



**STRATEGIC PLAN 2014-2017**

**FEBRUARY 2014**



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# Executive Summary

## CONTEXT

The Atlanta Music Project believes in the power of music education to develop esteemed citizens. Our mission is to inspire social change by providing Atlanta's underserved youth the opportunity to learn and perform music in youth orchestras and choirs.

Founded in 2010, the Atlanta Music Project serves the same 110 students every week, providing them with free, conservatory-level, music education right in their neighborhoods. Atlanta Music Project students spend an annual average of 300 after-school hours engaged in Atlanta Music Project classes and performances. The Atlanta Music Project's Teaching Artists are local, professional musicians and music educators hailing from the country's most prestigious music schools.

Through the Atlanta Music Project, the path to social change occurs as a three-step ripple effect. The first ripple begins with the Atlanta Music Project's focus on the young person's development through intense music education. While the student develops musically, socially, emotionally and academically, the second ripple forms as the student's family is encouraged to support the student's achievements. As more families become involved in the Atlanta Music Project, a third ripple effect extends to the neighborhood, as it becomes invested in the development of "their" youth orchestras and choirs.

Due to the Atlanta Music Project's unique combination of intensity, accessibility and quality of instruction, the first two ripple effects in our quest for social change are well underway. This strategic plan is about strengthening and growing the organization in order to make the third ripple effect - neighborhood investment - a reality.

Major funding for this strategic plan was provided by The Zeist Foundation. The development of this strategic plan was facilitated by consultants Jon Abercrombie and Kathie deNobriga and involved active participation from the Board of Directors. In addition, a meeting was held on October 26, 2013 at the Woodruff Arts Center which enabled the organization to gather feedback, insights and suggestions from numerous stakeholders, including teaching artists, parents and partners. Following this, a Strategic Planning Team consisting of the consultants, four members of the Board of Directors and the full-time staff, distilled all of the input into the full strategic plan.

The plan has three strategic directions that will guide the next three years of organizational development:

- 1. Telling our Story**
- 2. Ensuring Student Success**
- 3. Growing Towards Sustainability**

## BRIEF HISTORY OF THE ATLANTA MUSIC PROJECT

In the mid-2000s a young man by the name of Gustavo Dudamel was electrifying the world of classical music. He conducted - always from memory - the world's greatest orchestras with a passion, confidence and ferocity that left audiences and musicians alike mesmerized.

From humble beginnings in the small, dusty, town of Barquisimeto in Venezuela, Gustavo Dudamel was appointed to the position of Music Director of the Los Angeles Philharmonic at the tender age of 28. Having taken the jet-setting conductor's circuit by storm, everyone asked "where did he come from?!" The answer is that Gustavo Dudamel came from Venezuela's National System of Youth and Children's Orchestras, known colloquially as *El Sistema* (The System).

Launched in 1975 in Caracas, Venezuela by Dr. Jose Antonio Abreu, a pianist, conductor, politician and economist, El Sistema now serves almost 500,000 children daily through hundreds of youth orchestras. El Sistema program sites are found all over the country from city centers and slums, to coastal towns and remote mountain villages. Even though over 70% of the participants live in poverty, the program's top youth orchestras tour the world, led by Gustavo Dudamel, and have achieved a level of excellence on par with the world's best orchestras.

Dr. Abreu was awarded the coveted TED Prize at the 2009 TED Conference. TED is a global set of conferences devoted to "ideas worth spreading." The TED Prize is awarded at the annual TED Conference and comes with one million dollar cash prize (\$100,000 at the time Dr. Abreu won) and one wish to change the world, which the TED community supports and helps to realize. Dr. Abreu's TED Prize Wish was to start a fellowship program for gifted young musicians to study non-profit management, go to Venezuela to learn about El Sistema and then, in turn, lead El Sistema-inspired programs around the world. In the fall of 2009, bassoonist Dantes Rameau was chosen as a member of the inaugural class of the Sistema Fellows Program at the New England Conservatory of Music in Boston.

Following the Sistema Fellows Program, Mr. Rameau launched the Atlanta Music Project in the fall of 2010 with support from founding Board Chair Al Meyers and founding Treasurer Philip M. Juravel. The Atlanta Symphony Orchestra provided office space, and the City of Atlanta Office of Cultural Affairs provided program space. An online fundraiser and a grant from the Coca-Cola Foundation provided \$50,000 in seed funding.

The Atlanta Music Project hired Aisha Bowden as its first choral teaching artist in 2010. Ms. Bowden was subsequently awarded a spot in the third class of the Sistema Fellows Program. In the fall of 2012 the Atlanta Music Project made its second full-time hire appointing Ms. Bowden to the position of Director of *AMPLify*, the choral program of the Atlanta Music Project.

