Waiver</u>	<u>%</u>	<u>Contract</u>	<u>%</u>
2015-16 (Actuals)	127	71	56	25	20	31	24
2016-17	137	83	61	25	18	29	21
2017-18	139	90	65	25	18	24	17
2018-19	140	96	69	25	14	19	11

<u>Fiscal Year</u>	<u>Total Orchestra</u>	<u>Pay Dues</u>	<u>%</u>	<u>Waiver</u>	<u>%</u>	<u>Contract</u>	<u>%</u>
2015-16 (Actuals)	67	18	27	20	30	29	43
2016-17	65	20	30	20	30	25	40
2017-18	63	23	36	20	32	20	32
2018-19	60	25	42	20	33	15	25

<u>Fiscal Year</u>	<u>Total Chorale</u>	<u>Pay Dues</u>	<u>%</u>	<u>Waiver</u>	<u>%</u>	<u>Contract</u>	<u>%</u>
2015-16 (Actuals)	60	53	88	5	8	2	3
2016-17	72	63	88	5	7	4	6
2017-18	76	67	88	5	7	4	5
2018-19	80	71	88	5	6	4	5

II. ProMusica Arizona Chorale & Orchestra will build member musician confidence

Discussion: Our musicians are for the most part amateurs and volunteers. Feedback received during member focus groups and e-surveys in January 2016 reflected disparate views among our musicians based in large measure on experience and training. Those who are professionally trained believe that we can prepare a more polished artistic product in less time; less experienced musicians desire longer rehearsals, more rehearsals, fewer concerts, better use of rehearsal time, more sectionals, and more joint rehearsals in order to feel confident. Regardless of experience, there is a universal desire to perform at a high level and offer an outstanding artistic experience and value proposition for our audiences. It is clear all of our musicians' time is valuable and not to be wasted.

Results of audience and member surveys this year presented an interesting contrast: audience members who responded to an ASU student online survey and field survey believe that our concerts are fairly priced; artistic quality and value received is excellent. Our musicians, on the other hand, strongly believe that we are not "worth" the price of a \$20 ticket. A community member of the Strategic Planning Task Force suggested the dichotomy may be explained by a lack of member confidence. Not only is this attitude reflected in performance, it is also reflected in musician willingness to promote our concerts and PMAZ to fellow musicians and the community. While it is important to help our musicians see what our audience members see/hear, it is equally important to respect members' desire to feel confident and well prepared for every concert.

Objectives, Strategies, Timeline:

- 1. Restructure rehearsal schedule in FY 2017 to offer more rehearsal time, scheduled sectionals, and skill enhancement sessions.**
 - a. Orchestra and chorale will rehearse at the same time 7- 9:30 pm
 - b. There will be time before or at end of rehearsals for sectionals
 - c. Rehearsal venue will be one venue that can hold orchestra and choir in different rooms or two locations in close proximity to each other
 - d. More joint choir/orchestra rehearsals will be scheduled prior to a concert
- 2. Discontinue Friday evening concerts for 2016-2017 Season**

3. **Perform a 4 - concert season with two performances of each concert effective 7/1/16 and evaluate a 3-concert season annually based on travel opportunities**
4. **Rehearsal tapes will be provided for singers on a consistent basis at first rehearsal for each concert**
5. **Plan and implement at least 2 masterclasses – one for choir; one for orchestra – starting in FY 2017**
6. **Artistic staff will be restructured in FY 2017 to include an assistant conductor for orchestra and chorale:**
 - a. Artistic Director: Responsible for timely development of season plans, overall programming, repertoire selection; conducting of concerts; appearing at fundraising events, budget development and maintenance, support of all fundraising and marketing initiatives, building relationships with donors and constituents, promoting the best interests of ProMusica Arizona, and collaborating with the Executive Director and Board of Directors to assure outstanding implementation of our program objectives.
 - b. Chorale Assistant Conductor: Responsible for chorale recruitment, running rehearsals, outreach group, suggesting repertoire, working with librarians to order and hand out music in a timely manner. Works with ensemble manager to monitor attendance and paid positions.
 - c. Orchestra Assistant Conductor: Responsible for orchestral recruitment, running rehearsals, outreach group(s), suggesting repertoire, working with librarian to make sure all music is ordered and handed out in a timely manner. Works with ensemble manager to monitor attendance and contract musicians.

Goal Attainment Measures:

- Member confidence and pride in performance will be measured by responses to online surveys, focus group discussions and by number of tickets sold by musicians

<u>Fiscal Year</u>	<u>Total Survey Responses</u>	<u>% Confident</u>	<u>Tickets Sold by Members</u>
2015-16 (Actual)	85 (20 FG; 65 online)		
2016-17			
2017-18			
2018-19			

III. ProMusica Arizona Chorale & Orchestra will continue to program a wide variety of musical styles balancing the ability of musicians, their interest in doing classical/challenging repertoire, and audience appeal

Objectives, Strategies, Timeline:

1. Plan seasons FY 2017 -2019 to include one major work per season
 - Begin work on *Elijah* (2018) and *Carmina Burana* (2019) in first half of FY 2017 in order to find collaborators, visiting artists, and financial support for the programming
2. Include variety of musical genres and levels of difficulty that balance musician ability and interest with audience appeal in each season
 - Detailed FY 2018 Season plan (major work and other concert repertoire) due no later than 1/15/2017
 - Outline 2018-2019(3-year) concert plan incorporating major work and variety of musical styles that balance the ability and interests of musicians and audience appeal no later than March 15, 2017.

Goal Attainment Measures:

- Season Plans completed on time as identified in # 2 above
- Number of genres performed; one major work per season
- Audience satisfaction with the type of programming as measured by attendance and satisfaction via audience surveys
- Member satisfaction with type of programming as measured by continuation of membership and via survey

<u>Fiscal Year</u>	<u>Genres Performed</u>	<u>Audience Satisfaction</u>	<u>Member Satisfaction</u>	<u>Major Work</u>
2015-16 (Actual)	5-7	Very	Very	
2016-17				Beethoven's 9th
2017-18				Elijah
2018-19				Carmina Burana

IV. ProMusica Arizona Chorale & Orchestra will continue to deliver a consistently outstanding artistic product

Objectives, Strategies, Timeline:

1. Attract talented, highly motivated musicians from across the age spectrum to PMAZ choir and orchestra
 - a. Showcase concert programming, travel opportunities, personnel via Institutional Marketing Plan to increase our visibility in the music community

- b. Build one major collaboration into each season to create more interesting and appealing art and introduce us to other musicians
- c. Offer opportunities to travel/perform outside of AZ and/or US starting in FY 2017
- d. Accept new members by audition only; fill vacancies with more qualified musicians
- e. Articulate and enforce increased expectations regarding rehearsal attendance, learning music, concert attendance. Starting in FY 2018

2. Improve musical skills of current PMAZ choir and orchestra members

- a. Provide at least 1 educational experience per season for orchestra and chorale musicians
 - Hold voice master class once per semester for chorale; attendance required with focus solely on tone production/musicianship skills (FY 2017)
 - Issue “How to read music” handout to all singers with expectation that non-readers will learn to read music (FY 2018)
 - Reading music is not a prerequisite for entry into chorale but we need folks who are motivated/willing to learn
 - Hold master class/workshop for orchestra once per season as determined by Artistic Director and Orchestra Assistant Conductor (FY 2017)
- b. Clarify and enforce expectations for musicians regarding rehearsal and performance attendance and concert preparedness

3. Transition to paid section leaders in Chorale; section leaders will be responsible for section learning music for each concert, running sectionals; auditioned

- a. Add paid tenor and bass section leaders FY 2018
- b. Add paid soprano and alto section leaders FY 2019

4. Beginning in 2017-2018, offer a 2-choir program

- a. Auditions starting spring 2017 for chamber choir (28); grow to 40
- b. Large choir 50-60 members; grow to 80
- c. Chamber group members must also be in large choir
- d. Chamber choir will create opportunities for artistic excellence

Goal Attainment Measures:

- Increased audience satisfaction with performance quality of Chorale & Orchestra
- Member satisfaction with skill improvement
- Number of educational programs and travel opportunities offered
- Better rehearsal and performance attendance
- Conductor satisfaction with musician preparation

<u>Fiscal Year</u>	<u># Educ Programs</u>	<u>Travel Opps</u>	<u>Reh. Attend.</u>	<u>Perf Attend.</u>
2015-16 (Actual)	0	0		
2016-17				
2017-18				
2018-19				

<u>Fiscal Year</u>	<u>Mbr Satisfaction</u>	<u>Audience Satisfaction</u>	<u>Conductor Satisfaction</u>
2015-16 (Actual)	0	0	
2016-17			
2017-18			
2018-19			

V. ProMusica Arizona Chorale & Orchestra will deliver continuous improvement in production quality of performances

Objectives, Strategies, Timeline:

1. Reduce production problems with video technology
 - a. Identify production issues in 2014-2016 seasons
 - What happened?
 - What was cause of failure?
 - What can we do to make sure it doesn't happen again?
 - b. Select venues that will meet technical needs as well as acoustical desires, effective FY 2017
 - c. Schedule bi-weekly Production meetings between AD and Production team starting Sept 2016 so that video/sound needs are identified and managed in a timely manner
 - d. Add paid technical video/sound manager in FY 2018
 - e. Purchase additional equipment to enhance sound and visual component of our productions as needed FY 2017-2019
2. Increase audience satisfaction with quality of video/sound production
 - a. Survey audience after each concert to determine audience satisfaction with production quality of the concert

Goal Attainment Measures:

- Number of identified production issues in concert season
- Percent decrease in production issues from one season to the next
- Improvement in the percentage of audience that is satisfied with production quality of concerts

<u>Fiscal Year</u>	<u># of Production Issues</u>	<u>% Decrease</u>	<u>% Audience Satisfaction</u>
2015-16 (Actual)	1		UnKnown
2016-17			
2017-18			
2018-19			

VI. ProMusica Arizona Chorale & Orchestra will solicit feedback from membership and audiences more frequently over the next 3 years

Discussion: The PMAZ Artistic Plan for 2017-2019 is designed to rebuild the volunteer, participatory, community nature of PMAZ membership and improve the artistic and production quality of our performances. In order to be successful in these areas, we will need to not only attract talented and highly motivated musicians, but we will need to retain our best musicians. In order to attract and retain quality musicians, we need to pay attention to member retention. Musicians need to have a high level of satisfaction with their PMAZ experience to stay around and to invite their musician friends to join us.

A major theme of the PMAZ Marketing Plan for 2017-2019 is to grow our audience base and size of our family of supporters. Our audience and family of supporters will grow if they continue to be satisfied with the repertoire, artistic quality of performance, production quality of concerts and value proposition we offer. We wish to create “raving fans” who will help us grow audience because they are so excited about PMAZ.

In order to measure whether we are successful in these endeavors, we need to solicit feedback from our musicians and our audiences. The successful implementation of the strategies outlined below will obviously help meet our goal of increasing our survey activity; it will also give us the answers we need regarding the efficacy of the strategies we have employed to improve member and audience satisfaction.

Objectives, Strategies, Timeline:

1. Increase frequency of member musician surveys and number of participants/responses
 - a. Appoint a task force to study the matter and build a calendar for solicitation of member feedback no later than May 2017. The plan should include:
 - Schedule for Periodic focus groups FY 2017-2019
 - Schedule of Periodic online surveys FY 2017 – 2019
 - Who will prepare the questions, write the online surveys, and run focus groups
 - Reporting mechanism
 - Follow-up protocol
 - By June 15, 2017, assign accountability for reviewing and summarizing member feedback, responding to feedback as appropriate, and reporting to the Board of Directors and Staff on the results of focus group and online surveys.
 - b. Implement Plan by May 1, 2017
 - c. Work plan consistently FY 2017-2019

2. Increase frequency of audience surveys.

- a. Executive Director and Marketing Committee will build an audience survey plan no later than November 1, 2016 that will include:
 - Schedule for Periodic focus groups FY 2017-2019
 - Schedule of post-concert online surveys FY 2017 – 2019
 - Who will prepare the questions, write the online surveys, and run focus groups
 - Reporting mechanism
 - Follow-up protocol
 - By July 1, 2017 assign accountability for reviewing and summarizing member feedback, responding to feedback as appropriate, and reporting to the Board of Directors and Staff on the results of focus group and online surveys.
- b. Run first audience survey at/after November or December Concert
- c. Work plan consistently FY 2017-2019

Goal Attainment Measures:

- Number of member musician focus groups
- Number of member focus group participants
- Number of member online surveys
- Response rate to member online surveys
- Number of audience face to face and online surveys
- Response rate for audience surveys

Member Feedback Measures

<u>Fiscal Year</u>	<u># Focus Groups</u>	<u># Participants</u>	<u>Online Surveys</u>	<u>Total Responses</u>	<u>Response Rate</u>
2015-16 (Actual)	2	20	1	65	50%
2016-17	3	30	2		55%
2017-18	4	40	3		60%
2018-19	4	50	4		65%

Audience Feedback Measures

<u>Fiscal Year</u>	<u># Face/Face Surveys</u>	<u># Participants</u>	<u>Online Surveys</u>	<u># Response Rate</u>
2015-16 (Actual)	1	11	1	2%
2016-17	2	15	4	3%
2017-18	3	20	4	5%
2018-19	4	30	4	10%

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Board Member Agreement

Reference in BPM

3.9; 3.9.1

ProMusica Arizona Chorale and Orchestra (PMAZ)

Board Member Agreement

(In reference to BPM Section 3.9, Addendum B)

As a member of the Board of Directors of PMAZ, I agree to support the mission of the organization. I understand that my duties and responsibilities include the following:

1. I am legally responsible, along with other Board members, for this organization. I need to know and approve all policies, participate in strategic planning, and be familiar with all programs and services. Along with the other Board members, and in partnership with the Artistic and Executive Directors, I oversee the implementation of PMAZ policies and programs.
2. I am fiscally responsible, along with other Board members, for this organization. It is my duty to be active in monitoring PMAZ's income and expenses, in planning the budget, and in fundraising to meet the budget.
3. I am morally responsible for the health and well-being of this organization. As a member of the Board, I pledge to carry out my duties to PMAZ with the highest degree of ethics.
4. I am ethically responsible for data and information pertaining to the operation of this organization. Items discussed during Board meetings, in committee meetings, and with other members of the Board will be treated with utmost confidentiality. I will not disclose data about members, finances, supporters, operations, or future plans without proper authorization.
5. I agree to respect, listen to, and treat courteously all people involved with PMAZ.
6. I will attend PMAZ concerts and events.
7. I will be a good ambassador for PMAZ by talking with patrons, colleagues and friends about PMAZ's mission and achievements.
8. I will make a good faith effort to support PMAZ's fundraising goals. I agree to participate in fundraising activities as follows:
 - I will give an annual personal donation "at an amount that makes me feel proud."
 - I will become a donor of record by September 30th each year.
 - I will share names of prospective donors for fundraising activities within PMAZ.
 - I will participate in the following as often as I can:
 - a) Help identify and establish contacts with potential corporate and foundation donors;
 - b) Identify sources of in-kind contributions;
 - c) Send emails/letters/requests/personal notes on fundraising appeals to friends;
 - d) Ask friends, family and business associates to make gifts to PMAZ; and
 - e) Help plan, organize and participate in fundraising events
9. I agree to serve on and actively participate in at least one standing committee of the Board.
10. I agree to attend full Board meetings and committee meetings as required by the Board Policy Manual (BPM).

In turn, I expect PMAZ's Board Chair or Executive Director to provide me with pertinent information as delineated in the BPM in a timely manner.

Board member name: (Print)

Board member signature & date

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Board Member Profile

Reference in BPM

3.3

October 17,
2011

Attachment B2
ProMusica Arizona Chorale and Orchestra (PMAZ)
Board Member Profile
(In reference to BPM 3.9, Addendum A)

Every Board candidate should:

- Be an open-minded person of integrity with the ability to actively listen, think clearly, analyze logically, and work cooperatively and collaboratively with other Board members and Committees
- Demonstrate interest in and support for arts organizations and/or PMAZ
- Be willing to actively participate in Board, Committee, and related organizational activities

As a group, the entire BOD should eventually reflect the following profile. Ideally, in addition to meeting the above criteria, each Board member should bring at least one of following characteristics:

Ideal BOD	*Current BOD Expertise	BOD Expertise Needed
Expert on the sociology and psychology of primary beneficiaries (niche market)		
Person knowledgeable about PMAZ history		
Expert in nonprofit law, preferably a Juris Doctor (JD)		
Expert in major donor fundraising		
Expert in public relations, media, networking, and marketing		
Business & professional leaders		
Expert in nonprofit organization finance, preferably a Certified Professional Accountant (CPA)		
Expert in production logistics and equipment		
Person currently living in the community		
Expert in internet, web design, and social media		
Expert in musicology and/or musical performance		
Other qualifications as determined by the BOD		

*Given the two-year term of a Board member, consider the expiration date of current BOD members' terms

March 28, 2018

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Budget

Reference in BPM

3.7.3; 5.3; 6.4

ProMusica Arizona
Budget Overview: FY2017-28 revised Sept 2017 - FY18 P&L
 July 2017 - June 2018

	Jul 2017	Aug 2017	Sep 2017	Oct 2017	Nov 2017	Dec 2017	Jan 2018	Feb 2018	Mar 2018	Apr 2018	May 2018
Income											
Total 41000 Contributed Revenue	\$ 8,695.00	\$ 6,686.00	\$ 3,400.00	\$ 8,623.00	\$ 3,375.00	\$ 9,556.00	\$ 4,627.00	\$ 4,470.00	\$ 1,794.00	\$ 22,080.00	\$ 15,204.00
Total 41100-5 Ticket Sales	\$ 0.00	\$ 0.00	\$ 0.00	\$ 0.00	\$ 9,750.00	\$ 12,000.00	\$ 0.00	\$ 9,750.00	\$ 0.00	\$ 10,290.00	\$ 0.00
41110-0 Performance Contracts	0.00	300.00	0.00	300.00	300.00	0.00	0.00	200.00	0.00	0.00	133.00
41120-0 General Membership Dues	1,600.00	5,000.00	4,700.00	600.00	1,500.00	0.00	600.00	0.00	182.00	0.00	0.00
Total 41100 Earned Revenues	\$ 1,600.00	\$ 5,300.00	\$ 4,700.00	\$ 900.00	\$ 11,550.00	\$ 12,000.00	\$ 600.00	\$ 9,950.00	\$ 182.00	\$ 10,290.00	\$ 133.00
Total 41200 Other Revenues	\$ 50.00	\$ 2,050.00	\$ 2,500.07	\$ 510.00	\$ 200.10	\$ 1,233.00	\$ 0.00	\$ 457.00	\$ 200.10	\$ 200.10	\$ 0.00
Total Income	\$ 10,345.00	\$ 14,036.00	\$ 10,600.07	\$ 10,033.00	\$ 15,125.10	\$ 22,789.00	\$ 5,227.00	\$ 14,877.00	\$ 2,176.10	\$ 32,570.10	\$ 15,337.00
Expenses											
Total 51000 Artistic Expenses	\$ 2,684.35	\$ 3,084.33	\$ 3,089.32	\$ 8,589.34	\$ 3,234.33	\$ 6,734.33	\$ 3,189.34	\$ 6,734.33	\$ 3,089.33	\$ 8,059.34	\$ 3,089.33
Total 51200 Production/Operation Expenses	\$ 150.00	\$ 680.00	\$ 1,710.00	\$ 2,020.00	\$ 480.00	\$ 2,620.00	\$ 480.00	\$ 2,620.00	\$ 480.00	\$ 2,440.00	\$ 150.00
Total 51300-3 Marketing Expenses	\$ 2,000.00	\$ 1,968.50	\$ 4,275.00	\$ 700.00	\$ 1,600.00	\$ 620.00	\$ 1,550.00	\$ 450.00	\$ 1,450.00	\$ 450.00	\$ 0.00
Total 51400-4 Development/Fundraising Expense	\$ 50.00	\$ 2,200.00	\$ 1,495.00	\$ 965.00	\$ 2,965.00	\$ 1,165.00	\$ 850.00	\$ 1,645.00	\$ 65.00	\$ 200.00	\$ 50.00
Total 51500-5 Box Office Expense	\$ 0.00	\$ 895.00	\$ 0.00	\$ 313.02	\$ 0.00	\$ 226.11	\$ 0.00	\$ 0.00	\$ 85.00	\$ 1,272.15	\$ 0.00
Total 52000-0 Administrative Expenses	\$ 4,854.51	\$ 5,114.50	\$ 3,998.58	\$ 3,794.51	\$ 3,464.50	\$ 3,614.49	\$ 3,954.51	\$ 3,454.50	\$ 3,464.49	\$ 3,644.51	\$ 3,564.49
Total Expenses	\$ 9,738.86	\$ 13,942.33	\$ 14,567.90	\$ 16,381.87	\$ 11,743.83	\$ 14,979.93	\$ 10,023.85	\$ 14,903.83	\$ 8,633.82	\$ 16,066.00	\$ 6,853.82
Net Operating Income	\$ 606.14	\$ 93.67	-\$ 3,967.83	-\$ 6,348.87	\$ 3,381.27	\$ 7,809.07	-\$ 4,796.85	-\$ 26.83	-\$ 6,457.72	\$ 16,504.10	\$ 8,483.18

Wednesday, Sep 13, 2017 11:49:00 AM GMT-7 - Cash Basis

Jun 2018	Total
\$ 1,000.00	\$ 89,510.00
\$ 0.00	\$ 41,790.00
0.00	1,233.00
0.00	14,182.00
\$ 0.00	\$ 57,205.00
\$ 0.00	\$ 7,400.37
\$ 1,000.00	\$ 154,115.37
\$ 2,684.33	\$ 54,262.00
\$ 150.00	\$ 13,980.00
\$ 0.00	\$ 15,063.50
\$ 50.00	\$ 11,700.00
\$ 0.00	\$ 2,791.28
\$ 3,544.50	\$ 46,468.09
\$ 6,428.83	\$ 144,264.87
-\$ 5,428.83	\$ 9,850.50

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Conflict of Interest Policy

Reference in BPM

3.7.4; 3.9; 3.9.1

ProMusica Arizona Chorale and Orchestra (PMAZ)

Conflict of Interest Policy

(In reference to BPM Section 3.9, Addendum C)

The standard of professional conduct within PMAZ is that all Board members, staff, and volunteers scrupulously avoid any conflict of interest between the interests of PMAZ versus personal, professional, and business interests on the other. This includes avoiding actual conflicts of interest, as well as the perception of them.

I understand that the purposes of this policy are:

- to protect the integrity of the decision-making process
- to ensure our stakeholders have confidence in our integrity and accountability
- to protect the integrity and reputation of Board members, staff and volunteers

Once elected, hired, or appointed, I will make a full, written disclosure of interests, relationships, and holdings that could potentially result in a conflict of interest. This written disclosure will be kept on file, and I will make timely updates as appropriate.

In the course of meetings or activities, I will disclose any interests in a transaction or decision where I (including my business or other nonprofit affiliation), my family and/or my significant other, employer, or close associates may receive a benefit or gain. After disclosure, I understand that I may be asked to leave the room during any discussion and will not be permitted to vote on the issue.

I understand that if major purchases or financial commitments are involved that might provide a financial benefit to me as a Board member, staff member or volunteer, a minimum of three written bids will be obtained to ensure that prices and products are comparable and competitive.

I understand that this policy is meant to be a supplement to good judgment, and I will respect its spirit as well as its wording.

Board member name: (Print)

Board member signature

Date

- over -

ATTACHMENT TO CONFLICT OF INTEREST STATEMENT

Disclosure of personal, professional, and business interests that could potentially result in a conflict of interest with PMAZ

At this time, I am a Board member, a committee member, or an employee of the following organizations:

At this time, I have the following personal relationships that could potentially result in a conflict of interest with PMAZ.

