

STRATEGIC PLAN

2016-2020



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INTRODUCTION

THE RICHMOND SYMPHONY'S 2013-16 STRATEGIC PLAN – WHICH HAS GUIDED OUR WORK EACH DAY SINCE 2013 – FOCUSED ON FIVE GOAL AREAS: “TO CREATE GREAT CONCERTS THAT ENGAGE, CHALLENGE, AND DELIGHT OUR MUSICIANS AND OUR PATRONS; TO BUILD CLOSE AND MEANINGFUL RELATIONSHIPS BETWEEN THE SYMPHONY AND OUR PATRONS; TO RAISE OUR VISIBILITY; TO BUILD PUBLIC AWARENESS; TO GROW OUR AUDIENCE; TO BUILD AN ORGANIZATIONAL CULTURE WITH AN EMPHASIS ON OPEN COMMUNICATION, COLLABORATION, AND SHARED OWNERSHIP; AND TO ENSURE THE SYMPHONY'S LONG-TERM SUSTAINABILITY AND SUCCESS”.

Progress toward these goals, especially the raising of public awareness and the connection to new audiences, was aided by the acquisition in 2015 of the Symphony's 'Big Tent' (right). Made possible by a matching challenge grant of \$500,000 by the Mary Morton Parsons Foundation, the Big Tent – a mobile stage with a large and beautiful canopy – made its debut in September 2015, when the Symphony used it at the opening ceremony for the UCI Road World Cycling Championships, performing on Brown's Island for an estimated 12,000 people. In 2016, the Big Tent is being used to create community festivals around Symphony performances in the City at Chimborazo Park and Abner Clay Park; in Henrico on the Fourth

of July at Meadow Farm Museum in Crump Park; and later in September in Chesterfield County on Chester Village Green, the site of the new Chesterfield Center for the Arts.

The Richmond Symphony is believed to be unique in this country in deploying a 'roving' mobile stage to reach new communities and engage new audiences to this extent.

This new plan builds on the success of the 2013-16 Plan, although it does not replicate it. Some parts of the previous plan have been accomplished; some have now been absorbed into 'normal practice'; other parts continue to be a



'work in progress.' Understood to be essential ingredients for success, for example, are an ongoing commitment to artistic excellence; a healthy organizational culture; and consistent responsiveness to our patrons.

THE NEW STRATEGIC PLAN COVERS THE PERIOD 2016-20 AND TARGETS AREAS OF PARTICULAR FOCUS IN THE NEXT FOUR YEARS. The charts included in this document illustrate the continuity/succession plan for the organization's volunteer, artistic, and executive leadership, and indicate positive trends in revenues in recent years with some aspirational financial goals laid out for the coming years.

Implementation of the Plan will be overseen by the Symphony Board through a committee structure designed to mirror our strategic goals. The development of specific tactics and annual work-plans to accomplish the Plan's Goals will be carried out by the Board's Committees and the Symphony's artistic and executive leadership teams and their staffs, led by Music Director Steven Smith and Executive Director David Fisk. The pacing of the Plan falls naturally into two halves, with the Symphony's 60th Anniversary in 2017/18 serving as a spectacular, celebratory mile marker, along a journey that looks to 2020 and beyond.

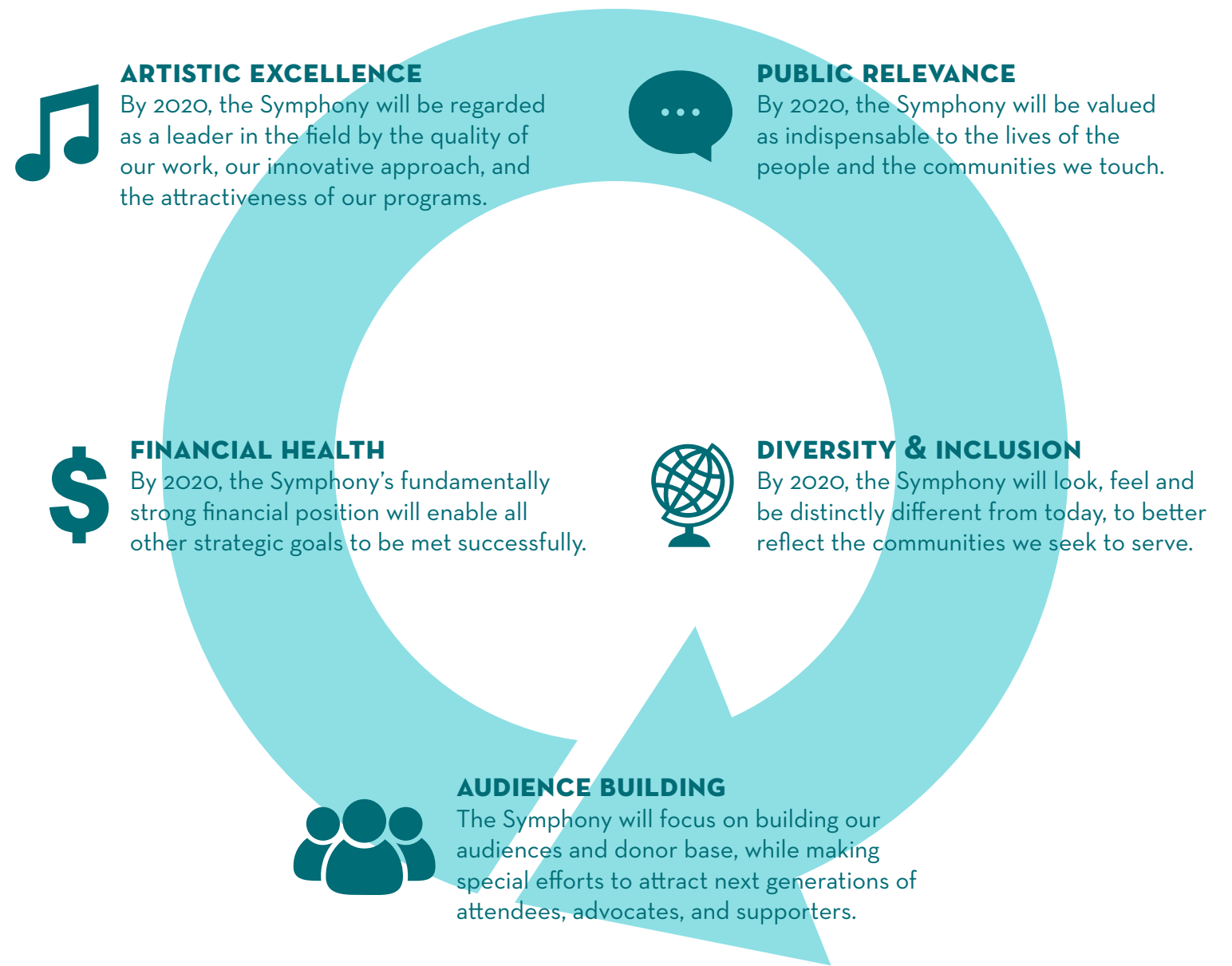
NEW! **VISION**

WE CHANGE LIVES THROUGH THE POWER OF OUR MUSIC.