## **THE ATLANTA MUSIC PROJECT TODAY**

Currently in its fourth year, the Atlanta Music Project has two full and two part-time employees, 16 teaching artists and two interns. The 2013 budget was \$388,834. The organization has three years of audited financials and no accumulated deficit.

The Atlanta Music Project is now operating three program sites - two orchestral and one choral - serving the same 110 students every week. The orchestral programming takes place at two City of Atlanta Recreation Centers in Southwest Atlanta and the choral programming takes place at Ivy Preparatory Academy Kirkwood, a charter school in East Atlanta.

Orchestral students meet five days per week for two hours each day and choral students meet three days per week for two hours each day. The students are of mixed age from first grade through ninth grade and the Atlanta Music Project will continue to serve them through the twelfth grade.

In 2012 the Atlanta Music Project launched the AMP Academy with a \$122,801 grant from the Jack Kent Cooke Foundation. The AMP Academy provides advanced musical training for AMP's most talented and dedicated students. AMP Academy students receive weekly private lessons from AMP Teaching Artists, participate in masterclasses with world-renowned guest artists and perform solo recitals and side-by-side concerts with AMP Teaching Artists.

Atlanta Music Project students perform over 25 concerts annually. They have performed at the Woodruff Arts Center and Philips Arena. This year Atlanta Music Project students will make their debut at Spivey Hall.

Guest conductors have included Jere Flint, the conductor of the Atlanta Symphony Youth Orchestra and Christopher Thibdeau, the assistant conductor of the Georgia Symphony Orchestra. Guest artists that have held workshops at the Atlanta Music Project include Joseph Conyers, Assistant Principal Double Bass with the Philadelphia Orchestra and Benjamin Gellar, Principal Viola of the Charlotte Symphony.

The Atlanta Music Project Teaching Artists have also performed around Atlanta, including a well-received performance at TEDxPeachtree in 2011.

The ultimate vision of the Atlanta Music Project is to build an accessible and supportive – yet intensive – path towards positive social change, one student, one choir, and one orchestra at a time. While our oldest student is currently in ninth-grade, a key academic goal of the Atlanta Music Project is to have 100% of our participating students graduate from high school.

The 2014 launch of the Atlanta Music Project's strategic plan coincides with the fifth anniversary of the launch of the organization.

## **OVERVIEW: STRATEGIC DIRECTION AND GOALS**

### **STRATEGIC DIRECTION 1: TELLING OUR STORY**

1. Heighten visibility and presence
2. Forge strategic relationships
3. Create avenues for broader exposure
4. Make the case through evaluation

### **STRATEGIC DIRECTION 2: ENSURING STUDENT SUCCESS**

1. Create conditions for the highest artistic achievement
2. Strengthen student satisfaction
3. Reinforce parent and family commitment
4. Ensure efficient administration of all sites and programs

### **STRATEGIC DIRECTION 3: GROWING TOWARDS SUSTAINABILITY**

1. Maximize board effectiveness
2. Create diverse revenue streams
3. Maintain and expand staff and teaching artist excellence
4. Expand number of program sites

With the realization of this three-year strategic plan, the Atlanta Music Project will, in addition to the three existing sites, operate two flagship sites - one choral and one orchestral - for a total of five sites serving approximately 360 students.

Both flagship sites will be determined through a Request for Proposals open to local schools, community centers and churches. The flagship choral site will launch in fall of 2015, while the flagship orchestra site will launch in fall of 2016.

A development professional will be hired in the third or fourth quarter of 2014 and will be responsible for coordinating the fundraising campaign to raise the required program expansion funds. Additional staff expansion includes an Operations Manager and a Coordinator for the AMP Academy.

Financial projections for expansion of programming and organizational capacity have been developed and are available as a separate document. The 2014-2017 strategic plan was approved by the board of directors in February of 2014.

## THE THREE STRATEGIC DIRECTIONS IN DETAIL



## **STRATEGIC DIRECTION 1: TELLING OUR STORY**

### **CONTEXT**

The work of the Atlanta Music Project (AMP) is inspired by Gustavo Dudamel and the internationally known Simón Bolívar Youth Orchestra in Venezuela, which is part of El Sistema. Beginning with pre-school children, the approach includes many hours of music instruction, high expectations and regular performances. (For more information about El Sistema go to (<http://elsistemausa.org/el-sistema/venezuela/>.)

Both AMP's Executive Director, Dantes Rameau, and AMP's Director of AMPlify, Aisha Bowden, are graduates of the prestigious Sistema Fellows Program of the New England Conservatory of Music. Through this fellowship, Mr. Rameau and Ms. Bowden have completed residencies in Venezuela's El Sistema and have studied non-profit management.