Board member name: (Print)

Board member signature

Date

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Diversity Plan

Reference in BPM

2.9

ProMusica Arizona Chorale and Orchestra Cultural Diversity Plan

ProMusica Arizona Chorale and Orchestra (PMAZ) respects and celebrates the richness of diversity among all individuals, be they perceived as unique because of their cultural background, ethnicity, race, color, educational level, gender, sexual orientation, intellectual abilities, geographical roots, religious affiliation, marital status, age, disability, veteran status, or by any other means for establishing the “differentness” of another person. Through its performances and outreach activities as well as its internal functioning, PMAZ supports the elimination of prejudice and discrimination based on specific categories of “differentness.” PMAZ recognizes that inclusiveness in an organization does not just accidentally occur, but that it must be proactively sought out so that it may be wholeheartedly embraced.

To fully understand PMAZ’s pledge to support diversity and inclusivity, the following assumptions of this organization’s definitions of diversity and inclusiveness should be understood.

We believe that:

1. Diversity advances the idea that organizations should support individuals of diverse backgrounds in a non-prejudicial environment that functions to enhance the human potential of each member. Hence, we embrace diversity as “inclusion” rather than “exclusion,” and we seek to maximize the potential and to appreciate the diversity of all our members. PMAZ respects the special contributions each member can make regardless of race, ethnic background, age, gender, religious affiliation, etc. Therefore, we define diversity integratively.
3. The diversity model PMAZ embraces, therefore, is one in which diversity is redefined and renegotiated continually. It is fluid, dynamic, not easily differentiated, and in process of being defined. Rather than having clear boundaries that have been established by nature (hereditary or gene-transmitted), diversity has temporary boundaries and identities that are transitory, alterable and dependent on a person’s choice for identifying self (a person may have multiple identities, e.g., a woman might be female, lesbian, and Hispanic). Therefore, in our view, PMAZ members do not represent any community or group or become a token representative on our Board of Directors or within our musical groups.
4. Achieving diversity is a process, a “beginning point,” and not a project or something to be “attained.” Being open and making a commitment to change, building awareness of inclusiveness issues, and establishing a long term holistic approach to diversity are endemic to valuing diversity.
5. The contributions of each individual will be embraced with dignity and respect no matter the person’s “differentness” in order to facilitate an environment of inclusivity and community within PMAZ and in our approach to the various communities we serve.

Given the above assumptions and definitions of diversity, we inclusively embrace the following goals:

I. Music Selection and Performance Goals:

- A. We will continue to seek to be inclusive of various musical traditions when selecting choral and orchestral works to be performed in our concerts.
- B. We will continue to perform a musical repertoire from diverse cultural backgrounds, perform the music in its original language and style while using representative instrumentation and accompaniment when suggested.
- C. We will continue to invite musical groups from different and diverse musical organizations to perform with us such as youth selected from various North Valley high school choirs and orchestras as well as other diverse choirs.

II. Membership Diversification Goals:

- A. We will seek out and encourage participation by new members from diverse backgrounds by:
 - 1. Embracing an “open-door” policy whereby PMAZ is open to all peoples no matter their “differentness;” for example, adapting or waving membership fees, attire expenses, etc. for those “economically challenged,” and welcoming youth and the elderly as members.
 - 2. Assessing the skills/expertise required for membership on the Board so that diversifying the Board is a part of our strategic planning efforts.
 - 3. Expanding the current degree/percentage of diverse members on the Board, and the chorale and orchestra, to reflect the cultural diversity of artists and audiences in the greater Phoenix area.
 - 4. Seeking out and implementing outreach performances to various culturally diverse communities within the greater Phoenix metro area as a means of expanding our diverse membership.
- B. Promote an organizational environment which values the contributions and uniqueness of all its members to ensure an environment in which all people perceived to be “different” are accepted and thrive.
 - 1. Ensure that individual differences are managed positively for the benefit of PMAZ.

2. Communicate with each member in a manner which facilitates inclusion and a sense of community.
3. Provide members with equal opportunities for development and recognition to ensure member satisfaction and retention.

C. Include a nondiscriminatory statement in PMAZ's By-Laws.

III. Goals for Audience Growth

- A. Seek collaboration with other arts' organizations with audiences with different demographics as ours to effect positive results for membership and growth for our organization.
- B. Create and implement marketing strategies which ensure wide circulation to various print and electronic media serving culturally and ethnically diverse groups in the North Valley to reach and communicate more effectively with diverse audiences, e.g., advertising in media appealing to various diverse constituencies.
- C. Ensure that PMAZ's performance venues are accessible to people with disabilities and that ushers for performances are provided with training for assistance to people with disabilities.
- D. Provide "live" and written commentary in concert programs during performances to educate audiences about the cultural uniqueness of the selections and composers being performed.
- E. Recognize the diversity of our North Valley audience by continuing our multi-level ticket program for both adults and children.
- F. Include topics in our audience and member surveys to assess preferences for diverse programming, guest artists, and performances by culturally diverse groups.

Board President

Date

Revised: Dec. 5, 2016 by Governance Committee

Adopted by Board on:

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Development Plan

Reference in BPM

2.8.3; 7.1



**PROMUSICA
ARIZONA**

FUNDING SOURCE				
Individual Donors	Strategy	Number to be Solicited	Average Gift	Estimated Income
Active PMAZ Members	Podium/Email/Membership form	80	\$125	
Active PMAZ Staff	Letter from Board Chair	4	\$250	\$1,000
Lapsed Donors	Email Communication/Phone Calls		\$	
Active Unaffiliated Donors	Annual campaign/30/30	200	\$145	
Major Donors	Strategy	Number to be Solicited	Average Gift	Estimated Income
Renewing major donors (500+)		12	\$592	\$
Prospective major donors			\$	\$
Board Giving	Strategy	Number to be Solicited	Average Gift	Estimated Income
Individual cash commitments	pledge form	17	\$1,176	
Special Events	Strategy	Number to be Invited	Ticket Price	Estimated Income
<i>Art Sale - October 2017</i>			\$	
<i>Champagne Soiree - January 2018</i>			\$	\$
<i>Beer Choir (3?)</i>			\$	\$
			\$	\$
Private Foundations	Program Officer	Date of Meeting with PO	Target Ask Amount	Estimated Income
<i>Scottsdale League for Arts</i>				

<i>Anthem Rotary Foundation</i>				
<i>Clelland Foundation</i>				
<i>USAA Foundation</i>				
<i>Thunderbirds</i>				
<i>Cox Charities</i>				
<i>Arizona Foundation</i>				
<i>Halbreicht Foundation</i>	Iris Weiss			
Government Grants	Contact/Liaison	Date of Meeting with Liaison	Target Ask Amount	Estimated Income
<i>AZ Commission for the Arts</i>			\$5,000	\$5,000
<i>City of Glendale Women in Song</i>			\$4,000	\$4,000
<i>City of Glendale - choir/orchestra</i>			\$	\$
Business Donors/Sponsors	Strategy	Number to be Solicited	Target Ask Amount	Estimated Income
Merrill Gardens	already done		\$2,000	\$
Andrew Z			\$	\$
<i>Safeway/Albertsons</i>				\$
<i>Target</i>				\$
<i>MidFirst Bank</i>	fundraising van matching grant	1		\$1,250
<i>Matches: Medtronic, Am Exp, Pfizer, Cisco</i>			\$	\$
<i>WalMart</i>				\$
<i>Chase Bank</i>			\$	\$
<i>Wells Fargo</i>			\$	\$
			\$	\$

			\$	\$
Earned Revenue	Strategy	Point of Sale Location	Item Price	Estimated Income
Concessions	sell water at concerts	concert locations	\$1	\$
<i>15th Anniversary Tee Shirts/polos?</i>	sell tee shirts to members/board/friends	rehearsals/concerts/website	\$15	\$
Beer Glasses for beer choir	sell beer glasses to beer choir attendees/members	before beer choir and during beer choir	\$5	or free with \$30 donation
DVD/CD donations			\$	\$
TOTAL			\$	\$

Associated Expenses	Budget	Net Income	Completion Deadline	Staff Responsibilities
\$	\$10,000	\$		\$6310 of May 2017 30/30 will flow into FY 2018
\$0	\$1,000	\$1,000		
\$		\$		
\$	\$29,000	\$		
Associated Expenses		Net Income	Completion Deadline	Staff Responsibilities
\$		\$		
\$		\$		
Associated Expenses		Net Income	Completion Deadline	Staff Responsibilities
\$	\$20,000	\$		
Associated Expenses		Net Income	Completion Deadline	Staff Responsibilities
\$				
\$		\$		
\$		\$		
\$		\$		
Associated Expenses		Net Income	Application Deadline	Staff Responsibilities
\$0			Complete	Yvonne

\$0				
\$0				
\$				Lissi - to work with Patti and Family Promise
\$0				to develop music program for children and
\$0				families; pitch the orgs to support program
\$0				
\$0				Yvonne - reach out to Iris again!
Associated Expenses		Net Income	Application Deadline	Staff Responsibilities
\$		\$5,000	3/15/18	Yvonne
		\$4,000	Complete	Yvonne/ Patti/ Michelle to set up dates
\$		\$	8/1/17	Yvonne
Costs		Net Income	Proposal Deadline	Staff Responsibilities
\$0		\$2,000	Complete	Yvonne
\$		\$		
\$		\$		
\$		\$		
\$0		\$1,250		Yvonne
\$		\$		
\$		\$		
\$		\$		
\$		\$		
\$		\$		

\$		\$		
Associated Expenses		Net Income	Completion Deadline	Staff Responsibilities
\$		\$		admin
\$		\$		logo on front; season on back
\$		\$		Connie Henry - entrance fee for beer choir event?
\$		\$		
\$		\$		

Board Dependencies
Board Dependencies
Board Dependencies
Board Dependencies
Board Dependencies

Board Dependencies
Marketing?

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Donor Bill of Rights

Reference in BPM

7.2

ProMusica Arizona Chorale and Orchestra (PMAZ)

DONOR BILL OF RIGHTS

PMAZ donors have the right

- I To be informed of our mission, of the way we intend to use donated resources, and of our capacity to use donations effectively for their intended purposes.
- II To be informed of the identity of those serving on the PMAZ governing board, and to expect the board to exercise prudent judgment in its stewardship responsibilities.
- III To have access to PMAZ's most recent financial statements.
- IV To be assured their gifts will be used for the purposes for which they were given.
- V To receive appropriate acknowledgement and recognition.
- VI To be assured that information about their donations is handled with respect and with confidentiality to the extent provided by law.
- VII To expect that all relationships with individuals representing PMAZ will be professional in nature.
- VIII To be informed whether those seeking donations are PMAZ volunteers, PMAZ employees or hired solicitors.
- IX To expect that we will not share their names with other organizations unless given permission to do so.
- X To feel free to ask questions when making a donation and to receive prompt, truthful and forthright answers.

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Investment Policy

Reference in BPM

2.8.4; 3.7.3; 5.5

ADDENDUM

Investment Policy Statement
ProMusica Arizona Chorale and Orchestra
Adopted February 2010

The purpose of this investment policy statement is to establish a clear framework for decision making regarding the investment of cash and securities for the benefit of ProMusica Arizona Chorale and Orchestra.

Client and Account Information:

Primary Contact	Lisbeth K. Weiss
Investment Account Custodian	Charles Schwab and Company, Inc.
Account Number	3873-3730
Bank	MidFirst Bank
Account Number	2033007721
Tax ID Number	51-0503175
Authorized Decision Maker	Board Chair, Executive Director, and Treasurer
Investment Advisor	Weiss Financial Services
PMAZ Contact	Yvonne Dolby, Executive Director
	PO Box 74386
	Phoenix, AZ 85087
	623-465-4650
	ydolby@pmaz.org
	www.PMAZ.org

Investment Objectives/Time Horizon

ProMusica Arizona is a non-profit arts organization that operates on income derived from concert ticket sales, donations, fundraising events, and program advertising revenue. The organization operates on a break even basis, although the 2009 fiscal year ended with a cash reserve in place of \$20,000. There currently is no endowment fund.

Cash reserve held to meet 6 months of expenses: Investment objective is to preserve the principal of investments and provide maximum liquidity.

Cash reserves beyond 6 months of expenses: Investment objective is to preserve the principal of our investments and maximize return with 6 month liquidity.

Cash reserves beyond 12 months of expenses: Investment objective is to preserve the principal of our investments and maximize return with 12-18 month liquidity.

Permitted Asset Classes and Security Types

Cash and cash equivalents
FDIC Insured Certificates of Deposit
US Treasuries

Prohibited Asset Classes and/or Security Types

Individual Stocks
Individual Bonds, except those mentioned above
US Treasuries with maturity beyond that required to meet above mentioned liquidity requirements
Individual Municipal Bonds
Stock and Bond Mutual Funds (Closed and Open Ended Funds)
Real Estate Investment Trusts
Real Estate
Any other investment vehicle not specifically permitted above

Policy regarding the receipt of donated securities

- Any security donated to PMAZ shall be converted to cash upon receipt
- Proceeds from sales of gifted securities will sweep into the Schwab One Cash Account automatically.
- A Money Link electronic transfer will be set up between the Schwab account and the MidFirst Bank to facilitate movement of money between the two accounts.
- Any one who intends to transfer securities to the PMAZ Schwab account will be asked to alert the Treasurer, President, or Executive Director of the date of the transfer. This information is to be forwarded to Advisor as soon as possible.
- Weiss Financial Services will watch for receipt of the security and sell as soon as practical after receipt. The advisor will inform the Treasurer of the high and low price of the security on the date of receipt of the donated security, so that an appropriate tax receipt can be issued.

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Institutional Marketing Plan

Reference in BPM

2.8.2; 3.7.1; 3.7.5; 7.3

PROMUSICA ARIZONA MARKETING PLAN

PART ONE: INSTITUTIONAL MARKETING

INSTITUTIONAL MARKETING GOALS, OBJECTIVES, STRATEGIES & TIMELINES

FY 2017-2019

Accountability:

Development and implementation of Institutional marketing plan – **Executive Director**

Branding, website – **appointed committees**

social media, chamber of commerce – **marketing committee**

Social service/education collaborations – **Lissi Weiss, Yvonne**

Discussion: We are dividing our marketing plan into two sections: programmatic marketing that is specifically designed to sell tickets to concerts and institutional marketing that is designed to improve our visibility, profile, and artistic reputation in the communities we serve. Enhanced public awareness of our programming and services should ultimately lead to “more butts in seats”. It will also attract high quality musicians and enhance community financial support and participation on the board of directors. Michael Kaiser highlights this point in his book, *The Cycle: A Practical Approach to Managing Arts Organizations*: “good art, well marketed attracts loyal audiences, volunteers, board members, and donors (the organization’s family) whose support can be reinvested in developing even bolder, more exciting programming, eventually creating a positive feedback loop with a circular momentum of its own.” Institutional marketing is designed to keep an arts organization visible within a community so that a growing family of supporters will sustain momentum for a very long time. As PMAZ moves past crisis and on to the “institutional” phase in our development, visibility, artistic reputation, and public awareness of our “brand” is critical.

I. ProMusica Arizona Chorale & Orchestra will become known as a respected provider of quality family musical entertainment across the Phoenix North Valley.

Objectives, Strategies, Timeline:

A. Develop and implement an institutional marketing plan no later than July 1, 2016.

1. ED will develop the institutional marketing plan that reflects our desire to be a provider of quality family musical entertainment annually and present it to the marketing committee and Board of Directors in July.
- Create a calendar of press releases and/or public appearances that puts PMAZ in news or in front of public at least once per quarter.
 - Send press releases to the media with newsworthy information about PMAZ -- for example, grant awards, Board election results and major fundraisers.

- Schedule outreach appearances that will solidify our position in the community as a public service organization - retirement communities, churches and other locations in the PMAZ service area.
- Have free rehearsals open to the community from time-to-time.
- Support outreach appearances with banner that reinforces PMAZ brand. Use current banner on keyboard or in other locations when performing at outreach events.
- Promote the Women of Song for parties, special events, memorial services and other appropriate opportunities.
- Continue to perform at Anthem Veterans Memorial events, participate in Daisy Mountain Veterans Parade and other events in the communities we serve

B. Continue memberships in local Chambers of Commerce to keep us in front of the business community

1. Anthem, Cave Creek/Carefree Chambers of Commerce; add Surprise Chamber of Commerce.
2. Support our activities in the community with business cards for all staff and Board members who regularly interact with contacts outside the organization.
3. Create a generic informational PMAZ brochure with pictures and text that describes the organization, mission, music programs and membership that can be used for multiple purposes including community events, recruitment, donor solicitation, etc. Distribute brochure to community centers in the geographic area served by PMAZ. Create an electronic copy to be used as an attachment to emails. The brochure will introduce the essence of PMAZ to the community.

C. Create a committee to analyze the PMAZ logo and branding and enlist professional help to update the look to reflect the organization's current programming, mission, and strategic plan goals/objectives.

D. Redesign the website using either internal volunteer talent or outside professional expertise to better reflect PMAZ's programming and mission. Create a website that is more graphics-oriented and easier to navigate. Complete by December 2016

E. Develop and implement a written plan to grow our social media following no later than July 1 2016.

1. Use social media frequently with Facebook and Twitter posts at least three times a week.
2. Utilize social media to not only promote concerts, but also to recognize outstanding members, thank donors and sponsors, provide interesting or educational articles related to music, announce auditions, congratulate other groups, acknowledge volunteers, publicize grant awards, promote fundraisers, post rehearsal pictures or videos, interview Artistic Director, etc.
3. Use the best of each concert to post clips on YouTube and publicize YouTube clips through emails blasts and social media posts.

II. ProMusica Arizona Chorale & Orchestra will collaborate with social service and educational organizations to build visibility and a service component into our program.

A. Collaborate with the North Valley Christian Academy to create a music program for their students and bring awareness of PMAZ to the families of their students.

1. Connect Patti Graetz with North Valley Christian Academy during FY 2017

B. Continue to build on our relationship with Family Promise to bring music into the lives of homeless families, especially children.

1. Offer free tickets to PMAZ concerts to Family Promise family members FY 2017
2. Provide transportation for the families to the concerts working in partnership with Uber or Caring Corps FY 2017.
3. Invite families to open rehearsals when they are being housed at the church where we are rehearsing – FY 2017.
4. Partner with the Family Promise organization to perform a fundraising concert each season at one of the larger churches where they house families, and utilize the church connections to attract an audience. (FY 2018)
5. Develop and implement an after school program to introduce and engage the children of Family Promise families in music (by June 2017)
6. Write grant applications to USAA, Kresge Foundation, Thunderbirds, Cox Charities, Pulliam Foundation in support of the program throughout FY 2017
7. When plan is in motion, jointly announce the collaboration publicly

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Membership Handbook

Reference in BPM

3.7.6



ProMusica Arizona (PMAZ)

Member Policies

A Basis for Harmony!

PMAZ MISSION STATEMENT: PMAZ enriches lives in the Greater Phoenix area, with focus on the North Valley, through innovative, joint performances of its multigenerational Chorale and Orchestra.

Welcome

Thank you for choosing to accept a position in an ensemble of PMAZ. Your commitment to the Chorale and/or Orchestra is deeply appreciated. These policies have been developed to clarify expectations and promote harmony in our organization. If you have questions or concerns, contact the Membership Team Leader.

Auditions

Auditions are required for anyone who wishes to pursue membership in PMAZ. Members who take a leave of absence from the organization may be asked to participate in a re-audition process.

The Concert Season

The concert season normally runs from August through May with four concerts of two to three performances each. Participation in all scheduled concert performances is an expected commitment by all members. Outreach concerts, such as parades, caroling, etc., will usually be on a volunteer basis.

Membership Dues

The Board of Directors establishes membership dues each year that are payable before or at the member's **first** rehearsal.

Dues are annual and are not prorated with one exception: Any *new* member that joins after January 1 will be assessed 50% annual dues for his/her first season. Former members rejoining will pay the full dues regardless of when they rejoin.

Please note: Members will not receive any music until membership dues are paid.

Volunteer Assistance

PMAZ is a volunteer organization, and we need the time and talent of many volunteers to run smoothly. Members complete a volunteer form with their annual membership application to identify where their interests and abilities lie.

Rehearsals

Having everyone attend rehearsals is critical to creating quality concert performances. Attending rehearsals is the only way you will receive the Director's instructions regarding musical markings, musical interpretation, intonation, entrances and cutoffs, and ensemble balance, etc.

Rehearsal Locations:

- CHORALE: Regular rehearsals are held at the Sunrise Methodist Church located at 19234 N. 7th Avenue in Phoenix (85027). Cross Streets are 7th Avenue & Utopia.
- ORCHESTRA: Regular rehearsals are held at the Crosswinds Presbyterian Church located at 20125 N. 15th Avenue in Phoenix (85027). Cross Streets are 15th Avenue & Beardsley.

Rehearsals may be held at alternate locations. Rehearsal schedules are provided for each member of the Chorale and Orchestra.

Please **arriveEARLY** as rehearsals will begin promptly at a designated time, and you are expected to be in place and ready to rehearse at that time.

In general, rehearsal dates and times are:

- CHORALE Rehearsal Tuesdays from 7:00 p.m. – 9:00 p.m.
 Sectional from 9:00 p.m. – 9:30 p.m.
- ORCHESTRA Rehearsal Tuesdays from 7:00 p.m. – 9:30 p.m.
 No rehearsal on the third Tuesday of each month

Attendance at rehearsals is expected; but we realize that occasionally sickness, work, or family obligations might interfere. Contact your **Ensemble Manager** if you are going to be absent **BEFORE** any scheduled rehearsal. Arrange to get your music to rehearsal if you share a part.

The following are reasons for possible dismissal from the ensemble or ineligibility for performance at the upcoming concert:

- General lack of participation, excessive absences, or tardiness
- Members who miss more than two (2) rehearsals in preparation for the upcoming concert will be ineligible to perform without the permission of the Artistic staff.
 - To obtain that permission, the Artistic staff may require an “assessment” of the concert music to determine the member’s readiness to perform.
- Failure to attend two of the *final* three rehearsals before a given concert will result in ineligibility to perform without the permission of Artistic staff.

Performances

Attendance at dress/tech rehearsals, sound checks, and all performances of a given concert is considered mandatory. Being *on time* to these events is *critical*. Members of the Chorale and Orchestra are not normally expected to be in concert attire during dress rehearsals. Members are expected to participate in *all performances* of a concert unless an extreme emergency occurs.

Concert Attire

Members purchase and maintain their own concert attire. The Membership Committee provides new members with purchasing information. Required concert attire is as follows:

FORMAL

CHORALE

MEN

- Notched lapel, single-breasted tuxedo with white wing tip collar shirt, black cummerbund and black bowtie
- Black socks
- Black shoes (no sport shoes)

Jewelry: wedding and/or simple rings and a simple wristwatch. PMAZ pins may be worn.

WOMEN

- Long, black, sleeveless Georgette Dress (approved special purchase)
- Approved jacket (special purchase)
- Black hose (no knee-highs)
- Black closed-toe shoes (no sport shoes)

Jewelry: wedding and/or simple rings (no more than 2 rings); simple stud earrings; a simple wristwatch (no bracelets or large earrings). PMAZ pins/necklaces may be worn.

ORCHESTRA

MEN

- Black suit or tuxedo with white shirt
- Black tie
- Black socks
- Black shoes (no sport shoes)

Jewelry: wedding and/or simple rings and a simple wristwatch. PMAZ pins may be worn.

WOMEN

- Black, **ankle-length** dress with any length sleeve (no sleeveless)
OR
- Black, **ankle-length** slacks/skirt (no jeans, denim, chinos or capris)
- Black top with any length sleeves (no sleeveless)
- Black hose (no knee-highs)
- Black closed-toe shoes (no sport shoes)

Jewelry: wedding and/or simple rings (no more than 2 rings); simple stud earrings; a simple wristwatch (no bracelets or large earrings). PMAZ pins/necklaces may be worn.

Informal Attire will be determined on a case-by-case basis.

