



Annual Report

2020

Brooklyn
Conservatory
of Music

A Year Like No Other

Brooklyn
Conservatory
of Music

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OUR MISSION

The Brooklyn Conservatory of Music aims to transform lives and build community through the expressive, educational and therapeutic powers of music.

Dear Friends,

At the Brooklyn Conservatory of Music, 2020 got off to an incredible start.

After four years of increased revenues and smart growth, we were reaping the benefits of significant programmatic and infrastructural improvements. Following a rigorous strategic planning process, we were working to become the preeminent provider of high-quality music education and music therapy in Brooklyn and beyond—by emphasizing excellence at every level of our operation, strengthening our commitment to diversity, equity and inclusion, building our brand and support base and further investing in our people, capacity and program offerings.

As we all know, 2020 did not go as expected. Nonetheless, beginning the year from such a position of strength proved absolutely vital to our ability to pivot quickly when the world shifted beneath our feet.

During a year in which lives were so profoundly disrupted, BKCM became a life raft.

Though our institution is built around live, in-person music education and music therapy, our remarkable staff and faculty rose to the challenge of reimagining our work for a virtual world. Our private lessons were operating remotely within one week, our group classes and ensembles within two. The circumstances unleashed a wellspring of entrepreneurial activity, resourcefulness, collaboration and innovation within our faculty and staff.

We have worked diligently to ensure continuity for thousands of students and clients over the course of 2020. Reflecting on a year like no other, I am so proud of our community and what we were able to accomplish together.

Some highlights:

- With the exception of one week in March 2020, BKCM has been able to run its programs continuously throughout the pandemic.
- Our building has been open for in-person hybrid lessons since mid-October.
- We haven't laid off, furloughed or reduced wages for any of our 165+ staff and faculty at any point during the pandemic.
- We have hosted 176 virtual and live concerts, recitals, talks and other special events since March 2020.
- Our diversity, equity and inclusion (DEI) process is moving forward with the active involvement of a 45+ person, cross-stakeholder working group.
- Thanks in large part to City Council Member Brad Lander, we expanded—closing on the acquisition of a 1,700-square-foot plot of land adjacent to our building.



Thanks

Just as the pandemic laid bare the inequities in our society, it impacted our programs powerfully and unevenly.

Our on-site programs fared relatively well. Our off-site community engagement programs—Music Partners and Music Therapy—experienced steep declines.

Off-site, ours is a partnership-based model. Our work across the city's five boroughs takes place in collaboration with dozens of public schools, social service organizations, homeless shelters, senior centers and other community-based organizations. Our ability to reach those 6,500 music education students and music therapy clients, most of whom live at or below the poverty level, depends almost entirely on the health and viability of these partner organizations. In the best of times, many of these public schools and community-based organizations are already under-resourced. The pandemic posed profound, if not existential, challenges to their ability to operate.

In dire circumstances, arts education tends to fall to the bottom of the priority ladder, even as these outlets for self-expression and personal connection become all the more essential.

Faced with this conundrum, we pushed ourselves every day to find new ways to reach students when their schools were barely functioning. We shouldered as much of the financial and administrative burden as we could for our partners. We built new relationships with organizations that could help us reach the same population of students.

We also leveraged our longstanding relationships with partner schools to bring students here to the Conservatory, even if "here" meant virtual after-school, summer or weekend programs. We have had some meaningful successes, including our new Saturday Band Academy, our inaugural Music Partners Summer Band Camp (see page 19), the development of our Music Therapy teletherapy program (see pages 21-23) and our "comprehensive musicianship program" (see page 29). Still, we continue to search for more and better ways to communicate with and reach our off-site students. To that end, we will keep innovating, adapting and learning from our experiences.

In the wake of this unprecedented year, I have never been more grateful for your ongoing support. Together, we were able to weather the storm of 2020 and to emerge with greater strength, resilience, inclusivity and ingenuity.

Our belief in the value of live, in-person music-making remains unshakable.

We believe in the power of human connection, the relationship between teacher and student and the magic that happens when music reverberates throughout our packed building. I look forward to reconnecting with all of you, to making and sharing music together—and to welcoming you back into our building with open arms and a renewed sense of what is possible.

With gratitude,



CHARTING OUR JOURNEY

BKCM Navigates 2020

Photo by Rathkopf Photography



JAN Students perform on the stage of our newly renovated concert hall during our **39 WINTER RECITALS**

EMERGENCY PPP GRANT

APRIL 24 award helps us fully honor payroll obligations to the entire BKCM staff and faculty



MAY - JUNE In lieu of one large virtual gala, BKCM hosts **25 LIVING ROOM LIVE SOIREEs**

Photo by Rathkopf Photography



THE SUZUKI BENEFIT AND CELEBRATION

JAN 26 is a huge success, with 400+ attendees

7,500 STUDENTS

MARCH 17 As COVID-19 tightens its grip on NYC **BKCM CLOSSES COMPLETELY**

0 STUDENTS

MARCH 20 After three days **PRIVATE LESSONS RESUME, REMOTELY**



Photo by Desiree Walters

5,200 STUDENTS

1,100 STUDENTS

MUSIC THERAPY TURNING FIVE TALKS

MULTIPLE 600+ parents of children with special needs tune in for this free online public talk series

OCT 19

Our building opens for

HYBRID IN-PERSON LEARNING

Photo by Rathkopf Photography



GARDEN OPENS

NOV 3 BKCM acquires and beautifies the vacant lot next to our existing property.



MUSIC PARTNERS SUMMER BAND CAMP

AUGUST 63 students from 9 different schools participate in this tuition-free Zoom-based summer program

DEC 20 - JAN 21 Thousands of friends and family members tune in for **LIVESTREAMED, VIRTUAL RECITALS**

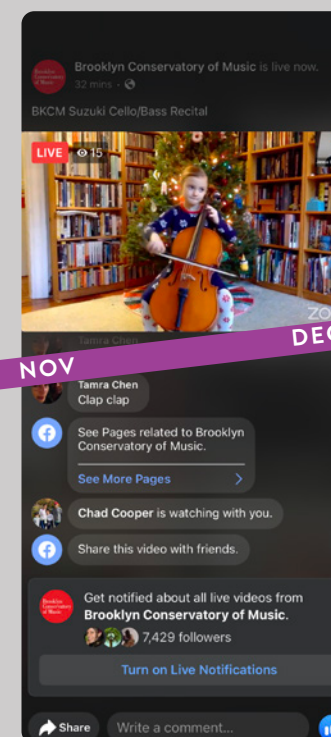


Photo by Rathkopf Photography



HOUSE PARTY GOES VIRTUAL

NOV 5 Professional actors lead party-goers on an experiential musical journey to defeat the evil Order of Silence and restore music to the world

BKCM TOWN HALLS

JUNE - JULY give rise to a new 45-person, cross-stakeholder diversity, equity and inclusion working group

As a community, we end the year confident in our resilience, adaptability, skills and strength. We look forward to the full resumption of in-person learning, but know we have the capacity to thrive regardless of what the future may bring.

