



# STRATEGIC PLAN 2020 -2024

*THE ESYO EXPERIENCE 2.0*

# INTRODUCTION

## CURRENT CLIMATE

In a time when outside forces threaten our ability to make music collaboratively, ESYO continues to “sound together,” with a commitment to ensemble practice, discovering new ways to share, engage, and inspire.

## LOOKING TO THE FUTURE

ESYO's dynamic growth compels us to prioritize sustainability and to redefine the *ESYO Experience*. We have successfully built a robust music performance program for youth of all ages and skill levels; now we must strengthen the instructional support our musicians need at each stage in order to actively pursue excellence within an accessible, equitable and inclusive environment: *ESYO Experience 2.0*.

## MISSION

ESYO challenges and inspires young people to achieve excellence through music in a rigorous learning environment leading to high-level performance opportunities.

## VISION

ESYO aspires to create tangible and lasting benefits for our community. Together we strive to:

- Facilitate skill development for the 21st century
- Nourish a new generation of leaders in the arts and society
- Inspire lifelong stewardship of our shared musical treasures
- Create a sustainable model to expand access to music education
- Promote the use of music as an agent of social change

## SHARED VALUES

Our shared values drive our mission and help us realize our vision. We have a passion for:

- Musical excellence as a joyful pursuit and a pathway to personal growth
- Access to enriched musical education and experiences
- Service to youth as our primary customers
- Collaboration among our musicians and ensembles, with our supporting schools and community partners
- Community as an opportunity to engage, to grow and to give back



# 2024 STRATEGIC GOALS

## 2024 STRATEGIC GOALS

- I. **Provide a diverse, equitable and inclusive music performance program** that offers youth the instructional experiences and resources needed to pursue excellence within an atmosphere of “serious fun.” The ESYO Experience 2.0.
- II. **Cultivate a shared organizational culture**, enhanced by a deeper understanding of diversity, equity, and inclusion, and strengthened by an informed and engaged Board, faculty, staff, and membership.
- III. **Broaden ESYO’s base of support, increase audience, and expand recruitment** through innovative communications, marketing, and resource development strategies that are respectful of diversity, equity, and inclusion.



# GOAL 1

Provide a diverse, equitable, and inclusive music performance program that offers youth the instructional experiences and resources needed to pursue excellence within an atmosphere of “serious fun.” The ESYO Experience 2.0.

## OBJECTIVE A

Provide advanced ESYO musicians access to the instructional experiences and resources required to successfully pursue musical study at the collegiate or conservatory level.

### STEP 1

### STEP 2

### STEP 3

#### STEP 1

Identify and define the instructional experiences and resources required to prepare students to successfully pursue musical study at the collegiate or conservatory level.

TEAM: Faculty, Programs Committee  
LEADER: Music Director

- a) Compile a comprehensive list of college/conservatory preparatory instructional experiences and resources.
- b) Create and populate a database of college/conservatory preparatory resources (human and material).
- c) Identify barriers to students striving to prepare for musical study at the collegiate or conservatory level and propose solutions.

KPIs:

- Successful launch of a comprehensive database
- Clear recommendations designed to reduce barriers to student participation.

#### STEP 2

Build capacity to deliver instructional experiences and resources required to prepare students to successfully pursue musical study at the collegiate or conservatory level.

TEAM: Directors (Finance, Music, Operations, CHIME, Executive, Development)  
LEADER: Executive Director

- a) Determine cost. Identify and secure necessary funding.
- b) Identify and cultivate relationships with new strategic partners that can support this objective.
- c) Identify and fund new scholarships targeting low-income musicians intending to pursue music in college or conservatory.

KPIs:

- Sustainable balance between expense and predictable revenue
- Rate of satisfaction regarding relationships with new partner(s)
- Increased # of scholarships; increased # of low-income musicians served

## STEP 3

Deliver instructional experiences & resources to students intending to study music at the collegiate or conservatory level.

TEAM: Faculty, Music Director, Education Manager, Operations, CHIME Administrative Director, College Prep. Task Force

LEADER: Music Director

- a) Intentionally build instructional opportunities (workshops, classes, clinics) into the season calendar that prepares students to study music in college.
- b) Deliver instructional experiences in-person and on virtual platforms, utilizing faculty expertise, curated resources, guest artists, and strategic partners.
- c) Implement a process that accurately projects future need; student engagement.
- d) Coordinate annual presentations on higher education, camps, festivals, competitions, and music careers.