Member Decorum

Please observe the following:

- Be prompt, bring your music, and be prepared.
- Contact your Ensemble Manager/Principle if you are going to be absent.
- Take care of your music: use pencil only for annotations.
- Cell phones and other electronic devices are to be used for recording purposes only.
- In consideration of those members with asthma and allergies, please wear **no** perfume/aftershave/scented hairspray to rehearsals, dress rehearsals, or concerts.
- No gum or food: water only.
- Please respect the conductor by not chatting during rehearsal.
- Respect each other's property and instruments.

Use of drugs, alcohol, profanity and disregard for facility rules and restrictions (such as a "no smoking" policy on school or church campuses) are never tolerated and would be reason for dismissal.

Pin Award Process

10 semesters earns a 5-year pin

20 semesters earns a 10-year award (Stone is added to pin)

30 semesters earns a 15-year award (2nd stone is added to pin)

How does a member earn a semester of credit?

A concert season contains two semesters: Fall & Spring. To earn a semester's credit, a member needs to perform in *all performances* of one of the two semester concerts.

Privacy Statement

PMAZ maintains a database of current and past members' contact information that includes each member's address, phone number, and email address. This information is critical to the proper functioning of the organization. The list is also used to ensure effective communication with the members via email, phone, or snail mail. We understand that you have entrusted us with your contact information.

In order to protect the security and confidentiality of this contact information:

- Members are not to use any contact information to solicit charitable or political contributions or personal business connections.
- Members are not to share the list with nonmembers for any reason.
- Members are not to add other members to their broadcast email list without their permission.

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Programmatic Marketing Plan

Reference in BPM

2.8.2; 3.7.5; 7.3; 7.3.2

PART TWO: PROGRAMMATIC MARKETING

PROGRAMMATIC MARKETING GOALS, OBJECTIVES, STRATEGIES & TIMELINES

FY 2017-2019

GOALS

- 1) Grow audience by 50% in the next three years.
- 2) Increase average ticket price in the next three years.
- 3) Increase percentage of revenue generated by ticket revenue from 2015-16 level of 24% to 31% by FY 2019.
- 4) Build sophisticated marketing program that supports a strong artistic vision.
- 5) Increase PMAZ brand awareness.

MEASURABLE OBJECTIVES

1) <u>Fiscal Year</u>	<u>Total Ticket Revenue</u>	<u>Total Attendance</u>	<u>Ave Ticket Price</u>
2015-16 (Actuals)	\$29,104	2,084	\$13.96
2016-17	\$34,200	2,400 +15%	\$14.25
2017-18	\$40,410	2,786 +16%	\$14.50
2018-19	\$47,000	3,126 +12%	\$15.00

2)	<u>Ticket Revenue as %</u>
<u>Fiscal Year</u>	<u>of Total Revenue</u>
2015-16	23.8%
2016-17	25.7%
2017-18	28.6%
2018-19	30.7%

STRATEGIES

- 1) Continue to focus concerts in North Valley – Anthem, Carefree, Sun City – to take advantage of the family of supporters we have in place and continue to build/grow that family. Narrowing the focus of our marketing efforts will continue to pay dividends for us.
- 2) Assemble a marketing committee to write and implement season-by-season plans for achieving goals.
 - a) Clearly identify target markets.
 - b) Utilize ASU and PMAZ marketing research done during 2015-16 season and conduct additional research as needed to determine what drives people to buy tickets, how they learn about concerts, price sensitivity, music preferences, etc.
 - c) Identify print, broadcast, online, and other media outlets with demographics of readers, listeners, viewers, etc. that PMAZ wants to reach.
 - d) Assess effectiveness of current and potential marketing channels.
 - e) Meet with media contacts personally to establish relationships.
 - f) Research competition each season for programming, performance dates, marketing strategies, etc. to see how PMAZ can be best positioned to get potential audience attention.
 - g) Hire a graphic artist to create annual brochure and compelling designs for each concert that will positively impact sales.
 - h) Establish ticket pricing:
 - i) Regular adult, senior, student, and child
 - ii) Group
 - iii) Member flex
 - iv) Season flex (and rules for using and benefits to buyers)
 - i) Establish deadlines for artistic staff to provide concert details to marketing committee; maintain regular communication with artistic staff to ensure deadlines are met in order to maximize marketing efforts.
 - j) Create a marketing calendar each season to promote the season and the individual concerts through designated channels. For example:

- i) Press releases
 - ii) Season brochure mailer
 - iii) Paid advertising
 - iv) Online calendars
 - v) Community websites
 - vi) PMAZ website
 - vii) On-site re-marketing (promote next concert or season at current concert)
 - viii) West Valley Arts Council website and email blasts
 - ix) Chambers of Commerce
 - x) Women in Song outreach
 - xi) Email blasts
 - xii) Facebook posts
 - xiii) Twitter
 - xiv) You Tube
 - xv) Posters and flyers printing/distribution
 - xvi) Tent card printing/distribution
- k) Create a calendar to promote concerts to organizations and churches and publicize group pricing. For example:
- i) The Wednesday Club
 - ii) Daisy Mountain Veterans
 - iii) Golden Go Getters
 - iv) Churches
 - v) Red Hatters
 - vi) Professional organizations
 - vii) Schools
 - viii) Other
- l) Continue relationship with Andrew Z to sell tickets in store. Explore other opportunities for selling tickets at retail or community locations.
- 3) Task marketing committee with assessing PMAZ brand and identifying/implementing strategies to enhance PMAZ brand awareness.
- a) Utilize ASU marketing student research and recommendations.
- b) Create a social media plan to reinforce PMAZ brand:
- i) Schedule Facebook posts throughout the year at least three times weekly.
 - (1) Thank donors and sponsors
 - (2) Recognize outstanding members
 - (3) Provide interesting or educational articles about music or musicians
 - (4) Announce auditions
 - (5) Congratulate other groups
 - (6) Acknowledge volunteers
 - (7) Announce grant awards
 - (8) Promote fundraisers
 - (9) Post rehearsal videos
 - ii) Schedule Twitter tweets weekly or as recommended by current research.

- iii) Post performance clips on YouTube to showcase quality and variety of concerts.
 - iv) Monitor social media and respond to questions/comments.
 - v) Develop a strategy to grow following on social media.
-
- c) Create an ad hoc committee to work with web developer to revamp PMAZ website to make it more visually appealing, reflective of PMAZ's programs, and consistent with other PMAZ marketing tools and touch points. Project should include plans to make website scalable to all devices and improve website's search rankings. Must work hand-in-hand with professional graphic designer mentioned below.
 - d) Employ a professional graphic designer to create a new logo that reflects the PMAZ organization's programming and mission. Must work hand-in-hand with ad hoc committee mentioned above. In addition to website, new logo to be utilized on letterhead, business cards, banners, concert programs, marketing materials, social media sites, email blasts, etc. Publicize the rolling out the new logo.
 - d) Create a generic informational brochure with pictures and text that illustrate and describe the organization, mission, music programs, and membership that can be used for multiple purposes including community events, recruitment, donor solicitation, etc. Create an electronic version that can be attached to emails.
 - e) Utilize concert marketing channels to publicize other newsworthy events. For example, grant awards, invitations to perform in other cities, etc.

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Strategic Plan

Reference in BPM

2.7; 4.2.2.1

ProMusica Arizona Chorale & Orchestra

Strategic Plan

July 1, 2016 – June 30, 2019

Adopted May 14, 2016

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Executive Summary

This is the second Strategic Plan completed by ProMusic Arizona that has been accompanied by a thorough review of our history, an internal and external analysis, a SWOT analysis, and surveys of all of our stakeholders. We chose to use the planning model outlined by Michael Kaiser in *Strategic Planning in the Arts: a Practical Guide*.

The process of analyzing our marketing program was completed by Arizona State University marketing students. We were selected as the class project for the advanced marketing class in the fall 2015 semester. They reported findings on December 8, 2105. Five PMAZ Board members and Executive Director, Yvonne Dolby, attended the presentation. They were particularly helpful with surveys of our audience members and a thorough review of our marketing program.

PMAZ is a participatory community arts organization that is run by and for community musicians – singers and orchestra instrumentalists. Founded in 2003, the organization has experienced the sudden loss of its founding artistic director (2012), extreme financial stress in the most recently completed fiscal year (FY 2015), and loss of focus.

This analysis has helped us understand our underlying strengths and identified opportunities for growth and change. The following goals have been identified for the three year period 2016-2019:

Artistic Goals

- Remain true to our nature as a multi-generational/community chorale and orchestra
- Build member musician confidence
- Continue to program a wide variety of musical styles balance the ability of musicians' interest in doing classical/challenging repertoire, and audience appeal
- Continue to deliver a consistently outstanding artistic product
- Deliver continuous improvement in the production quality of performances
- Survey membership more frequently via focus groups and e-surveys

Marketing Goals

- Institutional Marketing
 - Build PMAZ's visibility in the communities we serve
- Programmatic Marketing
 - Grow audience by 50% in the next 3 years
 - Increase average ticket price in the next 3 years
 - Increase percent of revenue generated by ticket revenue from 2015-2018 level of 24% to 31% by FY2019
 - Build sophisticated marketing program that supports a strong artistic vision
 - Increase PMAZ brand awareness

Development Goals

- Implement development strategies to achieve a 5% annual increase in Contributed Income FY2017-2019. In combination with earned and other income targets during the period, this increase will be sufficient to support operational and artistic goals
- Utilize institutional marketing program to enhance our image in the community in order to draw additional donors and Board members
- Build capacity of paid and volunteer staff to raise more money through online training, conference attendance and work with a development consultant
- Hire part-time Development Consultant in FY2019
- Build a Culture of Philanthropy throughout the organization
- Recruit Board members who are willing to make a financial commitment to PMAZ and who understand the importance of fundraising and giving; prioritize giving as a Board Member attribute
- Adopt a Board Giving Policy in FY2017
- Consider adoption of a Staff Giving Policy FY 2018

Financial Goals

- Work a sustainable business model that produces sufficient income to support operational and artistic goals and annual profitability
- Increase total income 25% by FY2019
- Pay off 100% of debt in FY2017
- Increase spending by 37% by FY2019 to support operational and artistic goals

Staffing Goals

- Build a plan for transitioning to new leadership no later than January 2018
- Reduce staff fatigue and stress; improve job satisfaction and staff retention
- Develop staff evaluation procedure no later than June 30, 2016

Board Development Goals

- Increase the philanthropic spirit and capacity of the Board of Directors
- Strengthen succession planning to assure development of future leaders
- Increase Orchestra representation on the Board to 30% by FY2019
- Increase community representation on the Board to 30% by FY2019

PROMUSICA ARIZONA CHORALE & ORCHESTRA

STRATEGIC PLAN MAY 2016

MISSION STATEMENT

ProMusica Arizona Chorale & Orchestra (PMAZ) enriches lives in the Greater Phoenix area, with focus on the North Valley, through innovative, joint performances of its multigenerational chorale and orchestra.

VISION STATEMENT

We envision a premier performing arts organization supported by enthusiastic audiences, donors, and community-based board members. We continue to nurture our audiences and musicians by engaging people of all ages in exploring, experiencing, and creating music.

STAKEHOLDER STATEMENT

The Board of Directors of PMAZ is committed to providing the leadership required to produce quality opportunities for education, growth, and outstanding artistic achievement while ensuring our financial stability. We plan to exceed the expectations of our member musicians, supporters, and audiences.

VALUES STATEMENT

The members of PMAZ hold these core values:

- We believe that music enhances our lives, enriches our community, and helps to build community.
- We believe that mutual respect and good fellowship are essential to fostering a supportive environment for our dedicated and enthusiastic musicians.
- We believe that performing a wide variety of musical styles and genres allows our members to grow as musicians and performers.
- We believe in providing opportunities for music education and growth for our members and audiences.
- We believe that we have a responsibility to cultivate a legacy of choral and orchestral music by involving youth in our multigenerational programs.

Adopted May 14, 2016

History of the Mission Statement of ProMusica Arizona Chorale & Orchestra

March 8, 2004 — adopted as part of initial statement of Bylaws

The mission and purpose of ProMusica shall be the following:

To provide residents of the Phoenix North Valley as opportunity to perform music, to promote and nurture public interest in music, to encourage a deeper appreciation of music, and to build community through the shared experience of creating fine music.

March 18, 2008 — adopted by Board in Strategic Plan; restated in Strategic Plan dated June 10, 2012

ProMusica Arizona Chorale & Orchestra is a multi-generational community choir and orchestra that performs in the Phoenix North Valley. Our mission is to enrich our community by sharing the joy of music with our members and audiences.

September 2012 — adopted by Board of Directors

ProMusica Arizona enriches lives in the Greater Phoenix area through innovative, joint performances of its multigenerational chorale and orchestra.

May 2016 (adopted May 2016 as part of Strategic Plan)

ProMusica Arizona enriches lives in the Greater Phoenix area, with focus on the North Valley, through innovative, joint performances of its multigenerational chorale and orchestra.

History of ProMusica Arizona Chorale & Orchestra

PMAZ was founded in October 2003 when 17 people met to start a community chorus in Anthem, Arizona. Six volunteers formed the Board of Directors in January 2004. Application was made to the State of Arizona and the Internal Revenue Service for non-profit corporation status in February 2004; corporate headquarters were established in Anthem. Bylaws were officially adopted by the membership in March 2004. The IRS issued a Letter of Determination verifying non-profit status in May 2004. Shortly thereafter, the first organizational meeting for a community orchestra was held. Within a year the choir had grown to over 50 voices and the orchestra had grown to about 35 musicians. From the beginning the organization was run by and for volunteers who gave thousands of hours of their time annually to rehearse, perform, and manage PMAZ operations.

At inception PMAZ was unique in the population it served: the Phoenix North Valley which includes the communities of Anthem, New River, Desert Hills, Black Canyon City, and Tramanto. Our mission was, in part, *“to build community through the shared experience of creating and experiencing fine music.”* (Article I, Section 2b, Bylaws adopted March 2004) Throughout our history, most of our community involvement has come from Anthem businesses and Anthem residents. The largest percentage of our volunteer musicians have always resided in the Anthem/NewRiver/Tramanto area, but we have also drawn musicians from communities as far away as Buckeye, Flagstaff, Fountain Hills, Tempe, and Surprise. We performed in Anthem at Boulder Creek High School Performing Arts Center from 2003 to 2010. This was our “home” concert venue. In 2011, we ventured outside of Anthem to present a special 9/11 concert in Glendale and Paradise Valley. The following year we moved more performances away from Anthem to central Phoenix and Scottsdale. The move to venues outside of Anthem dramatically expanded our potential audience, but our ability to market to a larger geographic area and compete in Phoenix/Scottsdale was limited. Concert attendance declined, bottoming out in FY 2015. Effective FY 2016 we returned to our original market area - the Phoenix North Valley.

ProMusica Arizona Chorale & Orchestra serves two constituencies, our musician members and the people who hear our performances. PMAZ was formed to meet members’ needs to participate in professional quality performance, to continue to develop their musical skills, and to enjoy a sense of community through the musical experience they share. PMAZ also reaches out to the communities we serve to enrich lives through music, foster a sense of community, provide entertainment for the whole family, and encourage music appreciation through experiencing the formal concert setting.

Non-profit arts organizations progress through five stages of development. In developing this strategic plan, we looked at our history from the perspective of these stages of development. From this analysis it is clear that we are now attempting to move out of the “stagnation/crisis” stage into the “institutional” phase. The following analysis reviews how PMAZ has moved through the five stages of development identified by Michael Kaiser, noted arts management expert.

Stage One: The Dream (Year 1: 2003-2004)

PMAZ was born out of a desire to create a community choir that was nurtured by Connie Henry over a three year period at *Wednesday Club* meetings in Anthem Country Club. Kevin Kozacek, a Southwest Airlines pilot who volunteered to conduct the choir, welcomed 17 people into his home to discuss starting

a community choir in October 2003. The attendees were eager to start singing so plans were made to organize rehearsals and collect dues to pay for music. Our first “performances” were on the steps of Persimmon Clubhouse at Anthem Country Club during happy hour Dec. 2003 and at Wednesday Club meetings. In March 2004, Kevin received a request to start a community/volunteer orchestra.

From inception, the group was all volunteer, including all musicians, conductor, board, and accompanist. Musicians joined because they loved to sing or play an instrument and wanted to have an artistic outlet for this passion. Expenses were minimal and were easily covered by member dues and a few contributions. The choir was invited to “open” for the Phoenix Symphony during Music in May at Anthem’s Community Park and offered the opportunity to raise some money by selling tickets to the performance. This was our first fundraiser. Choir/Orchestra and small groups from the choir and newly formed orchestra performed 7 free outreach concerts October 2003 through September 2004. Total income in year 1 was \$8900; expenses were \$4200. Net income was over \$4000.

Stage Two: The Reality (FY 2004-2006)

It became clear that in order to move forward, we needed to raise money to purchase some equipment: risers for choir; percussion instruments for orchestra; music stands for orchestra; music folders, etc. The opening of the new high school performing arts center in Anthem offered a perfect opportunity to do so. We brought in a one-woman show to help us raise money. The show was performed three times for sold out audiences of Red Hat Ladies, Girl Scouts, and the community on Nov. 13, 2004. The choir and orchestra joined in at the evening program. Connie Henry and other members of the Board worked all summer long to sell out the three performances that day. We made \$25,000 and donated \$2500 to Boulder Creek HS to help them furnish the theater. The choir and orchestra performed 4 joint concerts at the BCHS PAC and opened twice for Phoenix Symphony at Music in May during this two-year period. The Board of Directors prepared marketing and development plans to achieve the goal of building a cash reserve of \$20,000. During this period, income jumped to \$46,000 and then \$65,000. Operating and capital expenditures also grew. The goal of a \$20,000 reserve was reached by the end of FY 2006. Total attendance at ticketed PMAZ concerts was over 1000 in FY 2005 and 1500 in FY 2006.

Stage Three: Growth (FY 2007 – 2010)

PMAZ Chorale & Orchestra and smaller ensembles performed frequently throughout the community to build name recognition and provide performing opportunities during the three-year period 9/1/2007 – 6/30/2010. Four ticketed concerts are included in the 2006-2007 season, all performed in Anthem. We started paying our conductor, assistant conductors and a few musicians in FY 2007; artistic expenses tripled that year and doubled again by FY 2009. A strategic planning initiative was started and completed in 2007-2008 that reached out to the community and our member musicians for feedback about where we want to be in 3-5 years. Decisions were made to expand our program dramatically to include 4 concerts per year, build a youth program, and hire administrative help. During this period, contributed income rose from \$36,400 to \$106,800, a 193% increase. Ticket revenue stayed relatively flat; its percentage of total revenue dropped dramatically from 37% in FY 2007 to 19% in FY 2010. Total expenses grew 116% during these three fiscal years; net income remained positive. Despite the economic catastrophe of 2008-2009, PMAZ contributed income continued to rise and ticket sales remained stable. A youth program was started during FY 2010. Allocation to resources to youth program staff, music and rehearsal space increased expenditures 21%; total income rose by 32%. Net income remained positive. The Board of Directors decided to rent administrative space and chose to rent a house that would provide storage, office, meeting and rehearsal space. Administrative expenses rose 374% during the 4 fiscal years

from September 2006 to June 2010. Artistic staff expenses rose 230% during the same period. Ticketed concert attendance during the period grew from 1650 in FY 2007 to 2560 in FY 2010, an increase of 55%. During FY 2010, Artistic Director Kevin Kozacek indicated that he needed help. He didn't have the time required to do all of the artistic administrative work required of an organization with four performing groups (2 youth, 2 adult) and could no longer conduct both the choir and the orchestra and fly full-time.

Stage Four: Stagnation/Crisis (FY 2011 – 2015)

STAGNATION: The drop in attendance, ticket revenue, and contributed income that most arts organizations started to see in 2009 did not hit PMAZ until FY 2011. Contributed income dropped 16% in FY 2011, dropped another 15% in FY 2012. By the end of FY 2015, contributed income had dropped another 9%. Attendance in FY 2011 dropped 10% from its peak in FY 2010. Total paid attendance in FY 2012 rose a bit to 2296. However, the average paid attendance per concert that season was 574, down from its peak of 596.25 per concert in FY 2010. (FY 2012 included a free 9/11 concert that drew 1500 people.) For FY 2013 average paid attendance per concert dropped to 528.50. In FY 2014 we saw a total attendance increase due to the Video Games Live performance. However, if we take this anomaly out of the calculations, average attendance that year for the other three concerts dropped again to 477.3. In FY 2015 attendance dropped further to 1285, a level not seen since FY 2006. Total average attendance per concert during the period FY 2011 – 2015 declined by 46%.

In response to Mr. Kozacek's request for help, the Board decided to conduct a search for someone to share his responsibilities – both administrative and artistic. The search occupied most of FY 2011. A Co-Artistic Director, Dr. Adam Stich, was selected and hired for the 2011-2012 season. During the 2011-2012 season, there were three conductors and 2 Co-Artistic Directors on staff. The addition of a Co-Artistic Director did not go well; intra-staff and Board/Staff relationships suffered. On the administrative side, an administrative assistant was added to manage the youth program and take membership off the Artistic Director's plate. Staff compensation in FY 2011 jumped to \$76,000 – 44% of total expenditures. The previous year, total compensation was 34% of expenditures. Unfortunately, as staff expenditures grew, income did not and the first full year of our youth program (FY 2011), which was supposed to generate positive cash flow for us, generated a \$17,700 loss followed by a \$16,600 loss in FY 2012.

CRISIS: In May 2012, founding Artistic Director Kevin Kozacek resigned. Within two months he started a new community orchestra filled with all but 5 of the PMAZ orchestra members. Lesson learned: be sure to have a non-compete in your contract! Dr. Adam Stich was asked to take over as PMAZ Artistic Director, which he agreed to do. The new AD inherited the task of rebuilding the PMAZ orchestra. With few volunteer musicians available, musicians were recruited from high schools, ASU, and professional ranks. This was very expensive. Expenses for contract musicians went up 668% in one year – from \$2,600 to \$19,972. The nature of our orchestra changed dramatically from one populated mostly by amateur volunteers to one with limited volunteers and many students/professionals who receive per service compensation. Mr. Kozacek's departure fractured Anthem community support for PMAZ. The untimely and difficult split was a crucial turning point for PMAZ.

POST-CRISIS STAGNATION: New Artistic and Board leadership encouraged a transition to performing venues in downtown Phoenix and Paradise Valley. In FY 2013, we performed at Orpheum Theater in downtown Phoenix and Camelback Bible Church for the first time. We brought in special guest performer, violinist Elizabeth Pitcairn, who played the "Red Violin", for the Orpheum Theater performance. The balance of the performances were at Boulder Creek HS in Anthem. Attendance in the aftermath of Kevin's departure was down from its peak of 2,620 in 2010-2011 to 2,114, a 19% decline. The next season (2013-

2014) we added Scottsdale Center for the Performing Arts to the downtown Phoenix and Camelback Bible Church venues. We performed in Anthem only once. Attendance in FY 2014 peaked at 3,195, due to Video Games Live (VGL). The following year, 2014-2015, we did not perform in Anthem at all. Despite interesting and innovative programming in FY 2015, we had our worst attendance since 2004-2005.

For FY 2014, AD Dr. Adam Stich proposed a season plan concept that included a concert version of a musical, a guest artist, and other innovative programming. We opened that season with *Sweeney Todd*, did our normal Christmas show, followed with VGL, and ended with *The Creation*. Attendance at *Sweeney Todd* was excellent considering we had never performed in Scottsdale. We outdrew the Phoenix Symphony that week at the Scottsdale Center for the Performing Arts. Unfortunately, we lost a lot of money on the show due to the expense of the venue. In February 2014, over 1600 people attended two VGL performances. Unfortunately, it was not the financial success that was anticipated. The cost to bring VGL to Phoenix and to rent the Orpheum Theater was so high that we made very little money on the show. In order to do a more innovative production of *The Creation*, we entered into a collaboration with the Arizona Circus School. The collaboration was poorly planned and executed. The decision to collaborate was made after marketing materials were out; the Circus “silk” performers were not well rehearsed; the BCHS PAC would not allow it, so we could only use them for Camelback Bible Church performance. Audience members generally panned the addition of the silk performers as unnecessary and distracting. Many thought they detracted from the performance of this classic oratorio which was extremely well performed by choir, orchestra and soloists. The Board vote to approve this collaboration was controversial and divisive; the Board Chair cast the deciding vote.