COMMUNITY
MUSIC SCHOOL

Private lessons, group
classes and ensembles in 24
instruments, including voice



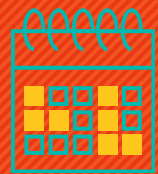
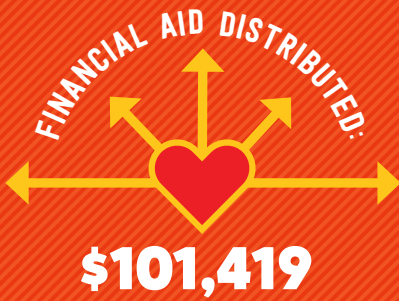
TOTAL NUMBER
OF STUDENTS

898

+++++
Number of students
gained after COVID-19

50

+++++



Only
3 DAYS OF
DOWNTIME
during COVID-19

SUZUKI

Brooklyn's top destination
for the Suzuki method



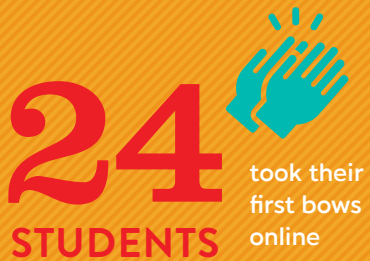
800+

RECITAL ATTENDEES



PRACTICE HOURS
DURING THE PANDEMIC:
26,020 hours

DAYS PRACTICED:
19,906



82

students beat their
personal best practice
record during the
pandemic

MUSIC
PARTNERS

One of the largest providers
of music education in New
York City public schools



63 STUDENTS
FROM 9 SCHOOLS
attended our first ever Music
Partners Summer Band Camp

10 MUSIC
PARTNERS
STUDENTS
subsequently joined the
Community Music School after
receiving scholarships



679
instructional videos
were created and
distributed to
students, over 62
hours of footage

MUSIC
THERAPY

Clinically trained professionals
use the therapeutic powers of
music to address clients' needs



clients served
through teletherapy



577
PARENTS
of rising kindergartners
attended our "Turning Five" talks

19



EVENTS

Our events each year
inspire, celebrate and
broaden our community



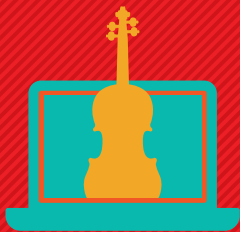
45 events

held live in our building and
in the neighborhood



77

VIRTUAL RECITALS



2.7K

people tuned in to watch our
World Refugee Day Music Festival



"At the Conservatory, students are surrounded by the energy of musicians at various stages of their craft. When our building could no longer be a gathering place, our faculty rose to the challenge—mobilizing technology and creativity to reach students in new ways. Our students are now in charge of their learning in ways we never imagined, redefining what teaching and learning will look like moving forward."

- BRIAN DRYE, PROGRAM DIRECTOR,
COMMUNITY MUSIC SCHOOL

Community Music School

PRIVATE LESSONS • GROUP CLASSES • ENSEMBLES • SUMMER CAMPS

In "normal" times, our Park Slope headquarters reverberates with the sounds of the Community Music School seven days a week, as 800 students flow through for private lessons, group classes, ensembles and workshops. Our world-class faculty teach piano, strings, voice, woodwinds, brass and percussion, as well as music theory, composition and songwriting, to students representing a wide array of backgrounds, abilities and ages.



Community Music School

The connections and sense of community forged inside our building are a critical piece of what makes the Community Music School so special. When we switched to remote learning in March 2020, we found that the community we've built over the years was strong and resilient enough to sustain our work in a virtual world.

Attrition was significantly below what we anticipated, and we grew enrollment by creating a 10-week private lesson session, which brought in students who may have been reluctant to commit to a full semester or were looking for ways to keep busy during quarantine. After investing in health and safety measures like plexiglass dividers and sanitization, we were able to reopen our building, at reduced capacity, in October 2020.



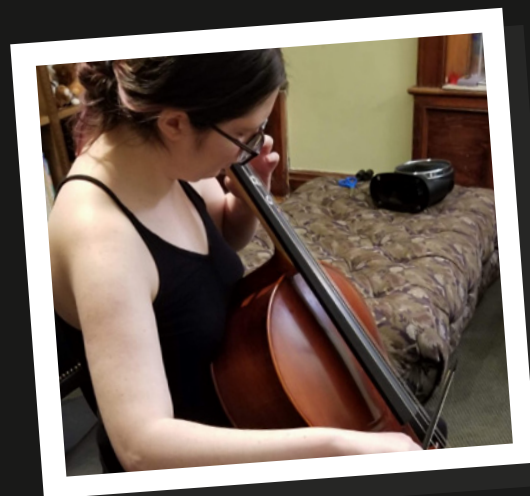
"2020 was challenging, but inspiring. I like thinking around corners and creative problem solving."

—SAMEER GUPTA, TABLA AND INDIAN MUSIC FACULTY/CMS ASSISTANT COORDINATOR



"We were wary of the first virtual recital in the spring, but Micah was not. He leapt into, working not only on his piece, but his outfit and Zoom stage. It was an early surprise that some of these COVID-time things could work!"

