americanizing the AMERICAN ORCHESTRA

Report of the National Task Force

for

The American Orchestra: An Initiative for Change

June 1993

Funded by generous grants from:
The Pew Charitable Trusts
The Ford Foundation
The Rockefeller Foundation
The National Endowment for the Arts

Task Force documentation and facilitation by:
Keens Company
Laura Lewis Mandeles, Principal Writer
William Keens, Facilitating Consultant

1st Printing, June, 1993
2nd Printing, July, 1993

American Symphony Orchestra League
777 Fourteenth Street, Suite 500
Washington, DC 20005

ISBN 1-883807-00-X

Acknowledgments

Funders

The American Symphony Orchestra League is deeply grateful to the following organizations whose generosity made the National Task Force process and this report possible:

The Pew Charitable Trusts
The Ford Foundation
The Rockefeller Foundation
The National Endowment for the Arts

National Task Force

The seven chapters of this report reflect the deliberations of 156 people who participated as members of the National Task Force for *The American Orchestra: An Initiative for Change*. The American Symphony Orchestra League thanks the members of the National Task Force listed on the following pages for the personal contribution of time, knowledge, expertise, and resources that each gave to the Issue Forums and to this report.

National Task Force Steering Committee

In addition to participating in the Issue Forums, the Steering Committee of the National Task Force provided guidance and oversight to the process, and direction to the preparation of this report.

Carole C. Birkhead*, Chairman
Chairman, American Symphony Orchestra League Board of Directors
Board Member and Past President, The Louisville Orchestra, KY

Wayne S. Brown*
Executive Director, The Louisville Orchestra, KY

Wesley O. Brustad*
Former Executive Director, San Diego Symphony Orchestra, OR

Catherine French
President and Chief Executive Officer, American Symphony Orchestra League, DC

Ruben Gonzalez
Co-Concertmaster, Chicago Symphony Orchestra, IL

continued

* Board Member, American Symphony Orchestra League

Preston H. Haskell*
Board Member and Past President, Jacksonville Symphony Orchestra, FL

Arthur Johnson
Board Member, Detroit Symphony Orchestra, MI

Fred Keller*
Board Member and Past President, Grand Rapids Symphony Orchestra, MI

Michael J. Koss*
Board Member, Milwaukee Symphony Orchestra, WI

Libby Larsen*
Composer, MN

Phyllis J. Mills*
Board Member, New York Philharmonic, NY

Robert Xavier Rodriguez
Composer, TX

Neil Williams*
Board Member and Past President, Atlanta Symphony Orchestra, GA

* Board Member, American Symphony Orchestra League

Members of the National Task Force

Lynda Anderson
Director, Office of
Volunteer Administration
Metropolitan Atlanta Chapter
American Red Cross, GA

Ronald Arron
Free-Lance Violist, NY

Nancy R. Axelrod
Executive Director
National Center for
Nonprofit Boards, DC

J. Thomas Bacchetti
Executive Director
Atlanta Symphony Orchestra, GA

Audrey G. Baird*
Director
Audience Relations & Group Sales
Milwaukee Symphony Orchestra, WI

David A. Ball*
Executive Director
New Hampshire Symphony Orchestra,
NH

Dolores Barzune*
Honorary Chairman
Dallas Symphony Orchestra, TX

Wendy Biro-Pollard
Director of Volunteers
St. David's Medical Center, TX

Aron Bitran
Violinist, Cuarteto Latinoamericano &
Professor, Carnegie Mellon University,
PA

Pamela Blau
Orchestra Management Fellow
American Symphony Orchestra League

Jean P. Boone
Advertising Director
Richmond Free Press, VA

Leni Isaacs Boorstin
Public Affairs Director
Los Angeles Philharmonic, CA

Bolivia Bottome
Director
Instituto Universitario de Estudias
Musicales, VENEZUELA

Christopher Brown
Principal Bassist
The Saint Paul Chamber Orchestra, MN

Susan M. Bryant
Chairman of Volunteers
Metropolitan Atlanta Chapter
American Red Cross, GA

Robert Burks
Principal Oboist
Chattanooga Symphony & Opera
Association, TN

Nicky B. Carpenter
Chairman
The Minnesota Orchestra, MN

Alexander S. Castonguay
President
21st Century Culture
Columbia Artists Management, Inc., NY

June Choi
Executive Director
Asian American Arts Alliance, NY

David W. Christopher*
Past President
Pittsburgh Symphony Orchestra, PA

Eileen T. Cline*
Dean
Peabody Conservatory of Music, MD

NancyBell Coe
Manager
The Cleveland Orchestra, OH

* Board Member, American Symphony Orchestra League
+ Member, Volunteer Council, American Symphony Orchestra League

Catherine Comet
Music Director
Grand Rapids Symphony Orchestra, MI

Thomas Conlin
Music Director & Conductor
West Virginia Symphony Orchestra, WV

James L. Copenhaver
Executive Director
Colorado Symphony Orchestra, CO

Cheryl C. Cox
Executive Director
Amarillo Symphony, TX

Carol Crawford
Assistant Conductor
Memphis Symphony Orchestra, TN

Lyle Davidson
Consultant
Project Zero
Graduate School of Education
Harvard University, MA

Jane Davis
President
Jane Davis Inc., CT

Karen R. Dobbs
Executive Director
Rhode Island Philharmonic Orchestra, RI

Nina Doggett+
Trustee
Boston Symphony Orchestra, MA

William Eddins
Affiliate Artists/NEA Assistant
Conductor
The Minnesota Orchestra, MN

Thomas Elliott
Violist
The Houston Symphony, TX

Ruben M. Escobedo
Board Member
San Antonio Symphony Orchestra, TX

JoAnn Falletta
Music Director
The Virginia Symphony, VA
& Long Beach Symphony Orchestra, CA

Martin Feinstein
General Manager
The Washington Opera, DC

Robert Fitzpatrick
Dean
Curtis Institute of Music, PA

Ernest Fleischmann
Executive Vice President &
Managing Director
Los Angeles Philharmonic, CA

Henry Fogel*
Executive Director
Chicago Symphony Orchestra, IL

Margarite J. Fourcroy*
Executive Director
Roanoke Symphony Orchestra, VA

Charles Fowler
Director
National Cultural Resources, Inc., DC

Susan M. Franano
General Manager
Kansas City Symphony, MO

Michelle George
Director of Suzuki Studies
The Cleveland Institute of Music, OH

John Gidwitz
Executive Director
Baltimore Symphony Orchestra, MD

Gary Good
Independent Arts Consultant, WI

Christine Goodheart
Deputy Director
Lincoln Center Institute, NY

* Board Member, American Symphony Orchestra League
+ Member, Volunteer Council, American Symphony Orchestra League

Sandra Gray
Vice President, Leadership/Management
and International Initiatives
Independent Sector, DC

Christopher D. Guerin
General Manager
Fort Wayne Philharmonic, IN

Kenneth Haas*
Managing Director
Boston Symphony Orchestra, MA

Gwendolyn Cochran Hadden
Board Member
Boston Symphony Orchestra, MA

Craig Hajduk
Orchestra Management Fellow
American Symphony Orchestra League

D. Antoinette Handy
Director, Music Program
National Endowment for the Arts, DC

Gary Hanson
Director of Marketing & Public Relations
The Cleveland Orchestra, OH

Sue Ellen Hershman
Flutist
Pro Arte Chamber Orchestra of Boston,
MA

Claire Fox Hillard
Music Director & Conductor
Albany Symphony Orchestra, GA, and
Meridian Symphony Orchestra, MS

Margaret Hoeppner
Cellist & Trustee
Colorado Symphony Orchestra, CO

Eleanor Holt
Director, Continuing &
Preparatory Education
The Cleveland Institute of Music, OH

Joseph Horowitz
Author/Artistic Advisor, NY

Maxine Hunt
President
Friends of The Roanoke Symphony, VA

David J. Hyslop*
President
The Minnesota Orchestra, MN

Christine de Iturriaga
Director
The Midori Foundation, NY

Isaiah Jackson
Music Director & Conductor
Dayton Philharmonic Orchestra, OH

Juanita Jackson
Board Member
The McLean Orchestra, VA

Layton B. James
Keyboardist
The Saint Paul Chamber Orchestra, MN

Patricia Prattis Jennings
Editor, SYMPHONIUM & Keyboardist,
Pittsburgh Symphony Orchestra, PA

Alice O. Jolly*
Manager
Columbus Pro Musica, IN

Robert C. Jones
President
Indianapolis Symphony Orchestra, IN

Geraldine Kidwell
Music Supervisor
Amarillo I.S.D., TX

Douglas W. Kinzey
Director of Marketing
Dallas Symphony Orchestra, TX

Mitchell Korn
President
Artsvision, NY

Jane S. Kornblut+
Board Member
The McLean Orchestra, VA

* Board Member, American Symphony Orchestra League
+ Member, Volunteer Council, American Symphony Orchestra League

Holly Kuusinen
Vice President
Club MSO (Milwaukee Symphony Orchestra), WI

Margaret Hillyard Lazenby
Director of Volunteers
Boston Symphony Orchestra, MA

Pat Leake
President
Atlanta Symphony Associates, GA

Rick Lester
Executive Director
Charlotte Symphony Orchestra, NC

Christopher U. Light*
Board Member
Kalamazoo Symphony Orchestra, MI

Connie F. Linsler
General Manager
Akron Symphony Orchestra, OH

Richard Lohmann
Concertmaster
Omaha Symphony Orchestra, NE

Roger Lohmann
Professor of Social Work &
Director, Nonprofit Management Academy
West Virginia University, WV

Evelyn Lydiard*
Board Member
Port Angeles Symphony Orchestra, WA

Nancy Macduff
President
Macduff/Bunt Associates, WA

Brooke Mahoney
Executive Director
Volunteer Consulting Group, NY

Nancy Malitz
Music Critic
Detroit News, MI

Violet M. Malone
Professor and Chair
Department of Educational Administration and Foundations
Western Washington University, WA

Barbara Marshall*
Board Member
Chicago Symphony Orchestra, IL

William C. Mason
Board Member
Jacksonville Symphony Orchestra, FL

John D. Mason
Director of Corporate & Community Resources
United Way Crusade of Mercy, IL