KPIs:

- Rate of student satisfaction
- Rate of student engagement, participation
- Rate of accuracy regarding predicted need
- Rate of student success at the college/conservatory level
- Percent low income musicians accessing preparatory experiences and resources

### OBJECTIVE B

Provide instructional support for success at all ensemble levels, ensuring an equitable and inclusive experience for all members.

STEP 1

STEP 2

STEP 3

STEP 4

## STEP 1

Identify and define the instructional experiences and resources needed for success at all ensemble levels.

TEAM: Faculty, Programs Committee

LEADER: Music Director

- a) Using ESYO's scope and sequence, outline a parallel track that aligns specific instructional experiences and resources appropriate for each ensemble level.
- b) Define and justify the instructional experiences and resources recommended for each ensemble level.
- c) Identify barriers to student participation in proposed instructional experiences and resources and suggest solutions.

KPIs

- A complete scope and sequence inclusive of recommended instructional experiences and resources for each ensemble level.
- Clear recommendations designed to reduce barriers to student participation.

## STEP 2

Build capacity to provide instructional support at all ensemble levels.

TEAM: Directors (Finance, Music, Operations, CHIME, Executive, Development)

LEADER: Executive Director

- a) Determine expense of recommended instructional support for each ensemble level. Prioritize, identify, and secure necessary funding.
- b) Identify and cultivate relationships with new strategic partners that can support this objective.
- c) Identify and fund new scholarships targeting low-income members.

KPIs:

- Sustainable balance between expense and predictable revenue
- Rate of satisfaction regarding relationships with new partner(s)
- Increased # of scholarships; increased # of low-income musicians served

## STEP 3

Deliver instructional support at all ensemble levels.

TEAM: Faculty, Music Director, Education Manager, CHIME Administrative Director, Programs Committee

LEADER: Music Director

- a) Intentionally build instructional opportunities (workshops, classes, clinics) into the season calendar to support each ensemble level.
- b) Deliver instructional experiences in-person and on virtual platforms, utilizing faculty expertise, curated resources, guest artists, and strategic partners.
- c) Measure success: track impact of instructional experiences through surveys and faculty assessments/observations.

## STEP 4

Design and implement a sustainable program evaluation process.

TEAM: Faculty, Music Director, Education Manager, CHIME Administrative Director, Programs Committee

LEADER: Music Director

KPIs:

- Rate of skill improvement (Faculty observations/assessments)
- Rate of student engagement, participation (#s)
- Rate of student satisfaction

# GOAL 2

Adopt a shared organizational culture shaped by a deeper awareness of diversity, equity, and inclusion, and strengthened by an informed and engaged Board, faculty, staff, and membership.

## OBJECTIVE A

Acquire a deeper awareness of diversity, equity and inclusion and apply this lens to all aspects of the organization.

### STEP 1

### STEP 2

#### STEP 1

Facilitate DEI learning experiences for students, parents, faculty, staff, and Board.

TEAM: Leadership staff/faculty, DEI Task Force  
LEADER: Executive Director

- a) Create a DEI Task Force to coordinate learning experiences.
- b) Engage a DEI Consultant to facilitate and guide learning.
- c) Build an internal network (virtual and in-person) to connect, engage, and advance shared DEI learning among students, faculty, staff, and Board.

#### STEP 2

Conduct a DEI audit and make appropriate revisions and enhancements to:

TEAM: Leadership staff/faculty, DEI Task Force  
LEADER: Executive Director

- a) membership policies and handbook
- b) recruitment strategies and audition requirements
- c) development strategies and stewardship practices
- d) marketing strategies, branding, and communications
- e) repertoire and curriculum materials
- f) Board nominating process
- g) Employment (hiring) and performance review process

#### KPIs

- DEI assessment surveys reflect increased understanding, awareness, and acceptance.
- Planning, repertoire, meeting agendas, policies reflect heightened understanding & awareness of DEI
- Rate of satisfaction on DEI surveys for members, staff, faculty and Board
- Increased diversity across the organization

## OBJECTIVE B

Ensure an informed and engaged Board, faculty, staff, and membership.