—ANDREW BLUM, PARENT OF MICAH PARDO-BLUM, 8

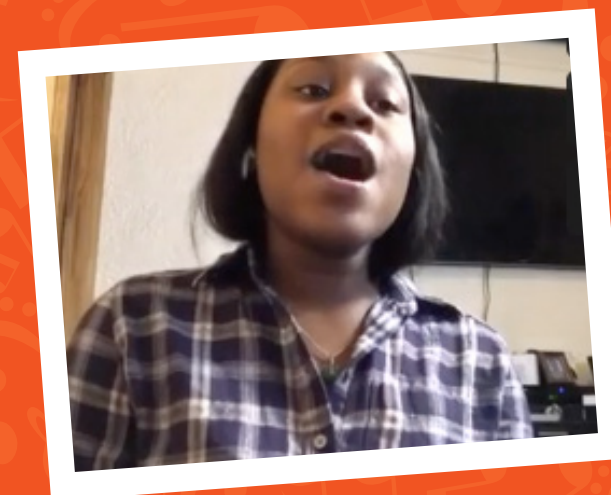
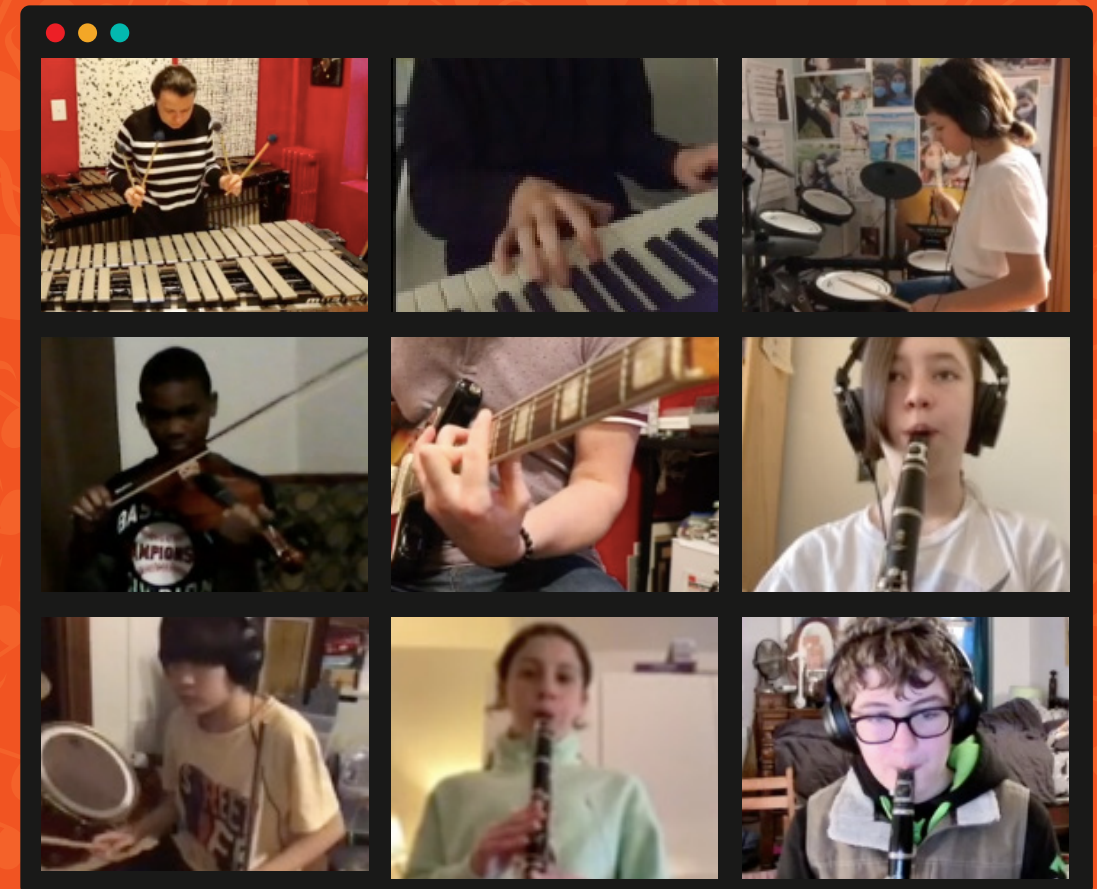


"The pandemic made it clear that even though I'm really busy, I need to carve out time for something creative that's just for myself. Picking up the cello again, after having played in high school, has been a challenge and a joy. It's provided a necessary creative outlet for me."

—MADELEINE, 31, HIGH SCHOOL MATH TEACHER

Ensembles Go Virtual

Ensembles thrive on connection. But how do you harmonize with or riff off others when there's a time delay? How do you capture the energy of musical collaboration when you're separated by a screen? The pivot to virtual was especially challenging for our ensemble directors, but the opportunity to connect with others around music was even more important during a time when many felt isolated and disconnected. Noel and Patricia Brennan, co-directors of Jazz Travelers, and Christine Cornell and Jeff Klitz, co-directors of Brooklyn Harmonics Teens, combined tech savvy, an entrepreneurial mindset and lots of hard work (including many hours splicing together individually recorded submissions) to keep their adolescent students engaged and connected—to music and to one another.



"Improvising in a remote class was kind of weird at first, but Noel and Patricia always make us feel comfortable. We do exercises where they'll put a picture of lightning or rain on the screen, and we have to improvise about what lightning or rain would sound like. As a vocalist, I always look forward to that. When I sing jazz, I feel great. I feel like I'm a rising star."

—MELODEE POUPONNEAU, 16 JAZZ TRAVELERS VOCALIST



Photo by Juvenal Santiago

"Our sense of community is one of the most fundamental aspects of our Suzuki program, and this was key to our success in 2020. Our students already had such close relationships with their teachers, and our families and faculty to one another. We are finding ways to empower our students to have more independence, explore new genres and develop tech skills. We've learned so much and will be far more versatile going forward."

- JULIANNE CARNEY-CHUNG,
PROGRAM DIRECTOR, SUZUKI

Suzuki

BASS • CELLO • FLUTE • GUITAR • PIANO • VIOLA • VIOLIN

BKCM is Brooklyn's premier destination for the Suzuki method, a nurturing pedagogy based on the concept that all children have the ability to master the language of music, just as they master their home language. Our rigorous curriculum immerses 240 students, ages 3-16, in violin, viola, cello, bass, guitar, flute and piano instruction, led by faculty trained in the Suzuki pedagogy. Students take private lessons as well as group classes, and their parents learn alongside them—providing encouragement throughout their musical journeys.



Suzuki

For Suzuki, 2020 got off to an incredible start. In January, the centerpiece of our annual Bowed Strings and Flute Festival Concert was a rendition of "Hallelujah" by Leonard Cohen, featuring over 90 of our violin, cello, bass and flute students. The switch to remote learning was jarring for those accustomed to the time-honored Suzuki pedagogy, which prescribes in-person individual and group learning. Our faculty rose to the challenge, finding innovative ways to connect with our students and families. In September 2020, we even welcomed a fresh crop of Suzuki beginners, who took their first bows in front of an international online audience.



"Alessandra played and practiced more during the pandemic. She was more resourceful about organizing outdoor gigs in a resistance move against the pandemic strictures."

—SABRINA SULLIVAN, PARENT OF ALESSANDRA SULLIVAN, 16



"Through trying times, music has played an integral role providing Rafa an outlet for self-expression and discovery. He's even started to compose his own music!"