Joni McNeill+
Volunteer
Chattanooga Symphony & Opera Association, TN

Anne Miller+
Volunteer
The Minnesota Orchestra, MN

Nancy A. Mims
Director of Human Resources
San Francisco Symphony, CA

Cora Mirikitani
Program Officer for Culture
The Pew Charitable Trusts, PA

William Moyer
Chairman
Pro Arte Chamber Orchestra of Boston, MA

Maureen Mulligan
President
National RSVP Directors Association, NJ

Jana Narsipur
Student
Northwestern University, IL

* Board Member, American Symphony Orchestra League
\+ Member, Volunteer Council, American Symphony Orchestra League

Tom Nowicki
Board Member
Club MSO (Milwaukee Symphony Orchestra), WI

David O'Fallon
Staff Director
Arts Partnership Program, DC

Mary Padgett+ *
Board Member
Austin Symphony Orchestra, TX

Stephen Paulus
Composer, NY

Christine Perry
Percussionist
Oregon Symphony, OR

Gregory Poggi
Director
Center for Arts Administration
Meadows School of the Arts
Southern Methodist University, TX

Maxwell Raimi
Violist
Chicago Symphony Orchestra, IL

Sydney Reid-Hedge
Director of Volunteer Services
Dallas Symphony Orchestra, TX

Joanne Rile
President
Joanne Rile Artists Management, PA

Dan Roberdeau
Clarinetist
Canton Symphony Orchestra, OH

Yvonne C. Robertson
National Director, the Arts
The Links, Inc., OH

John Rommel
Principal Trumpet
The Louisville Orchestra, KY

Jesse Rosen
Executive Director
American Composers Orchestra, NY

John Gordon Ross
Music Director & Conductor
Western Piedmont Symphony Orchestra, NC

James M. Rosser
President
California State University, Los Angeles, CA

Don Roth*
President
Oregon Symphony, OR

Deborah Rutter
Executive Director
Seattle Symphony Orchestra, WA

Thomas Serene
Orchestra Management Fellow
American Symphony Orchestra League

Joseph Silverstein
Music Director
Utah Symphony Orchestra, UT

Stuart O. Simms
Community Outreach Committee Chairman
Baltimore Symphony Orchestra, MD

Alvin Singleton
Composer, GA

Jean Skinner+
Board Member
Harrisburg Symphony Orchestra, PA

Darryl Skobba
Personnel Manager
The Saint Paul Chamber Orchestra, MN

Peter W. Smith
Executive Director
Grand Rapids Symphony, MI

* Board Member, American Symphony Orchestra League
\+ Member, Volunteer Council, American Symphony Orchestra League

Toni Smith
Senior Director
Spencer Stuart & Associates, IL

Cecelia Soriano-Bresnahan
Director of Education
Boston Ballet, MA

Michael Steinberg
Program Annotator and Lecturer
San Francisco Symphony, CA

Dorothy Straub
President
Music Educators National Conference, CT

Phyllis B. Susen
Director of Education
The Philadelphia Orchestra, PA

Michael Sutton
Student
Manhattan School of Music, NY

John Tartaglia
Composer; Violist,
The Minnesota Orchestra, MN

Cynthia L. Thomas
Former Director of Education
Atlanta Symphony Orchestra, GA

Gideon Toeplitz
Executive Vice President &
Managing Director
Pittsburgh Symphony Orchestra, PA

Roland E. Valliere
Executive Director
Omaha Symphony Orchestra, NE

William Vickery
President & Managing Director
The Saint Paul Chamber Orchestra, MN

Mitch Walking Elk
Director of Cultural Programming
Indian Community School, WI

Stewart J. Warkow
Executive Vice President
ICM Artists, Ltd., NY

Charles H. Webb
Dean, School of Music
Indiana University, IN

Albert K. Webster*
Independent Arts Consultant, NY

Donald Whyte
Violinist
New York Philharmonic, NY

Christopher Wilkins
Music Director
San Antonio Symphony Orchestra, TX &
Colorado Springs Symphony Orchestra, CO

Kenneth Willaman
Cellist
Baltimore Symphony Orchestra, MD

Thomas S. Willis
Executive Assistant to the Dean
Northwestern University School of Music, IL

Stephen Wilson
Trombonist
Atlanta Symphony Orchestra, GA

David Yarbrough
Assistant Director
Baltimore Talent Education Center, MD

Lee Yeingst
Violist & Trustee
Colorado Symphony Orchestra, CO

Gerald Zampino
Clarinetist
Syracuse Symphony Orchestra, NY

Steven Martyn Zike
Music Director
Symphony of the Shores, IL

David Zinman
Music Director
Baltimore Symphony Orchestra, MD

* Board Member, American Symphony Orchestra League
+ Member, Volunteer Council, American Symphony Orchestra League

Project Staff, American Symphony Orchestra League

Project Director
Donald Thulean

Project Manager
Clayton Crenshaw

Staff Liaison Group
Elizabeth Bishop, Maria Guralnik, Ann Meier, Douglas Patti, Connie Pirtle, Jeri Royce, Lorri Ward

Production Manager
M. Kast Hopkins

Copy Editor
Robin Allen

Project Staff, Keens Company

Facilitating Consultant
William Keens, President

Senior Consultant
Laura Lewis Mandeles

Consultant
Frank Kistler

Production Assistant
Tracy Rothschild

Consulting Author and Advisor
Thomas Wolf, President, The Wolf Organization, Inc.

Consulting Editor
Murray Horwitz, Director of Jazz, Classical Music, and Entertainment Programming, National Public Radio

Foreword

This report is a summary of the discussions, debates, agreements, disagreements, questions, and suggestions that emerged from a series of Issue Forums convened by the American Symphony Orchestra League between September, 1992, and April, 1993. The National Task Force included people who work directly with orchestras, and people who brought expertise from outside the orchestra field. Each member participated in at least one forum on a specific issue. Throughout the report, no attempt has been made to dictate priorities among issues and ideas discussed, or to eliminate repetition when it occured. There is no executive summary.

The report is not a handbook that offers sure-fire solutions to guarantee success. Rather, it is a workbook and will be best used as a resource to facilitate discussions that take place within individual orchestras and between orchestras and the communities they serve. The report should be considered the beginning, not the end, to the process of Americanizing the American Orchestra.

Table of Contents

Acknowledgements iii

Foreword xiii

Theme: Americanizing the American Orchestra 1

Chapter 1 The Music Comes First 17
The Repertoire Today 17
Factors Influencing Repertoire Choices 19
Focus on Change 24
Looking Ahead 32
Some Questions to Consider 34

Chapter 2 Achieving Cultural Diversity 35
Demographic Context 35
The Challenge 36
Gateways to Change 39
Field-Wide Initiatives 50
Designs for Change 53
Looking Ahead 63
Some Questions to Consider 65

Chapter 3 The Relationship of Musicians and the Orchestral Institution 67
Historical Perspective 68
Current Context 70
A Culture of Conflict 72
Overcoming the Culture of Conflict 75
Looking Ahead 81
Some Questions to Consider 82

Chapter 4 Varying the Concertgoing Experience 83
A Question of Quality: Toward a Transcendent Experience 85
Factors Influencing the Concertgoing Experience 87
A Design for Change 93
An Evening at the Concert Hall 102
Instructions to Ourselves 103
Looking Ahead 104
Some Questions to Consider 105

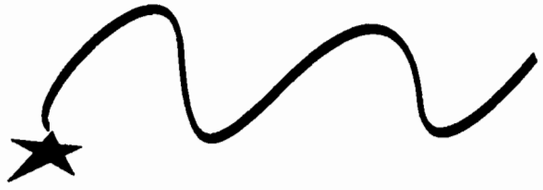
Chapter 5 **The Orchestra as Music Educator 107**
Definitions and Context 108
Current Conditions 111
The Orchestra's Assets 113
Articulating the Challenges 116
Nine Strategies for Advancing the Educational Mission of Orchestras 120
Looking Ahead 138
Some Questions to Consider 139

Chapter 6 **The Changing Nature of Volunteerism 141**
Historical and Contemporary Context 142
The Issues 144
Designs for Change 157
Instructions to Ourselves 166
Looking Ahead 168
Some Questions to Consider 169

Chapter 7 **Developing Orchestra Leadership 171**
Shared Leadership 172
The Music Director 174
The Challenge 175
Qualities of Leadership and Organization 180
Evaluation of Orchestra Leadership 183
Organizational Designs of the American Orchestra 187
Considerations in Recruitment and Training 193
Looking Ahead 196
Some Questions to Consider 197

Appendix Repertoire Resources 199

Theme: "Americanizing the American Orchestra"



"Our greatest challenge is Americanizing the American orchestra. What are we about, if not continuing the great experiment that is these United States, through our symphony orchestras?"

—Alvin Singleton, Composer

"AMERICANIZING THE AMERICAN ORCHESTRA" — IS THAT OUR greatest challenge? If orchestras exist to play great music well, can "Americanizing" help them do that now and in the future? Can it help them meet the daily challenges of making an orchestra organization work in the United States of the late 20th Century? What does it mean, anyway, to "Americanize?" Are not orchestras in the United States, by definition, American? Why is "Americanizing" the *Theme* of this report?

Why Orchestras?

We can begin to answer these questions by telling the good news about American orchestras, underscoring the many reasons why the orchestra is a valuable institution in American society. The widespread desire to play and hear

great orchestral music has fed the development of a strong orchestra tradition in the United States. As many as 1,600 orchestras — of professionals, amateurs, university students, and younger musicians — have been established in communities of all sizes throughout the country. Among them are some of the most respected ensembles in the world, as well as many other orchestras of quality in cities large and small.

Orchestras initiated the pattern of institutionally-based cultural development in the United States as early as the mid-19th Century and this development paved the way for the founding of countless other arts organizations in the ensuing decades. In developing themselves as cultural institutions, orchestras have provided live music of considerable breadth and quality throughout the country for millions of Americans. Orchestras play for millions more throughout the world through their tours and recordings, on radio and television broadcasts, and in films. Orchestras have also provided employment for thousands of professional musicians[1] — including those who have performed in the ensemble and others who have played as soloists — and they have created standards of fair wages and benefits for the performing arts industry as a whole.

For thousands of people who have been involved with music avocationally, orchestras have provided an outlet and a sense of satisfaction in playing and listening to great music. Orchestras have brought international recognition and civic pride to many American cities, have rejuvenated the downtowns of others, and have contributed to the economic impact of most by churning billions of dollars through local economies over the decades. They have led to the construction of magnificent buildings that often provide a major venue for the performing arts in their communities. Orchestras have fostered great conservatories and community music schools with their cadres of professionally-trained instrumentalists. They have offered opportunities for scores of American composers to gain national and international reputations. And today, with American orchestras considered among the greatest in the world, they have helped to establish the United States as a pre-eminent center of culture.