While AMP is an intensive music program, ultimately, its mission is social. It is about change for the whole child, which starts with a commitment to the intrinsic value of the pursuit of musical excellence, coupled with the power of performance to guide and reward student work.

Part of AMP's long-term success will come from demonstrating to the city, the state and the world the positive results of the student musicians' work, and by building relationships with organizations that share AMP's vision of the right to conservatory-level music education for underserved youth.

AMP tells its story through savvy and consistent use of social media, and this Plan calls for an even more effective use of various platforms to spread the word about AMP and its student musicians. With increased visibility and recognition, AMP can amp up its efforts to create strategic partnerships and garner additional support from the public and private sector. AMP's capacity to demonstrate its values and effectiveness will increase as the number of sites (now 2 for AMP, 1 for AMPlify) increases.

Results matter and those results include opportunities for the students to perform in highly visible venues; consequently, the Plan proposes a series of local and regional concerts and tours. Also, processes are in place to continue documenting program results including tracking, measuring, and monitoring the social, emotional and academic development of student participants.

## **STRATEGIC DIRECTION 1: TELLING OUR STORY**

### **SUMMARY OF GOALS AND OBJECTIVES**

#### Goal 1: Heighten Visibility and Presence

##### Objectives:

- A. Create specific brand guidelines and style guides.
- B. Develop and tell the story from multiple perspectives: academic achievement, youth development, family involvement and community impact.
- C. Maximize our use of social media on multiple fronts
- D. Communicate that the Atlanta Music Project is “more than music” - dealing with the whole child
- E. Involve parents and community leaders as ambassadors to other parents and leaders
- F. Deepen relationships with media
- G. Connect with other arts organizations

#### Goal 2: Forge Strategic Relationships

##### Objectives:

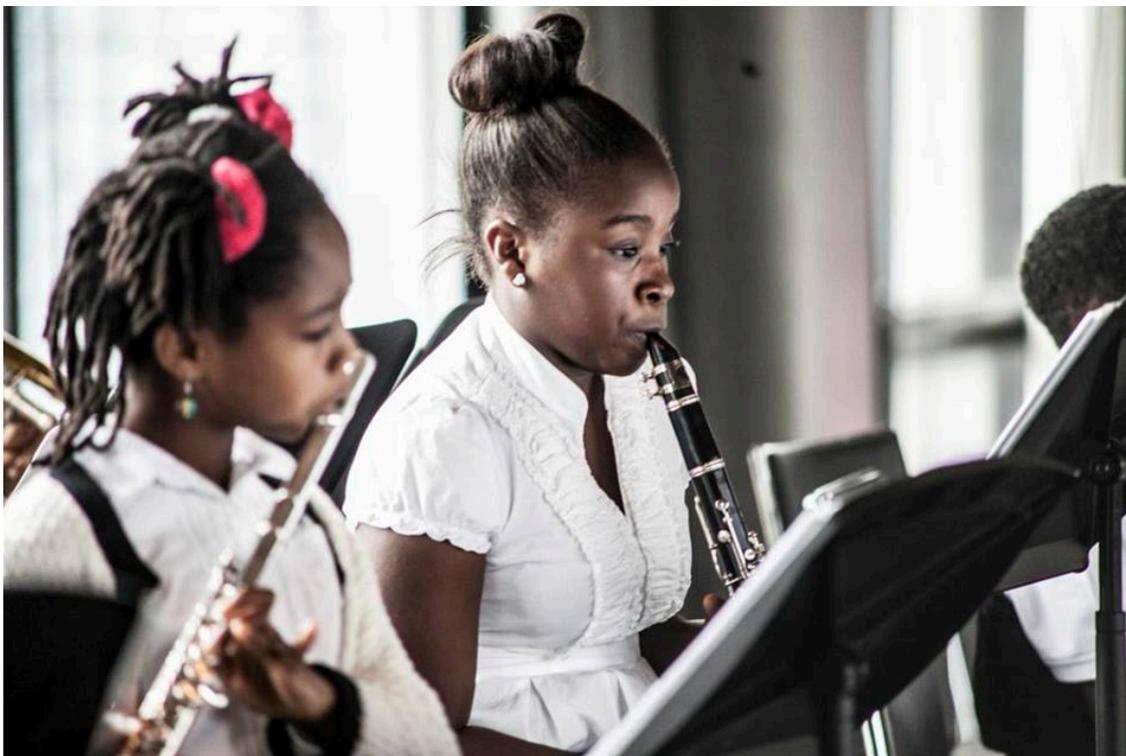
- A. Create speakers' bureau for community and civic presentations
- B. Target elected officials for Atlanta Music Project presentations
- C. Deepen relationships with local school districts in neighborhoods where sites are located
- D. Develop partnerships with Atlanta area schools
- E. Continue building on key relationships (Atlanta Parks & Rec; Woodruff Arts Center; Atlanta Symphony Orchestra; Rich Chamber Players, et al)