NEW! **MISSION**

THE RICHMOND SYMPHONY PERFORMS, TEACHES, AND CHAMPIONS MUSIC TO INSPIRE AND UNITE OUR COMMUNITIES.

STRATEGIC GOALS



STRATEGIC GOAL

PUBLIC RELEVANCE

BY 2020, THE SYMPHONY WILL BE VALUED AS INDISPENSABLE TO THE LIVES OF THE PEOPLE AND THE COMMUNITIES WE TOUCH.

STRATEGIES

Commission and implement a branding strategy to coincide with the Symphony's 60th Anniversary in 2017/2018 that clearly articulates the artistic excellence and community relevance of the Richmond Symphony, and that projects our work through 2020 and beyond.

Deepen our geographic footprint in Virginia in ways that will strengthen our visibility and our connections with new constituencies, enabling new collaborations, and positioning us for long-term audience growth and more broad-based community support.

Increase our ability to gather and act on feedback from patrons and program participants, and reflect it back to demonstrate that our programs are responsive to perceived needs and desires.



STRATEGIC GOAL

DIVERSITY & INCLUSION

BY 2020, THE SYMPHONY WILL LOOK, FEEL, AND BE DISTINCTLY DIFFERENT FROM TODAY, TO BETTER REFLECT THE COMMUNITIES WE SEEK TO SERVE.

STRATEGIES

Ask each of the Symphony's internal constituencies* to review their composition and focus, and work with them to identify specific ways in which they can grow increasingly reflective of the diverse communities that we serve and the audiences we are aiming to attract.

Ensure that the development of our work to advance this goal is outward-looking and informed by external guidance:

- Establish a community advisory board, representative of the communities we seek to serve.
- Participate in national dialogue and programs designed to advance this area of our work.
- Ensure that the Board's D&I work includes external Committee members and draws upon the expertise of guest speakers and/or organizational coaches.

The Diversity and Inclusion Committee will develop a D&I plan to ensure that our programs resonate with, contribute to, and serve the needs of our communities. This plan should:

- Introduce our varied programming to new and different communities, following through to provide opportunities for further engagement.
- Develop a set of general criteria to ensure that community partnerships are always in service to our D&I goal.

**Our internal constituencies are the Symphony and Symphony Foundation Boards and their Committees, the Symphony Council and/or any other affiliated groups that may be developed, League, Musicians, Chorus, Staff and, Youth Orchestras. This work will also engage those responsible for the venues in which we perform, and our audiences and other program participants, including guest performers.*

STRATEGIC GOAL

AUDIENCE BUILDING

THE SYMPHONY WILL FOCUS ON BUILDING OUR AUDIENCES AND DONOR BASE, WHILE MAKING SPECIAL EFFORTS TO ATTRACT NEXT GENERATIONS OF ATTENDEES, ADVOCATES, AND SUPPORTERS.

STRATEGIES

Perform an holistic review of program offerings and our current audience base, in order to develop a plan to purposefully attract and cultivate new attendees, supporters, and advocates.*

Design and implement a better model to track and guide the engagement level of Symphony audiences, using both quantitative and qualitative measurements.

*WITH A FOCUS ON:

ATTENDEES

- Generation X
- Millennials
- Teenagers/Generation Z

SUPPORTERS

- Small and major individual donors
- Foundations (and winning over a new generation of Foundation leadership)
- New Foundations
- Businesses (with a strong focus on employee engagement)

ADVOCATES

- Government (state level down to local)
- Quasi-government (e.g. Greater Richmond Partnership)
- Educators
- Media
- Early Adopters
- Trendsetters

STRATEGIC GOAL

ARTISTIC EXCELLENCE

BY 2020, THE SYMPHONY WILL BE REGARDED AS A LEADER IN THE FIELD BY THE QUALITY OF OUR WORK, OUR INNOVATIVE APPROACH AND THE ATTRACTIVENESS OF OUR PROGRAMS.

STRATEGIES

Continue to grow the excellence of the Symphony, and our ability to attract and retain musicians and staff to produce performances of the highest quality.

Establish a multi-constituency task force to develop a long-range plan to enhance the artistic excellence of the Symphony. The plan should consider, among other things:

- Consistency of personnel within the orchestra.
- Number of contracted musicians/expansion of the core orchestra.
- Number and frequency of concert performances.
- Salary and compensation of musicians.
- The quality and diversity of programming and guest artists.
- Performance spaces and the highest-quality acoustic environments possible.

Build new partnerships within the community that advance shared goals and enhance artistic excellence (including playing in different spaces), such as:

- The collaboration with the Weinstein Jewish Community Center to bring Itzhak Perlman to Richmond in 2016/17.
- A partnership with the University of Richmond that builds around our proposed “Orientalism” collaboration in 2018/19, perhaps resulting in an annual week-long presence on campus.

Continue to invest in innovative approaches to education, audience development and community partnerships in ways that distinguish our efforts and attract national funding and recognition.

Develop a comprehensive approach to continuously improve the quality and attractiveness of the experiences we create based on patron feedback and other input.

STRATEGIC GOAL

FINANCIAL HEALTH

BY 2020, THE SYMPHONY'S FUNDAMENTALLY STRONG FINANCIAL POSITION WILL ENABLE ALL OTHER STRATEGIC GOALS TO BE MET SUCCESSFULLY.

STRATEGIES

Raise our endowment assets to \$20 million by 2020 through the new endowment campaign.