Why Talk About Change?

Orchestras customarily have played a central role in the musical life of American communities, and have attracted a significant share of the resources

[1]Unless otherwise indicated, the word "musicians," as used in this document, refers to instrumentalists who play in the orchestra. When appropriate, the document refers specifically to musicians who are "composers," "music directors," "soloists," and so forth.

available for cultural endeavors, the devotion of legions of volunteers and trustees, and the loyalty of generations of audiences.

This living musical tradition is now in trouble on many fronts. In the face of shifting community needs and cultural agendas, orchestras are finding that their current missions and programs lack meaning for many people. Larger numbers of citizens see the orchestra in their community as a benefit to "other people," not themselves, and the repertoire as representing "other people's music," not music they wish to spend time and money to support.

The American orchestra of today has its artistic and institutional roots in Europe. The first orchestras in North America were founded by European immigrants who wanted to continue to hear and play the great orchestral music of their cultural traditions. According to Paul J. Di Maggio, the origin of many orchestras — as well as other arts organizations — was also in a movement to separate high art from popular culture. The current nonprofit organizational form of the orchestra emerged from "an aesthetic ideology that distinguished sharply between the nobility of art and the vulgarity of mere entertainment. The distinction between true art, distributed by not-for-profit corporations managed by artistic professionals and governed closely by prosperous and influential trustees, and popular entertainment, sponsored by entrepreneurs and distributed via the market to whomever would buy it, had taken a form that has persisted to the present."[2]

From their beginnings in the mid-1800s, orchestras have multiplied to the point that almost every American city of even modest size can claim one. While flourishing throughout 150 years of dramatic change in the United States, American orchestras have remained close to their European roots, and held fast to the missions and organizational structures shaped by their founders. These missions and structures are now being challenged because of rapid and significant economic, cultural, political, social, and technological transformations in American society. For example, a hard-won consensus about the role of government support of the arts has frayed. And the social challenges caused by changing family structures (such as the rise of single-parent households and the increase of women in the workforce), the cultural debate arising from shifting demographic patterns, and the gaps in society's ability to educate, employ, house, feed, and provide medical care to people have captured the attention and resources of the private sector. Also, the new world of digital audio, instant communications, multi-channel cable, and computer-generated music has changed the fundamental nature of

[2]Paul J. Di Maggio, "Cultural Entrepreneurship in Nineteenth-Century Boston," *Nonprofit Enterprise in the Arts: Studies in Mission and Constraint*, Paul J. Di Maggio (ed.), Yale Studies on Nonprofit Organizations, Oxford University Press, 1986.

entertainment and music presentation.

As it has become more difficult for orchestras to attract sufficient resources to sustain institutional and artistic viability, the field has begun to look for answers. However, discussions about how to fix things are often mired in inflexible and destructive dichotomies that juxtapose "classical, old, European, high art" music against "popular, new, American, low culture" music; music for adults against music for children and youth; and professional musical activity against musical participation by amateurs. Such limiting constructs may discourage many people from participation in and support of American orchestras. They belie the American spirit of energy, innovation, and inclusion, and can dim an orchestra's vision of what is possible.

Old ways of thinking and talking about orchestra issues and problems have become less productive in our changing society and have not led to many widely accepted, practical solutions. This report's intent is to ignite a productive discussion among everyone in the orchestra field. The discussion begins with what is good about American orchestras, shifts away from destructive modes of thinking, and envisions the orchestra of the future as a vital American institution.

No field or industry can survive in a changing environment absent an effort to describe and adapt to that environment. The idea that orchestras in this country urgently need to consider how they can play great music in a more "American" institutional and community context has grown out of *The American Orchestra: An Initiative for Change*, a multi-year project of the American Symphony Orchestra League, the national service organization for the orchestra field. The goal of the Initiative is to assist the orchestra field's dynamic progress into the 21st Century. The National Task Force that is carrying out the work of the Initiative acknowledges the orchestras' fundamental artistic identity and the rich musical traditions animated by orchestras every day. However, the Initiative also challenges orchestras to look beyond old patterns and ways of doing business to discover and develop new relationships, new sounds, new missions, new repertoire, and new presentational opportunities that will begin to fill out a vision of the new American orchestra.

The Financial Condition of Symphony Orchestras (The "Wolf Report")

The Initiative began in 1991 with an effort to assess the financial conditions of orchestras around the nation, funded by the Andrew W. Mellon Foundation and the National Endowment for the Arts. The result was a major research report entitled *The Financial Condition of Symphony Orchestras*. Clearly, sustaining the economic viability of orchestras has become a growing and difficult problem for the field. But the Task Force's purpose is to look beyond the money: as the process began, it was important to determine the extent to which financial distress also was impairing orchestras' abilities to fulfill their essential artistic mission to play great music well, and to develop further their missions, programs, and internal structures so as to reach more people in their communities. It was also vital to begin to see the shaky financial status of many orchestras as merely symptomatic of the orchestra field's need to address its role in American society.[3]

The financial challenge described by *The Financial Condition* is occurring at a time when demographic and economic changes in communities are generating shifting patterns of relationships. The fiber that traditionally has connected the institution of the orchestra to the community is fraying. Old friends, and their resources, are no longer there to the extent that orchestras need them. When pressed by other community needs, public- and private-sector funders are beginning to question the relevance of orchestras to today's society, and whether orchestras should continue to receive considerable taxpayer and philanthropic resources.

This picture looks bleak, yet its very gloominess suggests opportunity and hope. The hope lies in the realization that the orchestra field's crisis is not merely financial. For if it were, new and effective solutions would be hard to discern. The financial condition cannot be corrected by applying purely financial solutions or management "fixes" because it is symptomatic of other problems in the orchestra and throughout the arts in general.

The central conclusion of *The Financial Condition* is that the orchestra industry needs to look critically at long-held assumptions in order to redefine itself. It is this "critical look" that can benefit from the "Americanizing" idea. The problems of American orchestras do not stop at the realization that many of them are becoming economically fragile. Rather, the Task Force is contemplating

[3] *The Financial Condition of Symphony Orchestras*, commissioned by the American Symphony Orchestra League and prepared by The Wolf Organization, Inc., of Cambridge, Massachusetts, draws on a half-century of orchestra data and reveals an increasingly bleak picture. Significant gains in total attendance (up 52.6 percent from 1971 to 1991) have been offset by skyrocketing symphony orchestra expenses that increased eight-fold in the same period, leading to an annual industry-wide deficit of $23.2 million in 1991. It costs more than $26 to serve each audience member, while only $10 is earned against this cost, resulting in a per-audience member income gap of almost $16. The inability of earned income to keep pace with expenses is coupled with a 4.3 percent decline in public-sector giving to orchestras since 1986, and a one-third decline in orchestras' share of private philanthropic arts dollars from 1970 to 1990. The report describes how orchestras have worked hard, and with considerable success, to increase productivity and raise earned income. They have also worked with private foundations to try to stabilize orchestra finances through the establishment and expansion of endowments. Yet the income gap has increased, feeding the sense of urgency about the financial future of American orchestras. From a study conducted for the American Symphony Orchestra League by The Wolf Organization, Inc., Herbert Sprouse, Principal Investigator, *The Financial Condition of Symphony Orchestras, Part I - The Orchestra Industry*, June 1992.

the potential that, without significant change, orchestras could easily become both culturally and socially irrelevant, and the orchestra field would have missed an opportunity to evolve into a revitalized musical and cultural force in this country.

The Task Force Process

The potential redefinition of the American orchestra has begun to emerge out of an extended and wide-ranging effort to consult with the orchestra field, as well as with interested individuals outside the field who have expertise relevant to the issues discussed. This research and consultation process is the second phase in *The American Orchestra: An Initiative for Change*. Funded by The Pew Charitable Trusts, the Ford Foundation, The Rockefeller Foundation, and the National Endowment for the Arts, this process reflects a positive response to the news in the "Wolf Report." Through it, the Task Force has challenged the orchestra field to take a collective look beyond the projected bad financial news, to affirm the music and the history of accomplishment by American orchestras, and to build on this history and the orchestral art form to secure the future.

The National Task Force that carried out the process of consultation incorporates members of the American Symphony Orchestra League board and others from within and outside the orchestra field, and has been chaired by the League's own board chair. The Task Force is headed by a Steering Committee that has directed the process of gathering groups of experts in "Issue Forums" to discuss the specifics of seven issues, and to imagine new ways of doing business in the orchestra. These participants, plus the Steering Committee members, constitute the full membership of the National Task Force.

The issues are reflected in the titles of the following chapters: *The Music Comes First*, *Achieving Cultural Diversity*, *The Relationship of the Musician and the Orchestra Institution*, *Varying the Concertgoing Experience*, *The Orchestra As Music Educator*, *The Changing Nature of Volunteerism*, and *Developing Orchestra Leadership*. The chapters report the discussions that took place at the Issue Forums.[4] These topics represent one attempt to articulate the issues that are critical to orchestras and their survival. Undoubtedly, there are other issues that are not covered here. The content of the chapters is far-ranging, touching on the

[4]Issue Forum participants reading this report will note that not everything said at the forums has been included in the final document. The chapters represent a synthesis of the many thoughtful analyses, comments, and ideas contributed by all participants, necessarily limited in length by the desire to produce a volume of manageable size.

wide variety of issues that affect the orchestra industry in the final decade of the 20th Century.

Each successive Issue Forum provided the Steering Committee with additional perspectives on the condition of the American orchestra, as well as the realization that the separate issues are inevitably interrelated. Education issues are inseparable from a discussion of concert presentation or the role of volunteers; the orchestra's educational mission and the concertgoing experience are shaped by the leadership structure; the relationship of musicians to the institution affects everything the orchestra does or might do; and the role of repertoire as well as the need to achieve cultural diversity permeates every discussion of mission, program, structure, and leadership.

Thus, this report is more than an account of a few tightly structured meetings. As the process went forward, the review of material emerging from each Issue Forum revealed a holistic view of the need for change in the American orchestra. The strength of this document and the process that led up to it lies in its perspective on the whole orchestra as a valuable, living institution that exists to serve many interrelated and potentially reinforcing communities. It became clear that no orchestra can address one area successfully without contemplating the whole, and that the extent and nature of the necessary changes might spur a refreshing reconception of the character of American orchestras. Orchestras, and the people who devote their lives to orchestras as musicians, staff, volunteers, and audiences, cannot afford to pick apart the institution in a losing battle for dwindling resources. Rather, this report points the way for the field to envisage a new American orchestra for the 21st Century.