In the 2014-2015 season we opened with a concert version of *South Pacific* at the Herberger Theater in downtown Phoenix, performed the *Messiah* in Carefree, and followed with two very innovative ideas – *Around the World in 80 Minutes* in Scottsdale and the *Incredible Adventures of Henry Hucklebee* at Camelback Bible Church. Attendance was extremely disappointing. Ticket income dropped to just above that of 2005-2006 season. Contributed income dropped to a level not seen since 2008-2009.

FINANCIAL CRISIS: By the end of the 2014-2015 season, our financial position was critical. Cash flow became a serious issue resulting in the inability to meet payroll in May and June of FY 2015. Our credit line was maxed out at \$22,000. There was no money in the bank to pay July and August bills. We were in a deep hole financially; the Board was dysfunctional and our staff and musicians were frustrated.

Stage Five: The Institution (FY 2016 - ?)

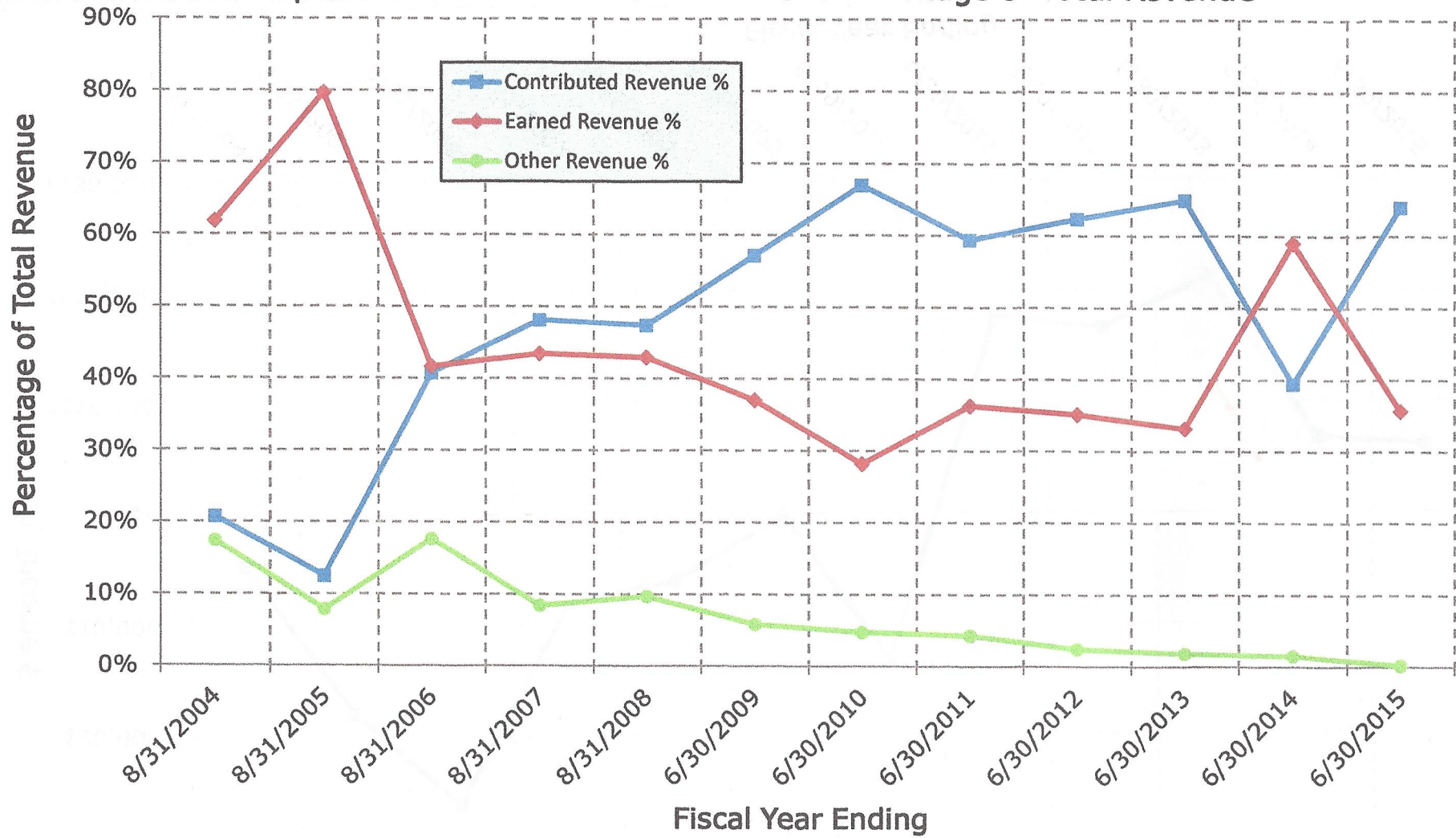
TURNAROUND: The first step was to elect new directors and new leadership for the Board of Directors. At the May 2015 planning retreat, leadership introduced a plan to rebuild financial stability and institutional integrity: bring in cash quickly; rebuild the “family of supporters” that were lost due to move away from Anthem; build a sustainable business model that will allow us to become a stable and growing performing arts organization. Step One: Get cash into the bank as quickly as possible. Strategies were developed and implemented. Mission accomplished 8/31/2015. Step Two: Develop a 3-year Strategic Plan after completing a comprehensive evaluative process as defined by Michael Kaiser in “Strategic Planning for the Arts”. We looked closely at our history, did an internal and environmental analysis, and evaluated feedback from membership and patrons to identify key concerns around which we will build goals and strategies to redirect the organization and solidify plans to build a long lasting institution. Plan Goals were adopted by Board of Directors on May 14, 2016. Implementation of the strategies identified in the Strategic Plan is ongoing.

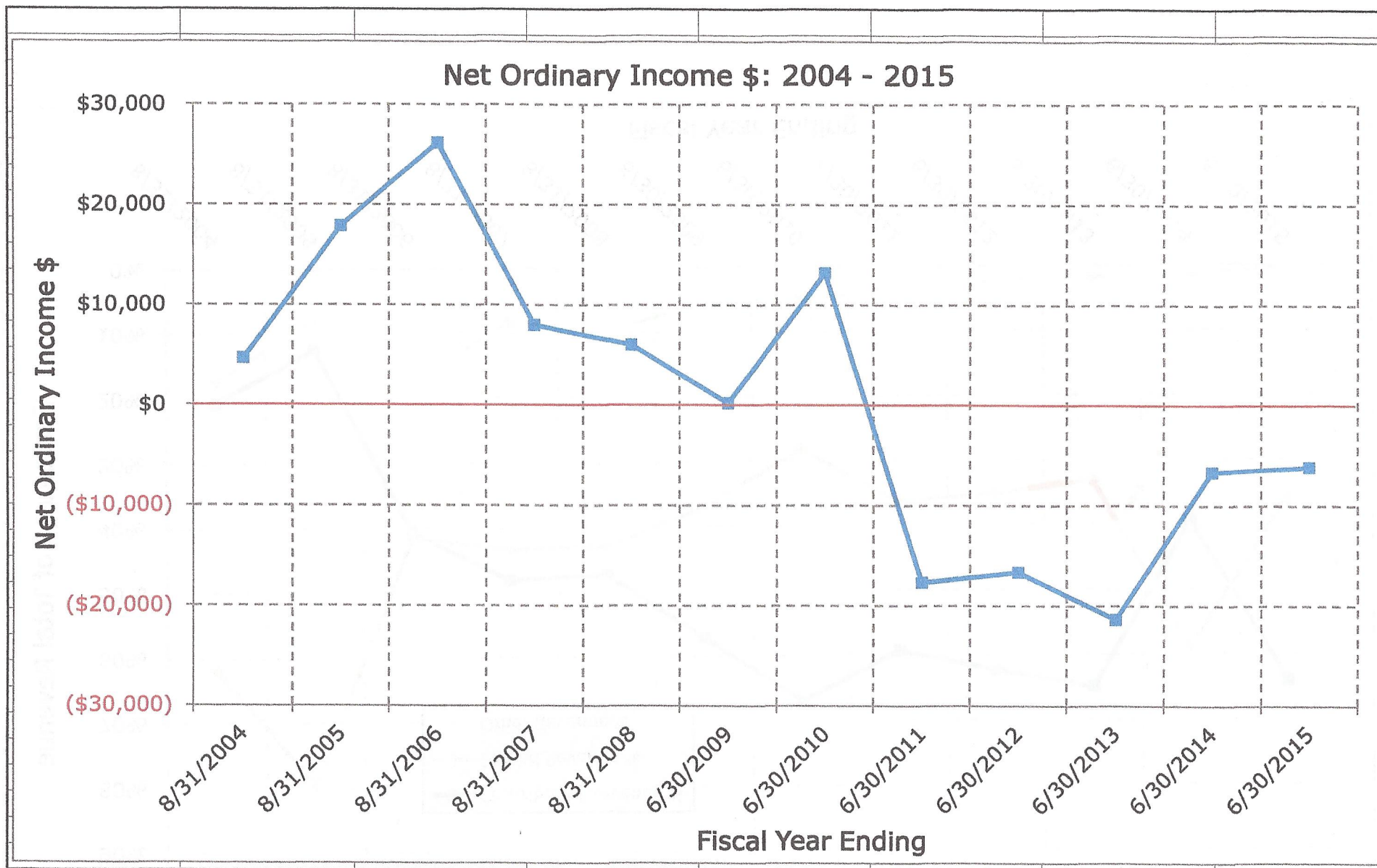
In June 2015 we applied for and were selected as the class project for an ASU advanced marketing class. The class project reports were received on Dec 8, 2015. The marketing section of our Strategic Plan will build on feedback from audience/patrons solicited by the marketing students and their excellent ideas about how to rebuild our brand. The Strategic Plan is addressing development and implementation of a sustainable business model for PMAZ.

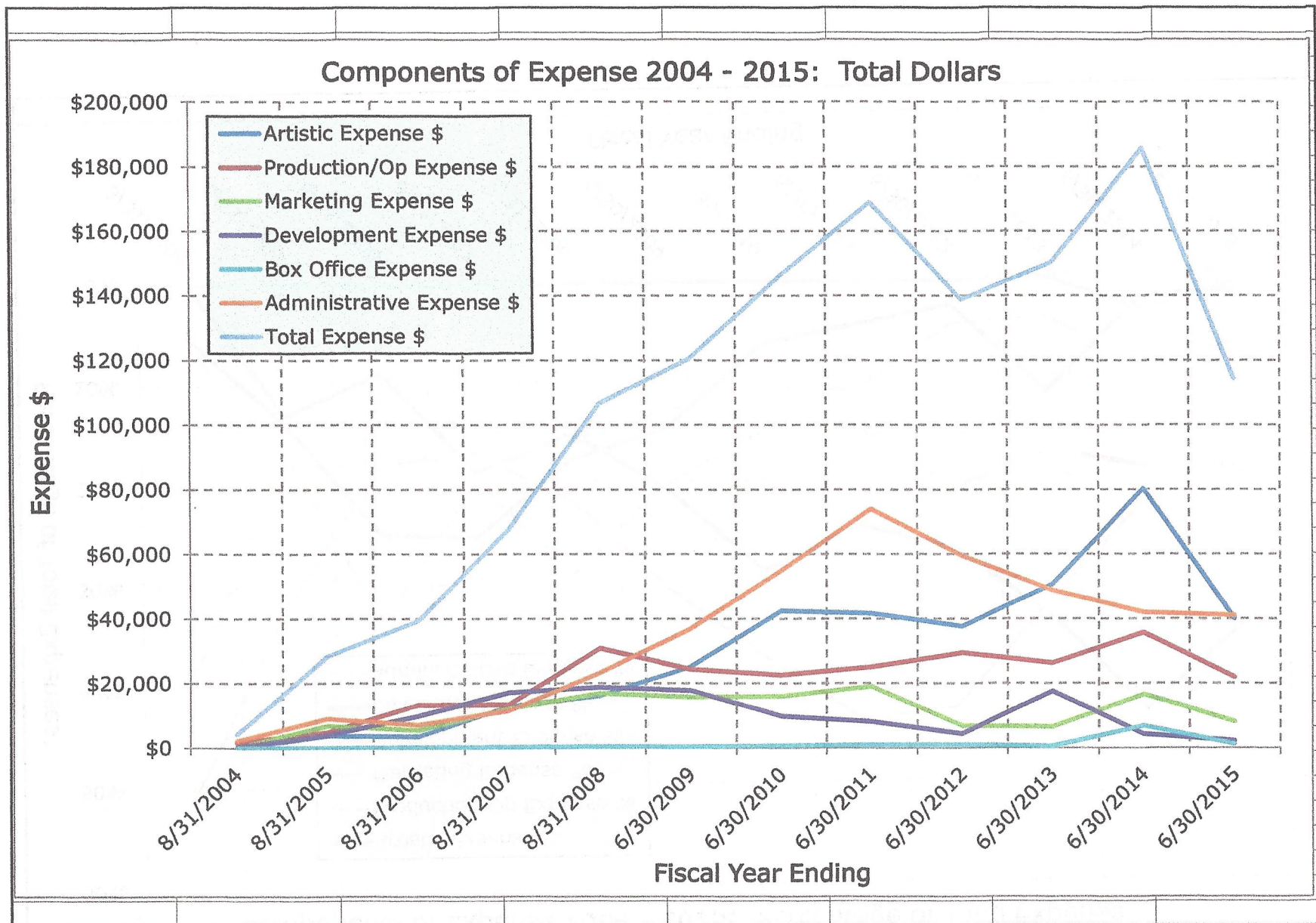
NEW INSTITUTION: During the final stage in an organization's development the organization builds vital, well-rounded programming, strong financial support from the community in which it is grounded, institutional visibility, a sustainable business model, an experienced board capable of moving the organization forward, and formal management structures that will serve the organization well into the future. This Strategic Plan is specifically designed to address these issues as they pertain to moving PMAZ forward into sustainability over the next three years. PMAZ Artistic, Executive, and Board leaders are committed to these goals and will do whatever is necessary to build and sustain an outstanding participatory community performing arts organization.

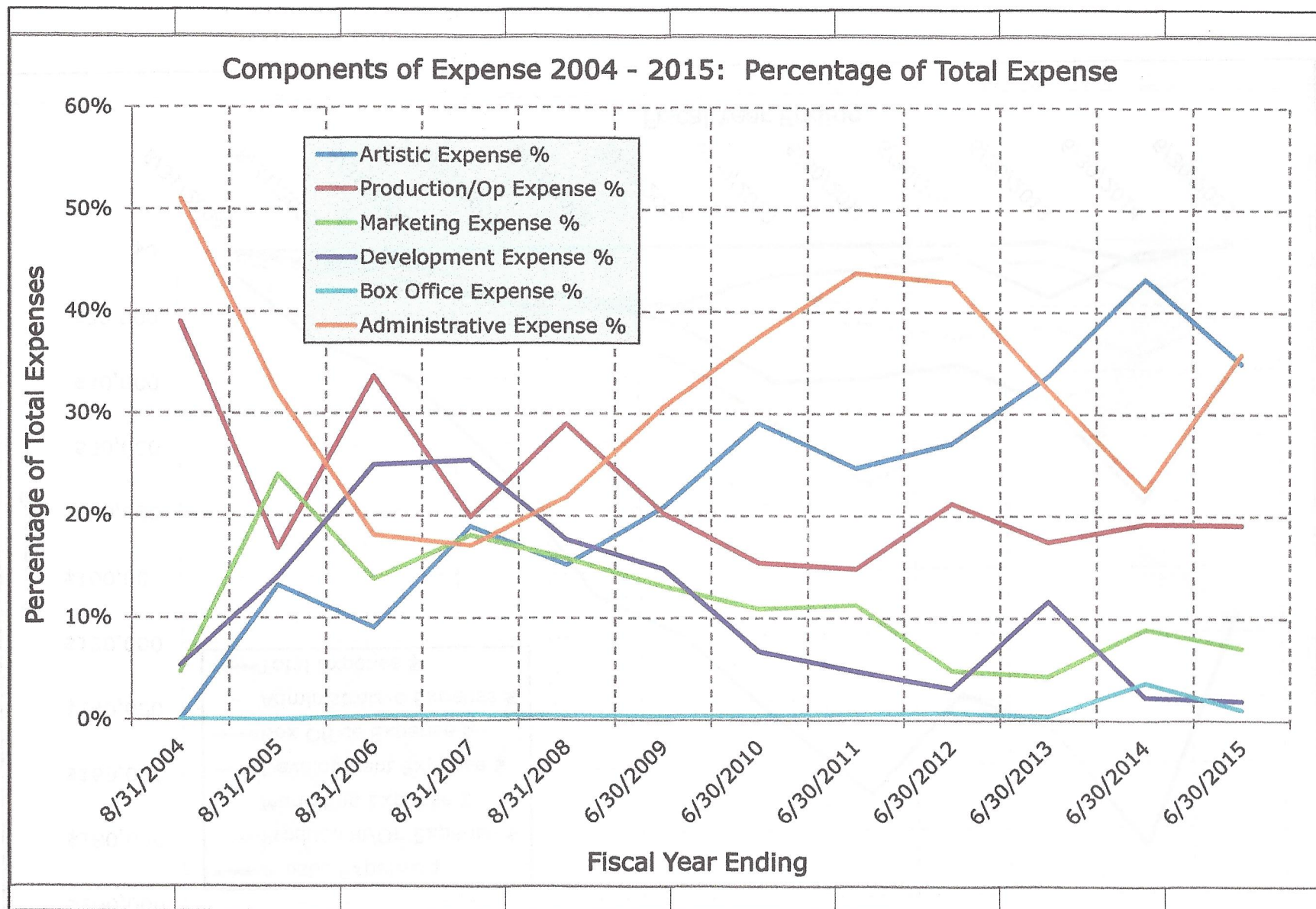
It is worth noting that any arts organization can move into and out of crisis many times. How quickly and how successfully the crisis is resolved and/or navigated will rest on the vitality of its programming, community support, and the quality of its leadership. With the adoption and implementation of this Strategic Plan, ProMusica Arizona Chorale & Orchestra is well positioned to greet and survive our next crisis and grow and prosper well into the future.

Components of Revenue 2004 - 2015: Percentage of Total Revenue









Profit/Loss Statement History

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Profit/Loss Statement History

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EXTERNAL ANALYSIS

In what industry do we compete?

Industry Definition – group of organizations that offer a similar product or service to the same customer group and/or drawing from the same resource pool (donors/musicians).

Community Chorus – volunteer singers, may or may not be auditioned; perform 2-4 concerts per year; singers usually pay dues; perform live, sometimes acapella; sometimes with piano or other instruments; sometimes with chamber or full orchestra.

Community Orchestra – volunteer instrumentalists; always auditioned for proficiency; perform 2-4 concerts per year; instrumentalists sometimes pay dues; few, if any members are paid.

Who are our competitors?

PMAZ has both an orchestra and a chorale, which is unique. Few community arts organizations have both. Many large professional symphony orchestras have choruses of volunteers who perform with the orchestra on large oratorios. These choruses are subordinated under the umbrella of the larger professional symphony. There is a choir master who prepares chorus, but they perform under baton of the orchestra maestro. Minnesota Symphony Chorus, Phoenix Symphony Chorus, AZ Musicfest Chorus are examples. Professional choruses do not have their own orchestras; they hire instrumentalists as needed depending on the repertoire chosen. The same is true for volunteer choirs. They generally hire professional instrumentalists to accompany as required/desired based upon repertoire.

While PMAZ does not compete directly with the professional groups in town on either an artistic or budget/funding level, the professional choral and orchestral arts community competes for audience, if the competitive locale is Valley wide. If, however, the sphere of influence is restricted to the north valley, there is minimal professional competition for audience. The Phoenix Chorale sings in Sun City; AZ Musicfest performs in February in northeast valley; Phoenix Symphony occasionally performs at Pinnacle Presbyterian Church in northeast valley.

Other community/volunteer/professional organizations that compete directly with PMAZ for audience and musicians across the north/central/east/west valley are:

Peer Companies - Those who offer same level of product/service and hence compete for resources (musicians), customers, and patrons: North Valley Symphony, Scottsdale Symphony, Musica Nova, West Valley Symphony, Sonoran Desert Chorale, Carolyn Eynon Singers, Arizona Masterworks Chorale, Phoenix Symphony Chorus, AZ MusicFest Chorus, Sounds of the Southwest Singers/Chorale; North Valley Chorale. (Very few of these directly compete for Anthem audience – save North Valley Symphony, Starlight Community Theater, and Musical Theater of Anthem - because of local audience's desire to stay close to home.)

How difficult is it to enter into this industry group? Are there new entrants into the peer group with whom we must compete?

New Entrants: Most notable new entrant is North Valley Symphony which was formed from a nucleus of PMAZ orchestra members after PMAZ founding Artistic Director, Kevin Kozacek, left in May 2012. That symphony has grown by concentrating on orchestra only including two youth orchestras. As of the last

annual report, none of the conductors are compensated; ticket prices are only \$5; all members pay dues; few, if any, musicians are paid.

EASE OF ENTRY

It is very easy to start a new chorus; not easy to start a new orchestra as the competition for musicians is very strong; there is a limited pool of musicians capable of playing at desired level. After 2012 departure of Kevin Kozacek, this competition has been very problematic for us. Barriers to entry – for choir very small; limited costs; usually a large supply of singers; for orchestra – expensive to have percussion instruments and tough to find musicians. In fact, when Kevin left and “took” the orchestra, we, in fact, were the new entrant in many regards and we have struggled with how to do it. Where to find musicians – especially high quality, volunteers. We looked to student musicians (high school and college) and professionals. We offered dues waivers, stipends, and per service payments to attract new orchestra musicians.

With what substitute products do we compete?

Substitute Products: Musical Theater of Anthem (although not offering same service, definitely competes for Anthem customers/patrons); movies; other concerts; live streaming of choral/orchestral music; recordings; Phoenix Chorale; Phoenix Symphony; radio; TV; Phoenix/AZ Opera; AZ Ballet; Professional and Community Theater; HS and college org performances. Michael Kaiser points out that “a new form of substitute product, and an increasingly important one, is electronically distributed performance and education programs. Symphonies have had to compete with recordings for decades; today other performing arts companies are facing competition from cable television programming, DVD’s, satellite distribution, internet programming and iPods. The difference between watching live performances and taped performances is substantial. However, the cost of video performances is falling so dramatically, and the cost of live performances and the ancillary expenses of attending a live performance babysitters, parking, etc. are rising so rapidly, that many people may decide to “attend” the opera in their homes. While electronic media will not eliminate the demand for live performances, the need to improve quality and the pressure to keep a rein on price inflation will build for all arts organizations as world class videos produce a widespread standard for performances.”

Who are the customers/buyers of the goods/services offered in this industry?

Performing arts “buyers” are generally ticket purchasers. Audience surveys are a critical component of a high quality marketing effort. Surveys discover the demographics of ticket buyers and the best way to market to them, the value buyers place on the repertory chosen, the importance of recognizable performers, the importance of high production values, and the need for amenities (parking, restaurants, etc.). They also indicate the level of price sensitivity of ticket buyers, how location/distance sensitive buyers are, how dedicated they are to our art form, and what other art forms or substitute products compete for their attention. The results of an audience survey must be used carefully. Great tension can arise from the dichotomy between artistic priorities and audience tastes. It is equally important for the artistic and administrative leadership to understand the interests of its audience and to be realistic about the potential for survival if the mission and audience tastes are hopelessly divergent.