### Goal 3: Create Avenues for Broader Exposure

- A. Seek invitations for Atlanta Music Project to play at high-profile events
- B. Explore feasibility of an annual concert alongside the Atlanta Symphony Orchestra

### Goal 4: Make the Case Through Evaluation

- A. Complete assessment now underway
- B. Design and publish a compelling and visually interesting summary broad distribution
- C. Ensure ongoing performance evaluation and metrics
- D. Illustrate story-based impact, through students' video journal



Strategic Direction I: Telling Our Story (communicating values & impact)				2014				2015				2016				Estimated Cost		
GOAL	Objectives	Strategies	Responsible Party/ies	quarters	1	2	3	4	1	2	3	4	1	2	3		4	
1. Heighten Visibility and Presence	a) Create specific brand guidelines/style guides	1. Develop social media strategies	Sherry/Aisha in weekly meetings															
	b) Develop and tell the story from multiple perspectives: academic achievement, youth development, family involvement, community impact	1. Use guest bloggers: Board members, Parents, Teaching Artists -- "How I came to AMP/why", etc.	Sherry/Aisha/Dantes/Boa and Staff/parents															
	c) Maximize our use of social media (on multiple fronts)	1. Facebook (monthly themes); Twitter real time activities; Blog posts; increase Instagram posts	Sherry/Aisha/Interns															
	d) Communicate that AMP is "more than music" – tutoring, nutrition, etc. – dealing with the whole child	1. Facebook Monthly themes (benefits of music ed, quality of TAs) & Blog posts (stories of AMP impact)	Sherry/Aisha/Interns															
			2. Educate TAs on cross-curricular learning through music (see SD II, Goal I, Objective e)	AMP Staff/Parents														
	e) Involve parents and community leaders as ambassadors to other parents and leaders	1. Create PTA meeting schedule	Aisha/Intern															
			2. Speak on value of music education at PTA meetings across city. Invite Parents to help present.	Aisha/Dantes/Parents														
	f) Deepen (or start?) relationships with media	1. Target media on twitter	Sherry/Dantes/Aisha															
			2. Pitch major stories to papers/news sources	Sherry/Aisha/Intern														
	g) Connect with other (youth) arts organizations	1. Contact with Rialto Jazz Group	Sherry/Aisha/Intern															
		2. Identify other groups	Sherry/Aisha/Intern															

			2014				2015				2016				
			1	2	3	4	1	2	3	4	1	2	3	4	
<b>2. Forge Strategic Relationships</b>	a) Create speakers' bureau for community/civic presentations	1. Establish 5-6 AMP "messages" for speaking proposals	Aisha/Dantes/Sherry												
		2. Maintain strategic relationships with arts/media companies and civic organizations to increase opportunities for speaking	Aisha/Dantes		ongoing										
		3. Identify new organizations to establish relationships	Aisha/Dantes/Board												
	b) Target elected officials (City of Atlanta; Fulton/DeKalb County; GA) for AMP presentations	1. Compose/outline message (see 2a)	Dantes/Aisha/Sherry		ongoing										
		2. Extend personal invitations to concerts	Dantes/Aisha		ongoing										
		3. Arrange personal concerts if applicable (Christmas concert in lobby of City Hall)	Dantes/Aisha			ongoing									
	c) Deepen relationships with local school districts in neighborhoods where sites are located	1. Offer PTA speeches (see Goal 1, Objective E)	Aisha/Dantes/Parents												
		2. Include school's ensembles or top students in AMP performances	Aisha/Dantes												
		3. Offer AMP workshops to area music educators ( i.e. Orf)	Aisha/Dantes												
		4. Perform concerts for student body at schools served	Aisha/Dantes/TAs												
	d) Develop partnerships with Atlanta area schools	1. Apply for 21st Century Grant with Perkerson ES and Ivy Prep	Dantes/Aisha												
	e) Continue building on key relationships: ATL Parks and Recreation Dept.; Woodruff Arts Center and the ASO; Rich Chamber Players	1. ASO artists continue to visit AMP for workshops/ guest conducting	Dantes/Aisha/Steve		ongoing										
		2. Encourage ASO to cross-promote	Dantes/Aisha/Steve		ongoing										
		3. Utilize WAC space for major concerts	Dantes/Aisha/Steve			ongoing									