Qualities of the New American Orchestra

The concept of Americanizing thus emerged to shape this report's examination of the issues and its vision of the future. To talk about Americanizing is to propose a process, not an absolute. The problems may seem insurmountable, and solutions cannot be imposed. But new ways of thinking about problems may help us find our way out of them.

We can characterize these new ways of approaching the issues as "Americanizing," but how can we use the term in a way that is helpful and relevant? Defining "American" unequivocally is quite difficult. Who is American? What is the "American way" of being an orchestra? These are questions that can cause discomfort, disagreement, and even anger, calling forth American society's historical and current conflicts over issues of race, immigration, and cultural differences.

If we perceive the American orchestra to be ill or flawed in some way, then we must begin by identifying a state of "wellness." A budget in the black certainly is part of organizational health, but it is not the only ingredient, and is certainly not the best measure of whether American orchestras are serving American society and the art of music well. A positive definition of a "new American orchestra" therefore could be a significant first step in the direction of beneficial change. Such a definition, to be productive, must be consonant with the orchestra's essential artistic mission while avoiding divisive labels or rhetorical posturing. It must concentrate on unifying characteristics. Yet it must also embrace such difficult underlying issues as racial and cultural diversity, the role of orchestras as social as well as artistic institutions in changing communities, and the nature and presentation of orchestral repertoire in the late 20th Century.

This report asks the question: How can thinking about the role of the orchestra in American society and what it means to be an American orchestra help us move beyond polarization and crisis? Can "Americanizing" be more than a catch word, but rather become a unifying theme that spurs productive change? Based on the Task Force process, an idea of the "new American orchestra" began to take shape as an institution that is:

- Dedicated to the goal of providing music of excellence and beauty to a rapidly changing, democratic, pluralistic society;
- Representative of the cultural and racial diversity of that society;
- Infused with musical energy and creativity;
- Pioneering in spirit and willing to take intelligent risks;
- Responsive to and inclusive of its community.

In addition, this orchestra fosters collaborations and partnerships within the organization and with the community as it explores and fulfills its mission through plans and programs.

The usefulness of such a description of the new American orchestra is that it can begin to suggest qualities for orchestras to explore that are both rooted in their artistic mission and based on American experiences and needs. Orchestras can draw on the unifying ideas expressed in these qualities to examine their practices and missions, to initiate interest in and action toward innovation and change, to measure their progress, and to substantiate their value to the larger community.

Any discussion of "qualities," of course, must begin with "quality." The first and last goal of the "new American orchestra" is artistic excellence. Then, presuming excellence, orchestras may want to consider:

- ***The new American orchestra includes repertoire reflective of its American identity.***

The life of the orchestra begins and ends with the repertoire. Orchestras exist because musicians want to play music, and audiences want to listen to it. Many American orchestras rely heavily on the established, primarily European canon of pre-20th-Century orchestral music, and beautiful playing of this music is a strength of many orchestras. But is it true that no good composers are alive today, and that the sounds and sensibilities of the modern age have little to contribute to the continued development of classical music? Can orchestras ever become truly American institutions if they only rarely play music that reflects the places, events, celebrations, and conflicts of contemporary American society? Orchestras that play and encourage the composition of "music of our time" enrich the repertoire and serve as a vital intellectual, cultural, and social force. As Stravinsky said, "The crux of a vital musical society is new music." He urged orchestra leaders not to assume too much about an audience's taste for new music.[5] And playing new music, American music, and rarely performed works can invigorate an orchestra's approach to the standard repertoire. As one Issue Forum participant put it, orchestras should be "stewards of a living tradition, not just the caretakers of a museum of antiquities."

- ***The new American orchestra is built on the diversity and vibrancy of the racial and cultural groups that comprise American society as a whole, and each orchestra's community in particular.***

While acknowledging and building on the European roots of the orchestral tradition, American orchestras can create a new American orchestral tradition in which performers, staff, board, volunteers, audiences, and repertoire reflect more fully the American experience, and the composition and realities of the communities in which orchestras operate. As orchestras strive for excellence they can also strive to establish an environment of inclusion in which they are prized as an indispensable creative resource by a much larger group of people than now play in, work for, or support them. They can demonstrate that the music, from Vivaldi to Beethoven, Mahler, Carter, Singleton, and Liebermann, belongs to everybody, and can have a meaningful place in the lives of more Americans.

---

[5] *Conversations with Igor Stravinsky*, by Igor Stravinsky and Robert Craft, University of California Press, 1980, pp. 115-6.

- ***The new American orchestra finds ways to incorporate musicians as partners in decision making and programming.***

The musicians of the orchestra represent an underutilized resource of talent, ideas, and creativity. Yet often a spirit of acrimony, suspicion, and constraint pervades their relationship with orchestras. The new American orchestra can benefit from an effort to overcome the negative aspects of this relationship. A view of the musicians as the orchestra's core resource, artistic and otherwise, may change their role significantly. Possibilities include: drawing on the participation of musicians as part of a team to inform strategic planning for the institution, calling upon them to participate in and share responsibility for hard institutional decisions, showcasing their individual as well as collective musical talents, supporting their endeavors as teachers and volunteers both within and outside the orchestra, and constructing an ongoing process of institutional development that regards musicians as colleagues, not adversaries.

- ***The new American orchestra serves a variety of cultural, educational, and social needs in its community.***

The orchestra is a viable institution only in the context of a community that continues to support it. Orchestras and communities working together can identify cultural, educational, and social roles that orchestras may fulfill successfully. The new American orchestra might find that a broad conception of its educational role makes education essential to its mission. It may work with the community to promote education, particularly music education, as a lifelong endeavor. It may expand its views about appropriate roles for orchestra personnel in the community, including performance, teaching, mentoring, social action, and advocacy. The new American orchestra has the potential to draw upon a range of community members to serve as volunteers in a variety of capacities, from governance to fundraising to programming and staff support. Finally, the orchestra may seek partnerships with institutions and individuals in the community both from within and outside of the arts.

- ***The new American orchestra is alert to the need to cultivate a love of music in the younger generation.***

The continuity of both the music and the institution depends on drawing a new generation into the life of the orchestra as musicians, audience members, volunteers, and staff. Success in this effort may depend on conceiving of the

potential pool in much broader terms, encompassing young people of many socioeconomic, racial, and cultural backgrounds. Strategies may need to be much more varied and creative in order to compete for their attention in a world of dynamic, technologically-driven career and leisure time options. The only effective commitment to the new generation may be one that is both comprehensive and long-term, involving orchestras with a range of institutions that touch the lives of young people and their families.

- ***The organizational structure of the new American orchestra enables it to respond to changes in order to secure its future.***

The new American orchestra faces the challenges of an uncertain and shifting environment. In that context, the ability of people in the organization to anticipate problems, learn from mistakes, and find solutions together will determine the orchestra's chances of survival. Orchestras may benefit from a process of self-examination; some may decide to reconstruct the way their organizations function in order to become more flexible and responsive. The effectively managed orchestra builds its structure to support the artistic mission. Its various leaders work well as a team, and the team's members possess the specific skills and knowledge they need to be effective. They have mutual trust, respect, and appreciation for one another's roles. They share a mission and goals that are communicated both within and outside the organization. They have knowledge of, and appreciation for, the organization's history. And, they all play strong, visible, and appropriate roles in the community.

"Americanizing the American orchestra" and these six suggested qualities are not for orchestras alone. The institutions that support the orchestra field, including schools that train musicians and administrators, funding sources, unions, and regional and national service organizations, cannot be left out of the field's development. The ability of musicians, administrators, and conductors to take on new roles is affected by the training they receive before they come to the orchestra. The capacity of orchestras to plan and implement change and to take risks hinges to some extent on the support and commitment of public and private funding sources. The flexibility of orchestra operations is affected by agreements negotiated with unions. Service organizations can supply the guidance, information, and support to undergird orchestras' efforts to respond to the changing world around them.

Ideas About Change in the American Orchestra

For individual orchestras to embark on the re-examination of mission, programs, and policies outlined throughout this report suggests a complex, almost overwhelming process. When viewing orchestras as an industry, the process seems even larger and more difficult to grasp. Orchestras come in such a variety of sizes and types — big budgets and small budgets, 52-week seasons and four-concert seasons, major orchestras of international repute and volunteer community orchestras, and all the variations in between.

This report will talk a great deal about change. Change for its own sake may reap few benefits. On the other hand, orchestras that are willing to explore altering the status quo as a positive response to a changing environment may advance themselves substantially as artistic and community institutions. Although each orchestra will have to find its own way to initiate, carry out, and measure the success of change, the idea of "Americanizing" offers a place to start, a vision of what might be, and an opportunity to learn from the process of trying to get there.[6]

The Task Force offers some ideas about change for the reader to keep in mind while considering the many ideas and suggestions contained in this report:

1. ***Change is necessary and demanding, but it can be managed well.***

   Given the challenges orchestras are facing, change will take place. Orchestras may choose whether change will happen to them or whether they will take charge of it. Change can be most effective and productive when it is the result of consultation and collaboration. Including everybody in thinking about change makes the process less threatening and more productive. Simply examining the question of change in a way that involves musicians, volunteers, staff, management, and community representatives within and outside of the arts will help the organization. Change may feel risky in the short run, but the long-term health of the institution may depend on it.

2. ***Change takes place over time.***

   A need for change may be recognized and orchestras may embark on the process of examining missions, programs, and relationships, only to find that change is agonizingly slow. Planned change often requires a commitment over a long period of time. It could take as long as 25 years or more to realize some of the ideas embodied in this report. If the look, sound, and experience of the American orchestra is to be transformed over time, then some of the change will start with the very young; their early and continuous education as musicians, audiences, and amateur performers will build the basis for the future.

3. ***Big change is made up of many small efforts.***

   No single action by any one orchestra will bring about a major transformation of the orchestra field. Many interrelated, coordinated, and comprehensive efforts by individual orchestras and the field together may make a difference in the long run.

4. ***Change can be heard.***

   Ideally, the orchestra working to transform itself will discern positive effects in the quality of sound. A re-energized orchestra in which change has led to reduced stress and institutional uncertainty may reap artistic benefits. The change in sound may also come in the form of new repertoire that encompasses the music of our time and the music of America; or in information that tells about the music, the composers, and the performers in a more personal and engaging way.

5. ***Change can be seen.***

   The visual manifestations of change may bring a new image to the orchestra: the cultural origins, gender, and age of the musicians, staff, board, and audience; the look of the hall and of printed materials; and the visual presentation of a concert can all be evidence of change.