Another important buyer – DONORS – they are buying into not only the performances but the entire mission of the organization.

What are the success factors in this industry?

- Success in raising money from individuals, corporations, foundations, small business – requires ability to provide visibility for corporate donors and requires enhanced public awareness of programs and services (institutional marketing)
- Success in selling tickets to a varied audience via a sophisticated marketing program that supports a strong artistic vision (programmatic marketing).
- Success in use of social media and audio streaming/youtube in marketing program; perhaps add “tweets” as part of the benefit of supporting the organization.
- Having venue(s) that are accessible, functional, attractive, convenient, make the organization look and sound great; reasonably priced so ticket prices can be maintained at an acceptable level for ticket buyers.
- Collaborating with other non-profits and other peers to create a larger audience draw and create more interesting and appealing art.
- Attracting talented and highly motivated musicians
- Attracting capable board members who will keep the organization on mission, oversee the creation and maintenance of a viable business plan, and who are willing to become the organizations best sales force/ambassadors.
- Ability to balance the artistic vision/desire and the fiscal realities of the modern performing arts organization to assure a growing family of supporters which, in turn, provides money to enhance the artistic quality and vision of organization.

INTERNAL ANALYSIS 2016

The Board of Directors

Since inception, PMAZ has been run by and for volunteer musicians. Consequently, the vast majority of Board members have come from our membership and usually from the chorale. The PMAZ Board of Directors has been actively involved in managing production, ticket sales, program planning, raising money, musician/membership recruitment and setting policy for the organization. We have had only 5-6 directors in our first 14 years who have not been members of the chorale or orchestra. We have attempted to move to a board model in which the board has the role of policy making and fundraising only with a membership that is largely community based and with minimal musician participation. To date attempts to complete this transition have failed. Our experience has been that community members do not have the same level of commitment to the organization as our musicians and hence they have not attended meetings regularly, volunteered time on working committees, nor acted as ambassadors in the community for us. At this point in our history, we still need Board members who will be actively engaged in the work of the organization. We have limited staff - 1 part-time Executive Director and 1 part-time Artistic Director. They need the assistance of a large cadre of volunteers to help with development, marketing, production, logistics, and membership management. Members of the Board of Directors are the most logical people to fill these roles. We are still looking for community members who are passionate about music and PMAZ to fill board positions, but we will continue to encourage committed chorale and orchestra members to participate on the Board of Directors. In this regard, we desire equal representation from the Chorale and Orchestra on the Board and on the Executive Committee. Unfortunately, it has been really challenging to find orchestra members who will sit on the Board.

In response to the May 2012 resignation of our Artistic Director, the new Board Chair decided to consolidate decision-making. Three people - Board Chair, Artistic Director, and Executive Director - became the decision-makers; the Board was only invited in at the last minute to approve funding. The Board Chair was the leader of this group and carefully controlled the outcome and Board responses. Anyone who didn't agree with the Chair was vilified as not a team player and legitimate concerns about the decisions were squelched. It can be useful to limit decision-makers as a first response to crisis so that decisions can be made quickly to right the ship. It certainly helped us get through a difficult summer and allowed us to pull a season together quickly for the fall. Unfortunately, it lasted too long (3 years) and ultimately led to a dysfunctional board and a very serious financial crisis.

The Board of Directors learned some important lessons working through the initial crisis and the subsequent financial crisis:

- Do not leave your audience/donor base without careful analysis – in advance – of the impact of such a decision and have a plan in place to replace your audience and base of support.
- It is really important for the Board Chair to provide leadership in board giving. Attitudes toward giving filter down from the top.
- It is important to continue to thank donors and to cultivate new donors. It is an ongoing and everlasting role of the Board Chair to support all development efforts. We cannot turn our backs on anyone who supports the organization. An attitude of gratitude needs to be pervasive in the organization and it starts at the top.

- It is really important to know your limits in terms of what you can afford to program financially and in terms of the limitations of your staff. It may take several years to build financial support for expensive programming, so long range planning is critical.

The Artistic Product

In his book, *The Cycle*, Michael Kaiser indicates that the starting point for any performing arts organization is to produce creative and inspirational art. For ProMusica Arizona, our art is the performance of choral and orchestral works. Our uniqueness is that we offer innovative, joint performances of our multigenerational chorale and orchestra. We sometimes perform a major work, such as Beethoven's 9th, together. At other times we will perform separately on the same program. Our Artistic Director is a master at developing innovative ideas for integrating a choir and an orchestra into one program. This is our art and our mission.

Since the addition of Dr. Adam Stich to our staff in 2011, the artistic quality of chorale performances has improved dramatically. We are attracting better musicians while remaining true to our nature as a community based multigenerational ensemble. The chorale is growing and the quality of singers that are joining our ranks is improving consistently. The chorale continues to perform great choral music to rave reviews.

The orchestra has struggled to rebuild its ranks with quality volunteer musicians since 2012. We are committed to producing an outstanding artistic product, so we have been hiring professionals and college students to fill in as needed. With so many highly qualified professionals, the orchestra is playing very well. However, since so many musicians float in and out from concert to concert, the sense of community is not as strong as we desire. Contractors do not tend to have the same level of buy-in to the group and consequently are not as willing to encourage friends and family to attend our concerts. Recruiting volunteer orchestra musicians continues to be a huge task.

On the whole, our programming for the past four seasons has been outstanding. Our concerts continue to be innovative and exciting. Dr. Stich programs a wide variety of music over the course of a season. We understand that our audience is not the typical sophisticated classical music audience. Consequently, we gently introduce classical music into our concerts and integrate many familiar tunes into the repertoire.

PMAZ Staff

We currently have 2 paid staff – Artistic Director and Executive Director.

Artistic Director/Conductor of both the Chorale and Orchestra is a contract position; Dr. Stich is considered to be an independent contractor and receives a 1099 for his work with us. His contract is not considered a full time position, as Dr. Stich is also a professor at Scottsdale Community College.

Executive Director is contractually a half-time position; the ED receives a W-2 and PMAZ is subject to payroll taxes in the amount of 7.45% of total compensation. In reality, the ED position is more than half-time. As the only paid administrative person, she handles everything outside the purview of our Artistic Director. It is a very demanding job.

It became obvious during this season that both of our staff needed more help than the volunteer help we have been providing. We were asking too much of them. Yvonne wanted to resign in October; Adam went on personal leave from Oct 18 – Dec 31. We made it through those difficult months by revising our

expectations and adding an Assistant Artistic Director. Moving forward, we definitely need to review our current staffing and bring in more paid artistic staff and administrative staff.

Despite having only 2 paid staff, we have the same needs as any non-profit performing arts organization: marketing, development, box office, member management, production, logistics, financial management. For these positions we rely on volunteers. For 14 years we have relied on a relatively small group of committed volunteers. Our volunteers are getting older and burning out. We need to either find younger, new members to volunteer or we need to hire folks to fulfill these functions.

Financial Stability

The attached spreadsheet showing the Profit and Loss Statements of our past 4 seasons shows how we have done with regard to ticket revenue and concert expenses. The difference between what we make in ticket sales and the costs of our concerts must be made up with donations and fundraising. The decision to move into central Phoenix and Scottsdale after May of 2012 was problematic because we walked away from our core audience and base of financial support. Not only did attendance and ticket revenue decline, so did contributed revenue. Our Anthem audience did not follow us downtown because they didn't want to make the drive and because ticket prices had to be increased dramatically to cover costs of the expensive downtown venues.

The Video Games Live (VGL) production in 2014 is a bit of an outlier. We had our largest audience ever. We earned more ticket revenue than ever before. However, our expenses to hire VGL and rent Orpheum Theater were also very high. We only made money because of a last minute donation from a major supporter. As a fund raiser, it did not work. As an audience building tool, it also did not work. We cannot trace one new concert PMAZ attendee to VGL.

For FY 2016, we moved our concerts back to the North Valley and Anthem. Attendance improved throughout the season as we built audience back in Anthem, Sun City, and new venues in Cave Creek/Carefree. Contributed revenue increased dramatically as we came home to the base of our support – Anthem. We met our financial goals and artistic goals as well. We paid down a considerable amount of debt, refinanced the balance, and started to build a more sustainable business model.

As part of our internal analysis, we compared how much of PMAZ concert production costs are covered by ticket revenue with other arts organizations in the State of Arizona. From 2012 – 2015 PMAZ averaged 35-40% coverage. Other AZ arts organizations averaged 60-65% during the same period. So the obvious question is why are we so far below other performing arts organizations in AZ? The ASU study of our ticket pricing found that our tickets are priced reasonably relative to our competition and that our audience believes the value received for the price of the ticket is excellent. We have always tried to keep ticket prices affordable to families; during the 2015-2016 season the Board voted to offer free tickets to children under the ages of 16 when accompanied by an adult and free rush tickets for students 16-21. Our problem is not ticket pricing, it is audience size. We have not been able to sell even half of our houses. Audience retention and audience building are serious issues for PMAZ.

MARKETING

We have no paid marketing staff and our Executive Director is swamped with so much administrative work that our marketing efforts are less than robust. The ASU study of PMAZ marketing efforts identified several weaknesses: poor website, no social media penetration, need to rebrand, minimal budget which calls for better use of limited resources. The Chair of the Board Marketing Committee is “in charge” of marketing and this is a volunteer position. We have not had a marketing professional in this position to date. We need to spend more time and effort on institutional marketing, too. Not only do we need to sell tickets to concerts, we need to raise community awareness of PMAZ in order to attract donors and board members. Getting more butts in seats is important, so much more money and time needs to be spent in institutional and programmatic marketing.

DEVELOPMENT

Despite our lack of a paid Development Director, development has traditionally been a strength. Anthem, our home base, was a community filled with relatively successful retired people who generously supported PMAZ. When we moved to venues away from Anthem, not only did our Anthem audience not follow us, our supporters stopped giving because we were no longer visible. We turned this around in 2015-2016 by concentrating on cultivating donors and thanking them frequently. We worked hard to reenergize Anthem interest and support of the organization and had a successful internet based fund drive in May 2016. But we also started to cultivate relationships with donors in the northwest valley and the northeast valley. We do not have any paid development staff which means that all of the work is done by volunteers and Yvonne. Ideally, she should spend the majority of her time meeting and greeting potential large individual donors, corporate sponsors, and granting organizations. We eventually need to hire a development officer if we hope to raise enough money to fully staff our business and artistic operation with paid professionals.

(See SWOT Analysis to follow.)

Concert Profit and Loss Summary 2012-2016 Seasons					
	2012-2013 Season	2013-2014 Season	2014-2015 Season	2015-2016 Season	Totals
Venues	BCHS(3); CBC; Orpheum	BCHS(2); CBC(2); Orpheum;SPAC	Herberger; CTLL; SPAC;CBC	BCHS(2);CTLL(2); ALC(4); CC;CP; CFPav	
Locations	Anthem, PV, Phoenix	Anthem, Phoenix, PV,Scottsdale	Phx, Carefree, Scottsdale, PV	Anthem, Carefree, Sun City, PHX	
Number of Performances	7	7	6	11	31
Attendance	2114	3195	1,285	2082	8676
Earned Revenue per ticket	16.29	30.03	23.01	13.98	21.79
Earned Revenue:					
PMAZ Ticket Sales	15,000.70	13,666.25	4,374.50	25,202.90	58,244.35
Goldstar/Groupon Ticket Sales	2,042.40	4,102.00	2,925.00	0.00	9,069.40
Venue Ticket Sales	17,385.00	78,185.00	15,124.50	0.00	110,694.50
Flex Ticket Allocation				3,324.00	3,324.00
Allocation of unused Flex tickets				577.00	577.00
Performance Contract	0.00		7,150.00	0.00	7,150.00
	34,428.10	95,953.25	29,574.00	29,103.90	189,059.25
Contributed Revenue:					
Program Grant	0.00	2,900.00	5,950.00	0.00	
Concert Envelope Donations	415.00	100.00	85.00	404.00	1,004.00
Concert Sponsorship	2,460.00	4,800.00	500.00	1,400.00	9,160.00
Concession income	140.00	133.00	56.00	333.00	662.00
Fundraisers at concert	2,249.50	5,839.10	2,541.00	1,471.45	12,101.05
Other Donations	8,000.00	8,147.10	7,769.00	0.00	23,916.10
	13,264.50	21,919.20	16,901.00	3,608.45	55,693.15
Other Income					
DVD Sales	0.00	0.00	255.00	0.00	255.00
Concert Program Advertising	1,300.00	490.00	0.00	2,141.80	3,931.80
Other(Handling)	224.00	613.00	375.84	1,384.92	2,597.76
	1,524.00	1,103.00	630.84	3,526.72	6,784.56
Total Revenue	49,216.60	118,975.45	47,105.84	36,239.07	251,536.96
Direct Production Expenses:					
Conductor	10,000.00	10,000.00	11,700.00	12,085.27	43,785.27
Accompanist	4,685.00	6,357.50	3,400.00	4,386.00	18,828.50
Contract Musicians	19,871.95	20,325.00	15,910.00	12,300.00	68,406.95
Staging/Costumes	377.48	1,206.69	435.00	193.32	2,212.49
Music Purchase/Rental/Rights/Copy	2,976.25	5,409.78	9,270.15	2,851.63	20,507.81
Guest Artist/Expenses	8,827.90	37,310.63	1,500.00	1,800.00	49,438.53
Total Cost of Venue Rental	13,385.71	24,225.95	9,563.87	5,072.00	52,247.53
Ticketing Expenses	1,635.55	6,656.00	1,297.95	1,765.58	11,355.08
Truck Rental/Gas	0.00	173.33		0.00	173.33
Instrument/Equipment Rental or purchase	75.00	942.73	1,795.35	2,016.98	4,830.06
Marketing & Advertising	3,087.61	13,330.38	6,329.47	7,855.02	30,602.48
Miscellaneous	230.30	85.31	641.32	1,348.00	2,304.93
Cost of Merchandise Sold (ice and water)				33.85	33.85
Program Printing	2,107.53	2,482.94	1,080.84	2,841.83	8,513.14
Total Direct Production Expenses	67,260.28	128,506.24	62,923.95	54,549.48	313,239.95
Profit/Loss	(18,043.68)	(9,530.79)	(15,818.11)	(18,310.41)	(61,702.99)
% Production Exp Covered by Ticket sales	51.2%	74.7%	47.0%	53.4%	60.4%
Indirect Production Expenses:					
Dr. Adam Stich/Patti Graetz (AD only)	6,000.00	6,000.00	7,500.00	6,334.00	25,834.00
Rehearsal Hall Rental	4,417.00	1,940.00	1,472.00	1,270.09	9,099.09
Equipment Storage Rent	3,239.20	2,954.90	2,475.00	1,800.00	10,469.10
Box Office	324.07	196.54	16.24	154.00	690.85
Total Indirect Production Expenses	13,980.27	11,091.44	11,463.24	9,558.09	46,093.04
Direct/Indirect P & L	(32,023.95)	(20,622.23)	(27,281.35)	(27,868.50)	(107,796.03)
Please note that no general marketing, administrative, or fundraising expenses have been allocated to the concert P & L					

SWOT ANALYSIS

STRENGTHS

- ❖ **Passionate and committed staff**
 - We have an Artistic Director who thinks outside the box, does original innovative work, and is very creative.
 - We now have an Assistant Artistic Director who is well organized, extremely competent, and creative.
 - The two are working together well.
- ❖ The variety of repertoire is compelling for our membership
- ❖ There is a good balance between fun, challenging, and audience friendly pieces
- ❖ Diversity of musical selections/repertoire can bring in wider audience
- ❖ We have many highly motivated volunteer performers
 - Diversity of membership (multigenerational nature)
 - Quality of our musicians is going up; skill level is improving
 - Family feeling; friendly, fun atmosphere
 - Members are motivated to learn and grow as musicians; want to be pushed
- ❖ Performing together as choir and orchestra is unique and appreciated
- ❖ Musicians understand the need to balance audience appeal/familiarity of music with musicians desire to perform more classical and challenging pieces
- ❖ Quality of productions is excellent
- ❖ This year's concentration in North Valley has been productive because of our market experience there
- ❖ Board made wise decision to offer free tickets for kids and free student rush tickets; Members appreciate Free tickets for children
- ❖ 2015-2016 Concert program with color and black and white pages is really nice; says a lot about us in a very positive way
- ❖ We have a family of donors and audience members in Anthem area who believe in the brand
- ❖ Ticket pricing is in line with competing organizations in Phoenix area; survey results show that audience members believe they receive great value for price of ticket; customer satisfaction is high with regard to value received in exchange for price of ticket
- ❖ Executive and Board Leadership that is committed to building vital, well-rounded programming, institutional visibility, strong financial support from the community in which it is grounded, a

sustainable business model, an experienced board capable of moving the organization forward, and formal management structures that will serve the organization well into the future.

WEAKNESSES

- ❖ While having both a choir and orchestra is unique and a strength of our organization, it is also a weakness: It is challenging to unite two disparate art forms; orchestras and choirs are very different; audiences are different; finding rehearsal space and performance venues that can accommodate the entire group is difficult and expensive
- ❖ Lack of venues to fit our needs; we require a lot of space; shortage of venues has led to inconsistency in venue selection
- ❖ We have not always stayed true to who we are – a choir and orchestra that performs; we are not a presenting organization
- ❖ Over reliance on outside soloists does not help us build audience; members are not happy
- ❖ Poor long term planning leads to lost opportunities; AD is not very organized; makes last minute changes that are problematic from a marketing, financial, production point of view
- ❖ Skill set of musicians is inconsistent; Lack of consistency in the skill level of our vocal and instrumental musicians creates issues: not enough challenge for some musicians, overly challenging for others; inconsistent quality of performances; Selecting music beyond capability of musicians, especially with limited time
- ❖ Lack of consistency of performers in the choir from one concert to another; we have moved away from an all in/all out approach to membership. Hard to build ensemble without a consistent group of singers
- ❖ **Members lack of confidence in performance ability**
- ❖ Lack of unification of choir/orchestra; don't know each other; orchestra feels like second class citizen/ underappreciated and disconnected
- ❖ On orchestra side, lack of sufficient number of motivated volunteer performers forces us to utilize contract players who are not engaged in the community/family; leads to lack of consistency; more expense in hiring musicians.
- ❖ No conductor for orchestra who specializes in orchestra conducting
- ❖ Variety of repertoire means not all orchestra members are needed for each concert; inconsistent needs; need to plan really far ahead to manage players
- ❖ Competition for volunteer orchestra musicians is intense; the pool of players is small
- ❖ Conflict between the desire for 8 weeks rehearsal time between concerts and desire to do 4 concerts/season; not compatible.
- ❖ Current rehearsal schedule is problematic – Members want/need:
 - More joint rehearsal time with choir and orchestra
 - More sectionals

- More Time in rehearsal
- Better hours for rehearsals
- Efficient use of rehearsal time
- ❖ Lack of acoustic piano at all concerts
- ❖ While one of our strengths is the number and quality of our volunteers, using volunteers has downsides as well:
 - Working volunteer musicians have trouble with Friday evening rehearsals or performances
 - Working volunteer musicians are unavailable to perform or practice during the day or work in the schools, etc. Limits outreach possibilities.
 - Volunteer turnover of volunteers leads to inconsistency of efforts
 - Reliance on musicians for logistics team cannot be sustained into the future as most logistics volunteers are in their 60s and 70s. They can get injured. Moreover, it is not optimal to ask musicians to work so hard before a concert. It can definitely impact the quality of their performance.
- ❖ Our marketing program is weak
 - Lack of paid marketing staff – no experts to manage marketing
 - Lack of insights into target audience/positioning
 - Website is in need of major overhaul; it does not communicate who we are
 - Lack of targeted, measurable Marketing
 - Lack of brand identify
 - Lack of digital presence – social media marketing has been non-existent and what it has does not reflect the identity it wishes to portray – interactive fun family friendly
 - Lack of clear value proposition; what customers view as the true value they receive in exchange for the price of a ticket
 - Low brand awareness outside of Anthem
 - Audience development has been poor for the past 3 years; disappointing audiences leads to less than enthusiastic performances and poor financial results
- ❖ Audience is not willing to travel to different venues
- ❖ Need to work around “snowbird” issue both in terms of our musicians and audience
- ❖ Lack of fundraising capacity is a weakness – no paid development staff; board is not constituted with goal of fundraising in mind.

OPPORTUNITIES

- ❖ Members want to improve their skills/techniques
- ❖ We have members who are familiar with social media; we can utilize their skills to help our marketing/promotion efforts
- ❖ Members are interested in more communicate from the Board about how the organization works
- ❖ Members desire to get to know one another better; want more social time

- ❖ Collaborations with other musical groups/charities in Phoenix area; NV Christian Academy collaboration; Travel collaborations
- ❖ We have interested singers and players who want to do outreach programming; we can build a great program with a core of dedicated volunteer musicians
- ❖ As a result of our selection by ASU Advanced Marketing Class as a project, we have five separate reports that will lead us through a redesign of our marketing program. They suggest that we:
 - Develop a brand “mantra” – tag line or slogan
 - Use digital media in advertising/marketing
 - Develop/brand PMAZ as a purveyor of great family entertainment
 - Market to young adults who, as a result of school budget cuts, need creative outlets
 - Market to senior communities
 - We must take time to do what it takes to build audience
- ❖ Cooperate with school districts to fill in their music programs – especially charter schools and organizations of home schoolers
- ❖ Coordination of concert schedules with other peer orgs
- ❖ As a result of our strategic planning initiative, we are positioned to review:
 - Concert schedule- How often do we perform? Number of concerts/performances of each
 - Review ticket pricing

THREATS

- ❖ Unchecked, member lack confidence in performance ability, will threaten our existence:
 - Members won’t recruit other musicians
 - Members won’t promote concerts because they don’t want to be embarrassed
 - Members will talk negatively about our ticket prices and not encourage friends and family to buy tickets
 - We cannot survive without the support of our closest family members – friends and family of our musicians.
 - Membership loves to perform to a full house; is not enthusiastic performing for small houses yet won’t support a ticket price that adequately supports our production costs
 - Ugly self-fulfilling prophesy
 - Treat causes of lack of confidence – more rehearsal time, sectionals, better feedback monitors for piano; rehearsal tapes for choir
- ❖ Lack of quality VENUES is a key THREAT
 - Must narrow definition of market to limit marketing focus
 - Locate venues in Phoenix North Valley to rebuild audiences
 - Ease of Transport and set up of equipment is required
 - Venue has to fit/suit orchestra and chorale
 - Need good video and sound equipment to do our shows
 - Cost of rentals is critical;
 - We need to retain control of ticketing
 - Very limited supply of appropriate venues

- ❖ Music is readily available by streaming, Spotify, Pandora, Youtube, for free; value of live musical performance must be sold
- ❖ Lack of music in schools has led to depletion of audience; fewer families are investing in music education for children
- ❖ Budget cuts for the arts including state and federal government
- ❖ Saturated Entertainment Market
- ❖ Competition for orchestra musicians; limited pool of qualified orchestra musicians; major competition from North Valley Symphony orchestra for musicians and audience (\$5 ticket)
- ❖ **STAFFING**
 - We are exposed to stress from loss of executive and artistic staff and lack plan for transitioning from current executive and artistic staff
 - We need to review our current staff configuration and work to create an optimal staffing situation
 - Job descriptions are weak; contracts need work for executive and artistic staff/need for continuity
- ❖ Demographic trends – desire of the performing arts to attract younger audiences; their use of social media and the internet to experience music rather than live performance.
- ❖ Economy – likelihood of another recession and its impact on audiences and donors

OF THE SUCCESS FACTORS REQUIRED IN OUR INDUSTRY, WHERE ARE WE STRONG, WEAK, AVERAGE?