### STEP 1

### STEP 2

### STEP 3

#### STEP 1

Provide impactful Board, faculty, staff, and member orientation experiences and materials, and facilitate on-going training and mentorship opportunities.

TEAM: Board Chair(s), Executive Director, CHIME Administrative Director, Music Director

LEADER: Executive Director

- a) Identify optimal orientation experiences and exit interviews for Board, faculty, staff, and membership that inspire, inform, and connect.
  - Annual retreats and social events
  - Annual parent meetings and volunteer meetings
  - Exit interviews, Senior (members) interviews
- b) Create orientation materials (digital and print) for Board, faculty and staff that are easily renewable and informative.
- c) Develop and implement a mentor program for Board, faculty, and staff.
- d) Grow and refine the Young Leaders mentor program.

#### STEP 2

Leverage Board, faculty, staff, and member expertise to advance ESYO's mission, vision, and resource development.

TEAM: Board Chair(s), Executive Director, CHIME Administrative Director, Music Director, Marketing & Publications Manager

LEADER: Executive Director

- a) Build an efficient faculty-staff communications platform that encourages cross-ensemble connections, and candid conversations.
- b) Create a shared database for Board members to access information and documents.
- c) Provide opportunities to collaborate, socialize, support, and share expertise.
  - Casual social events
  - Task Forces
  - Discussion Boards
  - Young Leader forums; student-led events

#### STEP 3

Develop and implement succession planning at all levels of the organization and Board of Directors.

TEAM: Board Chair(s), Executive Director, CHIME Administrative Director, Music Director

LEADER: Executive Director

- a) Review/update job descriptions and design a template to track responsibilities/tasks associated with each staff/faculty position.
- b) Adopt a policy and templates to facilitate smooth transitions between outgoing staff/faculty & new hires.
- b) Create a succession plan for Board members, specifically Board officers.
- c) Create a succession plan for leadership staff/faculty.



# GOAL 3

Broaden ESYO's base of support, increase audience, and expand recruitment through innovative communications, marketing, and resource development strategies that are respectful of diversity, equity and inclusion.

## OBJECTIVE A

Utilize innovative communications and marketing to broaden ESYO's base of support, increase audience, and expand recruitment.



### STEP 1

Organize constituent data and establish constituent groups to better segment and create targeted communications.

TEAM: Marketing & Publications Manager, Marketing & Communications Committee, Brand Manager, Development Director  
LEADER: Marketing & Publications Manager

a) Use tracking and analysis to improve results.

### STEP 2

Constituent model ESYO membership and patron base to support recruitment, enrollment, and audience development.

TEAM: Marketing & Publications Manager, Marketing & Communications Committee, Brand Manager, Development Director  
LEADER: Marketing & Publications Manager

a) Use data to develop target audiences for traditional and digital marketing strategies.

### STEP 3

Develop shareable and engaging digital content; for example, performances, educational materials, guest speakers.

TEAM: Marketing & Publications Manager, Marketing & Communications Committee, Brand Manager, Development Director  
LEADER: Marketing & Publications Manager

a) Create a digital infrastructure to track, analyze and convert virtual audiences into ESYO constituents and donors.

#### KPIs

- Increased open rates on digital communications
- Increased conversion rates for direct mail
- Increased number of subscribers (to digital offerings, social media, YouTube) & increased new subscribers; increased average view duration
- Increased new member auditions

## OBJECTIVE B

Adopt effective resource development strategies to broaden ESYO's base of support.



### STEP 1

Adopt a comprehensive development calendar to effectively coordinate appeal & stewardship activities

TEAM: Development Director, Marketing & Publications Manager, Executive Director, Resource Development Committee (Board)

LEADER: Development Director

### STEP 2

Segment and customize appeals by constituent group.

TEAM: Development Director, Marketing & Publications Manager, Executive Director, Resource Development Committee (Board)

LEADER: Development Director

a) Engage & train Board, staff and faculty to customize appeals

b) Conduct an annual donor survey to assess satisfaction and desire to give

### STEP 3

Cultivate active Alumni Network group.

TEAM: Development Director, Marketing & Publications Manager, Executive Director, Resource Development Committee (Board)

LEADER: Development Director

a) Build alumni database, background information on members

b) Engage alumni in annual events and/or connect alumni with current members through mentoring program, guest speaking, Board service.