Eliminate our remaining accumulated operating deficit by 2020 in several ways, for example:

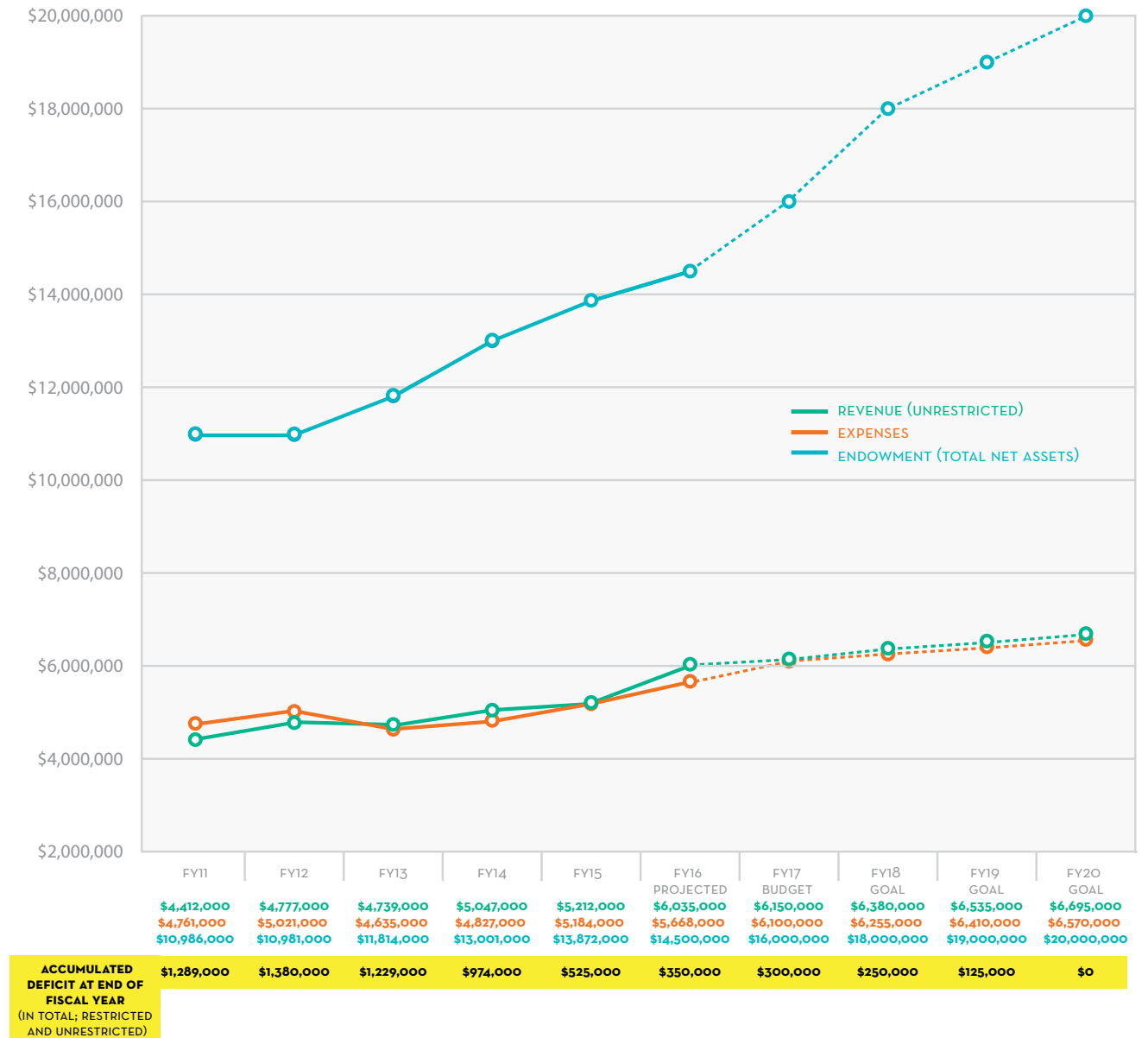
- Budgeting for and delivering operating surpluses in each of the four years.
- Holding one or more major fundraising events for this purpose.
- Forward fundraising.
- Deciding to apply any bequests of unrestricted funds to the Symphony for this purpose.

Study afresh our revenue mix, with a view to adding or subtracting lines of activity, in order to strengthen our overall financial position.

Note: the financial graphs on the following pages represent audited data for the years ending 6/30/11-6/30/15; projected results for the fiscal year ending 6/30/16; budgeted numbers for the year ending 6/30/17; and purely aspirational financial goals, related to other aspects of the Strategic Plan, for the years ending 6/30/18-6/30/20. These will be updated at the conclusion of each year of the plan.