- Success in raising money from individuals, corporations, foundations, small business – requires ability to provide visibility for corporate donors and requires enhanced public awareness of programs and services (institutional marketing) **PMAZ IS AVERAGE**
- Success in selling tickets to a varied audience via a sophisticated marketing program that supports a strong artistic vision (programmatic marketing). **PMAZ IS WEAK**
- Success in use of social media and audio streaming/youtube in marketing program; perhaps add “tweets” as part of the benefit of supporting the organization. **PMAZ IS WEAK**
- Having venue(s) that are accessible, functional, attractive, convenient, make the organization look and sound great; reasonably priced so ticket prices can be maintained at an acceptable level for ticket buyers. **2015-16 PRICING STRONG; OTHERS AVERAGE**
- Collaborating with other non-profits and other peers to create a larger audience draw and create more interesting and appealing art. **PMAZ IS JUST STARTING TO UTILIZE COLLABORATIONS**
- Attracting talented and highly motivated musicians **PMAZ ABOVE AVERAGE**
- Attracting capable board members who are willing to become the organizations best sales force/ambassadors. **PMAZ IS AVERAGE**
- Ability to balance the artistic vision/desire and the fiscal realities of the modern performing arts organization to assure a growing family of supporters which, in turn, provides money to enhance the artistic quality and vision of organization. **PMAZ IS JUST STARTING TO GET AHOLD OF THIS ONE**

PROMUSICA ARIZONA ARTISTIC PLAN

GOALS, OBJECTIVES, STRATEGIES & TIMELINES

FY 2017-2019

Accountability:

Artistic and production product; member confidence; musical repertoire and season plans - **Artistic Staff, Program Committee**

Member/Audience feedback – **ED, Marketing Committee and Special Task Force**

Institutional Marketing/Website – **ED, Marketing Committee**

Dues/Volunteer issues – **Membership Committee, Artistic Staff**

I. ProMusica Arizona Chorale & Orchestra will remain true to our nature as a multi-generational, participatory, volunteer, community chorale and orchestra

Discussion: Since inception, PMAZ has served both our musicians and our community. Our musicians range in age from 13 to 80 and include high school and college students, retirees, moms and dads, empty nesters, and middle aged adults. We welcome any musician with requisite skills regardless of cultural background, ethnicity, race, color, educational level, gender, sexual orientation, intellectual abilities, geographical roots, religious affiliation, marital status, age, disability, or veteran status. PMAZ musicians come from many different walks of life but share a love of music and desire to share our music with the community. Each musician brings something special and unique to ProMusica Arizona and is valued for his/her contribution. Music is an avocation, not a vocation for the majority of us. We volunteer our time and talents as musicians, board members and officers, and staff; we pay dues, donate, and engage in fundraising activities to share in the support of PMAZ. Contract musicians are hired as necessary to fill in sections of the orchestra and chorale. Dues waivers are offered (in lieu of compensation) to a limited number of musicians as an introduction to ProMusica Arizona; waivers are at the discretion of the Artistic Director.

The nature of our membership, particularly in the orchestra, changed dramatically after founding Artistic Director, Kevin Kozacek, left and started a new orchestra in June 2012. The pool of motivated, volunteer orchestral musicians in the Phoenix North Valley dropped considerably, necessitating the use of more contract and fee - waiver musicians. Contract musicians move in and out, are not willing to help with fundraising or tickets sales, and generally are not committed to the organization. While the use of contractors allowed our orchestra to survive, we have made progress in the past few years toward rebuilding the voluntary nature of the orchestra. As we developed this strategic plan, feedback from members and the community, analysis of the environment in which we operate, and our strengths and weaknesses led us to reaffirm our desire to remain true to our founding nature as a multi-generational, participatory, volunteer, community-based Chorale & Orchestra. We have been in process of rebuilding our volunteer base, particularly in the orchestra, since Kevin's departure. How can we accomplish this goal?

Objectives, Strategies, Timeline:

1. Recruit more volunteer musicians
 - a. Hire Assistant Conductors for the Orchestra and Chorale (summer 2016) who will concentrate on recruiting volunteer musicians who are looking for a participatory, community music organization/experience
 - b. Improve PMAZ Visibility in the Community via Institutional Marketing Program that will attract musicians who are looking for what we offer (summer 2016) (See details in Institutional Marketing Section)
 - c. Enhance website to highlight our “brand” for potential musician members (2016-2017 season) (See Marketing Section)
2. Increase the percentage of current orchestra musicians who pay dues
 - a. Convert dues waivers to dues paying members by building waived musician’s connection to PMAZ (see chart below)
 - b. At auditions assume dues payment first; offer waivers second or contract only on an as needed basis (ongoing August and January activity)
3. Concentrate efforts on member retention in order to build consistency in orchestra and choir personnel and reduce turnover from season to season and concert to concert
 - a. Sign contracts with hired musicians on an annual basis; preferably no later than September 1 of each season.
 - b. Solicit feedback from musician members on an ongoing basis (See Goal VI for details)
 - Use focus groups and surveys to get feedback from musicians
 - Respond to feedback in a timely manner
 - Follow up on suggestions for improvement
 - Ask departing musicians to complete a brief “exit” survey to determine why they left and what we can do to improve
 - Establish advisory committees for Orchestra and Chorale who meet occasionally with AD and assistant conductors to discuss matters related to musician satisfaction/retention

Goal Attainment Measures:

- Number of total musicians, orchestra musicians, and chorale musicians
- Percentage of dues paying musicians, those on contract, and those for whom dues have been waived
- Percentage of members who stay with us from season to season
- Member feedback

<u>Fiscal Year</u>	<u>Total Musicians</u>	<u>Pay Dues</u>	<u>%</u>	<u>Waiver</u>	<u>%</u>	<u>Contract</u>	<u>%</u>
2015-16 (Actuals)	127	71	56	25	20	31	24
2016-17	137	83	61	25	18	29	21
2017-18	139	90	65	25	18	24	17
2018-19	140	96	69	25	14	19	11

<u>Fiscal Year</u>	<u>Total Orchestra</u>	<u>Pay Dues</u>	<u>%</u>	<u>Waiver</u>	<u>%</u>	<u>Contract</u>	<u>%</u>
2015-16 (Actuals)	67	18	27	20	30	29	43
2016-17	65	20	30	20	30	25	40
2017-18	63	23	36	20	32	20	32
2018-19	60	25	42	20	33	15	25

<u>Fiscal Year</u>	<u>Total Chorale</u>	<u>Pay Dues</u>	<u>%</u>	<u>Waiver</u>	<u>%</u>	<u>Contract</u>	<u>%</u>
2015-16 (Actuals)	60	53	88	5	8	2	3
2016-17	72	63	88	5	7	4	6
2017-18	76	67	88	5	7	4	5
2018-19	80	71	88	5	6	4	5

II. ProMusica Arizona Chorale & Orchestra will build member musician confidence

Discussion: Our musicians are for the most part amateurs and volunteers. Feedback received during member focus groups and e-surveys in January 2016 reflected disparate views among our musicians based in large measure on experience and training. Those who are professionally trained believe that we can prepare a more polished artistic product in less time; less experienced musicians desire longer rehearsals, more rehearsals, fewer concerts, better use of rehearsal time, more sectionals, and more joint rehearsals in order to feel confident. Regardless of experience, there is a universal desire to perform at a high level and offer an outstanding artistic experience and value proposition for our audiences. It is clear all of our musicians' time is valuable and not to be wasted.

Results of audience and member surveys this year presented an interesting contrast: audience members who responded to an ASU student online survey and field survey believe that our concerts are fairly priced; artistic quality and value received is excellent. Our musicians, on the other hand, strongly believe that we are not "worth" the price of a \$20 ticket. A community member of the Strategic Planning Task Force suggested the dichotomy may be explained by a lack of member confidence. Not only is this attitude reflected in performance, it is also reflected in musician willingness to promote our concerts and PMAZ to fellow musicians and the community. While it is important to help our musicians see what our audience members see/hear, it is equally important to respect members' desire to feel confident and well prepared for every concert.

Objectives, Strategies, Timeline:

- 1. Restructure rehearsal schedule in FY 2017 to offer more rehearsal time, scheduled sectionals, and skill enhancement sessions.**
 - a. Orchestra and chorale will rehearse at the same time 7- 9:30 pm
 - b. There will be time before or at end of rehearsals for sectionals
 - c. Rehearsal venue will be one venue that can hold orchestra and choir in different rooms or two locations in close proximity to each other
 - d. More joint choir/orchestra rehearsals will be scheduled prior to a concert
- 2. Discontinue Friday evening concerts for 2016-2017 Season**

3. **Perform a 4 - concert season with two performances of each concert effective 7/1/16 and evaluate a 3-concert season annually based on travel opportunities**
4. **Rehearsal tapes will be provided for singers on a consistent basis at first rehearsal for each concert**
5. **Plan and implement at least 2 masterclasses – one for choir; one for orchestra – starting in FY 2017**
6. **Artistic staff will be restructured in FY 2017 to include an assistant conductor for orchestra and chorale:**
 - a. Artistic Director: Responsible for timely development of season plans, overall programming, repertoire selection; conducting of concerts; appearing at fundraising events, budget development and maintenance, support of all fundraising and marketing initiatives, building relationships with donors and constituents, promoting the best interests of ProMusica Arizona, and collaborating with the Executive Director and Board of Directors to assure outstanding implementation of our program objectives.
 - b. Chorale Assistant Conductor: Responsible for chorale recruitment, running rehearsals, outreach group, suggesting repertoire, working with librarians to order and hand out music in a timely manner. Works with ensemble manager to monitor attendance and paid positions.
 - c. Orchestra Assistant Conductor: Responsible for orchestral recruitment, running rehearsals, outreach group(s), suggesting repertoire, working with librarian to make sure all music is ordered and handed out in a timely manner. Works with ensemble manager to monitor attendance and contract musicians.

Goal Attainment Measures:

- Member confidence and pride in performance will be measured by responses to online surveys, focus group discussions and by number of tickets sold by musicians

<u>Fiscal Year</u>	<u>Total Survey Responses</u>	<u>% Confident</u>	<u>Tickets Sold by Members</u>
2015-16 (Actual)	85 (20 FG; 65 online)		
2016-17			
2017-18			
2018-19			

III. ProMusica Arizona Chorale & Orchestra will continue to program a wide variety of musical styles balancing the ability of musicians, their interest in doing classical/challenging repertoire, and audience appeal

Objectives, Strategies, Timeline:

1. Plan seasons FY 2017 -2019 to include one major work per season
 - Begin work on *Elijah* (2018) and *Carmina Burana* (2019) in first half of FY 2017 in order to find collaborators, visiting artists, and financial support for the programming
2. Include variety of musical genres and levels of difficulty that balance musician ability and interest with audience appeal in each season
 - Detailed FY 2018 Season plan (major work and other concert repertoire) due no later than 1/15/2017
 - Outline 2018-2019(3-year) concert plan incorporating major work and variety of musical styles that balance the ability and interests of musicians and audience appeal no later than March 15, 2017.

Goal Attainment Measures:

- Season Plans completed on time as identified in # 2 above
- Number of genres performed; one major work per season
- Audience satisfaction with the type of programming as measured by attendance and satisfaction via audience surveys
- Member satisfaction with type of programming as measured by continuation of membership and via survey

<u>Fiscal Year</u>	<u>Genres Performed</u>	<u>Audience Satisfaction</u>	<u>Member Satisfaction</u>	<u>Major Work</u>
2015-16 (Actual)	5-7	Very	Very	
2016-17				Beethoven's 9th
2017-18				Elijah
2018-19				Carmina Burana

IV. ProMusica Arizona Chorale & Orchestra will continue to deliver a consistently outstanding artistic product

Objectives, Strategies, Timeline:

1. Attract talented, highly motivated musicians from across the age spectrum to PMAZ choir and orchestra
 - a. Showcase concert programming, travel opportunities, personnel via Institutional Marketing Plan to increase our visibility in the music community

- b. Build one major collaboration into each season to create more interesting and appealing art and introduce us to other musicians
- c. Offer opportunities to travel/perform outside of AZ and/or US starting in FY 2017
- d. Accept new members by audition only; fill vacancies with more qualified musicians
- e. Articulate and enforce increased expectations regarding rehearsal attendance, learning music, concert attendance. Starting in FY 2018

2. Improve musical skills of current PMAZ choir and orchestra members

- a. Provide at least 1 educational experience per season for orchestra and chorale musicians
 - Hold voice master class once per semester for chorale; attendance required with focus solely on tone production/musicianship skills (FY 2017)
 - Issue “How to read music” handout to all singers with expectation that non-readers will learn to read music (FY 2018)
 - Reading music is not a prerequisite for entry into chorale but we need folks who are motivated/willing to learn
 - Hold master class/workshop for orchestra once per season as determined by Artistic Director and Orchestra Assistant Conductor (FY 2017)
- b. Clarify and enforce expectations for musicians regarding rehearsal and performance attendance and concert preparedness

3. Transition to paid section leaders in Chorale; section leaders will be responsible for section learning music for each concert, running sectionals; auditioned

- a. Add paid tenor and bass section leaders FY 2018
- b. Add paid soprano and alto section leaders FY 2019

4. Beginning in 2017-2018, offer a 2-choir program

- a. Auditions starting spring 2017 for chamber choir (28); grow to 40
- b. Large choir 50-60 members; grow to 80
- c. Chamber group members must also be in large choir
- d. Chamber choir will create opportunities for artistic excellence

Goal Attainment Measures:

- Increased audience satisfaction with performance quality of Chorale & Orchestra
- Member satisfaction with skill improvement
- Number of educational programs and travel opportunities offered
- Better rehearsal and performance attendance
- Conductor satisfaction with musician preparation

<u>Fiscal Year</u>	<u># Educ Programs</u>	<u>Travel Opps</u>	<u>Reh. Attend.</u>	<u>Perf Attend.</u>
2015-16 (Actual)	0	0		
2016-17				
2017-18				
2018-19				

<u>Fiscal Year</u>	<u>Mbr Satisfaction</u>	<u>Audience Satisfaction</u>	<u>Conductor Satisfaction</u>
2015-16 (Actual)	0	0	
2016-17			
2017-18			
2018-19			

V. ProMusica Arizona Chorale & Orchestra will deliver continuous improvement in production quality of performances

Objectives, Strategies, Timeline:

1. Reduce production problems with video technology
 - a. Identify production issues in 2014-2016 seasons
 - What happened?
 - What was cause of failure?
 - What can we do to make sure it doesn't happen again?
 - b. Select venues that will meet technical needs as well as acoustical desires, effective FY 2017
 - c. Schedule bi-weekly Production meetings between AD and Production team starting Sept 2016 so that video/sound needs are identified and managed in a timely manner
 - d. Add paid technical video/sound manager in FY 2018
 - e. Purchase additional equipment to enhance sound and visual component of our productions as needed FY 2017-2019
2. Increase audience satisfaction with quality of video/sound production
 - a. Survey audience after each concert to determine audience satisfaction with production quality of the concert

Goal Attainment Measures:

- Number of identified production issues in concert season
- Percent decrease in production issues from one season to the next
- Improvement in the percentage of audience that is satisfied with production quality of concerts

<u>Fiscal Year</u>	<u># of Production Issues</u>	<u>% Decrease</u>	<u>% Audience Satisfaction</u>
2015-16 (Actual)	1		UnKnown
2016-17			
2017-18			
2018-19			

VI. ProMusica Arizona Chorale & Orchestra will solicit feedback from membership and audiences more frequently over the next 3 years

Discussion: The PMAZ Artistic Plan for 2017-2019 is designed to rebuild the volunteer, participatory, community nature of PMAZ membership and improve the artistic and production quality of our performances. In order to be successful in these areas, we will need to not only attract talented and highly motivated musicians, but we will need to retain our best musicians. In order to attract and retain quality musicians, we need to pay attention to member retention. Musicians need to have a high level of satisfaction with their PMAZ experience to stay around and to invite their musician friends to join us.

A major theme of the PMAZ Marketing Plan for 2017-2019 is to grow our audience base and size of our family of supporters. Our audience and family of supporters will grow if they continue to be satisfied with the repertoire, artistic quality of performance, production quality of concerts and value proposition we offer. We wish to create “raving fans” who will help us grow audience because they are so excited about PMAZ.

In order to measure whether we are successful in these endeavors, we need to solicit feedback from our musicians and our audiences. The successful implementation of the strategies outlined below will obviously help meet our goal of increasing our survey activity; it will also give us the answers we need regarding the efficacy of the strategies we have employed to improve member and audience satisfaction.

Objectives, Strategies, Timeline:

1. Increase frequency of member musician surveys and number of participants/responses
 - a. Appoint a task force to study the matter and build a calendar for solicitation of member feedback no later than May 2017. The plan should include:
 - Schedule for Periodic focus groups FY 2017-2019
 - Schedule of Periodic online surveys FY 2017 – 2019
 - Who will prepare the questions, write the online surveys, and run focus groups
 - Reporting mechanism
 - Follow-up protocol
 - By June 15, 2017, assign accountability for reviewing and summarizing member feedback, responding to feedback as appropriate, and reporting to the Board of Directors and Staff on the results of focus group and online surveys.
 - b. Implement Plan by May 1, 2017
 - c. Work plan consistently FY 2017-2019

2. Increase frequency of audience surveys.

- a. Executive Director and Marketing Committee will build an audience survey plan no later than November 1, 2016 that will include:
 - Schedule for Periodic focus groups FY 2017-2019
 - Schedule of post-concert online surveys FY 2017 – 2019
 - Who will prepare the questions, write the online surveys, and run focus groups
 - Reporting mechanism
 - Follow-up protocol
 - By July 1, 2017 assign accountability for reviewing and summarizing member feedback, responding to feedback as appropriate, and reporting to the Board of Directors and Staff on the results of focus group and online surveys.
- b. Run first audience survey at/after November or December Concert
- c. Work plan consistently FY 2017-2019

Goal Attainment Measures:

- Number of member musician focus groups
- Number of member focus group participants
- Number of member online surveys
- Response rate to member online surveys
- Number of audience face to face and online surveys
- Response rate for audience surveys

Member Feedback Measures

<u>Fiscal Year</u>	<u># Focus Groups</u>	<u># Participants</u>	<u>Online Surveys</u>	<u>Total Responses</u>	<u>Response Rate</u>
2015-16 (Actual)	2	20	1	65	50%
2016-17	3	30	2		55%
2017-18	4	40	3		60%
2018-19	4	50	4		65%

Audience Feedback Measures

<u>Fiscal Year</u>	<u># Face/Face Surveys</u>	<u># Participants</u>	<u>Online Surveys</u>	<u># Response Rate</u>
2015-16 (Actual)	1	11	1	2%
2016-17	2	15	4	3%
2017-18	3	20	4	5%
2018-19	4	30	4	10%

PROMUSICA ARIZONA MARKETING PLAN

PART ONE: INSTITUTIONAL MARKETING

INSTITUTIONAL MARKETING GOALS, OBJECTIVES, STRATEGIES & TIMELINES

FY 2017-2019

Accountability:

Development and implementation of Institutional marketing plan – **Executive Director**

Branding, website – **appointed committees**

social media, chamber of commerce – **marketing committee**

Social service/education collaborations – **Lissi Weiss, Yvonne**

Discussion: We are dividing our marketing plan into two sections: programmatic marketing that is specifically designed to sell tickets to concerts and institutional marketing that is designed to improve our visibility, profile, and artistic reputation in the communities we serve. Enhanced public awareness of our programming and services should ultimately lead to “more butts in seats”. It will also attract high quality musicians and enhance community financial support and participation on the board of directors. Michael Kaiser highlights this point in his book, *The Cycle: A Practical Approach to Managing Arts Organizations*: “good art, well marketed attracts loyal audiences, volunteers, board members, and donors (the organization’s family) whose support can be reinvested in developing even bolder, more exciting programming, eventually creating a positive feedback loop with a circular momentum of its own.” Institutional marketing is designed to keep an arts organization visible within a community so that a growing family of supporters will sustain momentum for a very long time. As PMAZ moves past crisis and on to the “institutional” phase in our development, visibility, artistic reputation, and public awareness of our “brand” is critical.

I. ProMusica Arizona Chorale & Orchestra will become known as a respected provider of quality family musical entertainment across the Phoenix North Valley.

Objectives, Strategies, Timeline:

A. Develop and implement an institutional marketing plan no later than July 1, 2016.

1. ED will develop the institutional marketing plan that reflects our desire to be a provider of quality family musical entertainment annually and present it to the marketing committee and Board of Directors in July.
- Create a calendar of press releases and/or public appearances that puts PMAZ in news or in front of public at least once per quarter.
 - Send press releases to the media with newsworthy information about PMAZ -- for example, grant awards, Board election results and major fundraisers.

- Schedule outreach appearances that will solidify our position in the community as a public service organization - retirement communities, churches and other locations in the PMAZ service area.
- Have free rehearsals open to the community from time-to-time.
- Support outreach appearances with banner that reinforces PMAZ brand. Use current banner on keyboard or in other locations when performing at outreach events.
- Promote the Women of Song for parties, special events, memorial services and other appropriate opportunities.
- Continue to perform at Anthem Veterans Memorial events, participate in Daisy Mountain Veterans Parade and other events in the communities we serve

B. Continue memberships in local Chambers of Commerce to keep us in front of the business community

1. Anthem, Cave Creek/Carefree Chambers of Commerce; add Surprise Chamber of Commerce.
2. Support our activities in the community with business cards for all staff and Board members who regularly interact with contacts outside the organization.
3. Create a generic informational PMAZ brochure with pictures and text that describes the organization, mission, music programs and membership that can be used for multiple purposes including community events, recruitment, donor solicitation, etc. Distribute brochure to community centers in the geographic area served by PMAZ. Create an electronic copy to be used as an attachment to emails. The brochure will introduce the essence of PMAZ to the community.

C. Create a committee to analyze the PMAZ logo and branding and enlist professional help to update the look to reflect the organization's current programming, mission, and strategic plan goals/objectives.

D. Redesign the website using either internal volunteer talent or outside professional expertise to better reflect PMAZ's programming and mission. Create a website that is more graphics-oriented and easier to navigate. Complete by December 2016

E. Develop and implement a written plan to grow our social media following no later than July 1 2016.

1. Use social media frequently with Facebook and Twitter posts at least three times a week.
2. Utilize social media to not only promote concerts, but also to recognize outstanding members, thank donors and sponsors, provide interesting or educational articles related to music, announce auditions, congratulate other groups, acknowledge volunteers, publicize grant awards, promote fundraisers, post rehearsal pictures or videos, interview Artistic Director, etc.
3. Use the best of each concert to post clips on YouTube and publicize YouTube clips through emails blasts and social media posts.

II. ProMusica Arizona Chorale & Orchestra will collaborate with social service and educational organizations to build visibility and a service component into our program.

A. Collaborate with the North Valley Christian Academy to create a music program for their students and bring awareness of PMAZ to the families of their students.

1. Connect Patti Graetz with North Valley Christian Academy during FY 2017

B. Continue to build on our relationship with Family Promise to bring music into the lives of homeless families, especially children.

1. Offer free tickets to PMAZ concerts to Family Promise family members FY 2017
2. Provide transportation for the families to the concerts working in partnership with Uber or Caring Corps FY 2017.
3. Invite families to open rehearsals when they are being housed at the church where we are rehearsing – FY 2017.
4. Partner with the Family Promise organization to perform a fundraising concert each season at one of the larger churches where they house families, and utilize the church connections to attract an audience. (FY 2018)
5. Develop and implement an after school program to introduce and engage the children of Family Promise families in music (by June 2017)
6. Write grant applications to USAA, Kresge Foundation, Thunderbirds, Cox Charities, Pulliam Foundation in support of the program throughout FY 2017
7. When plan is in motion, jointly announce the collaboration publicly

PART TWO: PROGRAMMATIC MARKETING

PROGRAMMATIC MARKETING GOALS, OBJECTIVES, STRATEGIES & TIMELINES FY 2017-2019

GOALS

- 1) Grow audience by 50% in the next three years.
- 2) Increase average ticket price in the next three years.
- 3) Increase percentage of revenue generated by ticket revenue from 2015-16 level of 24% to 31% by FY 2019.
- 4) Build sophisticated marketing program that supports a strong artistic vision.
- 5) Increase PMAZ brand awareness.