### STEP 4

Design and execute successful targeted campaigns to grow the Investment Fund and provide increased support for members with financial need.

TEAM: Development Director, Marketing & Publications Manager, Executive Director, Resource Development Committee (Board)

LEADER: Development Director

## STEP 5

Leverage membership and Board contacts and relationships to increase corporate sponsorships.

TEAM: Development Director, Marketing & Publications Manager, Executive Director, Resource Development Committee (Board)

LEADER: Development Director

## STEP 6

Formalize effective stewardship practices

TEAM: Development Director, Marketing & Publications Manager, Executive Director, Resource Development Committee (Board)

LEADER: Development Director

a) Coordinate annual stakeholder gatherings

b) Engage & train a volunteer corps to do regular outreach providing updates and news.

KPIs

- High donor satisfaction based on survey
- Increased alumni engagement
- Increased sponsorships
- Secure one new targeted gift per season

# APPENDIX

## A. COVID-19

Our strategic planning process has been impacted by the global coronavirus pandemic and subsequent shut down of the world's economy. The goals outlined prior to the outbreak remain compelling and attainable; however, the immediate and long-term effects of the pandemic logically require flexible thinking and adaptability. Our Action Plan includes alternative means to achieve similar ends, depending on what the post-pandemic "new normal" will be. Now is the time to reflect on our recent growth, and to use these new insights to strengthen our core program, deepen CHIME's impact, resolve inequities, and apply the dynamic creativity born out of the COVID-19 crisis to realize our 2024 strategic goals.

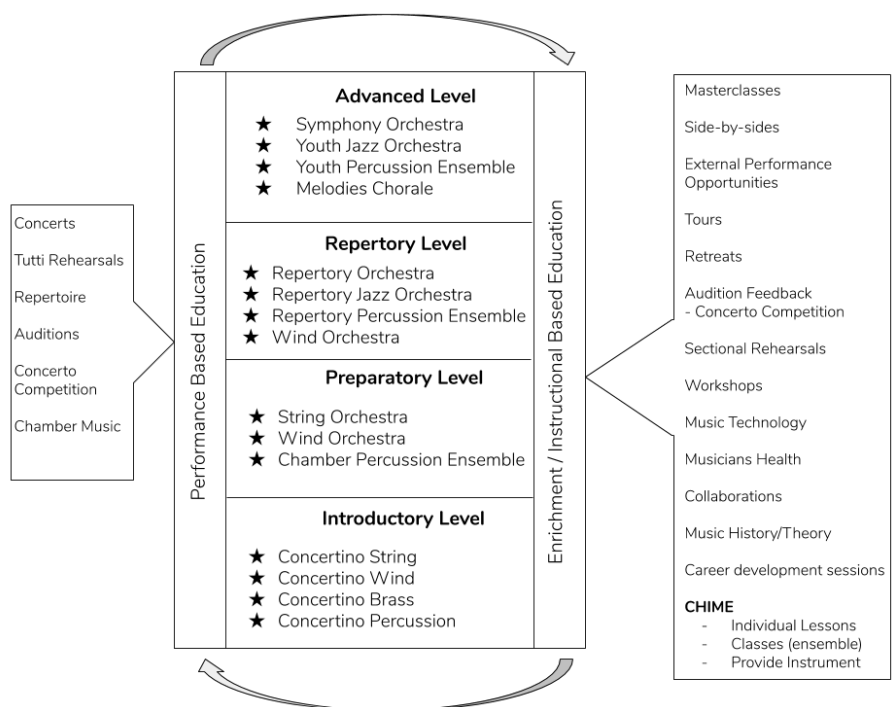
## B. STAKEHOLDER/CONSTITUENCY SURVEY

Online surveys conducted in April, 2020, targeted members, alums, parents, and donors; average response rate was X% out of X surveyed.