6. ***Change is often spurred by committed individuals.***

   An effective process of change may rely to a large extent on the activism and commitment of existing orchestra leaders working within the institution, as well as with new leaders from their communities, to identify needs and to enable the orchestra to respond.

[6] A note about language: the idea of a future vision for the American orchestra is reflected throughout the report by the use of the verb form "can," as in, "the orchestra can identify needs in collaboration with its community." The Task Force wishes to emphasize that "can" refers to optimism, choice, and opportunity, not to prescription.

7. Meaningful change rarely happens in isolation.

Committed individuals will come forward if orchestras can find new ways to give to, communicate with, and receive support from their communities.

8. Change often requires political effort.

In constructing new relationships internally and within communities, orchestras may be strengthened by the hard currency of coalitions and mutual support — with individuals, unions, community groups, foundations, school boards, and myriad other entities both in and outside of the arts.

9. Change is not free.

Orchestras may need resources to support change — to take time for planning, conduct research and meetings, devote musician services to new activities, create model programs, commission new repertoire, allocate sufficient rehearsal time, hire necessary staff, try new approaches to marketing and promotion, and more. Orchestras and their supporters may have to contemplate shifts in budget priorities if change is to occur.

10. Change can be acknowledged and promoted.

Organizations and individuals attempting to provoke change are strengthened if success is reinforced by recognition and reward. Disseminating news about these successes will also encourage efforts elsewhere.

11. Change often changes.

The problems of orchestras and the needs of communities are not static. Today's solution may be tomorrow's irrelevant program. The idea that change is a "process" implies that ongoing evaluation and criticism from participants and observers can provide constant feedback, encouraging the orchestra to be an institution that learns and acts on what it learns.

Looking Ahead

No single report can fulfill all of the informational needs of a generation-long process of fundamental change. This report is designed to start American orchestras on the path in a number of different ways.

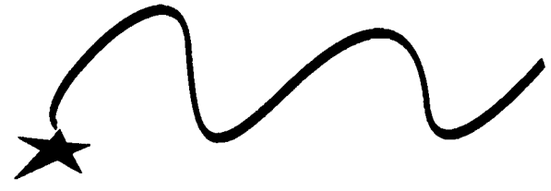
First, it is an attempt to raise the ongoing discussion in the field from the "mire" described earlier, and focus it constructively and productively on the issues at hand. It will acquaint its readers with the breadth of the consideration given to the issues at the various Issue Forums, conveying the points of contention and difficulty as well as the growing areas of consensus. It does not resolve the real differences that exist in the orchestra field over many of these issues. It is only the beginning of a dialogue — the continuation of that dialogue is essential to the future well-being of orchestras.

Second, the report is intended to guide orchestras on their own paths of change. Each chapter summarizes the Task Force's point of view about the issue in question by presenting historical context, outlining the central challenges, proposing some alternative ways of approaching the issue, and outlining some questions orchestras may ask themselves as they seek to address the issue within their own organizations.

Third, the report provides a rich lode of information, points of view, and ideas for the field. Each chapter reflects the expertise of many individuals in the orchestra business as well as others with relevant interests and experience. The chapters abound with ideas, practical suggestions, and specific examples. Footnotes throughout refer the reader to additional resources.

Finally, the report is only a step in an ongoing process of self-examination and potential transformation in the orchestra field. The Task Force urges everyone who cares about orchestras to read on and to think about what they have read, discuss it, argue about it, agree or disagree with all of it or part of it, and then take some action in whatever way they can. The music is too beautiful, the people too talented and dedicated, and the institutions too important not to make our best effort to sustain and nurture them for the generations to come.

1. The Music Comes First



ANY REPORT ABOUT THE ORCHESTRA MUST BE, FROM THE BEginning, about music. The music an orchestra plays is the foremost expression of its mission and the artistic aspirations of its conductor and musicians. The repertoire played is the language through which the orchestra speaks to the audience. This chapter is about how the choice of that repertoire is inextricably linked to the idea of developing a "new American orchestra," and about how American orchestras can speak to audiences through an American orchestral language.

The Repertoire Today

The sound and structure of the modern orchestra were shaped largely in the 18th and 19th Centuries by composers whose music was, in turn, shaped by the orchestra. Composers added instruments to the ensemble, changed the balance among instrumental families, and gradually the large "Romantic" orchestra became the prototype of the orchestra we know today. The Romantic orchestra has now been institutionalized in the United States in the form of nonprofit corporate bodies that hire a certain number of musicians to play particular instruments. For the most part, these musicians play in an ensemble of a certain size and instrumentation, and they focus on a canon of orchestral repertoire mostly

"I believe in the appeal, humaneness, and magic of live, organized sound."

— John Tartaglia, Composer and Violist

drawn from works of 18th-, 19th-, and early 20th-Century European composers.

Since 1987, the American Symphony Orchestra League has surveyed 100 or so member orchestras that have annual budgets of $1 million or more on the repertoire played in their regular subscription concerts.[1] The results of this survey illustrate the nature of repertoire choices being made in North American orchestras today. In the five seasons of subscription concerts from 1987/88 through 1991/92, respondents to the survey reported a total of 11,366 concerts. The "top five" composers, in terms of numbers of concerts in which a work of the composer was played, were Mozart, Beethoven, Tchaikovsky, Brahms, and Haydn. Mozart topped the list with at least one work played during 24 percent of the concerts (the bicentennial of Mozart's death occurred during the reporting period); Beethoven made it onto 16 percent of the programs; Tchaikovsky and Brahms each scored 10 percent; and Haydn appeared 7.5 percent of the time. The remaining "top ten" composers were Richard Strauss, Dvořák, Stravinsky, Prokofiev, and Ravel.

It is instructive then to look at the other end of the scale — and the other side of the ocean — to examine the list of most frequently performed 20th-Century American composers during the same period. The leader was Samuel Barber, whose works were found on 2.8 percent of all concert programs. Aaron Copland at 2.6 percent and Leonard Bernstein at 2.4 percent were the only other American composers whose works appeared on 2 percent or more of the programs. (These figures include commemorative performances in recognition of these two composers' deaths during the reporting period.) The remaining "top ten" American composers were John Adams (1.5 percent), Charles Ives (1.3 percent), George Gershwin (.75 percent), John Harbison (.59 percent), John Corigliano (.57 percent), Elliott Carter (.53 percent), and William Schuman (.49 percent). To provide further perspective on these numbers, the Task Force notes that the total number of performances in which Mozart was included is about double the total number of performances of the "top ten" Americans.

[1] *1992-93 Orchestra Repertoire Report*, American Symphony Orchestra League. The *Report* is a comprehensive guide to repertoire being performed today by the largest orchestras in the United States and Canada. Works are listed alphabetically by composer, with the names of the orchestra, the conductor, the soloists, and the dates of the performance.

These figures do not tell the whole story, of course. There are orchestras around the country that program American works and contemporary works on a regular basis. Many orchestras are known for innovative and contemporary programming, and orchestras that focus primarily on the traditional repertoire will highlight premieres from time to time, as well as other "music of our time." Moreover, the survey does not reflect innovative programming in concerts outside of traditional subscription series.

However, the League's study does show the strong preference of this country's orchestras to program from a limited canon, and to project the sound and speak the language of the 18th- and 19th-Century European repertoire. In addition, it shows that major orchestra subscription programs tend to center around a few masterpieces. For example, the performances of just two works — Tchaikovsky's Violin Concerto, at 135 performances, and Beethoven's Third Piano Concerto, at 131 performances — nearly equals the total number of performances during the reporting period of all works by Gershwin, Harbison, Corigliano, Carter, and Schuman combined.

It is not the Task Force's intention to diminish the value of established orchestral works. Indeed, one of the significant strengths of American orchestras is their ability to perform the traditional repertoire with insight, beauty, and accomplishment. However, to reiterate the words of the *Theme*, the sounds and sensibilities of the modern age have much to contribute to the continued development of classical music. Playing music that reflects the places, events, celebrations, and conflicts of contemporary American society also can be a strength of the new American orchestra.

Factors Influencing Repertoire Choices

Although repertoire is central to the American orchestra's cultural role in a changing American society, it is a difficult issue to address. There is no one right way to program repertoire — those choices are part of an ongoing creative process in each orchestra. Furthermore, choices about repertoire are complicat-

ed, and are often influenced by factors that may not be purely artistic; they may involve considerations relating to the organization, the audience, and the community as well. Some of these factors may include:

1. Orchestra mission. The essence of an orchestra's artistic and community purpose is embodied in its mission statement — the vision of the orchestra. A "specialty" orchestra might indicate in its mission that it will play early music, or contemporary music, or chamber orchestra music, leading to a deliberately limited focus in repertoire. Most orchestras, however, will make a general statement of purpose, such as "honoring our musical heritage by preserving venerable musical traditions and by helping to discover and establish new ones."[2] Such statements allow orchestras wide latitude in programming works; it is how the artistic mission is realized that is the concern in this chapter.

2. The artistic vision of the music director. The orchestra's artistic statement and essential artistic direction is perceived through choices made by a music director. The music director's commitment to — or at least, curiosity about — American repertoire, new repertoire, and rarely performed repertoire is an inseparable part of an expanded view of the traditional canon.

3. Influence/involvement of other groups and individuals from within the orchestra organization. Program committees, musicians' artistic advisory committees, composers-in-residence, composer consultants, artistic administrators, education departments, marketing departments — all have some role to play in the consideration of repertoire choices. These groups/individuals may have constraining or expanding influences on repertoire decisions. A music director pushing to expand the orchestra's musical horizons may have to convince a recalcitrant board or marketing department. On the other hand, a marketing department that recognizes the audience building potential of trying new things will be an asset to the music director's efforts. Ideally, the music director works sensitively with all parties to fashion a season that advances the orchestra musically, satisfies most constituencies at least some of the time, and expands the conception of appropriate repertoire choices.

4. Perceptions about audience preferences. Conventional wisdom says that all audiences will dislike contemporary music or other unusual repertoire. Task

[2]From the artistic mission statement of the Saint Louis Symphony Orchestra.

Force members report that presentation of contemporary works sometimes leads to outspoken objections from subscribers and devoted board members. Such opinions may be mirrored in focus group studies or audience surveys.[3] Orchestra leaders may also observe an increase in no-shows for subscription programs containing unusual or unknown repertoire, and the receipt of letters threatening subscription cancellation if the orchestra does not desist in deviating from the traditional canon.