DATA AND COMPARISONS

TOTAL REVENUE, EXPENSES AND ENDOWMENT | FY11 - FY20

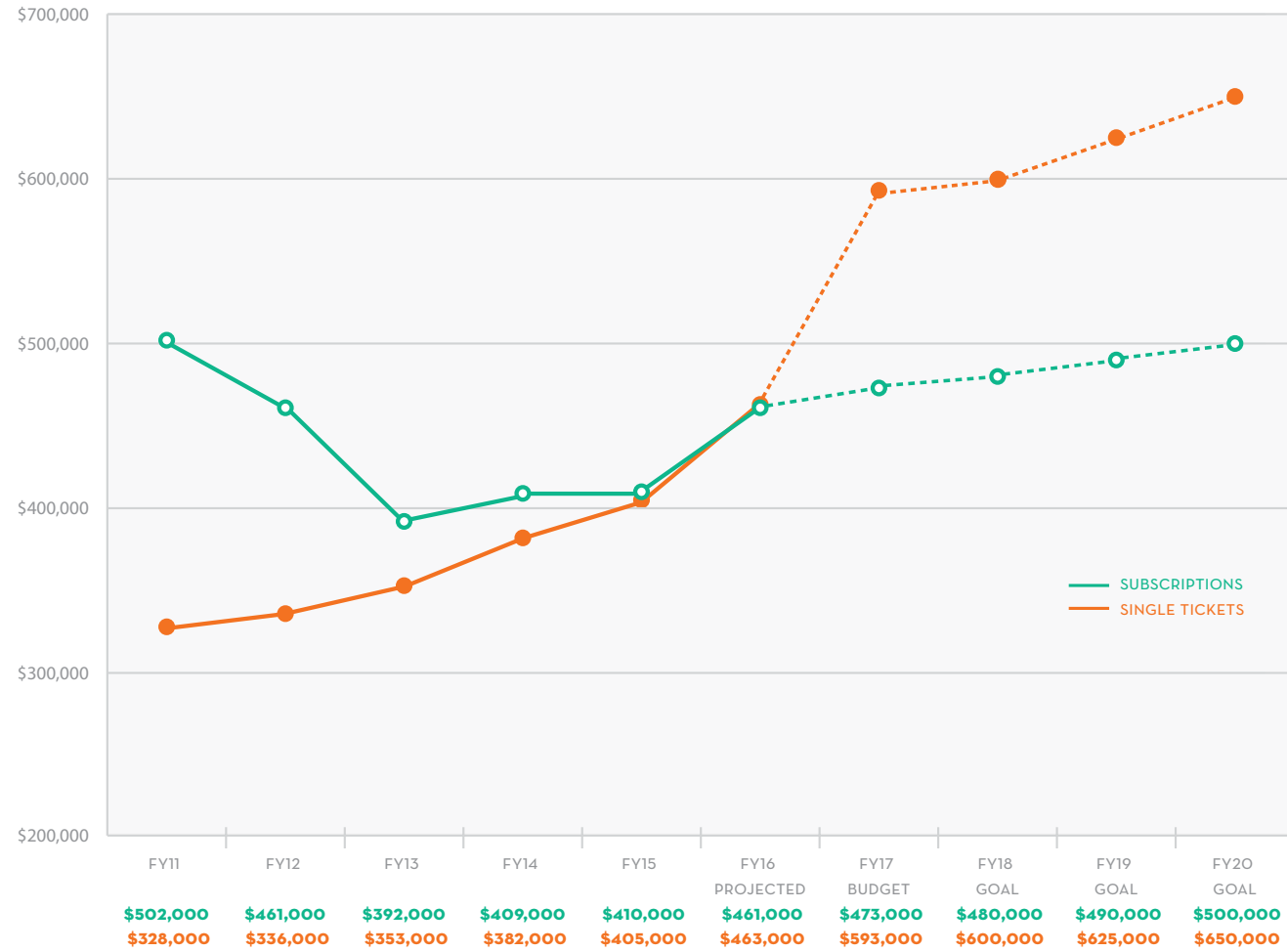


KEY POINTS

- FY16 numbers are projected; FY17-FY20 are aspirational.
- A balanced budget and the elimination of the accumulated deficit are stated goals in this strategic plan.
- The goal of the endowment campaign is to grow our endowment to \$20M by the year 2020.

DATA AND COMPARISONS

TICKET SALES | FY11 - FY20

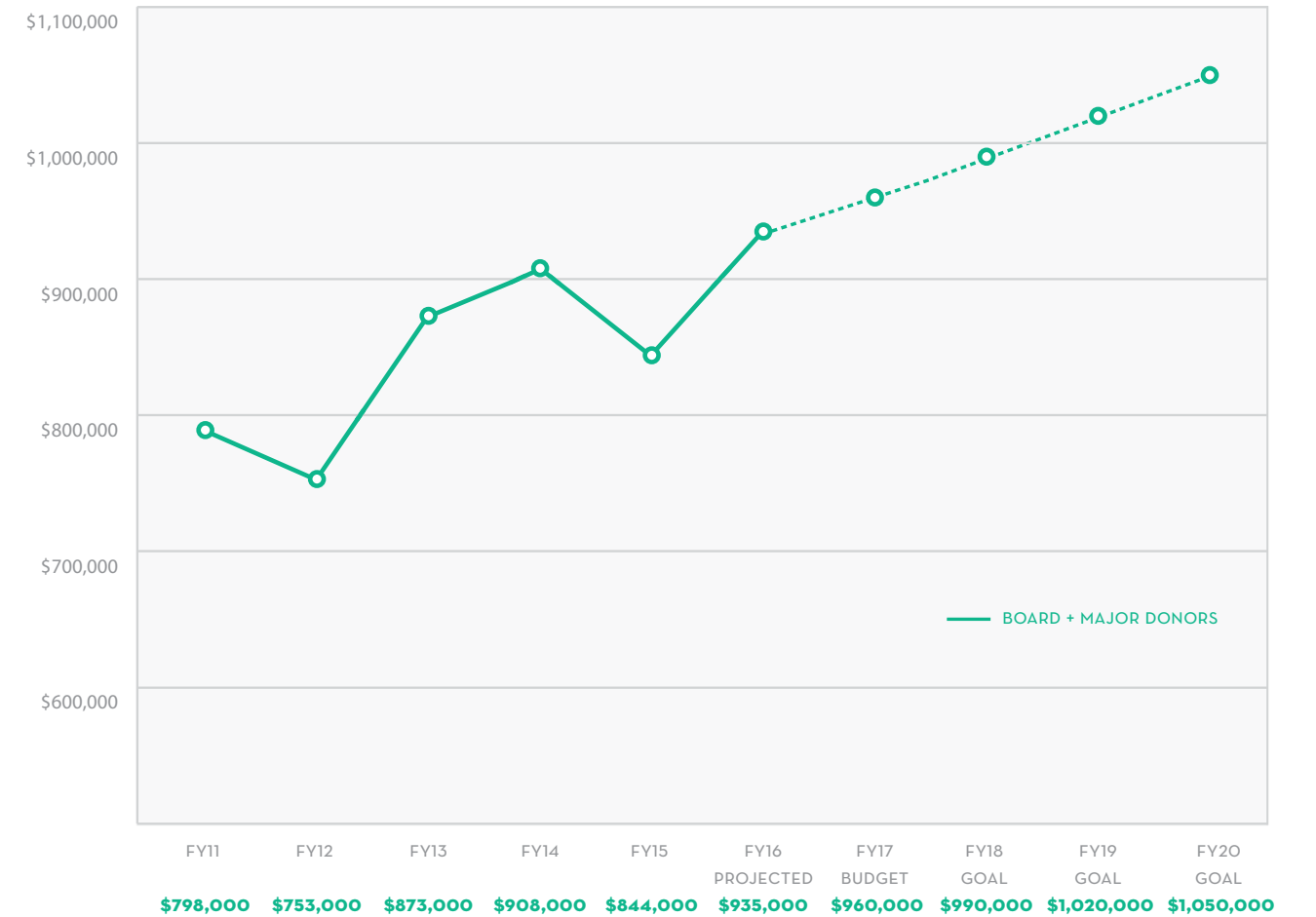


KEY POINTS

- Increases since FY13 are due to many factors, including more offerings, pricing and programming.
- In FY17 there is a major guest artist scheduled, causing an uplift in Single Tickets, and we aim to sustain this level of activity going forward.