## C. ESYO SCOPE AND SEQUENCE

### D. ESYO PROGRAM LADDER

ESYO's recent programmatic growth requires that we more closely examine the educational experience we offer at each level of musical study. ESYO's Scope and Sequence clearly outlines the progressive nature of our performance-based program. Now we need to identify and define the instructional needs of our musicians at each of these stages. Our mission is to support youth in their pursuit of musical excellence. We provide ample opportunity to engage in high level performance experiences; now we want to be sure that we are also offering the instructional support our musicians need in order to advance in technique, skill, and understanding. We can think of a "ladder-shaped" structure that defines our core ensembles as the "rungs" or "steps" that our youth climb, being supported by two equally important educational "rails" that complement one another. One rail is made up of performance-based educational experiences. The other consists of instructional or enrichment-based experiences.



## EMPIRE STATE YOUTH ORCHESTRA FACULTY & STAFF RETREAT 2019: REPORT

ESYO hosted its first annual faculty and staff retreat in September, 2019. The event was well attended and was facilitated by John McCann, a consultant with Partners in Performance. The objectives for the day were to:

- Create a shared awareness of ESYO's recent trends, current realities and strategic questions
- Gain from one another a first-hand working knowledge of the various roles through which EYSO creates value in its community
- Identify ways in which to support one another in achieving ESYO's critical goals

|                             | Then...2013                  | Now...2019                   |
|-----------------------------|------------------------------|------------------------------|
| Operating Budget            | \$640,000                    | \$1,500,000 (w/Tour, 1.9 M)  |
| # of Ensembles              | 9 + City Str + MOC Choir     | 13 + CHIME + MOC Choir       |
| # of Members                | 350 + 20 City Str + 75 Choir | 450 + 150 CHIME + 75 Choir   |
| # of Administrative Staff   | 5 FT 2 PT                    | 8 FT 5 PT                    |
| # of Faculty                | 10 PT                        | 27 PT 2 FT                   |
| Investment Reserve Fund     | \$1,000,000                  | \$2,500,000                  |
| Total annual scholarship \$ | \$10,000                     | \$25,000 (w/Tour = \$50,000) |
| Total Playathon Gross       | \$18,000                     | \$60,000                     |
| Total annual Grant \$       | \$30,000                     | \$245,000                    |

ESYO has experienced significant growth over the past six years, making the objectives stated above all the more critical.

### CREATING COMMON UNDERSTANDINGS AND CULTIVATING A SHARED ORGANIZATIONAL CULTURE

1. We discussed words that are commonly associated with ESYO **programs**. Listed below is a compilation of responses:

|                              |                     |   |
|------------------------------|---------------------|---|
| Joyful Pursuit of Excellence | Creative            | Collective Learning   |
| Rigorous                     | Dynamic             | Student Centered  |
| Serious fun                  | Transformational    | Aspirational  |
| Exceptional                  | Inspiring           | Character Development   |
| Intensive                    | Musical Home        | Common Passion  |
| Inclusive                    | Progressive         | Joy   |
| Kid-centered                 | Friendships         | Musical Home  |
| Musical Comradery            | Sound Learning      | Exploration of the Qualitative Aspect of the Human Experience |
| Expanded Opportunities       | Home for a Lifetime |   |

2. We discussed words that are commonly associated with ESYO **Faculty & Staff**. Listed below is a compilation of responses:

|                              |                     |   |
|------------------------------|---------------------|---|
| Joyful Pursuit of Excellence | Creative            | Collective Learning   |
| Rigorous                     | Dynamic             | Student Centered  |
| Serious Fun                  | Transformational    | Aspirational  |
| Exceptional                  | Inspiring           | Character Development   |
| Intensive                    | Musical Home        | Common Passion  |
| Inclusive                    | Progressive         | Joy   |
| Kid-centered                 | Friendships         | Musical Home  |
| Musical Comradery            | Sound Learning      | Exploration of the Qualitative Aspect of the Human Experience |
| Expanded Opportunities       | Home for a Lifetime |   |

3. We discussed words that are commonly associated with ESYO **values**. Listed below is a compilation of responses:

|                     |              |               |
|---------------------|--------------|---------------|
| Excellence          | Equity       | Joy           |
| Performance         | Inclusion    | Kindness      |
| Education           | Growth       | Leadership    |
| Ensemble Experience | Value People | Collaboration |
| Access              | Community    | Creativity    |

4. We then explored **ideas for collaboration** and ways to **cultivate a shared organizational culture**. We loosely grouped these ideas into three categories: **actions**; the significance of **place**; **people** as resources.