These experiences cause orchestra leaders to fret about the sensibilities of the hypothetical "core audience," assuming almost a universal antipathy among subscribers to music that is outside of the "core repertoire." It is unlikely, however, that the future of many orchestras will lie entirely with the old, committed "core audience." Two generations ago, subscribers of the well-established orchestras committed for a full season of subscription programs, often without even knowing what the repertoire would be. Subscriptions were in great demand and handed down from one generation to the next. Pressure did not exist, as it does today, to make every concert appealing as a single event. The loyalty of the audience was such that the music director had freedom to program unfamiliar works without fear of reducing attendance. Legendary maestros Serge Koussevitsky and Leopold Stokowski were known to repeat unpopular new works for the same subscription audience at the next concert.

Today, although there are many more concerts every season, there is much less continuity in attendance from one concert to another. Audiences are provided with a number of options from which to choose what and when they will attend, putting tremendous pressure on the artistic leadership and the marketing operation. From a programming point of view, it becomes important to create great interest and draw for every single concert.

The Task Force views negative generalizations about the relationship between new repertoire and audience preferences as somewhat simplistic. Some orchestras actually have found that new repertoire attracts new audience members who purchase single tickets especially to hear something different. With careful attention paid to what new repertoire is chosen and how it is presented, many orchestras can integrate new works, minimize the loss of traditional subscribers, and build new audiences.

[3]For example, a recent focus group study prepared for the Pittsburgh Symphony reported that "much of the 20th-Century and contemporary music played by the Symphony is disliked. People **understand** the Symphony's need to introduce new music to the Pittsburgh audience but that does not mean they like it. In general, the audience approves of one relatively short contemporary work on every other program in a six concert subscription series." From *Pittsburgh Symphony Marketing & Promotions Planning Study*, Tripp, Umbach & Associates, August 1991. The members of the focus groups included current and lapsed Symphony subscribers, and a group of young professionals.

"The orchestra today operates in a social structure that is vastly different from when I joined the Boston Symphony Orchestra in 1955. Everybody in the audience then could be identified because they all came to 24 concerts. We didn't even announce the season; now, when planning a season, the essential responsibility of the music director is audience development... The audience is complicated."

— Joseph Silverstein, Music Director, Utah Symphony Orchestra

5. Characteristics of the audience. Any audience, of course, comes to the repertoire and to the orchestra with its own prejudices, and pleasing the audience is a legitimate factor in repertoire decision making. There is still a large core of the orchestra audience that wants to hear the 19th-Century symphonic literature. This core is usually older, and although knowledgeable about music, may not be open to experimentation. At the same time, many younger people do not feel linked to these musical traditions.[4]

Audiences today are bombarded with a number of cultural and entertainment options of which the orchestra is just one. A great variety of music is instantly available through radio, cable television, digital recordings, and various emerging technologies. Development of new technology and changes in the nature and use of leisure time can only intensify as time goes on. The challenge for orchestras is to harness the technology to aid in the presentation of the music and to adapt to changing lifestyles among potential audience members.

Finally, sophisticated modern audiences may resent being manipulated or patronized: an audience may react negatively to a new work wedged in as necessary medicine before intermission. The same work, if introduced carefully by the music director (perhaps with composer participation), to give the audience a sense of why the performers are excited by and committed to its presentation, may elicit a much more positive audience reaction.

6. Availability and repertoire of desired soloists. It is sometimes true that orchestras are limited in repertoire selection by guest artists who offer only compositions drawn from standard repertoire. At the same time, soloists are less likely to prepare a long menu of less-than-familiar works if there is little likelihood that orchestras will select them. Orchestras can have an influence on soloists' repertoire if they seek out performers who are committed to nonstandard works, especially those of living composers and American composers. If several orchestras collaborate to present a contemporary work with soloist in the same or subsequent seasons, they create an incentive for an artist to prepare new and nonstandard repertoire. In addition, certain "superstar" soloists have a special opportunity to offer unusual repertoire because they can attract an audience no matter what they choose to perform.

[4]The Pittsburgh Symphony marketing study cited earlier also involved a survey of 18 of the 20 largest American orchestras. The average age of classical subscription series buyers was 53.3 (p. 19).

7. Flexibility in organizational arrangements with musicians. Objections to presenting new or unusual works are sometimes raised because they require additional rehearsal time and may make unusual demands on individual musicians. Some people also argue that the number of great pieces for large orchestra from the nonstandard repertoire is limited. These objections may or may not be valid for various orchestras. However, if musicians can perform in smaller and/or nontraditional ensembles, participating according to their interest and ability, then the orchestra increases its capacity to present chamber works, experimental works, works in new formats for community outreach and education purposes, and works with a more diverse cultural base. Large chamber works, for example, with a corps of 10 to 25 players, can offer opportunities to add more variety to programs. More time can be devoted to their preparation while other musicians pursue other tasks, such as preparation of educational programs.

8. Funder expectations and requirements. Funders may have an agenda that influences repertoire choices. Some offer specific incentives, making funds available for commissioning, playing American and contemporary repertoire, hiring composers-in-residence, or projects in composition related to music education efforts. Others who are interested in broadening the American orchestra's approach to programming might choose to make more general grants contingent on the inclusion of certain kinds of repertoire.

9. The role of music journalism. Audiences tend to be more accepting of less familiar music when they are prepared for it. Preparation can come in various forms, including the availability of good music journalism that aims to educate and enlighten. The model of the music critic as a recognized scholar of music to whom the public turned frequently for information (Virgil Thomson and Paul Henry Lang are two examples) used to be more prevalent. Much current music journalism — whether in the print or broadcast media — is reactive, star-orient-

"There is a current generation of composers seeking their inspiration in the more indigenous and popular strains of American music. It is a powerful and rejuvenating force and it needs support."

—John Gidwitz, Executive Director, Baltimore Symphony Orchestra

ed, driven by publicists and press releases, and not especially oriented toward an educational function.[5] There is rarely enough time for the local newspaper critic to cover cultural issues thoroughly, and often he or she lacks the necessary artistic background and insight. Orchestras and the media working together to present carefully crafted and compelling information to potential audiences could do much to promote new and unusual repertoire.[6]

Focus on Change

These factors suggest a myriad of artistic and presentational strategies that orchestras committed to developing a new repertoire tradition might employ. The Task Force offers just a few of these options, in hopes that the entire orchestra field will engage in discussion about how to pursue a creative and positive expansion of American orchestral repertoire.

1. A renewed commitment to American works, contemporary works, and rarely performed works. The Task Force views this general commitment as important to every American orchestra working both to sustain its own artistic vitality and to expand its appeal, support, and connection with its community. Orchestras can enlarge the traditional canon in ways that will keep existing audiences and draw in new

[5]Several public radio efforts stand as exceptions to this assertion. National Public Radio's *Performance Today®*, which airs daily, combines recently recorded performances with commentary, interviews, and feature reports that explore music terminology, the creative process, performance preparation and techniques, and other musical topics to deepen the listeners' understanding and appreciation of classical music. American Public Radio's *Saint Paul Sunday Morning®*, which airs weekly, combines performance and discussion, focused on a particular performing ensemble, in a casual, lively, and informative presentation.

[6]The need to invigorate the field of arts criticism is beginning to be recognized. For example, in 1992, the Pew Charitable Trusts in Philadelphia started a $3.2 million fellowship program to improve the quality of arts reporting. The fellowships will provide print and broadcast journalists an opportunity to enroll in college courses to hone their reporting skills and improve their knowledge of the arts.

ones. While recognizing, for example, that there is a body of contemporary American music that is relatively inaccessible on first hearing and that requires careful programming and repeated hearings, there are also many works from both the early 20th Century and the present day that are more readily accessible.[7] All orchestras can explore this repertoire in many ways, building initial interest perhaps by programming all-American concerts, or a season celebrating American music during which every concert has an American work, or a series of concerts featuring different eras of American music — 19th-Century composers such as MacDowell, Gottschalk, and Beach, to American composers writing from the 1930s through the 1950s such as Ellington, Hanson, Harris, Piston, and Sessions, to such contemporary composers as John Adams, T. J. Anderson, Dominick Argento, John Corigliano, Libby Larsen, David Ott, Stephen Paulus, Robert Xavier Rodriguez, Joseph Schwantner, Joan Tower, Ellen Taaffe Zwilich, and others.[8] The true expansion of the canon will come when such composers are programmed regularly throughout a season as "standard repertoire."

2. The development of the orchestra as an instrument. Orchestras can explore the idea of the orchestra ensemble as an instrument that shapes and can be shaped by composers. The institutionalized orchestra ensemble is not changing its shape in response to changes in the music as it did in the 19th Century. As stated earlier, varying ensemble size and instru-

"In 2020, the so-called core repertoire may be available on digital video, accessible at the whim of the individual through home computers. Institutions that sponsor music for local audiences will be able to draw from a pool of diversely trained musicians, forming chamber groups that specialize in improvisatory, multi-media performances in which the audience takes part. Once in a while, classically trained musicians will get together in white tie and tails, and perform Beethoven's Ninth for their own pleasure."

—Layton James, Keyboardist, The Saint Paul Chamber Orchestra

[7]See Appendix for a list of repertoire resources, including organizations and databases.

[8]The Utah Symphony in a recent season instituted a "society of second performances." Music Director Joseph Silverstein surveyed works of the last 25 years that had been commissioned by American orchestras but then subsequently had received little, if any, attention. Ten of those works were programmed throughout the orchestra's concert season.

The AT&T American Encore Program, inaugurated in 1986, focuses on 20th-Century American works that have received premieres, but have had few performances since. The program provides funding to orchestras for including such works in their regular concert series.

mentation can help expand repertoire and alter concert formats. Also, in this age of technology, the possible inclusion of electronic instruments, as well as collaborations between music and other art forms through electronic means, presents many opportunities for new mixed-media compositions, making the orchestra presentation more variable and interesting.[9]

*3. **The orchestra's relationship with the composer.*** The dynamic relationship between orchestras and composers that existed in 18th- and 19th-Century Europe has diminished in today's American orchestra. Composers can be significant resources to orchestras, contributing to their vitality as artistic and educational institutions. Composers can enrich the lives of the orchestra's musical personnel and can actively engage audience members, students, and community residents in endeavors related to music and the orchestra. Local composers and composers-in-residence, because they reside in the community, are especially effective in this way. However, composers who participate with the orchestra even on a short-term basis, much like a guest artist, can also contribute through seminars, master classes, pre-concert lectures, and other opportunities for interaction with performers, audience members, and students.