—KAREN DE LA ROSA, PARENT OF RAFAEL DE LA ROSA, 10

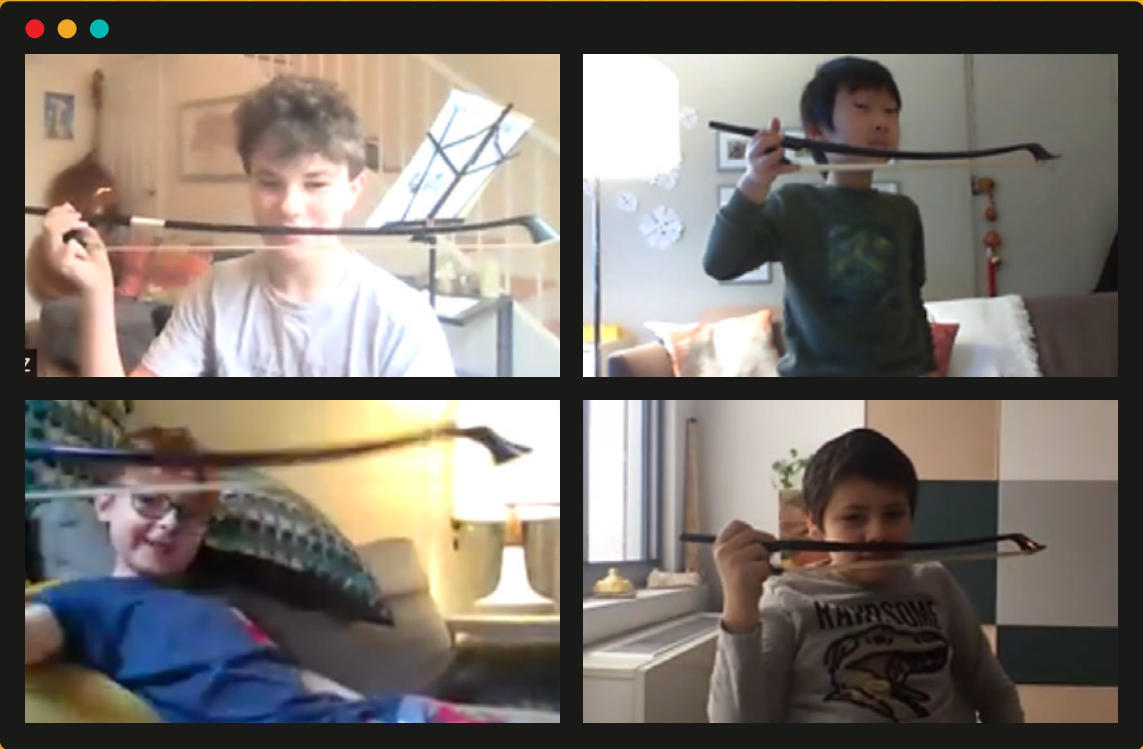


"In a year of significant disruptions, cello practices and classes were a cherished constant. I was very impressed, but not surprised, by how well and how quickly BKCM adapted to online learning. It was as seamless a transition as possible."

—JEREMY WINER, PARENT OF ELINOR PANG WINER, 6

Translating Suzuki to the Screen

Suddenly forced to conduct lessons via screen, our faculty discovered unexpected ways technology can enhance the Suzuki approach. Shayna Dulberger used Google Slides to track her bass students' progress, post engaging videos and quickly highlight challenging sections of music that deserved extra attention during practice. Jenna Girone-Virgilio, Suzuki cello and bass coordinator, used Flat.io to create music theory assignments, PiaScore to make notes directly in digital copies of students' music and Soundtrap to create backing tracks for playing along with. Suzuki guitar coordinator Michele Horner spent hours getting students set up with JamKazam, a platform that enables musicians to play together in real time. Faculty shared their techniques and insights with one another, deepening the culture of collaboration that's long been a hallmark of our program.



"Even as we all want to return to in-person shared music-making, our faculty have found so many imaginative ways to make the most of this time, by experimenting with tech platforms and creating opportunities for playing together outdoors. There's been an ease with which they've been able to share best practices across departments and spark one another's creativity."

— TY CITERMAN, SUZUKI MUSIC THEORY COORDINATOR, SUZUKI/CMS GUITAR TEACHER AND SUZUKI/CMS PARENT (WITH DAUGHTER CARLA, 8, BEFORE THE HALLOWEEN CONCERT)



"Pre-pandemic, we'd been talking about all the ways we might use online learning to enhance what we already do, particularly for kids in under-served communities. The pandemic threw this exploration into hyper-drive. We learned so much about how to teach music, and what you can and can't do over Zoom. Going forward, we will 100% incorporate all we've learned to enrich our programs and strengthen our connections with Music Partners families."

- DOROTHY SAVITCH,
PROGRAM DIRECTOR, MUSIC PARTNERS

Music Partners

MUSIC EDUCATION IN PUBLIC SCHOOLS AND COMMUNITY CENTERS

When alarming numbers of New York City public schools eliminated music instruction in the 1970s and 1980s, BKCM created Music Partners to fill the void. Since then, and for 33 years continuously, we have been placing skilled music educators in city schools, as well as senior centers, childcare centers and other community settings. With options including world percussion, recorder, musical theater, band, strings, guitar, ukulele, chorus and songwriting, Music Partners works closely with administrators and PTAs to tailor programs to each site's needs.



Music Partners

Pre-pandemic, Music Partners was operating in 37 schools and community centers across New York City's five boroughs. When schools closed in March, Music Partners faculty immediately got to work finding ways to connect with as many schools and students as possible, for either "synchronous learning" (over Google Classroom or Zoom) or "asynchronous learning" (by creating videos that students could watch independently).

Many schools were overwhelmed with the challenges of COVID-19, particularly in low-income neighborhoods hardest-hit by the pandemic. Where we were able to deliver music education remotely, the classes were a source of normalcy, consistency and joy during a dark period. Faculty developed new ways of using technology to keep students engaged, parents got a glimpse of their children's music education in action and family members scattered throughout the world joined to celebrate virtual recitals.



"Music has been a positive outlet for our family—a way for the kids to express themselves and find a passion they didn't even know they had. And I've seen them soar. Even when the classes were virtual, the individualized attention was there."

—EVELYN MOSQUEA, PARENT OF ADRIAN MOSQUEA, 13 (WITH SAXOPHONE) AND ARLIAN MOSQUEA, 12

"Gabe appreciated the ability to keep up with his clarinet during the pandemic. It was so nice not to lose it!"

—SHANNON JAMIESON VAZQUEZ, PARENT OF GABE VASQUEZ, 10



"When Rebecca got the clarinet it was like an angel had dropped it into our home. The pandemic has been difficult, and the clarinet has brought joy and intense interest."