DATA AND COMPARISONS

BOARD AND MAJOR DONORS' SUPPORT | FY11 - FY20

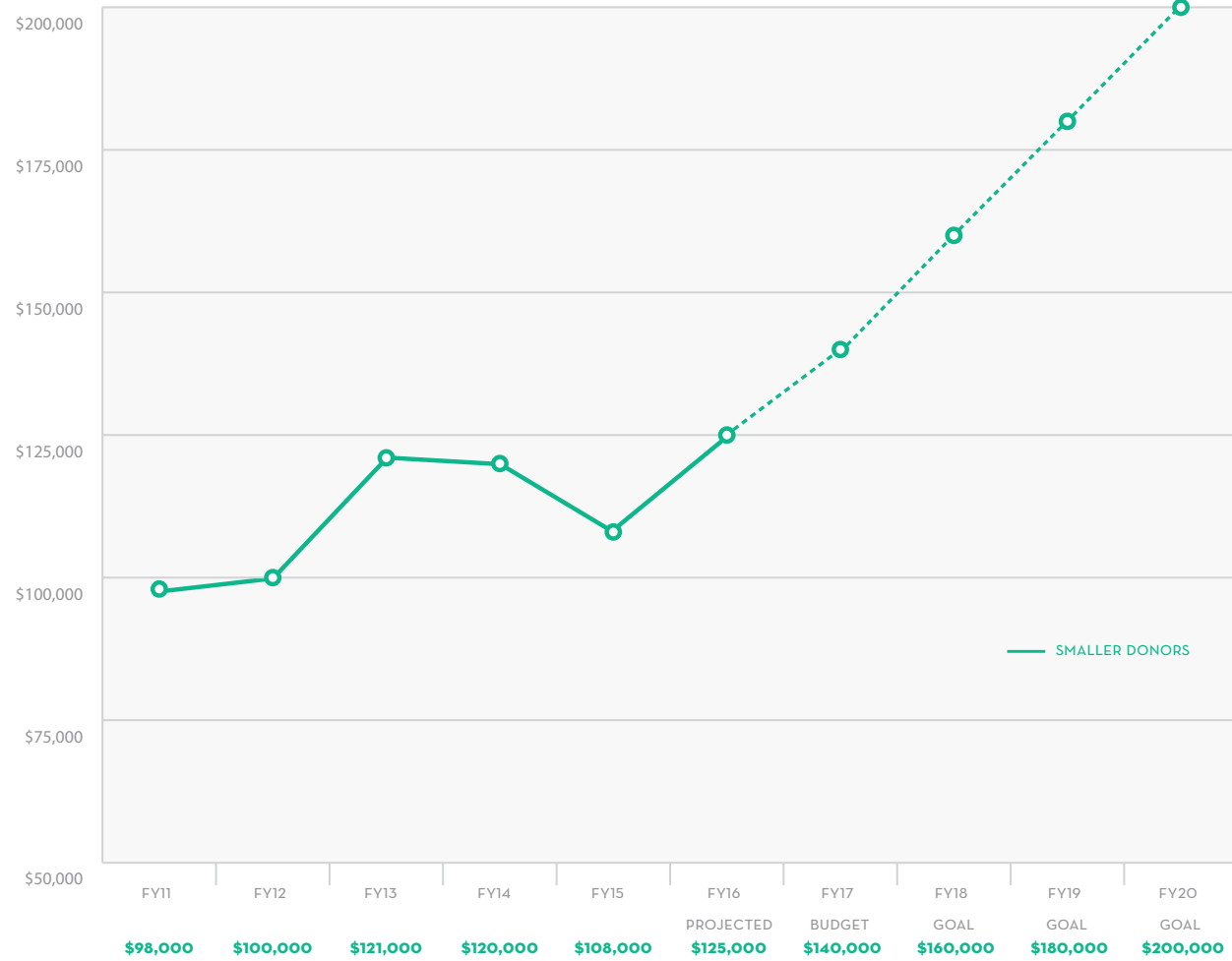


KEY POINTS

- The Richmond Symphony is mindful of natural attrition in its base of major donors, which we aim to balance with additional support.