MEASURABLE OBJECTIVES

1) <u>Fiscal Year</u>	<u>Total Ticket Revenue</u>	<u>Total Attendance</u>	<u>Ave Ticket Price</u>
2015-16 (Actuals)	\$29,104	2,084	\$13.96
2016-17	\$34,200	2,400 +15%	\$14.25
2017-18	\$40,410	2,786 +16%	\$14.50
2018-19	\$47,000	3,126 +12%	\$15.00

2)	<u>Ticket Revenue as %</u>
<u>Fiscal Year</u>	<u>of Total Revenue</u>
2015-16	23.8%
2016-17	25.7%
2017-18	28.6%
2018-19	30.7%

STRATEGIES

- 1) Continue to focus concerts in North Valley – Anthem, Carefree, Sun City – to take advantage of the family of supporters we have in place and continue to build/grow that family. Narrowing the focus of our marketing efforts will continue to pay dividends for us.
- 2) Assemble a marketing committee to write and implement season-by-season plans for achieving goals.
 - a) Clearly identify target markets.
 - b) Utilize ASU and PMAZ marketing research done during 2015-16 season and conduct additional research as needed to determine what drives people to buy tickets, how they learn about concerts, price sensitivity, music preferences, etc.
 - c) Identify print, broadcast, online, and other media outlets with demographics of readers, listeners, viewers, etc. that PMAZ wants to reach.
 - d) Assess effectiveness of current and potential marketing channels.
 - e) Meet with media contacts personally to establish relationships.
 - f) Research competition each season for programming, performance dates, marketing strategies, etc. to see how PMAZ can be best positioned to get potential audience attention.
 - g) Hire a graphic artist to create annual brochure and compelling designs for each concert that will positively impact sales.
 - h) Establish ticket pricing:
 - i) Regular adult, senior, student, and child
 - ii) Group
 - iii) Member flex
 - iv) Season flex (and rules for using and benefits to buyers)
 - i) Establish deadlines for artistic staff to provide concert details to marketing committee; maintain regular communication with artistic staff to ensure deadlines are met in order to maximize marketing efforts.
 - j) Create a marketing calendar each season to promote the season and the individual concerts through designated channels. For example:

- i) Press releases
 - ii) Season brochure mailer
 - iii) Paid advertising
 - iv) Online calendars
 - v) Community websites
 - vi) PMAZ website
 - vii) On-site re-marketing (promote next concert or season at current concert)
 - viii) West Valley Arts Council website and email blasts
 - ix) Chambers of Commerce
 - x) Women in Song outreach
 - xi) Email blasts
 - xii) Facebook posts
 - xiii) Twitter
 - xiv) You Tube
 - xv) Posters and flyers printing/distribution
 - xvi) Tent card printing/distribution
- k) Create a calendar to promote concerts to organizations and churches and publicize group pricing. For example:
- i) The Wednesday Club
 - ii) Daisy Mountain Veterans
 - iii) Golden Go Getters
 - iv) Churches
 - v) Red Hatters
 - vi) Professional organizations
 - vii) Schools
 - viii) Other
- l) Continue relationship with Andrew Z to sell tickets in store. Explore other opportunities for selling tickets at retail or community locations.
- 3) Task marketing committee with assessing PMAZ brand and identifying/implementing strategies to enhance PMAZ brand awareness.
- a) Utilize ASU marketing student research and recommendations.
- b) Create a social media plan to reinforce PMAZ brand:
- i) Schedule Facebook posts throughout the year at least three times weekly.
 - (1) Thank donors and sponsors
 - (2) Recognize outstanding members
 - (3) Provide interesting or educational articles about music or musicians
 - (4) Announce auditions
 - (5) Congratulate other groups
 - (6) Acknowledge volunteers
 - (7) Announce grant awards
 - (8) Promote fundraisers
 - (9) Post rehearsal videos
 - ii) Schedule Twitter tweets weekly or as recommended by current research.

- iii) Post performance clips on YouTube to showcase quality and variety of concerts.
 - iv) Monitor social media and respond to questions/comments.
 - v) Develop a strategy to grow following on social media.
-
- c) Create an ad hoc committee to work with web developer to revamp PMAZ website to make it more visually appealing, reflective of PMAZ's programs, and consistent with other PMAZ marketing tools and touch points. Project should include plans to make website scalable to all devices and improve website's search rankings. Must work hand-in-hand with professional graphic designer mentioned below.
 - d) Employ a professional graphic designer to create a new logo that reflects the PMAZ organization's programming and mission. Must work hand-in-hand with ad hoc committee mentioned above. In addition to website, new logo to be utilized on letterhead, business cards, banners, concert programs, marketing materials, social media sites, email blasts, etc. Publicize the rolling out the new logo.
 - d) Create a generic informational brochure with pictures and text that illustrate and describe the organization, mission, music programs, and membership that can be used for multiple purposes including community events, recruitment, donor solicitation, etc. Create an electronic version that can be attached to emails.
 - e) Utilize concert marketing channels to publicize other newsworthy events. For example, grant awards, invitations to perform in other cities, etc.

DEVELOPMENT PLAN

Implement development strategies to achieve a 5% annual increase in Contributed Income FY 2017 – 2019. In combination with earned and other income targets during the period, this increase will be sufficient to support our operational and artistic goals.

Strategies/Activities

- 1. Build a diversified development plan to increase contributed income to \$79,700 in FY 2017; \$80,000 in FY 2018; and \$82,000 in FY 2019.**
 - Include the Annual Campaign in the season brochure; mail in September; encourage monthly giving via monthly giving campaign in brochure and online.
 - Repeat spring 20/20 campaign annually; increase member participation by 20% annually; increase proceeds annually by 35%; spring 2017 campaign could potentially support a recording in 15th Anniversary year; tie each campaign to specific programmatic vision for the next season.
 - Build a benefit grid; appoint one person who is in charge of making sure that each donor receives the benefits to which they are entitled
 - Mail out Annual reports to donors of more than \$1000 in September/October
 - Thank donors early and often; letter from Yvonne; letter from member of board; phone call from a member of the Board for those who donate more than \$250
 - Two parties; open season with a gala opening weekend party and invite all donors of \$100+; season ending thank you reception for those who donate \$600+; send out Valentine to all donors in February;
 - Implement Crescendo Society Ambassadors concept
 - Aggressively market to businesses/corporations for season/concert sponsorships in order to increase corporate giving; work this campaign all summer and into September. Complete by September 30th if at all possible. Look for organizations that will underwrite special parts of our budget - graphic design fees for each season, purchase of percussion instruments/music, support contract musicians, production expenses for one concert, for example. This requires help of all board members to make introductions to a growing list of potential sponsors or advertisers.
 - Write capacity building grant application to Virginia Piper Trust to rebuild brand and website (also in the programmatic marketing plan)
 - Write grant application to USAA in support of collaboration with Family Promise
 - Increase grant writing by 50% in next three years
 - Include selling of program ads in the sponsorship marketing materials; increase ad income 75% in FY 2017; 7% in FY 2018; 13% in FY 2019. Aggressively market color full season ads during each summer.
 - Build a special development plan for FY 2018 – our 15th anniversary season – to include a capital campaign to begin to build an endowment for PMAZ. (Debt will be paid off and we will have 2 very positive years under our belts)

Utilize institutional marketing program to enhance our image in the community in order to draw additional donors and board members

Build capacity of paid and volunteer staff to raise more money through online training, conference attendance, and work with a development consultant

Hire Part-time Development Consultant in FY 2019

Build a Culture of Philanthropy throughout the organization

- A culture of philanthropy is one in which *everyone*—board, staff, executive director, artistic director, members—has a part to play in raising resources for the organization.
 - Does not mean that everyone has to solicit funds, but everyone is expected to act as an ambassador for PMAZ and build relationships.
 - Everyone promotes philanthropy, can articulate a case for giving to PMAZ, plays a role in helping to acquire the resources (not always money) needed to do our work, and shares responsibility, time and energy required to sustain the organization.
- A culture of philanthropy is one in which fund development is a valued and mission-aligned component of everything the organization does, rather than a standalone function.
 - This approach requires everyone to adopt a profoundly different stance towards fundraising— one that moves from a passive apologetic model to an integrative one that deeply values donors and constituents and puts them right at the center of our focus.
 - Put another way, building a culture of philanthropy means viewing fundraising as a tactic for achieving larger programmatic goals and mission, rather than an end unto itself.
- In organizations with a culture of philanthropy, fund development is no longer separated from engagement or relationships.
 - You don't start by 'doing a gala' or 'getting a grant.' You start by talking with and engaging people with your mission. A study based on a survey of 206 nonprofit officials involved in engaging donors and 1,250 adults who give to charities, found that donors feel most engaged with charities through the act of giving money. But, there are several other ways they like to be engaged: receiving regular and personalized updates about accomplishments, volunteering, hearing personal stories, participating in fun events, and getting thank yous and other recognition.
- In organizations with a culture of philanthropy, donors are seen as authentic partners/family members, not simply as targets or dollar signs. Relationships, not money, are what matters most.

Recruit Board members who are willing to make a financial commitment to PMAZ and who understand the importance of fundraising and giving; prioritize giving as a board member attribute.

Adopt a Board Giving Policy in FY 2017:

Samples:

Board members are expected to give an annual monetary gift to ProMusica Arizona and are asked to make ProMusica Arizona a priority in their personal giving. Board members are expected to be involved in fundraising by using their personal and business connections when appropriate, by soliciting funds when appropriate, by serving on fundraising committees, and by attending fundraising events.

Each Board member is expected to give or get an annual monetary gift of at least \$xxx and to make PMAZ a priority in his/her personal giving. Each Board member agrees to become a donor of record no later than September 15 of each fiscal year. Board members are expected to participate in all fundraising activities, serve on fundraising committees, use their personal and business connections when appropriate, solicit funds when appropriate, write thank you notes and/or make thank you phone calls, and attend fundraising events. By the end of July, each board member will complete a pledge form that outlines his/her commitment. A mid-season summary will be sent to each Board member in January which recaps the member's ticket purchases, donations, and fundraising activities and acts as a friendly reminder/invoice for the balance due on their commitment.

Sample pledge statement:

For the fiscal year _____ my contribution toward the support of ProMusica Arizona will be:

1. Personal contribution () \$100 () \$250 () \$500 () \$1,000 () Other \$ _____
Please indicate: () Check enclosed () Donation will be made via credit card () Monthly donation of _____ effective _____ Please send me a reminder notice on _____
2. My company will match \$ _____
3. Other contributions (art/stock/planned giving) _____
4. Special events are important to our organization. I will participate in
() Planning events () Purchasing tickets () Inviting others to attend
5. I can assist with fundraising outreach to the following foundations, corporations, individuals: (please list) _____
6. I can provide/identify in-kind resources/services (computer equipment, office supplies, furniture, volunteers, vehicles, tickets, professional services [public relations, legal, financial, etc.]) _____

Signature of Board Member _____ Date _____

In turn, this organization is responsible to me in a number of ways:

1. I will regularly receive financial reports.
2. I can call on the paid staff to discuss programs and policies, goals, and objectives.
3. Board members and staff will respond to the best of their ability in a straightforward and thorough fashion to any questions I have that I feel are necessary to carry out my fiscal, legal, and moral responsibilities to this organization.

Signature of the Chief Executive _____ Date _____

ADOPT A STAFF GIVING POLICY

During FY 2018, the Development Committee will study the desirability and efficacy of implementing a staff giving policy. The committee will research how peer organizations handle this issue and report back to the Board with a recommendation. It is common practice for non-profit organizations to require employee donations. Is it common practice for contract artists/musicians as well?

Sample:

Each PAID staff member is expected to give an annual monetary gift of at least x% of PMAZ compensation and to make PMAZ a priority in his/her personal giving. Gifts can be withdrawn from each pay check.

Staff members are expected to participate in all fundraising activities, use their personal and business connections when appropriate, and attend fundraising events. By the end of July, each staff member will complete a pledge form that defines his/her financial commitment including how/when the gift(s) will be made. A mid-season summary will be sent to each staff member in January which itemizes year to date donations and acts as a friendly reminder/invoice for the balance due on their commitment.

Financial Goals

Work a sustainable business model that produces sufficient income to support operational and artistic goals and annual profitability.

Strategies/Activities

Diversify Income Stream to rebalance contributed, earned and other income sources of revenue gradually by FY 2019. Goal is to reduce reliance on contributed income, increase ticket revenue, increase the percentage of concert costs that are covered by ticket revenue and generate a growing income stream from additional sources.

	YTD 05/06/16 FY 2016	Budget FY 2017	Budget FY 2018	Budget FY 2019
Contributed Revenue	63.6%	59.9%	56.7%	53.6%
Earned Revenue				
Ticket Income	23.8%	25.7%	28.6%	30.7%
Performance				
Contracts	0.3%	0.8%	0.8%	1.0%
Dues	8.9%	8.9%	9.2%	9.4%
Total Earned	33.1%	35.4%	38.6%	41.2%
Other Income				
Program Advertising	2.0%	3.2%	3.2%	3.3%
Rental Income	0.0%	0.4%	0.4%	0.6%
Miscellaneous	0.1%	0.0%	0.0%	0.0%
Handling fees	1.2%	1.1%	1.1%	1.2%
Total Other	3.3%	4.7%	4.7%	5.2%
Total	100.0%	100.0%	100.0%	100.0%

Increase total income 25% by FY 2019

Strategies/Activities:

1. Increase dues income: additional dues paying members and \$5 annual dues increases
2. Increase Advertising revenue: aggressively sell color program ads for entire season with minimal price increases (see development goals and strategies)
3. Increase Ticket revenue by putting more butts in seats (2400 FY 17; 2786 FY 2018; 3126 FY 2019) and raising average ticket price from \$14.25 to \$15 by FY 2019. (see marketing goals and strategies)

Pay off 100% of debt in FY 2017

Strategies/Activities:

1. Budget for debt pay off in Fiscal 2017
2. Set aside \$1250 per month to pay down debt

Increase spending by 37% by FY 2019 to support operational and artistic goals:

- ❖ Include a minimum of 3.5% allocation to reserve every year; build to \$20,000 by FY 2019
- ❖ Add marketing staff and admin assistant in FY 2018; add development staff in FY 2019
- ❖ Include a minimum of 3% annual inflation increases
- ❖ Increase Artistic Budget to include AD, 2 Assistant Conductors (orchestra & choir) in FY 2017; begin to add paid section leaders in Chorale in FY 2018
- ❖ Increase Production Budget to add Sound/Tech Manager in FY 2018
- ❖ Support purchase of Capital Items on Adam's wish list as money become available

(See 3-year budget spreadsheet)

Financial Goals for FY 2017-2019					
PMAZ 3 - Year Budget Summary					
		Actual	Budget	Budget	Budget
		FY 2016	FY 2017	FY 2018	FY 2019
	Contributed Revenue	66.9%	59.9%	56.7%	53.6%
	Earned Revenue				
	Ticket Income	21.6%	25.7%	28.6%	30.7%
	Performance Contracts	0.3%	0.8%	0.8%	1.0%
	Dues	8.1%	8.9%	9.2%	9.4%
	Total Earned	30.1%	35.4%	38.6%	41.2%
	Other Income				
	Program Advertising	1.6%	3.2%	3.2%	3.3%
	Rental Income	0.2%	0.4%	0.4%	0.6%
	Miscellaneous	0.1%	0.0%	0.0%	0.0%
	Handling fees	1.2%	1.1%	1.1%	1.2%
	Total Other	3.1%	4.7%	4.7%	5.2%
	Total	100.0%	100.0%	100.0%	100.0%
	Total Income Number	\$ 134,634.00	\$ 139,000.00	\$ 154,151.00	\$ 171,000.00
	Percent change from 2016		3.2%	14.5%	27.01%
	Total Expense	\$ 116,524.00	\$ 116,183.00	\$ 144,000.00	\$ 159,637.88
	Percent change from prior year		-0.3%	23.6%	37.00%
	Net	\$ 18,110.00	\$ 22,817.00	\$ 10,151.00	\$ 11,362.12
	Debt Reduction	\$ (9,985.00)	\$ (14,000.00)	\$ -	\$ -
	Capital Expenditures	\$ (4,855.00)	\$ (3,750.00)	\$ (4,500.00)	\$ (5,000.00)
	3.5% Addition to reserves	\$ (3,270.00)	\$ (4,865.00)	\$ (5,395.29)	\$ (5,985.00)
	Balance	\$ -	\$ 202.00	\$ 255.71	\$ 377.12
		ACTUAL			

STAFFING GOALS

Adam's leave request in October of 2015 was a rude awakening as to our vulnerability to serious disruption from sudden departure of Artistic or Executive Director. The Board of Directors is legally responsible to our membership and the community to protect the organization from severe distress in case of sudden departure of any staff member.

Build a plan for transitioning to new leadership no later than January 2018

- In case of death or disability of a staff member
- In case of sudden or planned retirement/departure of the Artistic Director or Executive Director
- Revisit contractual language to make sure that our organization is protected under all circumstances
- Hire supporting or assistant staff who can take over in an emergency and move quickly into an "acting director" role

Reduce staff fatigue and stress; improve job satisfaction and staff retention

- Reimagine job descriptions for paid and volunteer staff to be more realistic about what can be feasibly accomplished in the contracted hours
- Hire additional Artistic staff and administrative staff to reduce work load of AD and ED. See schedule in budget projections and financial objectives; build job descriptions and compensation parameters no later than May 30 of the fiscal year preceding implementation of the position
- Develop a leave of absence and/or sabbatical policy
- Develop an incentive compensation program that rewards excellent performance and shares positive results on the net income line with paid staff
- Re-evaluate contractual nature of artistic staff compensation no later than June 30, 2018 to determine its value and appropriateness
- Restructure our logistics and production teams so that our aging musicians do not have to work so hard on performance days.
- Find someone who will manage the box office; train on Arts People, credit card transactions

Develop staff evaluation procedures no later than June 30, 2016

- Write Evaluation surveys for peer reviews
- Write contracts and job descriptions to identify specific measurable results against which staff achievement can be measured
- Meet with the Artistic Director and Executive Director to set annual goals:
 - Establish metrics and dates for evaluation of goal achievement
 - Identify areas in which AD/ED goal success is dependent upon the work of others

BOARD DEVELOPMENT GOALS

Increase the philanthropic spirit and capacity of the Board of Directors

- Recruit more board members who understand the importance of supporting the arts
- Recruit more board members who have a capacity for giving and who have connections to others who have a similar or greater capacity for giving
- Clarify giving expectations for potential board members; adopt a gift policy that clarifies these expectations
- Continue to train members of the board in how to be successful fundraisers
- Encourage board members to introduce potential donors and sponsors to board and executive leadership so they can call or meet with the new giving prospects.
- Continue to build an attitude of gratitude among board members; create a specific plan for thanking donors early and often
 - Involve the entire board in writing thank you notes, making thank you phone calls, planning thank you events/activities

Strengthen succession planning to assure development of future leaders

- Build a plan for identifying potential leaders and preparing them for succession to leadership roles
 - Should Vice Chair automatically move into Chair position?
 - Should Chair move to Immediate Past Chair position and remain on the Executive Committee in an advisory role?
 - Actively encourage leadership roles for orchestra representatives on the Board
- Create plan to improve director retention; the longer a person is on the Board, the more connected he/she becomes and the more likely he/she will develop leadership skills and seek leadership positions

Increase Orchestra representation on the Board to 30% by FY 2019

Increase community representation on the Board to 30% by FY 2019

- Develop a plan to identify and recruit additional community board members
 - Use electronic means to discover possible community interest
 - Study Boardsource materials relating to Board development and recruitment

ProMusica AZ Chorale & Orchestra
Three-year Artistic Programming Plan

As developed in 2017

2017/18 (15 year anniversary)	2018/19	2019/20
Subscription Series		
<i>Sweeney Todd</i>	Broadway's Hits	Les Miserables
<i>Joyous Noel</i>	Joyous Noel	Joyous Noel
<i>Dearly Beloved</i>	Water Music	Music for Children
<i>Ola Gjelo Sunrise Mass</i>	Elijah	Verdi Requiem
Chamber Series		
		Orch only
<i>Women in Song</i>	Women in Song	Women in Song
		New Years Ball
Fundraiser		
	VGL	Cirque de La Orchestra
	Recording	
Tour		
<i>Carnegie Hall</i>	Italy	Chicago

2020/21

Titanic

Joyous Noel

Great American Songbook

Dream of Gerontius

Orch only

Women in Song

New Years Ball

Big guest star (yo-yo ma, Joshua Bell, etc.)

Australia/ New Zealand

Succession Plan Artistic Director

Reference in BPM

4.9

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Succession Plan Executive Director

Reference in BPM

4.9

Succession Plans for Executive Director of PMAZ

Approved by the Board of Directors of PMAZ
at the regular Board Meeting, March 24, 2018

The following document is a succession plan for any expected or unexpected change of status of PMAZ's Executive Director (herein referred to as the ED) due to his/her resignation, extended leave of absence, incapacitation, or any other reason for departing. The goal of the following plan is to establish a process for continuing the efficient function of the ED's position (1) while managing the transition to a new and/or Interim ED; and (2) when selecting (and possibly) hiring an Interim or new ED, in as expeditious a manner as practical. The Board of Directors (herein referred to as the BOD) has reviewed and approved this plan. The Executive Committee (herein referred to as the EC) has the primary responsibility for implementing this plan. This plan is to be reviewed annually by the Executive Committee, given any changes to the Bylaws, Board Policy Manual, and/or the most recent Strategic Plan.

Plan I: SUCCESSION PLAN FOR A PLANNED EXECUTIVE DIRECTOR DEPARTURE

A planned ED departure is one in which the current ED gives the Executive Committee at least three months' notice of his/her date for departing, per the ED's contract. Schedule A sets forth a hypothetical timetable of a succession plan for a planned ED departure. Note that Schedule A encompasses four (4) months of succession tasks. The timetable may be adjusted given ED's notice of departure date, or an Interim ED be appointed to temporarily serve until a new ED is hired.

SCHEDULE A: SUCCESSION TIMETABLE

Date of Notice	Executive Director gives notice to Executive Committee of his/her proposed departure and effective date.
1st week	Executive Committee meets to review current Succession Plan and amends Plan, if needed.
2 nd week	Board Chair notifies all Board members and Artistic Director of ED's notice, calls a special meeting of the BOD, and seeks recommendations to populate a Search and Transition Management Committee (herein referred to as the STMC).
3 rd week	Board appoints STMC.
4 th week	Board and STMC meet to review PMAZ's mission, strategic goals, current organizational challenges, etc., vis a vis ED's responsibilities.
5 th -6 th weeks	STMC presents detailed transition management plan to Executive Committee, including a position description for a new ED, and the wording of an ad to advertise the position. BOD meets to consider and approve the Search and Transition Management Plan.
7 th -8 th weeks	The STMC names a Search Subcommittee from its members (if warranted) and recommends same to Executive Committee for approval. STMC and/or Search Subcommittee creates an application form and informational materials to be given applicants, and a timeline for the selection process.
9 th -12 th weeks	The search process shall follow, as much as possible, the phases described in Schedule B (below). The Executive Committee shall select an Interim ED, if necessary, or assume responsibilities of ED itself, if the ED departs before a new ED is hired.
12 th week	Candidate responses are due. STMC identifies and ranks candidates for ED position; recommends same to the Executive Committee.

12 th week	Candidate responses are due. STMC identifies and ranks candidates for ED position; recommends same to the Executive Committee.
13 th week:	After consulting the STMC about reasons for its rankings of candidates, the EC selects finalists. Interviews with finalists are scheduled. Interim ED (or designated EC members) assume(s) responsibilities of ED position.
14 th -15 th weeks	STMC interviews finalists. STMC ranks finalists and reports to Executive Committee. Executive Committee recommends final selection, including the ranking of all finalists, to the Board.
16 th week	Board considers and approves final selection, rankings, and approves offer. Board Chair makes contract offer to selectee.
When appropriate	New Executive Director assumes duties.