			2014				2015				2016			
			1	2	3	4	1	2	3	4	1	2	3	4
3. Create Avenues for Broader Exposure	a) Seek invitations for AMP to play at high-profile events	1. Research local events: Decatur Square, other free family events	Aisha/Dantes											
		2. Create list of major future events in Atlanta: National Museum Civil Rights; opening of street cars, Nobel Peace Prize, etc.	Aisha/Dantes/Board											
		3. Solicit requests for performance at major events	Aisha/Dantes/Board				ongoing							
	b) Explore feasibility of an annual concert alongside the ASO	1. Pitch idea of AMP performing in lobby before ASO performance	Aisha/Dantes											
		2. Create innovative concert or use an existing opportunity for ASO to partner with AMP (Classics with Kids, guest artists for family series, etc.). Pitch idea to ASO education dept. or Stanley	Aisha/Dantes											

			2014				2015				2016			
			1	2	3	4	1	2	3	4	1	2	3	4
<b>4. Make the Case through Evaluation</b>	a) Complete assessment now under way	1. Analyze data and determine key findings	Researchers/Dantes/Aisha											
		2. Create talking points from data for people implementing Goal 1, above	Aisha/Dantes/Board											
	b) Design & publish a compelling and visually interesting summary for broad distribution	1. Pitch to all music education publications	Sherry/Aisha/Dantes/Ste											Design & print fees
		2. Distribute to parents, partners and others TBD	Aisha/Dantes											
	c) Ensure ongoing performance evaluation and metrics	1. Create evaluation measures	Aisha/Dantes											
		2. Collect student report cards and track academic progress	Aisha/Dantes/TAs											
	d) Illustrate story-based impact, through students' video journal (flip cams)	1. Explore digital storytelling to create 3-5 minute videos	Aisha/Dantes											flip cams
		2. Commission articles based on students' stories	Aisha/Dantes/Sherry											fee

## **STRATEGIC DIRECTION 2: ENSURING STUDENT SUCCESS**

The Atlanta Music Project emphasizes high standards for musical and personal achievement. High artistic standards are at the heart of AMP's teaching philosophy. The learning begins with an application process, designed to assess a potential student and family's commitment to AMP's program and philosophy. AMP is committed to taking students "as they are," providing many children with their first experience touching an instrument or singing in an ensemble.

Dedicated Teaching Artists, who share the commitment to high standards, are a major factor in AMP's success. Their regular contact with students and the development of trust increase the opportunities for learning. Their goal is to develop in AMP students a passion for uncompromising excellence, and provide fair but challenging work for them.

High standards and sustained effort without incentives and a sense of achievement are short-lived. AMP's young artists are offered opportunities to show off their musical abilities that include concerts, special field trips, and rewards to encourage long-term commitment to learning and work. AMP offers students the chance to tour – around the city, to Savannah, and across the region. Other incentives include performing under guest conductors, receiving tickets to high-level performances, learning from AMP alumni, and leading their fellow students in concert from the conductor's podium. In addition, students have opportunities to play varying styles of music in addition to the traditional orchestral and choral music repertoire. As students progress through AMP programming the instruments provided to them will increase in quality.

AMP understands that the work in its music classrooms must be accompanied by support and encouragement from parents and other family members. Setting goals tailored to each student requires the creation of student vision statements and work plans created with parents. Parents are also involved in sharing report cards with AMP Teaching Artists so that together they can monitor academic success and intervene when help or guidance is needed. The Plan sees an increased level of involvement for parents and guardians: on Street Teams (volunteer core), speaker's bureau and on the Board.

This Plan also reflects the next step of the Academy, established to encourage the further development of the highest-achieving student instrumentalists and vocalists. Now in its second year, the Academy's elements (private lessons, solo recitals, master-classes, AMP Academy ensembles, etc.) will expand to serve more students and hire a Coordinator, the need for which is detailed in this Plan.

## **STRATEGIC DIRECTION 2: ENSURING STUDENT SUCCESS**

### **SUMMARY OF GOALS AND OBJECTIVES**

Goal 1: Create Conditions for the Highest Artistic Achievement

Objectives:

- A. Develop curriculum and requirements for juries, competitions and auditions
- B. Offer private lessons to highest-achieving students
- C. Invite guest conductors and featured artists
- D. Explore program element expansions
- E. Ensure the highest quality teaching artists through robust training and professional development

Goal 2: Strengthen Student Satisfaction

- A. Develop concert tours to spark student interest
- B. Craft an admissions process to encourage long-term commitment
- C. Expose young artists to high-level performances
- D. Create an alumni network as models and contributors
- E. Strengthen students' sense of ownership