DATA AND COMPARISONS

SMALLER DONORS' SUPPORT | FY11 - FY20

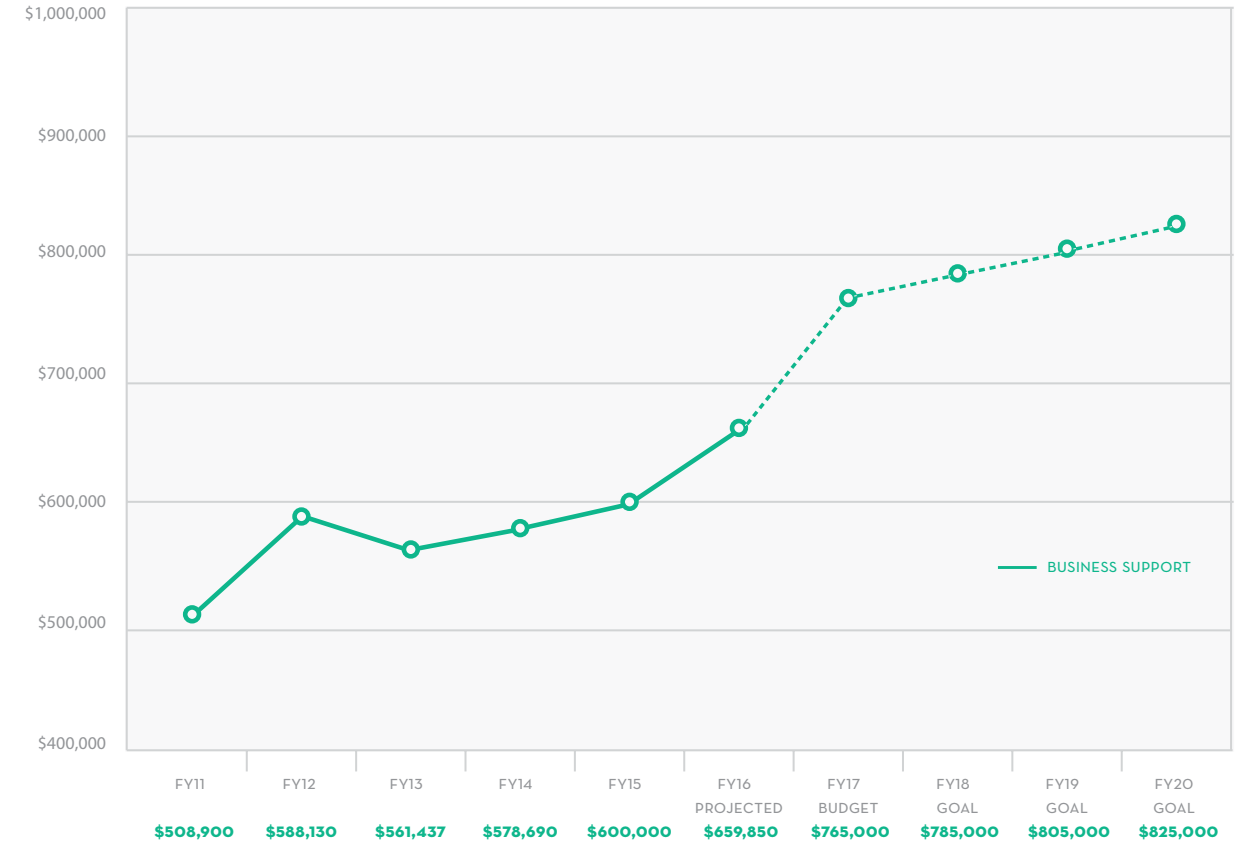


KEY POINTS

- Focus will be centered on growing support in both the number of donors and in dollars raised.

DATA AND COMPARISONS

BUSINESS SUPPORT | FY11 - FY20



KEY POINTS

- Businesses are less altruistic than in previous years and want increased benefits and recognition; sponsors are also less willing to make large commitments and will most likely need to be replaced by many smaller donors.
- Includes Special Initiatives and Matching Gifts.
- Total Business Support, which includes Sponsorships, can move up or down based on a single large sponsor or unique project (such as programming a nationally known artist etc.).
- Significant increase starting in FY16 due to inclusion of funds raised for Big Tent events.

KEY EVENTS, MILESTONES & LEADERSHIP SUCCESSION

STRATEGIC PLANS	LAST PLAN 2013/14 SEASON	2014/15 SEASON	2015/16 SEASON	NEW PLAN 2016/17 SEASON	2017/18 SEASON	2018/19 SEASON	2019/20 SEASON	NEW PLAN 2020/21 SEASON
MAJOR EVENT			Big Tent debut		RSO's 60th Anniversary			
ENDOWMENT CAMPAIGN	Endowment reaches \$13M		Quiet phase of \$6M-7M endowment campaign underway		Public phase of campaign		Endowment reaches \$20M by 2020	
ARTISTIC LEADERSHIP MUSIC DIRECTOR ASSOCIATE CONDUCTOR CHORUS DIRECTOR	Steven Smith contract renewed Erin Freeman contract ends Erin Freeman contract up for renewal	Keitaro Harada begins Erin Freeman renewed, in new (ongoing) joint choral director position with VCUarts	Steven Smith contract renewed Keitaro Harada leaves and Chia-Hsuan Lin begins		Steven Smith contract up for renewal Chia-Hsuan Lin contract up for renewal	New Chia-Hsuan Lin contract or new AC	New Steven Smith contract or MD search AC contract up for renewal?	
MUSICIANS' UNION CONTRACT		New 4-year Collective Bargaining Agreement begins			RSO/AFM negotiating year	New CBA begins		
VOLUNTEER/ EXECUTIVE LEADERSHIP BOARD CHAIR EXECUTIVE DIRECTOR	Phil Bennett	David Fisk contract renewed	Rebecca Horner	David Fisk contract up for renewal	Richard Smith	New David Fisk contract or new ED	Board Chair TBA	
FOUNDATION PRESIDENT ENDOWMENT CAMPAIGN LEADERSHIP	Al Broaddus		Bagley Reid Endowment Chairs selected:	Elizabeth Cabell-Jennings and Joe Murillo	Ken Perry		Foundation President TBA	
LEAGUE PRESIDENT		Susan Williams			Ann Burks	RSOL 60th Anniversary	League President TBA	



ORGANIZATION OVERVIEW

THE RICHMOND SYMPHONY WAS FOUNDED BY A SMALL, DEDICATED GROUP OF MUSIC-LOVERS, GIVING ITS DEBUT ON OCTOBER, 28, 1957 UNDER EDGAR SCHENKMAN, MUSIC DIRECTOR FROM 1957-1971. Subsequent Music Directors have been Jacques Houtmann (1971-1987), George Manahan (1987-1999), Mark Russell Smith (1999-2009), and Steven Smith (2010-Present). The Symphony performed only three concerts in its inaugural season; today, members of the Richmond Symphony make more than **200 public appearances each 38-week concert season**. The organization includes an orchestra of **70 professional musicians**, the 150-voice (volunteer) Richmond Symphony Chorus, the 200-strong volunteer members of the Richmond Symphony Orchestra League, and over 250 students in the four Richmond Symphony Youth Orchestras. A not-for-profit corporation, the Richmond Symphony is partially supported by the Virginia Commission for the Arts and the National Endowment for the Arts, and is a 'Group 3' member of the League of American Orchestras. The Symphony's operations are overseen by a 42-member Board and managed by a staff of 25 full- and part-time members; it has an operating budget in FY16 of \$6M, and an endowment of approximately \$14M, governed as a separate 501(c)3 organization by its own 15-member Foundation Board of Trustees.



