



## **Strategic Plan 2019**

### **Mission and Vision**

The mission of Crossing Borders Music is to use music to promote the dignity of people from all cultures.

We envision a more harmonious world in which people experience musical and artistic dimensions of world cultures in such a way that influences how they shop, invest, travel, volunteer, do business, and live their day-to-day lives.

To this end, Crossing Borders Music produces moving music that tells compelling stories by composers from under-represented cultures – music that invites audiences to challenge assumptions and learn more. Crossing Borders Music also presents educational programs to foster young people’s awareness of the diversity and richness of cultures and their music

### **Niche**

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### **Market**

Our Chicago Cultural Center audiences are typically 25-35 year-old men and especially women, in college or starting careers, lower-income, often immigrants, and often identify as ethnic, racial, and/or religious minorities. Approximately one third have annual income under \$20,000. A small majority of our adult audience members report identifying as white, including Middle Easterners. 20-25% identify as black or African. Somewhat smaller numbers identify as Latinx or Hispanic, mixed race, Asian, or with another designation. Nearly 20% report being immigrants, though immigrants who are English language learners are very likely under-represented in survey data.

Our Skokie Library audiences are similar, with fewer black or African audience members and more audience members who are non-black people of color.

Our audiences at retirement homes are predominantly white, financially comfortable, culturally curious residents of the retirement homes.

Over three quarters of our audiences live in Chicago, while nearly one quarter have come in to Chicago from surrounding areas for our concerts.

We also reach thousands of CPS elementary and middle school students each year.

### **6-year Target**

Future Date: 7/1/25

Budget (for 25-26): \$400,000

Goals and Measurements:

live audiences of 50,000

100 annual performances

95% of audience say they feel more connected to the featured culture

30,000 combined e-mail subscribers and social media followers

### **5-year Target**

Future Date: 7/1/24

Goals and Measurements:

Full-time Executive Director

Part-time Artistic Director

Physical office space

### **3-year Target**

Future Date: 7/1/22

Budget: \$180,000 (for 22-23)

Goals and Measurements:

live audiences of 38,000

70 annual performances

95% of audience say they feel more connected to the featured culture

### **1-year Target**

Future Date: 7/1/20

Budget (for 19-20): \$80,000-\$90,000

Measurements:

live audiences of 12,000

45 annual performances

95% of audience say they feel more connected to the featured culture

4250 combined e-mail subscribers and social media followers

- 500 Instagram followers, 2200 Facebook followers, 150 YouTube subscribers, 1400 e-mail subscribers

## **Strategies**

### **Mission fulfillment**

Present 6 bi-monthly concerts at the Chicago Cultural Center to develop and retain an audience, to aid in advanced season planning, to increase “clout” and visibility, and ensure a central, accessible, welcoming venue (this season)

### **Governance**

Increase board to at least 7 members (this year)

Recruit one or more board members from a non-US culture represented in our music. (this year)

### **Marketing**

After hiring core performers, create media kit (this year)

Contact WFMT about broadcasting possibilities (this year).

Pursue coverage on national media outlets (next year).

Post more videos of concerts on online platforms.

Create more branded merchandise (this year).

Create podcasts or broadcasts using concert performances (in 2 years).

Partner with relevant local restaurants (3 years).

Continue partnering with local organizations – cultural groups, museums, etc. (this year).

Revise website to increase e-mail sign-up (this year).

### **Fundraising**

Re-start giving levels and rewards (this season) including invitations to meet performers and, when possible, composers, and branded merchandise give-aways (eg member tote bags)

Start “membership” program as a reward level, emphasizing monthly giving and periodic social opportunities (starting at least by '20-21)

ID and develop additional funding possibilities (this year).

Train board members in fundraising (this year).

### **Earned income**

Contact prioritized past and potential presenters at least twice a year.

### **Artistic Quality**

Hire five core performers (this year).

Enact performer contracts that clarify expectations (this year).