Orchestras can also act as training institutions for emerging composers. Composers often work best when they can listen and revise; those composers wishing to write for full orchestra are at a disadvantage if they cannot hear their works performed. For a composer who chooses to write a string quartet, it is relatively simple to gather four musicians to test ideas, sounds, and matters of balance and color. Few composers of orchestral works will ever have such a luxury. Not only are composers discouraged from writing for orchestra because of limited performance opportunities, but for those new orchestral works that *are* written there is little opportunity to test and hone the work prior to the initial performance. Specialty orchestras, such as the American Composers Orchestra and the

[9]The Minnesota Orchestra commissioned a work by Dave Heath that received its premiere in March 1993. *Alone At the Frontier*, Concerto for Improvised Instrument and Orchestra, featured Nigel Kennedy playing a completely improvised solo part with the Orchestra, an elaborate percussion section, and a Rap Choir drawn from the Dale Warland Singers that imitated electronic drum effects. The work also incorporated the work of a young graffiti artist from Minneapolis, as well as a light show. It generated an enthusiastic audience response and considerable press attention.

[10]The Detroit Symphony Orchestra's annual African-American Composers Forum introduced a useful technical innovation to the reading sessions it holds. The orchestra provides the following description: "...the orchestral parts for each of the finalist's scores were copied from their original handwritten manuscripts into specially formatted computers and laser printed. Any changes in orchestral parts were instantly made via this process during the reading/rehearsal sessions. As a result, the DSO musicians were provided with highly accurate, highly readable orchestral parts. This boosted the efficiency of rehearsal time and resulted in more accurate readings by the musicians. The laser-printed parts are returned to the composers following the Forum performances to assist in facilitating additional performances of their works by other orchestras."

Women's Philharmonic, stage reading sessions for composers, often providing the composer not only with a "practice instrument," but also the opportunity for direct comments from the players and the conductor.[10] More orchestras of all sizes and types can engage in this type of activity. And, it is an activity that can include the audience, inviting their participation in, and reaction to, the process of creation.[11]

Orchestras strengthen their relationships with composers when they commission new works. However, as the "society for second performances" referred to in footnote seven indicates, many commissioned works disappear after their initial performance. Museums provide a good model for orchestras to follow, where many museums share the cost and the promotion of a traveling exhibition. A consortium of orchestras can share the cost of commissioning a work and developing joint promotional materials of considerable sophistication (e.g., a video documentary on the composer and the creative process[12]), and then can guarantee multiple performances of the work during regular seasons, on tour, at summer festivals, and in recordings.[13]

*4. **Utilizing the media for audience education.*** Orchestras can involve music writers (including university faculty) journalists, classical disc jockeys, and music critics in efforts to expand the repertoire. The effectiveness of partnerships between orchestras and journalists has been apparent for many years. In an example a century old, the extraordinary media attention and writing that accompanied the introduction of Dvořák's Symphony No. 9, "From the New World," in New York in 1893, demonstrates the excitement that can be generated around a

[11]From 1986 to 1990, the American Symphony Orchestra League sponsored the New Music Project, a series of reading sessions with professional orchestras across the nation. Unpublished works by more than 100 composers were read, and the composers received comments on their music from both performers and audience members. During the 1991-92 season, the League sponsored similar reading sessions with the Baltimore and Savannah Symphony Orchestras that featured the works of African American composers.

[12]Such a documentary came out of a collaboration between the Amarillo Symphony and its local public television station, KACV-TV. The Symphony commissioned Houston-based composer Samuel Jones to write a work celebrating the Palo Duro Canyon, a significant geological and historical feature of the Amarillo area. The two-year process of composing the work was documented on video from Jones' first visit to the canyon, to the May 1, 1992 premiere of the work in the canyon's amphitheater. The final hour-long documentary includes interviews with Jones, conversations between Jones and Amarillo Symphony Music Director James Setapen, rehearsals, and visual interpretations of the canyon to accompany the performance of the full work. The premiere of the work and the debut showing of the documentary were also coordinated with a marketing strategy focused both on generating national interest, and on promoting local community support of, and participation in, the Symphony.

[13]The National Endowment for the Arts initiated a Consortium Commissioning Program in 1988 to ensure multiple performances of new works. The program requires a consortium to be composed of three similar performing arts groups; three composers are then commissioned; and each ensemble performs each work at least twice.

Libby Larsen's *Marimba Concerto: After Hampton* is an example of a new work resulting from a commission by a consortium of orchestras without outside funding. A total of 12 orchestras combined, resulting in 27 performances.

new work. Coverage of the event in advance, careful and complete analysis of the work for those who planned to attend, and thoughtful reviewing afterward gave this new music prominence throughout the community. Beyond the immediate musical excitement, the event generated an even broader interest in contemporary composers and their work in general, and in the role of composers in shaping the artistic life of the country.

How can orchestras, composers, and journalists alike engender that sort of public attention in today's cultural and media environment? The example of the Symphony No. 3 by Polish composer Henryk Mikotaj Górecki may be instructive. A Nonesuch recording of the Symphony, featuring soprano Dawn Upshaw and David Zinman conducting the London Sinfonietta, was released in early 1992. Górecki was brought to the United States to meet musicians and classical music press, and the recording was sent to classical and public radio stations around the country. It received particularly frequent airplay in Los Angeles, where public station KCRW played the second movement every day during the summer of 1992 and offered the recording as a premium during its pledge drive. The recording's popularity built momentum throughout the U.S. on the basis of an increasingly enthusiastic response by radio listeners, reaching the top position on *Billboard's* classical chart.

Similar intense radio attention was given the work in England after its release there in August 1992, when the Classic FM radio network began playing and promoting the work weekly. Over 300,000 recordings have been sold worldwide, and at one point, the work reached sixth place on the British pop charts. Press attention has been considerable, ranging in England from in-depth articles in the *Times* to features in the British tabloids, with a BBC Television documentary in preparation. A number of U.S. orchestras are now planning performances of the work, and there is a growing interest in other works by the composer. Such a promotion success story through the cumulative efforts of record companies, radio disc jockeys, and print media is not unusual in the pop world, but is the exception in the world of "art" music.

5. The possibilities of "targeted" and "thematic" programming. The programming of the new American orchestra can be diverse and successful, if carefully developed. Today's orchestras must serve a variety of musical tastes, working to attract new audiences while trying not to alienate the old. A common approach to programming has been to view the orchestra concert as a melting pot, mixing up repertoire so that there may be something to appeal to everyone. But, as indicated earlier, audiences may resent the "modern" piece sandwiched between two familiar 19th- Century works, while the new music enthusiasts may be unwilling to sit through another performance of a Beethoven symphony. A successful alter-

native for many orchestras has been to target particular programs to particular tastes. The success of pops programs is the strongest indication that this strategy works: pops audiences rarely cross over to become subscribers to traditional concert series. In this sense, orchestras may see pops concerts as a marketing failure, but the pops crowd does keep signing up for the pops series. Similarly, the success of early music ensembles also indicates that a particular sound can attract an enthusiastic and loyal audience. Still other approaches have included music for special constituencies, such as The Women's Philharmonic in San Francisco, which plays to capacity houses of listeners interested in music composed by women. In another example of targeting, experiences in Detroit, Louisville, Baltimore, and elsewhere indicate that new audiences of African Americans can be attracted to music written or performed by African Americans.

Task Force members suggested an interesting set of strategies for nonspecialty orchestras to allow audiences to sort themselves out according to their interests. "Thematic" programming can present a valid artistic construct that also works well from a marketing perspective. For example, an evening might feature 20th-Century music of a memorial nature: Howard Hanson's *Elegy*, the Concerto for Brass and Orchestra by Donald Erb, and Leonard Bernstein's Symphony No. 1. In another, more elaborate approach, an evening at the orchestra might begin at 7:00 p.m. with a half hour of medieval French music; at 8:00 p.m., the orchestra could begin a concert ranging from Lully to Milhaud; then at 10:30 p.m. a chamber ensemble from the orchestra could play music of Boulez and beyond. Not all events need be presented on the stage in the concert hall; parts of the evening could take place in the lobby area, for example. Food service might be coordinated with the French theme, as might video presentations or exhibitions of artwork. Audiences would be free to participate in the whole evening or just in the parts that interested them.[14]

[14]The Brooklyn Philharmonic's programming plans for the 1993-94 season revolve around the thematic programming idea. The Philharmonic will offer five weekend-long thematic festivals: "From the New World," a Dvořák weekend, will celebrate the centennial of the composer's Symphony No. 9, including works by Beach and MacDowell, video projections of contemporaneous artwork, pre-concert lectures on American Indian, folk, and spiritual themes in the works, and a piano recital of works of that era; "The Russian Stravinsky" will examine the Russian roots of Stravinsky's music through joint music and dance performances by the Philharmonic and the Pokorovksy Ensemble of Moscow, as well as lectures by Richard Taruskin, author of a forthcoming biography of the composer; "European Mystics" is the title of a weekend devoted to recent works, including composers such as Arvo Pärt, Giya Kancheli, Sofia Gubaidulina, and Henryk Górecki, with pre- and post-concert discussions featuring Kancheli and Philip Glass; "Ellington's New York" combines the Philharmonic with the Mercer Ellington Jazz Band in performances of *Queenie Pie*, *Take the 'A' Train*, *Caravan*, and other works; finally, a "Sturm und Drang" weekend will feature works by Haydn, C.P.E. Bach, Mozart, Kraus, and Benda, and include pre-concert discussions with early music specialist Nicholas McGegan and readings from poetry of the period. Allan Kozinn, "Brooklyn Philharmonic Adopts Theme Programs," *New York Times*, April 20, 1993.

6. Delivering new repertoire in a multi-media context. Today it is possible to extend the presentation of repertoire and the concert experience beyond the concert hall. The presentation of new repertoire can be enhanced by incorporating the music into other media forms. Community access cable television and radio, and public television and radio, can provide forums for composers and orchestras to introduce new repertoire to potential audiences. As interactive video and CD ROM become more developed, widespread, and less expensive, orchestras may be able to utilize such technologies to communicate with audiences, engage their participation in the creation of new work, and provide them with post-concert recordings and interactive learning materials.[15]

7. Incorporating the expressions of diverse cultures. As indicated above, some orchestras have found new audiences by programming works by African American composers and by otherwise drawing from the African American heritage. However, it should not be assumed that there is a direct relationship between the race, sex, or ethnic background of a potential audience member and the type of works that will attract that person to the concert hall.[16] Most people's tastes are not limited to a single style or sound based on a single cultural heritage. Rather, a variety of cultural heritages are available to influence the orchestral idiom in a way that can be of interest to many people. If these heritages are ignored, American orchestras will miss an opportunity to enrich the repertoire.[17] Reinvigorating and refreshing the tradition strengthens it, inducing new audiences to think about and become involved in the orchestra.