Each season, the **Symphony reaches 250,000 Virginians across the Commonwealth** through its concerts, education programs, statewide touring, and weekly radio broadcasts on 88.9 WCVE-FM. The Symphony also produces special gala concerts and seasonal performances such as Messiah, and performs in productions each year with the Richmond Ballet and Virginia Opera. Its roster of guest artists includes both internationally-respected soloists and locally-prominent musicians, and its programs have garnered both popular and critical acclaim over many decades, including awards for adventurous programming from the American Society of Composers, Authors and Publishers (ASCAP). The organization was recognized as **a leader in the national orchestral field** in 2000 as one of only 12 symphonies invited to participate in the Andrew W. Mellon Orchestra Program, a 10-year study that addressed internal organizational culture, civic and community engagement, and other strategic issues affecting the sector as a whole.

The Richmond Symphony is committed to excellence in presenting all kinds of orchestral music, with the goal of **making live music accessible to everyone**, from ticketed concerts downtown to free events in the region's parks using the Symphony's Big Tent. Among the current concert offerings:

- **Big Tent Festivals** - Four or five free concerts per season, staged in neighborhoods around the region, presented as part of large-scale community festivals.
- **Altria Masterworks** - Eight programs per season, eight performed on Saturday evenings and four on Sunday afternoons, downtown at the Carpenter Theatre.
- **Dominion Casual Fridays** - Four one-hour programs per season, for newcomers to orchestral music, early on Friday evenings at the Carpenter Theatre.
- **Symphony Pops** - Four or five programs per season, designed to attract different audiences, on Saturday evenings at the Carpenter Theatre.
- **Union Bank & Trust Lollipops** - Four one-hour programs per season, ideal for those with children aged five and up, on Saturday mornings at the Carpenter Theatre.
- **Rush Hour at Hardywood** - Four one-hour programs per season, informally presented at Hardywood Park Craft Brewery, with beer and food trucks.



- **Metro Collection** - Four programs per season, often featuring Symphony members as soloists, on Sunday afternoons at Randolph-Macon College in Ashland.

The Symphony's many educational and community engagement programs also attract national attention and seek to foster and develop diverse, informed audiences who value live symphonic performances; to help nurture

and develop young musicians; and to advocate for music education and orchestral music. 650 student and amateur musicians take part in the Symphony's annual 'Come and Play'. **More than 45,000 school-aged children are served each year** through in-school performances and masterclasses, academically-themed Discovery concerts, and the Symphony's four Youth Orchestra ensembles.

HISTORY AND CONTEXT

The Richmond Symphony's home since 1983 has been the **Carpenter Theatre**. Originally designed by John Ebersson as a Loew's movie palace in 1928, the historic venue was purchased by the Symphony in 1981, before being renovated and reopened in 1983. For the next 21 years it served as the principal venue in Richmond for symphony, opera, and ballet performances. The 1,800-seat theatre closed in December 2004 to be redeveloped as part of a larger performing arts center. Obligated to leave the theatre for five years while this work took place, the Symphony performed around the Richmond region, giving its Pops concerts in the 3,500-seat Landmark (now the Altria) Theater, but staging all its Masterworks and other concerts in area churches and other 'non-traditional' concert venues. In 2005/06 alone, the Symphony and its ensembles performed concerts and education programs in 42 different venues.

That the Symphony not only survived without a home for five years but that it found ways to learn from and to thrive through the experience might be considered a remarkable feat in itself. The long period of 'homelessness' enabled the Symphony to reach new patrons and become more nimble, adaptive, responsive, and open to exploring new opportunities.

The new performing arts center, named **Richmond CenterStage**, opened in September 2009 as a private-public partnership between the not-for-profit CenterStage Foundation (CSF) and the City of Richmond. Under this partnership, a for-profit entity was formed - Richmond Performing Arts Center (RPAC) - to oversee Richmond CenterStage and Richmond's Landmark Theater. RPAC delegates day-to-day operations to SMG, a venue management company. The Symphony's offices and music library are now housed in CenterStage, as the Symphony's home, not just its principal rehearsal and performance venue. In January 2016, the CenterStage complex was re-named the **Dominion Arts Center**.

The Symphony's relationship with the Dominion Arts Center - and with RPAC, CSF and SMG—is that of anchor tenant and principal user. The venue's success

and that of the Richmond Symphony are therefore closely intertwined.

Steven Smith was selected to be the Richmond Symphony's new Music Director (and holder of the Lewis T. Booker Music Director Chair) in March 2010, succeeding Mark Russell Smith who served in the role for ten years. At the time the Music Director of the Santa Fe (NM) Symphony and the Cleveland Chamber Symphony, Steven Smith was previously Assistant Conductor of The Cleveland Orchestra from 1997-2003. He began his career as a violinist who served as concertmaster of the Grand Rapids (MI) Symphony, and he remains an award-winning composer whose works have been performed extensively.

Rounding out the artistic leadership team are **Chia-Hsuan Lin** (pronounced Josh-Win), Associate Conductor, and **Erin Freeman**, Director of the Richmond Symphony Chorus.

Erin R. Freeman initially joined the Symphony as Associate Conductor in 2007/08, and she also became Director of the RSO Chorus, succeeding its founder Dr. James Erb, who retired after 35 years of outstanding service. In 2014, Dr. Freeman shed the Associate Conductor position and became the first holder of a new full-time joint position: Director of the Richmond Symphony Chorus and holder of the James Erb Choral Chair, and Director of Choral Activities for Virginia Commonwealth University.

Keitaro Harada took over from Erin Freeman as Associate Conductor of the Richmond Symphony in 2014, while continuing as Associate Conductor for Arizona Opera, before being offered the position of Associate Conductor of the Cincinnati Symphony in 2015. He has now been succeeded in Richmond by **Chia-Hsuan Lin**, formerly Assistant Conductor of the Fort Wayne Philharmonic. Both conductors filled the position, and the Jack and Mary Frable Associate Conductor Chair, for the 2015/16 season; Ms. Lin's contract then continues, through 2017/18 (and potentially beyond).

The years covered by the Symphony's **2006-2011 Strategic Plan** embraced the Symphony's 50th Anniversary Season in 2007/08 and the opening of Richmond CenterStage in 2009/10: celebrations balanced, but not diminished, by the need for the organization to respond swiftly to the sudden, severe impact of the national economic recession on the Symphony's operating budget and endowment assets in the period 2008-2012. The Symphony was able to weather the storm, in part by borrowing from its \$500K Rainy Day Fund, established for the purpose in 2006. The endowment dropped from \$9.3M to \$7.3M in 2008 but has since been restored to strength by virtue of good investment management (through Spider Management at the University of Richmond) and by the addition of new capital: the Symphony's Fanfare Endowment Campaign, conducted 2006-2011, exceeded its \$5M goal by almost \$700K.