Goal 3: Reinforce Parent and Family Commitment

- A. Involve parents and other volunteers
- B. Support scholastic achievement

Goal 4: Ensure Efficient Administration of all Sites and Programs

- A. Hire an Operations Manager

Strategic Direction II: Ensuring Student Success (as citizens and musicians)			2014				2015				2016								
			quarters																
GOAL	Objectives	Strategies	Responsible Party/ies	1	2	3	4	1	2	3	4	1	2	3	4	Estimated cost			
1. Create Conditions for the Highest Artistic Achievements	a) Develop curriculum and jury/competition/auditing requirements	1. Create a Performance-Based Pacing Chart for AMP Orchestra and AMPlify	Dantes/Aisha/Lead TAs													\$1,800/per year = (\$50/hour) X (6 Hours) X (3 Days) X (2 Lead Teaching Artists)			
	b) Offer private lessons as needed	1. Expand AMP Academy so more students can participate, including AMPlify students	Dantes/Aisha																
		2. Identify an AMP Teaching Artist as Academy Coordinator	Dantes/Aisha/Academy Coordinator														AMP Academy Coordinator \$6,000 = (\$50/hour) X (5 Hours/Week) X (12 Months) Per Student Expansion = \$1,000/Year		
	c) Invite guest conductors and featured artists (work with TA and young artists)	1. Invite one guest conductor, per year, per site	Dantes/Aisha													\$2,500 per each guest conductor			
	d) Explore program expansion	1. Add Composition, improvisation and conducting classes	Dantes/Aisha/Academy Coordinator														TBD		
		2. Add orchestra instruments (bassoon, oboe, French horn, tuba, percussion)	Dantes/Aisha/Academy Coordinator														\$\$ for instruments		
		3. Add rhythm section instruments to AMPlify (bass, percussion, guitar, additional piano)	Dantes/Aisha/Academy Coordinator														\$\$ for instruments		
		4. Add AMPlify choir levels	Dantes/Aisha/Academy Coordinator																
	e) Ensure highest quality teachers through robust training/professional development	1. Plan robust Annual Retreat	Dantes/Aisha/AMP Directors														TBD		
		2. Implement Teaching Artist evaluation twice a year	Dantes/Aisha/AMP Directors																
		3. Implement Teaching Artist observation of AMP Program	Dantes/Aisha/AMP Directors																
		4. Conduct 360 evaluation of Senior Staff and Lead Teaching Artists	Dantes/Aisha/AMP Directors														\$500-\$750 per person		

				2014				2015				2016							
				1	2	3	4	1	2	3	4	1	2	3	4				
2. Strengthen Student Satisfaction	a) Develop concert tours to spark student interest	1. Establish annual concert trip to Savannah	Dantes, Aisha, AMP Development Department													travel (\$5,000)			
		2. Establish Atlanta neighborhood tour	Dantes, Aisha, AMP Development Department					ongoing								travel (\$2,500)			
		3. Establish Sistema in the South tour (partner with other Sistema programs?)	Dantes, Aisha, AMP Development Department													tour coordinator; travel (\$\$??)			
		4. Research feasibility of wider tours	Dantes, Aisha, AMP Development Department																
	b) Craft an admissions process to encourage long-term commitment	1. Where possible, include individual parent meeting and musical aptitude test as part of registration process	Dantes, Aisha, Lead Teaching Artists					ongoing											
	c) Expose young artists to high-level performances (travel, free tickets, etc.)	1. Implement the AMP Exposure Program (parents regularly provided dates/times of relevant live music performances around Atlanta). AMP can provide tickets to ASO, ASYO and TDP.	AMP Interns					ongoing								\$2,000 (buses for 4 concerts)			
	d) Create an alumni network as mentors, models and contributors	1. Design a model alumni association for high school graduates of AMP	Dantes/Aisha																
	e) Strengthen students' sense of ownership	1. Provide more opportunities for student conducting, student teaching and student presenting at concerts	AMP Lead Teaching Artists					ongoing											
		2. Raise funds so that every student musician has his/her own instrument	Dantes/Aisha					ongoing											

				2014				2015				2016							
				1	2	3	4	1	2	3	4	1	2	3	4				
3. Reinforce Parent & Family Commitment	a) Involve parents and other volunteers	1. Expand AMP Street Team (public speaking, etc.)	Steve/Dantes/Aisha																
		2. Create seat on Board for one active AMP Parent	Dantes/Phil																
	b) Support scholastic achievement	1. Craft Vision statement for collective student success (annual goals)	Dantes/Aisha																
		2. Continue flexible attendance policies	Dantes/Aisha/Lead TAs																
		3. Collect report cards from all AMP Parents	Lead Teaching Artists																

				2014				2015				2016							
				1	2	3	4	1	2	3	4	1	2	3	4				
4. Ensure efficient administration of all sites & programs	a) Hire Operations Manager	1. Craft job description	Dantes/Aisha																
		2. Announce Job Opening	Dantes/Aisha																
		3. Interview applicants and select most qualified candidate																	
			4. Operations Manager Begins																\$25,000-\$30,000 per year + fringe

### **STRATEGIC DIRECTION 3: GROWING TOWARDS SUSTAINABILITY**

Founded in 2010, the Atlanta Music Project has already made its mark. It is known as an innovative way to develop students through the joy and challenge of classical and vocal music and its performance. The Board, the Executive Director, the staff, and Teaching Artists have joined in the planning process with energy and passion. The final document bears the imprint of the entire leadership team.