## **ACTIONS**

|                             |                                  |                                  |
|-----------------------------|----------------------------------|----------------------------------|
| Curate Internal Resources   | Flash Mobs                       | Teacher/Conductor “Swaps”        |
| Side-by-Sides               | Varied Concert Pairings          | Inter-Staff Meetings             |
| Meetings                    | Utilize Staff Expertise          | Improvisation Workshops          |
| Attend Colleagues’ Concerts | Student Leadership Opportunities | ESYO Rehearsals at CHIME         |
| “Mini-Frost Valley”         | Create an ESYO Alma Mater        | Faculty Performances             |
| “Virtual” Concerts          | Create a CHIME Alma Mater        | “Pen Pal” Program                |
| Non-Traditional Venues      | Cross Program Site Concerts      | Buy an ESYO Van/Bus              |
| ESYO Shared Calendar        |                                  | Curate a Community Resource List |

## **PLACE**

|                            |                       |                  |
|----------------------------|-----------------------|------------------|
| Parent Lounge              | Staff/Faculty Lounge  | Signature Events |
| Virtual Message Board/Chat | Percussion/Jazz Space | ESYO Building    |

## **PEOPLE**

|                                  |   |  |
|----------------------------------|---|--|
| Sell Out Our Performances        | Communicate the Value of Music to the Community | Volunteer Corps                                      |
| Private Lessons for All Students | Conductor Exchanges                             | Professional Development                             |
| Prism Concerts                   | Collaboration with Schools                      | Partnerships Between Teaching Artists and Conductors |

**Background:** Conductors participated in a brainstorming session in work groups based on performing level (Introductory, Preparatory, Repertory and Advanced) to determine what instructional offerings would best enhance the musical progress of ESYO members. What follows is a summary of the discussion.

## **INTRODUCTORY & PREPARATORY RECOMMENDATIONS**

CHIME program development goal: Identify what do we need to do to make sure they're ready to move on to the next level. Structured invitation for younger students to observe a rehearsal of the next level up.

CHIME now: Lesson, sectionals, theory component weekly; side-by-side; prof musician residency with coaching (Deka Quartet; SUNY Stony Brook)

1. Primary Takeaway: Give more thought to the audition process; incorporating technology to improve process and provide feedback to students; revisit excerpt selections. How can we better educate students and parents about what they can expect from the audition process.

Audition feedback: Requires a lot of thought about what to deliver, how, when, to whom.

2. We need greater investment in community partnerships and relationships: alumni, ASO, Frost Valley North, etc.

Consider new, non-conventional venues: Convention Center, etc.

Investment in technology; ESYO-wide; to facilitate communications with parents and students.

Concertino Strings:

- Sectional rehearsals; currently none; Leo did them once, but had to do all himself
- Parents have asked for individual instruction. Give parents the option to request occasional individual lesson; similar to office hours to work on ensemble-specific challenges.
- Side-by-Side request: Older students sit in to play with younger kids during rehearsals Consider pairing Concertino with Rep or Symphony for more age contrast. Open invitation to Rep/Symphony Orchestra students; one rehearsal per program.
- Consider implementing Google Classroom for the full organization; post assignments, post recordings of parts. Can we use for theory lessons? Use for communications and announcements.



### String Orchestra Goal:

- Currently: Sectionals, commissioned pieces;
- Local or regional tour or similar event?
- Dekka string quartet residence this season: will play with the group; then divide orchestra into four mini-orchestras for coaching. Theme will be using movement and body language to communicate with other musicians in your ensemble. Can we develop this idea at a local, sustainable level? Perhaps partner with ASO?
- Consider: Saturday with ASO; play for students; then play together; then give a concert.
- ASO pre-concert talk or session especially for ESYO students; ticket blocks to concerts.
- Exchange; carefully matching ability levels : Consider New Jersey Youth?
- Alexander technique; help young students get into good habits. Saturday workshop? Is there something simple that conductors can integrate into rehearsals? Does it target a specific age group? NY Youth does is every year; can recommend an instructor.
- Can ESYO offer Alexander as a professional development workshop? Can we open up beyond the ESYO community?