The key goal of the **2011-2013 Strategic Plan** was to return the Symphony to a balanced operating budget, by focusing on community engagement, by expanding its base of public support in the critical first three years of Steven Smith's tenure, and by building on the artistic success and audience growth achieved in the first two seasons in CenterStage. Three factors coincided, however, to make the return to a balanced budget more painful than anyone would have wished: the severity of the recession, dampening the Symphony's ability to raise revenues; the costs of renting CenterStage for rehearsals and performances proved to be somewhat higher than originally expected; and the Symphony's

Master Agreement with its musicians, represented by the American Federation of Musicians, happened to expire in 2008. A new multi-year agreement was negotiated pre-recession. In response to requests by the Symphony, the Union consented to modify the agreement twice in the period 2009-2011 but negotiations for a new agreement reached an impasse in 2012.

Uniquely among US orchestras, the Richmond Symphony musicians decided to play on for two seasons, under the imposed terms of the Board's last, best, and final offer, before a new four-year agreement was successfully negotiated and implemented in 2014.

The Symphony returned to a balanced budget in 2012/13 for the first time since 2007/08, thanks to increases in ticket sales and donated revenues, renegotiated contracts with CenterStage, reduced expenses in staffing and in the orchestra, and by the addition of special contributions as part of a Capitalization Plan. In the five-year period 2012-2016, the Capitalization Plan was designed to reduce the Symphony's accumulated operating deficit - which peaked at \$1.4M in 2011/12—and to ease the organization's reliance on a \$1.5M line of credit, whose usage peaked at \$1.4M in 2011/12. After several years of posting a significant operating surplus, through the Capitalization Plan, the Symphony succeeded in reducing its accumulated deficit to \$525,000, while its endowment reached a high of \$13.8M, as reflected in the audited accounts for the fiscal year ending June 30, 2015.



ARTISTIC AND EXECUTIVE LEADERSHIP TEAMS



STEVEN SMITH

MUSIC DIRECTOR SINCE 2010

PREVIOUS Music Director, Santa Fe Symphony; Music Director, Cleveland Chamber Symphony; Assistant Conductor, Cleveland Orchestra

EDUCATION Eastman School of Music; Cleveland Institute of Music



CHIA-HSUAN LIN

ASSOCIATE CONDUCTOR SINCE 2015

PREVIOUS Assistant Conductor, Fort Wayne Philharmonic; Music Director, University of Cincinnati Symphony Orchestra

EDUCATION Northwestern University; College-Conservatory of Music of the University of Cincinnati; National Taiwan Normal University



ERIN R. FREEMAN

DIRECTOR OF THE RICHMOND SYMPHONY CHORUS SINCE 2007; DIRECTOR OF CHORAL ACTIVITIES AT VIRGINIA COMMONWEALTH UNIVERSITY SINCE 2014; ARTISTIC DIRECTOR AT WINTERGREEN PERFORMING ARTS SINCE 2014

PREVIOUS Associate Conductor & Chorus Director, Richmond Symphony Orchestra; Music Director, Buffalo Philharmonic Chorus; Director of Orchestras, Baltimore School for the Arts

EDUCATION Northwestern University; Boston University; Peabody Conservatory



DAVID FISK

EXECUTIVE DIRECTOR SINCE 2002

PREVIOUS Chief Executive, Ulster Orchestra; General Manager, Orchestra of St. John's, Smith Square, London; Director of Development, Yorkshire Sculpture Park; Director, Manchester International Festival of Expressionism (1992)

EDUCATION University of Manchester; Royal Northern College of Music



LAURA BORDNER ADAMS

DIRECTOR OF ORCHESTRAL OPERATIONS SINCE 2007

PREVIOUS Artistic Administrator for Peter Nero and The Philly Pops and Tour Manager for Peter Nero; Director of Concert Operations, Fort Wayne Philharmonic

EDUCATION Indiana University



SCOTT DODSON

DIRECTOR OF ADVANCEMENT & PATRON COMMUNICATIONS SINCE 2013

PREVIOUS Vice President of Development & Marketing, West Virginia Symphony; Director of Development & Marketing for Chicago Youth Symphony Orchestras

EDUCATION American University; James Madison University



AIMEE HALBRUNER

DIRECTOR OF EDUCATION & COMMUNITY ENGAGEMENT SINCE 2007

PREVIOUS Director of Programs, Community School of the Arts; Music Teacher, Charlotte Preparatory School

EDUCATION Philadelphia College of Performing Arts; University of Alabama; Louisiana State University



GAIL ROBINSON, CPA

DIRECTOR OF FINANCE & ADMINISTRATION SINCE 2009

PREVIOUS Director of Finance, Assistive Technology Loan Fund Authority; Tax Senior, Pricewaterhouse Coopers

EDUCATION Lafayette College

ACKNOWLEDGMENTS

PLANNING PROCESS

The Richmond Symphony thanks Lesley Bruno and John Sarvay for their role in facilitating the strategic planning process.



PHOTOGRAPHY

Chris Marcussen | Cover, our Big Tent at the 2015 UCI Road World Championships Opening Ceremony

Dementi Studio | Page 20, the Carpenter Theatre back in 1939 when it was still a the Loew's Movie Palace

Dave Parrish | Page 15, our Big Tent at the RVA East End Festival 2016: The Gift of Music

Additional photography provided by Jay Paul, Keitaro Harada, Skip Rowland and Rebecca D'Angelo.

STRATEGIC GOALS



ARTISTIC EXCELLENCE

By 2020, the Symphony will be regarded as a leader in the field by the quality of our work, our innovative approach and the attractiveness of our programs.



PUBLIC RELEVANCE

By 2020, the Symphony will be valued as indispensable to the lives of the people and the communities we touch.



FINANCIAL HEALTH

By 2020, the Symphony's fundamentally strong financial position will enable all other strategic goals to be met successfully.



DIVERSITY & INCLUSION

By 2020, the Symphony will look, feel and be distinctly different from today, to better reflect the communities we seek to serve.



AUDIENCE BUILDING

The Symphony will focus on building our audiences and donor base, while making special efforts to attract next generations of attendees, advocates and supporters.

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