Currently there are nine (9) Board members including two new members and the two members of the staff. During the course of this Plan, an additional four to six Board members will be added. Support for them will include a board manual with clear expectations, roles and responsibilities and a board agreement that details each member's annual commitment to AMP, including (but not limited to) financial contributions.

To support the early success that AMP has had in fundraising, the organization is creating a fundraising plan to increase the giving of existing donors and to develop new donors identified through performances and tours. Earned income from ticket sales will also increase the diversity of the revenue stream. AMP's success with online funding mechanisms (two efforts at an average of \$20,000 each) points the way to launching a third online fundraiser during the summer of 2014, with a goal to raise \$50,000 in celebration of AMP's fifth year.

The hiring of a development professional in the second or third quarter of 2014 will accompany AMP's development of two flagship sites to be launched as part of the Plan. One site will be orchestral and the other choral (AMPlify), each with 75-100 students. AMP will develop an RFP for potential site partners. The development professional will coordinate a capital campaign to raise the funds necessary to support the launch and development of these flagship sites.

Creating an alumni network of AMP musicians (the first of whom will begin to graduate in 2017) is envisioned as a powerful way to encourage individual donations, provide continued mentoring for younger students, and offer ongoing support for leadership development.

A new venture will be tested during the Plan's duration: commissioning new musical arrangements for other El Sistema programs across the country, many of which have a need for symphonic music arranged for various levels of players who can all play the same piece together.

Sustaining the work of the organization over the years means building a core of well trained, highly motivated, and appropriately paid staff and Teaching Artists. The Plan acknowledges the vital role of Teaching Artists, and their need for continued professional development and appropriate compensation. Also important is the creation of support systems for interns that come to work at AMP.

Finally, the organization requires the development of productive space for storing instruments, practice (individually and in groups), and performing. This plan provides for the inventory of existing space, research of cost and benefits, and exploration of a variety of scenarios, which could include a freestanding facility or the adaptation of space in other facilities.



## **STRATEGIC DIRECTION 3: GROWING TOWARDS SUSTAINABILITY**

### **SUMMARY OF GOALS AND OBJECTIVES**

#### Goal 1: Maximize Board Effectiveness

- A. Clarify board recruitment process and cycle (the HOW)
- B. Ensure adequate on-boarding
- C. Expand board incrementally and identify specific needed expertise (the WHO)
- D. Review and Update Strategic Plan Grid
- E. Establish Annual General Meeting for Key Stakeholders

#### Goal 2: Create Diverse Revenue Streams

- A. Develop strategic fundraising plan, with a focus on multi-year funding
- B. Develop compelling case statements that respond to funder interest
- C. Increase support from individual donors
- D. Explore earned revenue sources
- E. Lay groundwork for endowment

#### Goal 3: Maintain and Expand Staff Excellence

- A. Offer more attractive compensation package to attract and retain Teaching Artists
- B. Ensure professional development opportunities for administrative and artistic staff
- C. Maximize learning experience for interns
- D. Hire Development Manager

#### Goal 4: Expand Number of Programming Sites

- A. Confirm current and possible future needs and desired locations
- B. Expand into other facilities
- C. Explore scenarios for stand-alone space or school

Strategic Direction III: Growing towards Sustainability				2014				2015				2016					
			quarters	1	2	3	4	1	2	3	4	1	2	3	4		
GOAL	Objectives	Strategies	Responsible Party/ies													Estimated cost	
1. Maximize Board Effectiveness	a) Clarify board recruitment process/cycle (the HOW)	1. Draft a board recruitment philosophy and process (determine cycle)	Board/Dantes														
	b) Ensure adequate "on-boarding"	1. Continue to update an on-boarding packet (hardcopy or thumbdrive). Include mission, vision, board members contact information, committee descriptions, roles and responsibilities of board members, bylaws, pledge forms/board agreements	Board/Dantes														
		2. Conduct annual orientation (one-on-one or full group) and other training as needed	Board Chair & Board Development Committee														
	c) Expand board incrementally; identify specific needed expertise (the WHO)	1. Analyze current skill set on board	BD Committee														
		2. Agree on needed skills, based on strategic plan	BD Committee														
		3. Agree on maximum desired number (12-15?) and target date for fully populating board	BD Committee														
	d) Review/Update Strategic Plan Action Steps	1. Set time range for Strategic Plan Action Step Revision and Updates (6-8 months?)	Board		ongoing												
e) Establish Annual General Meeting for Key Stakeholders	1. Pick Date & Venue for Annual General Meeting	Board													ongoing		