## REPERTORY RECOMMENDATIONS

### Priorities

1. Split sectional: brass quintet, string quintet, and woodwind quintet sitting in during the rehearsal, floating around, playing, etc. (Once a month/cycle), giving suggestions, tips, etc. "Let me hear just the adults play that this time" (model)
2. Fixing instrumentation: find a way to invest in ESYO, their musicianship, and instrument that we don't have that attrition between the groups. There should be a point of no return (November 1st?) to scholarship in for instrumental needs...missing vital parts, which limits repertoire and/or doesn't provide the highest legitimate musical experience for the ensemble.
3. Kids don't practice like they used to. Can we pull them out and teach how to practice? (Kids are much more spread)
4. Percussion: percussion wing, students having access to practice facilities with legit instruments (no more practicing on pillows!). Some schools do not have many instruments (vibes, etc). Space for all groups to do sectionals, practicing workshops
5. Audition feedback: (Richard's) narrative vs rubric? Provide this just upon request, or to everyone? Video of audition as a file? Comments embedded right in video?
6. Online portal (Google Classroom) for rehearsal notes (for students): "Next rehearsal, trumpets play A-B"

## **Recommended**

1. Training how to play in a section. How to you pass back and forth, lead, etc.
2. Having models/references of performances
3. Mini Frost Valley: doesn't have to be a whole weekend, but some sort of retreat for the younger groups. ("Frost Valley North"). Rehearsal/sectional/bonding time. Good way to kick off the season.
4. Trading conductors every once in awhile.
5. Day of Percussion for all groups (Day of Strings, winds, etc.)
6. Audition: coordinate audition excerpts better between the directors. (scaring too many potential musicians off)

## **ADVANCED RECOMMENDATIONS**

### **Sectionals**

1. Percussion ensemble is already a section – could be useful for mallet vs drum parts, separate pieces (but logistics of moving timpani is a challenge)
2. In ideal world, 2 rehearsals with sectionals would be great for Chorale (not enough staff)
3. Accompanist made a huge difference for Chorale (\$\$ in budget for that now)
4. Sectionals might help to address new balance towards conductors practicing with kids vs independent practice outside of rehearsal

### **Guests**

1. Guest to come in for a rehearsal and talk about styles, things to improve (e.g. for Jazz) – would be nice to have more freedom with being able to invite someone with little notice
2. Former students are a good tie-in (vs "hotshot" publicity); doesn't have to be music major or crème de la crème, just need continuing relationship with music
3. Ear training, composition, theory, history – motivated by conservatory students coming back to speak? Can be more meaningful than ESYO saying it
4. Career development – "what is it like to be a professional musician?" spectrum is very broad but we tend to think of only a few (e.g. string player in a professional orchestra)
5. Alumni career day – many great examples of interesting careers in music

## **Auditions and Feedback**

1. Change in audition times for Chorale was very beneficial, new sight reading helped differentiate
2. Audition feedback – how to provide a meaningful education experience?
3. Tear off slip from adjudication form? Other ways for judges to provide feedback?
4. Helpful to establish more judges to support Chorale?
5. Video auditions – can redo a bad day; having these on hand helps to go back and review to give feedback when students request feedback, or play side-by-side against others. Downsides?
6. Helpful for students to watch video with feedback commentary? Vs disagreeing based on memory
7. Many colleges require recorded auditions, pre-screenings. Should we be in line with this?
8. Theory, ear training, etc
9. Juilliard prep, Hochstein, Eastman prep, where else to partner with?
10. Bard interested in partnering since they have no orchestra program
11. Stephen Harris' app – alternative to something like having a class every Saturday?
12. A lot of the kids are good at decoding their written parts, but not necessarily comfortable with playing by ear, improvising, etc
13. Survey of interest in composing, conducting, chamber, professional career in music
14. Sponsor larger scale student compositions

## **Tour**

1. Practical problems with touring: participation rate of kids (conflicting activities, etc)
2. Some students just want to do what they signed up for. Some want or need more, would be interest in a diverse palette of opportunities
3. Tour to New Orleans for jazz would be attractive

# esyjo

**EMPIRE STATE YOUTH ORCHESTRA  
STRATEGIC PLAN 2020-2024**

**Rebecca Calos, *Executive Director***  
**Carlos Ágreda, *Music Director***

**Kurt Bratten, *Co-Board Chair***  
**Patty Michaelson, *Co-Board Chair***