Week 1: As promptly and practical after receiving notice, the Board Chair shall convene a meeting of the Executive Committee to review the procedures prescribed in this Plan and make such modifications as the Executive Committee considers appropriate under the current circumstances. To the extent that the ED gives notice of leaving that is significantly less than three months' notice, this plan should be adjusted to fit the circumstances. If appropriate, relevant portions of the Emergency Succession Plan (Plan II below) shall be initiated. The Executive Committee will assume responsibilities in accordance with that plan.

Week 2: The Board Chair shall notify each member of the Board and the Artistic Director of the ED's intent to leave. Strict confidentiality shall be observed until the Executive Committee determines that a public announcement is appropriate. The Board Chair shall solicit recommendations from Board members, the Artistic Director, or standing committee members (if not a BOD member) to participate in the search and transition process. Those recommended shall be assessed by the Executive Committee and a list of approved STMC members shall be forwarded to the BOD.

Week 3: At the next (or a specially called) BOD meeting, the Executive Committee shall propose for BOD approval a slate of nominees to serve on the STMC. As much as possible, nominees shall include (exclusive of one another) the current Board Chair; the Chair of the Governance Committee; two other members of the current BOD; the Artistic Director; at least one member from either the Conductor's Circle, Artist's Circle or Musician's Circle of current donors; and, at least one former Chair of the Board. The Executive Committee shall also nominate a Chair for the STMC. When this committee is populated and Board-approved, it shall commence work immediately.

The Board Chair shall serve *ex officio* on the STMC. The STMC may also involve other members of PMAZ in the activities of the Committee, but such participants shall not have voting privileges. The STMC shall have the responsibilities set forth in Schedule B (below) to this plan. The Chair of the STMC shall report to the Executive Committee at each of its meetings, as well as to the full Board when it next meets or sooner through email.

Week 4: As promptly as practical, the Board Chair shall schedule one or more special Board meetings to review PMAZ's mission, strategic plan, and organizational goals, to

assess the strengths and weaknesses of PMAZ in view of any current challenges facing the organization, and to articulate the skills and qualities that are required of a new Executive Director. The Executive Committee, in consultation with the Finance Committee, shall develop a budget for the search and transition process. The Executive Committee shall prepare a document setting out the conclusions resulting from this process. This document will serve as guidance to the STMC in carrying out its responsibilities.

Week 5: The STMC shall review its responsibilities (Schedule B) and devise a detailed plan for the transition process, including firm deadlines for the completion of search tasks.

Week 6: The detailed plan developed by the STMC pursuant to Schedule B (below) shall be submitted to the Board for its approval. The Board Chair shall keep the Board generally apprised of the progress of the search and transition process, subject to confidentiality constraints in the case of certain prospective candidates who request anonymity.

Weeks 7-11: During these weeks the search phases delineated in Schedule B shall guide the Search Committee's work. The tasks in each phase may be assigned to subcommittees, to individuals, or the entire Search Committee as a whole. If ED's notice to depart is three months or less, the Executive Committee shall institute a separate search for an Interim ED or divide the ED responsibilities among the Executive Committee until a new ED is hired.

Week 12: Candidate responses are due. STMC closes application process and recommends and ranks no more than five (5) finalists to Executive Committee. Interim ED (or EC) assumes responsibilities.

Week 13: The EC selects no more than three (3) approved finalists and approves any additional informational materials to be given the approved finalists. Interviews are scheduled.

Weeks 14-15: The full STMC and BOD Chair (or his/her appointee from the EC) shall interview finalists and recommend its rankings to the EC. If time warrants, an opportunity for the BOD to meet informally with each finalist shall be provided.

Week 16: The EC shall approve rankings of finalists, name the selectee, approve the offer and recommend same to the BOD. The Board shall vote on the recommendation and the general terms of the offer to be made, including salary and benefit arrangements. If the EC's recommended selectee and the rankings of the three finalists is not approved by the BOD, the BOD shall request the STMC and the EC to reconsider their choice and rankings, and provide reasons for the need to reconsider. If, after considering the BOD's issues with the original recommendations, the STMC and EC return with their original selectee and rankings, and the BOD fails to endorse the recommendation, the search and transition process shall return to the tasks of Week 12 of this Succession Plan and proceed from there to its completion. It is hoped the BOD will honor the time and commitment the STMC and EC have expended in recommending its selectee and the rankings of the other finalists.

The BOD Chair shall make contract offer to selectee and shall conduct any additional negotiations that are necessary for agreement on the terms of an offer letter and/or

employment contract, including salary and benefit arrangements. Selectee shall have two (2) weeks to accept or decline. If declined, the BOD Chair shall offer position to the next ranked candidate.

Weeks 17 and following: As soon as possible after the new Executive Director has accepted the offer, civic leaders, major donors, PMAZ members, and other key persons shall be notified of the selection in accordance with the communications plan developed under the transition plan (Schedule B, Phase 2).

Designated Board members and staff shall implement the post-selection portions of the Search and Transition Management Plan, including implementing a communications plan, orienting the new Executive Director and establishing short and medium-term goals for the new ED.

Schedule B:

Responsibilities of the Search and Transition Management Committee (STMC) for Planned ED's Departure

The following phases and tasks presume the BOD has appointed the STMC.

Preparation Phases:

Phase 1

- Decide whether the full STMC shall perform all the duties herein described or whether a smaller Search Subcommittee composed of members of the STMC shall be created.
- Meet with the full BOD to review the overall transition process and assess whether amendments to Succession Plan I shall be devised, given any current unique PMAZ circumstances. Clarify goals, responsibilities, areas of expertise, etc. for ED position.
- Depending on time constraints, develop a search timetable with firm deadlines (e.g., preparing informational materials, timelines for completion of tasks, obtaining responses from candidates, selecting finalists, etc.).
- Review the BOD-approved budget for the search and transition process and assign amounts for the following budget areas:
 - Advertising the position
 - Consultant/Search Firm Fees, if any
 - Travel expenses, if any
 - Printing
 - Snail Mail
 - Telephone
- Identify resources for grants to fund transition, if needed and practical, and apply for same.

- If budget allows, consider retaining an executive search professional and make recommendation to Executive Committee regarding this course of action.

Phase 2

Consideration should be given to preparing templates for some informational materials before any transition process begins. PMAZ's Diversity Plan shall inform all aspects of the search and transition process. Legal counsel should review all materials for compliance with Federal and Arizona laws.

- Prepare informational materials to be provided candidates.
 - Cover letter to candidates
 - Job description and qualifications
 - Overview of organization, including summary of financial status
 - Description of benefits (salary--"will be competitive")
 - Description of search process and timetable
 - Application and Questionnaire to be completed by each first round candidate
- Develop in conjunction with the Executive Committee a preliminary compensation and benefits package.
 - Salary
 - Medical and life insurance, if any
 - Retirement benefits, if any
 - Vacation, sick and personal leave, if any
 - Expense reimbursement, if allowed
- Develop an Executive Director position description to assist in evaluating candidates.
- Develop an application form and questionnaire to be completed by each candidate.
- Develop additional and more specific informational materials for finalists.
- Develop interview guidelines and an interview schedule of questions to be asked all candidates
- Develop a template for an offer letter and employment contract.
- Develop a communications plan to announce the hiring of the new Executive Director.

Decision Phases:

Phase 1:

- Identify prospective candidates through discussions with knowledgeable individuals. (Appendix A-1 should list certain persons whose views could be solicited and lists individuals who could be expected to be considered potential candidates with contact information for each).

- Develop appropriate advertisements and advertise the position. (Appendix A-2 should list appropriate media to contact.)
- Take steps to obtain a diversified pool of candidates, mindful of PMAZ's Diversity Plan.
- Provide a brief overview of PMAZ's organization (prepared by the Search and Transition Management Committee) to prospective candidates and solicit letters of interest and résumés.
- After review of the letters of interest and résumés and any appropriate follow-up, select the candidates and provide them with the Informational Materials and application/questionnaire prepared by the STMC.
- Obtain additional information regarding candidates, including follow-up responses to questions designed to elicit significant views of the candidates. Preliminary (telephone) interviews may be appropriate in some instances to obtain additional information. Any reference checking must be subject to confidentiality constraints.

Decision Phase 2:

- Obtain completed questionnaires, application form and resumes from each candidate.
- Check references and solicit views of other knowledgeable persons about each candidate.
- Narrow number of candidates to no more than five (5).
- Discuss compensation and benefits with each candidate.
- Arrange for each candidate to meet current Artistic Director (AD) and Executive Director (ED).
- Informally obtain views of AD and ED after they have met with candidates.

Decision Phase 3:

- Identify top three (3) candidates to be recommended to the Executive Committee for consideration. A ranking of these candidates may be included in the STMC recommendation if sufficient differences exist among the candidates.

Post-decision

- Devise and implement a new Executive Director orientation plan, including a comprehensive briefing document which includes a detailed calendar of already scheduled Board meetings, PMAZ upcoming performances, and other PMAZ events.
- Develop and implement a communication plan, including events to welcome the new Executive Director to introduce him/her to the local arts community.

- Assess the search and transition process and make recommendations to the Executive Committee regarding future succession planning and process.

Appendix A-1:

Persons or Organizations to be Contacted to Identify Potential Candidates

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- Etc.

Appendix A-2:

Advertising Media to be Contacted

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- Etc.

Plan II: EMERGENCY CONTINGENCY SUCCESSION PLAN FOR UNPLANNED DEPARTURE OF EXECUTIVE DIRECTOR

In the event of an unplanned departure of the Executive Director (less than three [3] months' notice due to his/her health, incapacity, or to circumstances which the BOD determines will not permit the ED to soon return to that position), the following Emergency Contingency Succession Plan shall be implemented. This plan shall be reviewed by the Executive Committee and presented to the BOD for its approval before being implemented. This plan should be adapted to any unique, current PMAZ circumstances.

Purpose: to ensure continuous coverage of Executive Director (ED) duties, critical to PMAZ's ongoing operations and sustainability, in the event of an emergency departure of the Executive Director. Ideally, the ED's input along with Board involvement will make this an effective plan to ensure continuity in external relationships and operational effectiveness. This plan addresses issues related to both permanent (ED will not return) and temporary (ED plans to return after unplanned absence such as illness, etc.) replacement.

Elements and Responsibilities of this Emergency Contingency Succession Plan:

The Executive Committee shall have full responsibility for implementing this plan. It shall:

1. As quickly as possible, confirm the procedures outlined in this document and/or make any modifications it deems appropriate.
2. Review the current ED's position description. Position description should be updated as needed, *vis a vis* PMAZ's most recent strategic plan, those sections of the Board Policy Manual pertaining to the ED position, and unique challenges currently facing PMAZ and its leadership.
3. List the top three to five responsibilities that fall under the ED's responsibilities. Such responsibilities could include the following:
 - Serve, with integrity and strength as PMAZ's primary leader, representative and spokesperson to the greater community.
 - Support the BOD, including preparing ED reports and attending BOD meetings.
 - Manage initiatives related to organizational efficiency, sustainability and the strategic plan.
 - Maintain accountability for current year operating budget and financial performance.
 - Maintain and cultivate relations with donors, foundations and other stakeholders/ volunteers.
 - Administer resource development goals and fundraising plan.
4. Delineate parameters for eligibility for position. The interim ED should be a current BOD Officer (member of the Executive Committee) or former Board Chair who shall fulfill the duties of the ED until the position is filled or until the ED returns (if the vacancy is temporary). Competencies to consider could include:
 - Key skills—core leadership and management, strategic thinking, Board oversight, staff management, flexibility skills, etc.)
 - Expertise and experience (e.g., administrative, fundraising, marketing, etc.)

- Desired leadership style (e.g., micro/macro-management styles, collaborative, etc.).
5. Outline authority and restrictions for the interim ED. The person appointed shall have the full authority for decision making and independent action outlined above, except for the following which must be approved by the Board:
 - All financial decisions over (\$___).
 - Termination of other current administrative staff, if any.
 - Issues that may potentially negatively impact the organization's reputation in community.
 6. Set compensation for the Interim Executive Director.
 7. Define internal and external communication plan. (Conversations between all PMAZ members, staff and Board members can significantly impact, negatively or positively, the interim ED's transition success. It also helps alleviate concerns about the organization's direction and sustainability, particularly with key donors. Donors have a vested interest in the organization's ability to continue to serve its members and the community, and should be kept informed about the transition process.)
 - Immediately upon the ED's departure, the Board should communicate the following internal information to all BODs, staff, and the Governance Committee.
 - Pending or effective departure date of current ED
 - Implementation of the BOD-approved Emergency Contingency Succession Plan.
 - Temporary leadership structure and any changes in key governmental or BOD responsibilities.
 - External communication with PMAZ members, stakeholders (major donors), volunteers, past BOD members and the community at large. The Chair of the Board shall serve as the primary spokesperson to address external communication during the transition.
 8. The appointed interim ED shall assume responsibilities immediately. Should the interim assignment be longer than three (3) months or if extenuating circumstances exist so that the interim ED cannot continue, consideration shall be made to identify a second person for the interim ED position so that the focus would be on fulfilling the interim responsibilities. The Executive Committee may also consider the option of splitting the interim executive's duties among designated appointees. If such an action were initiated, the following should be considered:
 - The interim ED or the Executive Committee shall develop and execute a plan for training as many as three potential appointees in each priority function. The Executive Committee shall be responsible for implementing the training plan and ensuring that it is completed.
 9. The Executive Committee shall have responsibility for monitoring and supporting the work of the interim ED. Regular meetings should be established with designated Board representative(s) and the interim ED to discuss key issues and support needed by the acting ED.
 10. If it clearly appears the departure of the ED will be permanent, Succession Plan I (for planned departure of ED) shall be immediately instituted and shall proceed simultaneously with this Plan II (Emergency Contingency Plan.)

APPROVAL AND ACCEPTANCE OF THE SUCCESSION PLAN FOR EXECUTIVE DIRECTOR, INTERIM EXECUTIVE DIRECTOR OR THE EMERGENCY CONTINGENCY SUCCESSION PLAN

Succession Plan approval: These plans were approved by the Executive Committee on 3/24/18 and by the Board of Directors on 3/24/18.

Signatories: The current Executive Committee has indicated its acceptance of responsibilities under these plans by signing below.

Board Chair:	<u>Due Leach</u>	Date:	<u>3/24/18</u>
Vice-chair:	<u>Jan Sandy</u>	Date:	<u>3/24/18</u>
Treasurer:	<u>Nancy With</u>	Date:	<u>3/24/18</u>
Secretary:	<u>JT Schwalbe</u>	Date:	<u>3/24/18</u>

Copies of the current Succession Plan along with the any related documentation shall be maintained by the Board Chair, the Executive Director, the BOD Secretary, and the Chair of the Governance Committee.

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Three Year Artistic Plan

Reference in BPM

3.7.7; 6.2

ProMusica AZ Chorale & Orchestra
Three-year Artistic Programming Plan

As developed in 2017

2017/18 (15 year anniversary)	2018/19	2019/20
Subscription Series		
<i>Sweeney Todd</i>	Broadway's Hits	Les Miserables
<i>Joyous Noel</i>	Joyous Noel	Joyous Noel
<i>Dearly Beloved</i>	Water Music	Music for Children
<i>Ola Gjelo Sunrise Mass</i>	Elijah	Verdi Requiem
Chamber Series		
		Orch only
<i>Women in Song</i>	Women in Song	Women in Song
		New Years Ball
Fundraiser		
	VGL	Cirque de La Orchestra
	Recording	
Tour		
<i>Carnegie Hall</i>	Italy	Chicago

2020/21

Titanic

Joyous Noel

Great American Songbook

Dream of Gerontius

Orch only

Women in Song

New Years Ball

Big guest star (yo-yo ma, Joshua Bell, etc.)

Australia/ New Zealand

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Whistleblower Policy

Reference in BPM

3.9.2

ProMusica Arizona Chorale and Orchestra

Whistleblower Policy

January, 2017

I. Introduction:

- A. The creation of this Whistleblower Policy evolves from a desire to practice sound governance and the need to exercise prudent risk management, ensuring that PMAZ Bylaws and BPM statements about integrity, ethics and best practices are maintained by everyone when conducting their duties and responsibilities.
- B. PMAZ seeks to create an “open door policy” which encourages individuals to come forward with credible information on violations of adopted policies and procedures within PMAZ and Arizona laws governing non-profit organizations; specifies that PMAZ will protect individuals from retaliation; and identifies those persons to whom such information should be reported.
- C. Concomitantly, PMAZ is committed to an internal process for addressing complaints which protects whistleblowers from retaliation while protecting PMAZ, its Directors, Board members, Officers, independent contractors and volunteers from capricious complaints.
- D. This Policy shall be inclusive of PMAZ institutional fraudulent financial and accounting practices, criminal activity, improper and unethical behavior, unsafe rehearsal and performance conditions, alleged discrimination, violations of PMAZ Bylaws and the BPM, and attempts to conceal any of these. However, this Policy shall be exclusive of individual acts and practices perpetrated by anyone not affiliated with the artistic, operational or leadership functions of PMAZ.
- E. This Policy shall conform to Arizona’s Whistleblower Law (ARS 38-532), and comply with all applicable Federal and Arizona laws and regulations for Nonprofit Organizations.
- F. Definition of whistleblower: any person from within the PMAZ organization, or who is under contract (or seeks business affiliation) with PMAZ, who exposes any kind of information, practice, behavior or activity that is deemed illegal, unethical, discriminatory or in violation of PMAZ organizational and governing policies.

II. Reporting Responsibility:

- A. If any PMAZ staff member, Board member, Director, PMAZ member, `volunteer, independent contractor or outside vendor doing business with PMAZ has a reasonable belief that some action constitutes a fraudulent or unethical practice, or violation of PMAZ policy or Arizona law, that person is expected to immediately report such action to the current Board Chair, who shall appoint a member of the Executive Committee to be Chief Investigating Officer to substantiate the allegation.
- B. If complainant is not comfortable reporting to the Board Chair, s/he is expected to report the allegation to any Officer or Board member.
- C. Anyone reporting alleged misconduct, etc. must act in good faith and have reasonable grounds for believing that a violation has occurred. A whistleblower is not expected to have absolute proof of wrongdoing, just some evidence that causes him or her to “reasonably

believe” the allegations. No action will be taken against any complainant who in good faith submits an allegation of impropriety which is not confirmed by subsequent investigation. However, any allegations which prove to have been made maliciously, recklessly or knowingly to be false may result in disciplinary action to the complainant, including dismissal from PMAZ affiliation.

D. Process for reporting allegation(s):

1. Allegations must be in writing
2. Complainant must submit a “Whistleblower Reporting Form” (obtained from The Executive Director or Board Chair, and attached below), or a personal letter which shall include:
 - a. Date letter written and or submitted
 - b. Name of complainant and contact information
 - c. A statement that complainant believes alleged infraction will show one of the following:
 - A violation of Arizona or Federal law
 - A violation of PMAZ Bylaws or BPM policies
 - Mismanagement of finances or investments
 - Abuse of authority
 - Discriminatory acts
 - Other violations in opposition to best practices as defined by a credible outside authority

III. Investigating Procedure:

The Investigating Officer should promptly follow these steps:

- A. Obtain full details and clarification of the complaint, including interviewing other sources.
- B. Factors to be considered:
 - Seriousness of issue
 - Credibility of concern
 - Ability to confirm allegation from attributable sources
- C. Inform the person against whom the complaint is made as soon as practically possible. The person shall be informed of his or her right to have any person accompany him or her at any future interview or “hearing” under the provisions of these procedures.
- D. Consider the involvement of appropriate auditors, law enforcement, or legal authority in consultation with the Executive Director and the Board Chair (if neither is subject of complaint).
- E. Complainant shall be kept informed of progress of investigation.
- F. Any judgment concerning the complaint (its validity, etc.), made by the Investigating Officer, shall be detailed in a written report, and submitted to the Executive Committee.
- G. The Executive Committee shall decide what action to take. If complaint is justified, disciplinary procedures shall be invoked. If not justified, complainant shall be notified of the decision.
- H. If appropriate, a copy of the outcome will be passed to the Board of Directors as well as the complainant.
- I. If complainant is not satisfied with the investigative process or its outcome, s/he has the right to raise it in confidence with the Board Chair or the Executive Director.

IV. Confidentiality:

- A. Anonymous allegations shall be discouraged, especially if allegation is a serious one.
- B. All allegations will be handled in a confidential and sensitive manner.
- C. Identity of complainant will be kept confidential so long as it does not hinder or frustrate any investigation of the complaint, or if required by Arizona law. Only the Board Chair and the designated Investigating Officer shall be privy to complainant's identity.
- D. Disclosures of details of the investigation to persons not involved in the investigation will be viewed as a serious violation of this Policy and may result in discipline, up to and including termination of the person's Office or Board membership. Such abrogation of confidentiality could also give rise to other actions, including civil lawsuits.

V. Protection from Retaliation:

- A. No person shall be subjected to retaliation, intimidation, harassment or other adverse actions for reporting information in accordance with this Policy. Arizona law protects some whistleblowers from reprisal, especially if they follow the procedures outlined in A.R.S. #38-531 to 38-534. Any person entitled to protection who believes s/he is the subject of any form of retaliation should immediately report the same as a violation of and in accordance with this Policy.
- B. Any person within PMAZ who retaliates against another person who has reported a violation in good faith or who, in good faith, has cooperated in the investigation of a violation may be subject to discipline, including termination of staff position, Board membership, PMAZ membership, and/or volunteer status.

VI. Dissemination of Policy:

This Policy shall be disseminated in writing to all affected constituencies and included in the PMAZ Board Policy Manual, the PMAZ Membership Handbook, and available to any other organization that requests a copy.

ProMusica Arizona

Whistleblower's Report of Illegal, Improper, Unethical, or Discriminatory Behavior

This form is to be completed by any person who wishes to file a report alleging improper behavior or activity by PMAZ or any individual who enjoys status as an Executive Director, Artistic Director, Officer, Board Member, performer, volunteer or independent contractor of PMAZ.

Improper behavior, as defined in PMAZ's Whistleblower Policy, is any activity which is (1) in violation of any Arizona or Federal law or regulations, including, but not limited to, corruption, malfeasance, bribery, theft or misuse of PMAZ property, coercion, misuse or theft of PMAZ property, fraudulent claims, fraud, coercion, willful omission to perform duties, and violations of civil rights, and (2) is in violation of current PMAZ Bylaws and/or the Board Policy Manual, or (3) are economically wasteful, involving gross misconduct, incompetence, or inefficiency.

The identity of the person filing this report shall not be disclosed without his or her written permission unless the disclosure is (1) to PMAZ Executive Officers with a legitimate need to know to carry out an investigation; (2) to a law enforcement agency which is conducting a criminal investigation; or (3) pursuant to a subpoena or other circumstances where PMAZ is required by law to release information.

How do you wish to be identified?

- ☐ As an anonymous source
- ☐ As a confidential source
- ☐ No restrictions

Name: _____ **Position** (if applicable): _____

Mailing Address: _____

Telephone Numbers: home _____ cell: _____

Email address: _____

Have you reported this matter to any other person either affiliated or unaffiliated with PMAZ? If so, with whom have you shared this information? Please provide as much information as possible. Please attach additional pages if needed.

Subject person: (person or persons alleged to have performed or acted in violation of AZ or Federal law, PMAZ Bylaws or BPM policies, etc.)

Name(s):

Subject person's role function or relation to PMAZ:

Please provide a description of the incident(s) or action(s) with as much detail as possible. Include the nature of the improper activity or behavior; names of person(s) affected; approximate or actual date activity took place. Please feel free to attach additional pages as needed.

Printed name: _____

Signature: _____ Date: _____

Send the completed form marked "CONFIDENTIAL" to:

Chair of PMAZ Board of Directors
ProMusica Arizona
PO Box 74386
Anthem, AZ. 85087