—KAREN S., PARENT OF REBECCA G., 9

Music Partners Summer Band Camp

Our first-ever Music Partners Summer Band Camp was originally designed as a week-long program for 15 students, at our Park Slope headquarters. When we decided to take the camp virtual, one of our top concerns—overcoming the transportation barrier for students living far from BKCM—vanished. We were able to extend the virtual camp to four weeks and offer it completely free of charge to all participants. Band Camp was a highlight of 2020, bringing together 63 young musicians from nine Music Partners schools. Since some of those schools had been unable to pivot to live virtual instruction in the spring, camp became a vital opportunity to connect with other children and re-engage with music-making.



"Being able to continue their music education at home during such a stressful time meant so much to the kids. It brought back a little bit of joy, a little bit of consistency and normalcy. For parents, having kids play trumpet in their living room versus in a classroom was a little bit different—but at the same time, the parents got an opportunity to see their kids practice, build skills and experience the joy and happiness of learning to love music."

— ERICA OQUENDO, DIVISION DIRECTOR, CYPRESS HILLS LOCAL DEVELOPMENT CORPORATION & AFTER-SCHOOL PROGRAM SUPERVISOR, P.S. 89, EAST NEW YORK



"The way we use music in music therapy is dynamic, often improvisatory, playful and reliant on the relationship that develops between therapist and client. When we had to pivot to telehealth, the creativity and ability to adapt to client and family needs kicked into gear. We knew that during a time of great disruption it would be so important for us to pop up on our clients' screens, especially for those who really need routine. This proved true: we've had an outpouring of support and gratitude from parents."

- TOBY WILLIAMS MA, LCAT, MT-BC
PROGRAM DIRECTOR, MUSIC THERAPY

Music Therapy

INDIVIDUAL AND GROUP SESSIONS, AT BKCM AND IN THE COMMUNITY

The Brooklyn Conservatory of Music has become a leader in music therapy, a psychotherapeutic practice in which clinically trained professionals work in relationship with clients of all abilities, using music for developmental and social-emotional growth. Our 19 credentialed music therapists work with clients in our building, at 39 community outreach sites citywide and, as of 2020, online. In keeping with our commitment to diversity, equity and inclusion, we are continually looking for ways to further integrate our Music Therapy program into the broader BKCM community—for example, by making it as easy as possible for clients to enroll in Community Music School lessons and classes.



Music Therapy

After our building closed to protect the community's health and safety, on-site individual sessions were virtual within a week and on-site group sessions were online within two weeks. Group sessions at community-based organizations and schools throughout the five boroughs were trickier to make virtual, but we had 40% of them running by April. Throughout the year, we remained committed to restoring and reinventing as many of these programs as possible. Going forward, we will build on our innovations in online music therapy so that we can serve clients who are immunocompromised, live far from a BKCM community outreach site or are otherwise unable to participate in person.



"Learning on Zoom calls in their rooms can produce feelings of isolation, sorrow and even trauma in children. Working with Hannah, Robby has continued to grow, and his soul remains joyous. To see them together—and witness his slowing down, singing clearly, learning new songs and rhythms, reading music and using full sentences in a natural speech manner—has been simply amazing."

—GERI, PARENT OF ROBBY



"The Brooklyn Conservatory's video music therapy class is the highlight of our son's week. Despite his verbal apraxia, he sings without abandon, and connects to his inner joy, all while practicing social skills he doesn't even realize he's addressing."

—TEVI, PARENT OF EVAN

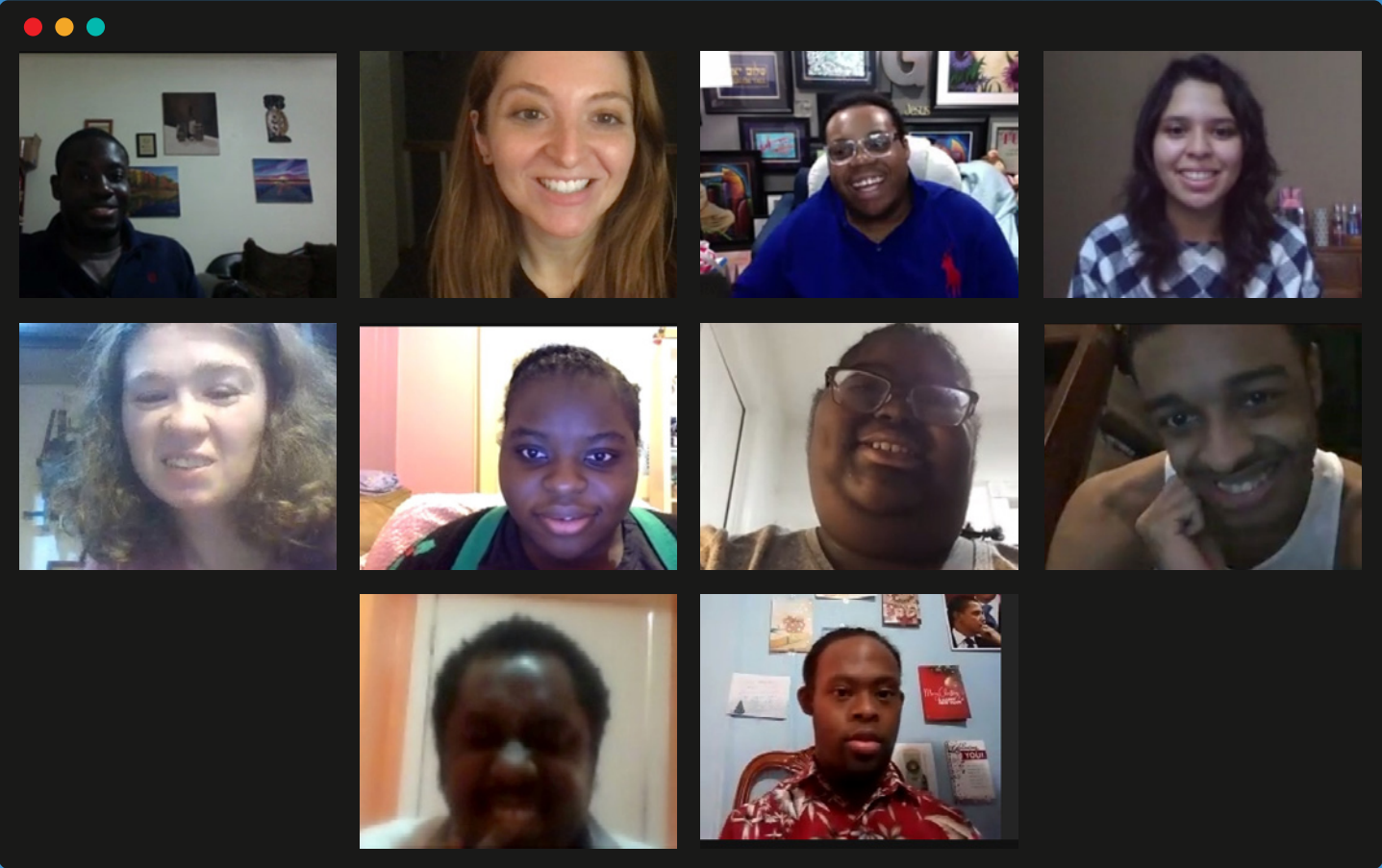


"Alisa looks forward to her music therapy session every Friday, even on Zoom. When she sings 'Can't Stop the Feeling' with Jenna, she turns into a different child. She becomes playful and silly, and immerses herself in the song."