				2014				2015				2016				
				1	2	3	4	1	2	3	4	1	2	3	4	
<b>3. Maintain and Expand Staff Excellence</b>	a) Offer more attractive compensation package to attract and retain Teaching Artists	1. Consult with HR professionals as well as peer organizations to determine market pay rate	Board (Joyce)													TBD
		2. Develop competitive compensation packages, as funding allows	Dantes/Board													
	b) Ensure professional development opportunities for administrative and artistic staff	1. Establish annual goals (learning plans) for performance/achievement evaluation	Dantes/Aisha					ongoing				\$10K/year for travel and training				
	c) Maximize learning experience for interns (continue to utilize)	1. Establish goals and evaluate performance/achievement against those goals.	Dantes/Aisha					ongoing								
d) Hire Development Manager	1. Identify a professional fundraiser with experience in capital campaigns and major donor cultivation	Board/Dantes					ongoing				\$40K-\$60K/year; could start as contractor \$3,500/month					

				2014				2015				2016				
				1	2	3	4	1	2	3	4	1	2	3	4	
4. Expand Number of Programming Sites	a) Confirm current and possible future needs (square footage, sound proofing, etc) and desired locations	1. Determine specifications of current locations and desired additional locations	Board/Dantes													TBD
		2. Develop recommendations for expansion and/or improvements to current facilities based on cost/benefit analysis	Board/Dantes													
	b) Expand into other facilities (recreation centers churches, schools)	1. Develop a Request for Proposal (RFP) for AMP programming (criteria, funding expectations, etc.)	Dantes/Aisha													
		2. Issue RFP and evaluate potential new sites	Dantes/Aisha													
		3. Launch of AMPIify Flagship Site	Aisha													\$450,000 over 2 Years
		4. Launch AMP Orchestra Flagship Site	Dantes													\$430,000 over 1 Years
c) Explore Scenarios for Stand-Alone Space or School	1. Determine steps to inform this decision	Board														

# STRATEGIC PLAN STAKEHOLDERS

## AMP Board of Directors

**Philip M. Juravel, CPA, CITP**

**Chair  
Owner, Juravel & Company CPA**

**Mariam Sullivan**

**Treasurer  
Assistant Vice-President, Treasury Management Officer, PNC Bank**

**Austin Dickson**

**President & CEO, Literacy Action**

**Sherry Heyl**

**Partner & Director of Social Media, Sensei Project**

**Joyce A. Moore**

**Retired, Human Resources Management, The Coca-Cola Company**

**Steve Wadley**

**Founder & CEO, Click Media**

**James Watson, CFA**

**Global Program Director, Village Capital**

**Jim Williams**

**CEO, M.O.R.E Computer Supplies**

## AMP Board of Advisors

**Ahmad Mayes**

**Community Programs Manager, Atlanta Symphony Orchestra**

**Barry Steig**

**Fundraising Consultant**

**Dr. Marilyn Seelman**

**Viola & Chamber Music Faculty, Clayton State University**

**Reggie Hammond**

**Managing Partner, Your Crescendo**

**AMP Staff & Teaching Artists**

<b>Aisha Bowden</b>	<b>Co-Founder &amp; Director of <i>AMPLify</i></b>
<b>Bryan Crumpler</b>	<b>Clarinet Teaching Artist</b>
<b>Kelly King</b>	<b>Viola Teaching Artist</b>
<b>Dantes Rameau</b>	<b>Co-Founder, Executive Director &amp; Bassoon Teaching Artist</b>
<b>Averil Taylor</b>	<b>Lead Wind Teaching Artist</b>
<b>Yulmarys Zambrano</b>	<b>Violin Teaching Artist</b>

**AMP Parents & Students**

<b>Samantha Williams</b>	<b>Parent of Joshua Sheperd (double bass)</b>
<b>Vivian Carter</b>	<b>Parent of Mya (violin), Lailah (violin) &amp; Alivia Carter (double bass)</b>
<b>Andrea Wilson</b>	<b>Parent of Gabrielle Wilson (violin)</b>
<b>Ms. Powell</b>	<b>Parent of Khadin (flute), Devin (clarinet) &amp; Khyler Powell (trombone)</b>
<b>Tymikka White</b>	<b>Parent of Zoe Parker (<i>AMPLify</i>)</b>

**City of Atlanta Department of Parks and Recreation**

<b>Gerard Jackson</b>	<b>Facilities Manager, The Historic Jeremiah S. Gilbert House</b>
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