—CHRISTIE, PARENT OF ALISA

Social Sound Bytes

As our music therapists settled into the new rhythms of virtual sessions, they started thinking more expansively about how to meet clients' needs during this most unsettling time. Mindful of the supreme importance of socialization and peer interaction, we created Social Sound Bytes groups: half-hour virtual group sessions offered for free to our one-on-one clients. These groups became eagerly anticipated outlets for practicing musical skills, making friends and reconnecting with familiar faces. Social Sound Bytes is among the many innovations we will continue to develop moving forward, as we explore how a parallel remote therapy track could enable us to supplement individual sessions and reach clients who live far away or may otherwise be unable to attend in person.



"We created Social Sound Bytes to give our clients an opportunity to socialize and make music with others during a time of great isolation. When we realized how successful they were, we knew this was something we wanted to keep moving forward. Parents have told me how their kids look forward to these sessions, and as the facilitator, I feel the same exact way!"

— HANNAH HERSHMAN, MA, MT-BC, LCAT
MUSIC THERAPIST

Events

The Brooklyn Conservatory of Music hosts more than 200 events each year, from intimate concerts to lively dance parties. Our events are designed to inspire, entertain, connect and broaden our community—aspirations that became even more urgent amid the isolation of lockdowns and social distancing. Mindful of this, our staff and faculty reimaged our signature events for a virtual world, created new virtual events and organized a series of smaller, live pop-up performances. Throughout 2020, we held 45 live outdoor events and 131 virtual events, which brought our community together and expanded its boundaries beyond what we previously thought possible.



EVENT HIGHLIGHTS

Just to Name a Few...

Brooklyn
Conservatory
of Music

Steinway Day

INTRODUCED IN: 2020

WHAT HAPPENS: A celebration of the piano, featuring our 19 Steinways

WHO'S THERE: Curious students and piano lovers from our community

TRIVIA: 2020's event featured NEA Jazz Master and legendary pianist Kenny Barron

Remote Recitals

INTRODUCED IN: 2020

WHAT HAPPENS: Suzuki and CMS students perform the pieces they've been working on

WHO'S THERE: BKCM students, teachers, friends and family

TRIVIA: For the first time, our recitals drew an international audience, as family members from across the globe Zoomed in

Living Room Live

INTRODUCED IN: 2020

WHAT HAPPENS: 25+ unique performances and activities to fundraise for BKCM

WHO'S THERE: BKCM's amazing supporters, donors and families

TRIVIA: Performances were specifically curated for each mini-audience

Pop-Up Concerts

INTRODUCED IN: 2020

WHAT HAPPENS: Musical performances for all ages, all around Park Slope

WHO'S THERE: Neighborhood music lovers and anyone walking by

TRIVIA: Our biggest pop-up was a huge, spontaneous dance party on 7th Avenue on Nov. 7

World Refugee Day Music Festival

INTRODUCED IN: 2017

WHAT HAPPENS: Music, storytelling, dance and cooking from immigrant and refugee performers in our community

WHO'S THERE: The communities of BKCM and 13 partner organizations, including the American Red Cross, United Nations High Commissioner for Refugees, CAMBA and Catholic Charities of New York

TRIVIA: Going virtual allowed this year's festival to reach an even greater audience of over 10,000 people

House Party

INTRODUCED IN: 2016

WHAT HAPPENS: The best party in Brooklyn: an experiential event where every room in our building becomes a stage for musicians, artists and other activities

WHO'S THERE: BKCM's supporters, donors and concertgoers

TRIVIA: 2020's virtual event included an immersive experience with musical performances integrated with a narrative carried by 10 actors

Suzuki Celebration & Benefit

INTRODUCED IN: 2017

WHAT HAPPENS: A celebration of the dedication and hard work of our Suzuki students, families and faculty

WHO'S THERE: Over 500 Suzuki students and their families

TRIVIA: This year's party (which took place pre-pandemic) culminated in an enormous contra dance, led by local dance caller Helen White

Lunar New Year Celebration

INTRODUCED IN: 2019

WHAT HAPPENS: Dumplings, traditional guzheng playing, calligraphy lessons and the show-stopping Lion Dance

WHO'S THERE: Anyone who wishes to celebrate Lunar New Year, whether for the first time or the 100th

TRIVIA: This event is so popular that we needed to double the number of Lion Dances offered

Photo by Rathkopf Photography

Photo by Rathkopf Photography

Photo by Rathkopf Photography

Photo by Rathkopf Photography

Photo by Rathkopf Photography

Photo by Mike Karsnak

BUILDING OUR FUTURE: Technology and Transformation



Over the four years leading up to the pandemic, BKCM made substantial investments in technology. We upgraded our computers, servers and routers. We replaced our legacy registration software with an industry-leading education management platform and we began using Salesforce to more effectively track our students, donors and other stakeholders. We installed WiFi throughout our building and modernized our security system.

When the pandemic hit, many of these changes underpinned our ability to make a quick pivot to remote learning and working. At the same time, it immediately became clear that we needed to make further investments in technology to connect with our students and community in a virtual world.

We invested an additional \$75,000 in new telecommunications infrastructure, hardware, software and training, including new laptops and iPads as well as platforms for collaborative composing, music making and recording. Where necessary, we upgraded faculty members' home WiFi and personal technology setups so they could connect with their students as seamlessly as possible.

We were able to move quickly by tapping into the ingenuity, resourcefulness and tech savvy of our staff and faculty, the vast majority of whom are working musicians—and, as such, depend on cutting-edge technology to record, produce, promote and share their work. As our educators took the lead on introducing new platforms and training their colleagues, the BKCM faculty community became a hotbed of music education entrepreneurship.



Many of the innovations that we developed out of necessity will continue to hold enormous potential in a post-COVID-19 world. Our Music Therapy program is exploring the creation of a permanent remote therapy track, to be run in parallel with our in-person individual and group sessions. The success of our World Refugee Day celebration, which drew several thousand viewers when broadcast live, redefined our standard for audience engagement. In total, we hosted 131 virtual recitals, concerts, singalongs and other community events in 2020, enriching and broadening the boundaries of our community.

We fundamentally believe that teaching, learning, making and sharing music is best done in-person. At the same time, we know technology can complement and augment that work. Moving forward, we will capitalize on this momentum and build on this spirit of innovation by making significant additional investments in technology over the coming years. We believe these investments will position us to be more nimble, adaptable, efficient and effective in the future—regardless of what it may hold.

All photos by Rathkopf Photography

BUILDING OUR FUTURE: Diversity, Equity and Inclusion

We are currently engaged in a process of honestly and critically examining every aspect of our operation through the lens of diversity, equity and inclusion (DEI) to understand how we can more fully integrate these principles throughout our organization.

This process is one of our most important undertakings. With a great deal of intentionality, we are taking a DEI lens to our leadership, marketing, curriculum, hiring practices, recruitment efforts, individual program cultures and broader institutional culture. This process will impact every facet of the Brooklyn Conservatory of Music in the years to come.

Our strategic plan identifies BKCM's need to transform itself into a more equitable and diverse organization as essential. We initiated our formal DEI process in October 2019, with facilitated workshops and a stakeholder retreat.

Amid the growing national conversation around social justice and racial inequity arising from the murders of Breonna Taylor, Ahmaud Arbery, George Floyd and countless others, BKCM stepped up the urgency and focus on our DEI work. In June, we hosted three town halls for our staff, faculty, BKCM families and the broader community. Our Board of Trustees allocated \$30,000 for DEI-related professional services. After engaging facilitators to guide our efforts, we formed a 45-person, cross-stakeholder working group.

Since July, our DEI working group has devoted its monthly meetings to defining our aspirations for change. Three sub-committees were formed to focus on areas the working group identified as its top priorities:

- ▶ Increasing diversity, equity and inclusion across the BKCM faculty, staff, Board of Trustees and community
- ▶ Increasing diversity, equity and inclusion within the BKCM student body
- ▶ Re-examining the Conservatory's repertoire and curricula through the lens of DEI

While much remains to be done, we are making progress toward our goal of becoming a more diverse, equitable and inclusive institution. We have broadened the composition of our board, with the recognition that it should reflect the composition of our city. We distributed \$125,000 in financial aid, a record for our institution (and one we intend to break in 2021). We are finding new avenues for collaboration between Music Partners and the Community Music School; in one example, we received a \$45,000 grant for BIPOC Music Partners students from low-income schools to enroll in CMS. We hope to expand this "comprehensive musicianship program" in 2021.

Our DEI work extends beyond the formal process. It is happening every day, in big and small ways, throughout our organization. Many teachers are proactively incorporating a more representative array of performers when they share listening or watching links, with Suzuki teachers expanding the program's repertoire with more works by Black composers. All of our music therapists completed a six-week anti-bias training through the Diversity and Resiliency Institute of El Paso. Our Music Therapy program has also been hosting a series of DEI-focused continuing education trainings, including "Race in My Face: Uncovering Cultural Dynamics in Music Therapy" and "Clinical Applications of the Hispanic Songbook."

Efforts like these illustrate how the formal DEI process is helping to grow our collective understanding, challenge our assumptions and foster cultural change across our organization.

BUILDING OUR FUTURE: The BKCM Garden

In October 2020, we closed on the acquisition of a vacant, 1,700-square-foot parcel of land next to our existing garden. The acquisition was made possible, in part, by \$500,000 in capital funding appropriated by New York City Council Member Brad Lander.

For years, significant space constraints in BKCM's building have limited our operating capacity. Our space needs were made even more acute by the pandemic, as we opened our building at 25% capacity to enable social distancing. To address this urgent situation, we decided to dramatically accelerate our timeline to acquire and renovate the site. In four weeks, we transformed the neglected patch of land into an inviting community garden and gathering space, equipped with lit and heated tents, tables, chairs and free WiFi.

Our new garden has been the scene for ensemble rehearsals, special events (including our socially-distanced Klezmer Hanukkah Party and 2021 Lunar New Year Celebration) and Park Slope Parents' new parent gatherings. In keeping with our commitment to make our facilities open and accessible to the community, it is open to the public seven days a week.

BKCM is grateful for the generous support of the following
New York City and State elected officials and governmental agencies:

- New York City Department of Cultural Affairs

New York State Council on the Arts

New York City Mayor's Office

New York City Council Speaker's Office

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Children of Promise

Cooke Center Academy (High School)

Cooke Center Grammar School

CPC at P.S. 130

CPC at P.S. 2

East River Child Development Center

Extreme Kids and Crew at P.S. 15

Extreme Kids and Crew at P.S. 71

FirstStepNYC

Forest Hills School
(The Community House School)

Helen Keller Preschool

Hudde Middle School

Imagine Academy

IVDU Lower School - Girls

IVDU Upper School - Girls

Jackson Development Center - Main

Jackson Development Center - West

M.S. 246 Whitman Middle School

M.S. 379 College Point Collaborative

Madiba Prep Academy

Old First Nursery School

P.S. 10 Magnet School for Science and Technology

P.S. 102 The Bay View School

P.S. 112 Lefferts Park

P.S. 114 Ryder Elementary

P.S. 118 The Maurice Sendak Community School

P.S. 124 Silas B. Dutcher

P.S. 129 Patricia Larkin

P.S. 131 Abigail Adams

P.S. 139 Alexine A. Fenty

P.S. 217 Colonel David Marcus

P.S. 230 Doris L. Cohen

P.S. 235 Janice Marie Knight

P.S. 246 Poe Center

P.S. 24K

P.S. 24Q Andrew Jackson

P.S. 29 John M. Harrigan

P.S. 299 Thomas Warren Field

P.S. 3 The Bedford Village School

P.S. 321 William Penn

P.S. 34 Oliver H. Perry

P.S. 361 East Flatbush

P.S. 372 @ 113 The Children's School

P.S. 384 Q

- P.S. 396 @ 289

P.S. 396 Ramon E. Betances School

P.S. 398 Héctor Figueroa School

P.S. 41 Greenwich Village Elementary School

P.S. 686 Brooklyn School of Inquiry

P.S. 89 Cypress Hills

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- CAMBA

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A-pou's Taste

ARC

Berkeley Carroll School

Berklee College of Music

Big Wrench

Brooklyn Arts Council

Brooklyn Chamber of Commerce

Brooklyn Children's Museum

Brooklyn Lion Club

Brooklyn Lutherie

Brooklyn Museum

Business Center for New Americans

Catholic Charities of NY

CBE

Children's Chinese Book Garden

China Theater Works

City Access

Congregation Beth Elohim

Cousin John's Bakery

D'Addario

Extreme Kids and Crew

Flatfoot Flatbush

Guitar Center

Hamaspik

Hand in Hand

Harmony

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HIAS

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International Rescue Committee
- Jewish Union

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Lango Kids

LAPC

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NYU/ Lutheran Family Health Services

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One Foot Productions

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Sarah Birnbaum: New York Special Needs Support

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St. Joseph College

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Suzuki Association of the Americas

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Taro Origami

The Bell House

The Brooklyn Public Library

The Children's Museum of Art

The Law Office of Regina Skyer

The Libertas Center for Human Rights

UNHCR

Welcome Home Jersey City

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The Brooklyn Conservatory of Music is a non-profit music school, a community outreach organization, a cultural center and a presenting organization. Our revenues and expenses reflect the unique mix of these non-profit business models. We benefit from the stability of earned revenues from music school tuition, contractual revenues from community partners and ticket sales. Fundraising supplements our earned revenue streams to help support the cost of programs that are not wholly self-sustaining.

OPERATING STATEMENT	2020	2019	2018	2017
Total Earned Revenue & Public Support	\$4,577,000	\$4,439,000	\$3,853,000	\$3,435,000
Total Operating Expenses	\$4,508,000	\$4,038,000	\$3,582,000	\$3,132,000
Surplus/(Deficit)	\$69,000	\$401,000	\$271,000	\$303,000

BALANCE SHEET

ASSETS

Cash*	\$1,784,000	\$1,179,000	\$573,000	\$480,000
Accounts Receivable	\$398,000	\$560,000	\$993,000	\$696,000
Fixed Assets	\$1,208,000	\$1,171,000	\$1,231,000	\$1,291,000
Total Assets	\$3,390,000	\$2,910,000	\$2,797,000	\$2,467,000

LIABILITIES

Accounts Payable and Accruals	\$192,000	\$213,000	\$135,000	\$113,000
Loans*	\$1,066,000	\$311,000	\$372,000	\$416,000
Deferred Revenue	\$469,000	\$791,000	\$1,096,000	\$1,014,000
Total Liabilities	\$1,727,000	\$1,315,000	\$1,603,000	\$1,543,000
Total Net Assets	\$1,664,000	\$1,595,000	\$1,194,000	\$924,000
Total Liabilities & Net Assets	\$3,391,000	\$2,910,000	\$2,797,000	\$2,467,000

* Reflects the additional funding, and financial obligation in connection with receipt of a \$765,000 PPP loan awarded in May 2020

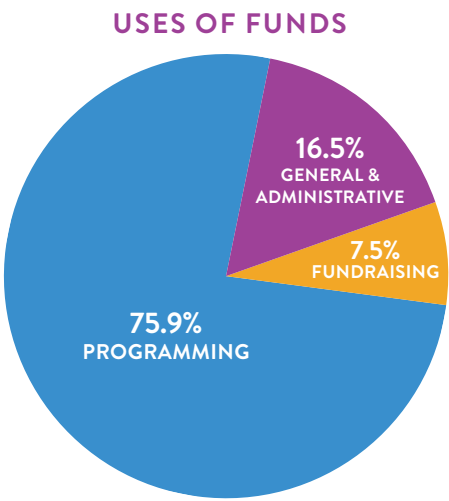
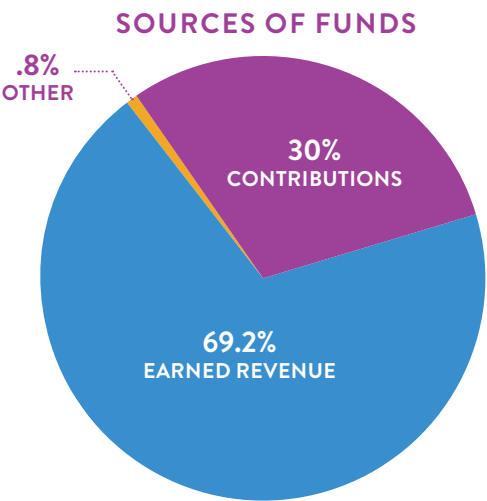


Photo by Rathkopf Photography

A Letter from
HENRY CHOI
Chair, Board of Trustees

Dear BKCM Community,

Thank you for taking the time to read about our accomplishments in 2020 and our aspirations for 2021 and beyond.

For my family, a pandemic turning point came last spring at my 6-year-old son Colton's BKCM Suzuki violin recital. At the time, we felt isolated from the world: beyond grateful for our own health, but disconnected and unsettled nonetheless. When the Zoom recital began, it was a "light bulb" moment. For the first time in months, we felt the intimacy of community, the energy of collaborative music-making and the enveloping support of our extended Suzuki family.

That's the power of music. It can bring people together and be a refuge in times of darkness. By learning music, children learn grit, perseverance, sensitivity and patience.

As chair of the BKCM Board of Trustees—a position I assumed in June 2020—my goal is to extend these benefits to a broader segment of New Yorkers, and to make our remarkable institution fully reflective of our wonderfully diverse city.

During a year when many non-profit institutions found themselves struggling to survive, the position of strength with which we entered the pandemic enabled us not only to thrive in 2020 but also to build our capacity to better serve the community in the future. This involved deepening our commitment to examine every facet of our organization through the lens of diversity, equity and inclusion (DEI) and working toward tangible and lasting change.

Along with our executive director, Chad Cooper, I co-chair the committee dedicated to increasing diversity, equity and inclusion across the BKCM faculty, staff, board and community. We meet several times a month to reexamine our outreach, recruitment and hiring. While we have a long way to go, we're seeing progress. In one example, we have made meaningful strides in broadening our Board of Trustees by adding members affiliated with our historically underrepresented community engagement programs: Music Partners and Music Therapy.

Significantly, we are seeing a parallel, informal DEI process take root. In one small example, Suzuki teachers organized a "play-in" in summer 2020 to honor Elijah McClain, a Black violinist whose 2019 death in police custody had received fresh scrutiny. Such individual actions and subtle shifts, coupled with our formal, committee-driven process, will strengthen our institution and enable us to more fully embody our mission: transforming lives and building community through music.

Thank you for your partnership during this unprecedented year—and as we build a brighter, more inclusive future together.

Sincerely,
Henry Choi

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- Robin Dull
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