Although the archetypical orchestral idiom is European, there are many examples of how that idiom can be respected and utilized, yet augmented in our

[15]Even a "low-tech" approach can work well to engage audiences in appreciation of a new work. The Saint Paul Chamber Orchestra is planning a series of "premiere parties": new works will be played during the regular concert and taped. The tape will be played immediately following the concert, offering an opportunity for a second hearing and discussion of the work.

[16]See Chapter Two for an extended discussion of the question of achieving cultural diversity in the American orchestra.

[17]An example is the Dayton Philharmonic Gospel Choir, organized by Alvin Parris, professor of music theory and history at the University of Rochester, and Isaiah Jackson, music director of the Dayton Philharmonic. The 170-member group is racially mixed and includes members of the Dayton Philharmonic Chorus and other singers from the community. The choir made its debut on a program that also featured Adolphus Hailstork's *Celebration*, and Dvořák's Symphony No. 9, "From the New World." It is interesting to note that prior to the first performance of his new work, Dvořák wrote, "I am satisfied that the future [music] of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States." See "The Gospel According to Dayton," *SYMPHONY*, September/October 1990, pp. 56-59.

own hemisphere. Works that draw on musical traditions of a variety of cultures that can be programmed by any orchestra include pieces by such composers as Carlos Chavez, Alberto Ginastera, Bright Sheng, Roberto Sierra, William Grant Still, Chinary Ung, Adolphus Hailstork, and many more.

American orchestras also can look toward the world of jazz. Three ideas in particular may be interesting for orchestras to explore. The first is to program from the body of existing works for orchestra that are designed to accompany a jazz ensemble or soloist. Second, just as a modern orchestra might contain a string quartet, a brass ensemble, or a string orchestra that performs ensemble repertoire, jazz ensembles might also be formed within the orchestra, such as a big band to perform the classic repertoire of Ellington, Basie, and Herman. Finally, orchestras can work with the jazz community — locally, nationally, and internationally — to commission new works, explore new collaborations and approaches, and strengthen both traditions. Benny Golson's concerto for double bass and orchestra is a good example, mixing jazz and classical idioms and utilizing a solo contingent of double bass, jazz piano, and drums.[18] Jazz pianist and composer Billy Taylor also has written several works for jazz ensemble with orchestra, including *Suite for Jazz Piano and Orchestra*, and *Peaceful Warrior* for jazz trio, orchestra, and chorus.

8. Some additional suggestions. Finally, some further strategies might include working with crossover artists whose styles are more nearly identified with pop culture and therefore more appealing to a new, younger audience. Such groups and individuals whose work is worth exploring in this context might be the Kronos Quartet, Bobby McFerrin, Nigel Kennedy, David Byrne, and Frank Zappa,[19] among others. Orchestras can take advantage of a growing interest in American

[18]The work was premiered at William Paterson College in New Jersey by the Wayne Chamber Orchestra and subsequently was performed at Lincoln Center.

[19]In February 1993, a group of classical and rock musicians performed works of Frank Zappa at Lincoln Center for the Performing Arts in New York City. On National Public Radio's *Morning Edition*® the day before the concert, guitarist Mike Kennealy described how one piece to be played, *Outside Now Again*, evolved from "an improvised guitar solo" through a computerized version on the Synclavier®, to a piece for orchestra. Conductor Joel Thorne comments that "a lot of Frank's music ... includes a great deal of ensemble complexity, a great deal of very difficult and complex, interesting rhythmic stuff going on...."

film music and increased availability of film scores.[20] Also, orchestras can attempt to relate repertoire to community events and concerns, as when the Grand Rapids Symphony dedicated a concert to the AIDS cause. The centerpiece was John Corigliano's Symphony No. 1, the composer's personal response to having lost friends to the disease.[21]

Involving the audience in the process of composition can also be an effective tool for opening the minds of listeners to new works. Use of interactive technologies may provide ways of demonstrating to audiences the challenges of making compositional choices and the stimulation of the creative process. It is also useful to focus educational projects of the orchestra on the composition process, allowing young students to begin to use the tools of composition, and to hear the results as played by a full orchestra.[22]

Looking Ahead

Orchestras are sometimes characterized as museums of music, entirely places where the great masterpieces of the ages are preserved and presented. But the great museums are always adding to their collections and expanding their focus, thus helping audiences develop their own cultural identity through works

[20]A spring 1993 listing of concerts containing film music appears in the April 1993 edition of *Film Score Monthly*, published in Amherst, Massachusetts, by Lukas Kendall. John Waxman, son of Warner Brothers composer Franz Waxman, provides the list to this newsletter devoted to film music. Waxman makes scores of the music available to orchestras. Orchestras represented in the April listing include the Phoenix Symphony Orchestra, Glendale Symphony Orchestra, San Jose Symphony Orchestra, Indianapolis Symphony Orchestra, Omaha Symphony Orchestra, Fort Worth Symphony Orchestra and others.

[21]This event was especially notable in that it linked new repertoire directly with a local charitable cause. The sale of tickets for the concert and post-concert reception netted several thousand dollars for the AIDS Foundation of Kent County, Michigan.

[22]Such a project was carried out by the Chicago Symphony Orchestra under composer-in-residence John Corigliano in 1990-91. The Young Composers Project enlisted the participation of a classroom of Chicago sixth graders from the Howland School for the Arts, a public school on the city's south side. These students created their own melodies on the piano and recorder; the melodies were expanded into full orchestra pieces by three Illinois high school students who worked closely with Corigliano. The Chicago Symphony performed the final works as part of a series of nine youth concerts.

of their own time and place. Aaron Copland said that his job as a composer was to write music showing what it felt like to be alive "today" — in his moment. If orchestras lose this voice of the composer — if they don't constantly add to their "contemporary collection" — then they risk losing their vitality as artistic institutions. The music comes first. Everything else "is commentary."[23]

[23]Adapted from a comment attributed to the Jewish sage Hillel. When asked by a student to "recite the Torah standing on one leg," (i.e., to distill the essence of the Hebrew Bible) he said, "Do not do to others that which you hate; the rest is commentary."

The Music Comes First: Some Questions to Consider

1. What mix of repertoire does your orchestra play? How has this mix changed over the last decade?

2. Does the mission of your orchestra reflect a commitment to an expanding repertoire? Have the music director, musicians, board members, others in the orchestra, and visiting soloists adopted such a commitment?

3. Who in your orchestra is knowledgeable about less familiar repertoire, including 20th-Century and American works? Are they involved in programming decisions?

4. How much of the programming reflects a contemporary American identity? For example, have works incorporating such indigenous American genres as jazz been programmed?

5. To what extent has there been an effort to find and program music reflective of diverse cultures both in America and elsewhere in the world?

6. How much do you know about the repertoire preferences of your audience, including subscription audiences, single ticket buyers, and perhaps even potential audience members who are currently non-attendees? What has been the effect on audiences of any experimentation with repertoire?

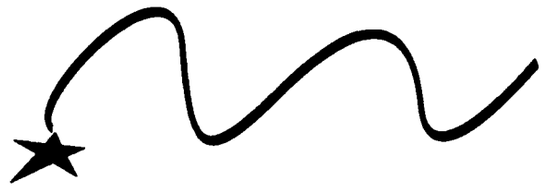
7. In what ways has your orchestra experimented with small ensembles (including chamber music ensembles within orchestral concerts) as a way to introduce an expanded repertoire to audiences?

8. Has there ever been an effort to identify and perform works that allow collaborations with other art forms, with electronic instruments, with film and video, and with other elements that modify the pattern of traditional orchestra presentation?

9. What special efforts have been made to present information along with new repertoire, utilizing the skills and resources of composers, critics, music educators, public radio personalities, and so forth?

10. Has the orchestra experimented with targeted or thematic programming? Have marketing efforts been designed to develop audiences for such programs?

2. Achieving Cultural Diversity



ANY CONSIDERATION OF AMERICANIZING THE AMERICAN orchestra cannot fail to face the difficult issues of race that underlie discussions of what is now commonly referred to as "cultural diversity."[1] Indeed, orchestras that do not embrace the cultural and racial diversity of America's citizens will miss opportunities and run the risk of becoming increasingly isolated from the social, political, and economic realities of American society. This chapter, therefore, concentrates on the need for American orchestras to become more representative of the United States' culturally and racially diverse populations, referring to other elements of the report as they relate to that goal.

Demographic Context

What does it mean to discuss "diversity" in relation to the American orchestra? How do we describe diversity in our communities and begin to relate it to what the orchestra does? Clearly, the population of the United States has

[1]The symphony orchestra, along with other American institutions and organizations, has a regrettable history of racial discrimination. See D. Antoinette Handy, "American Orchestras and the Black Musician," *Symphony Magazine*, August/September 1988. Ms. Handy presents a brief overview of the struggle of African-American musicians to integrate American orchestras, including numerous citations for further reading on this subject.

always been diverse, but the complexion and nature of that diversity has begun to change dramatically.

In fewer than 20 years from now, African Americans, Latinos, Asian Americans, and Native Americans will account for one third of the U.S. population — more than 80 million people. These "minority" populations already comprise the majority in 15 of the nation's 28 largest cities. According to Census Bureau estimates, by the middle of the next century, virtually half of the population will be made up of these "minorities." Our current terminology of "majority" and "minority" is quickly becoming meaningless.[2]

In the face of such dramatic demographic trends, and despite the fact of cultural and racial diversity throughout our society, orchestras remain largely untouched by these changes. American Symphony Orchestra League surveys indicate that about seven percent of the musicians currently under regular contract in orchestras are African American, Latino, Asian American, or Native American.[3] Survey respondents report that a median six percent of the regular voting members of orchestra boards are members of these groups.[4] Among orchestra staffs, they make up only eight percent of the work force, on average.[5] Insufficient field-wide statistical data currently exist for the composition of orchestra audiences or volunteer associations. Although anecdotal evidence strongly suggests that they, too, are not very diverse, more research needs to be conducted to determine current conditions and measure future progress.

The Challenge

To face the reality of the past squarely, and to understand why orchestras have been perceived as exclusive and unresponsive is perhaps the most difficult aspect of the diversity issue. The demographic trends cited above are not

[2] "Births, Immigration Revise Census View of 21st Century U.S.," *The Washington Post*, December 4, 1992, p. A10.

[3] *The Participation of Black, Hispanic, Asian, and Native Americans in American Orchestras*, 1991-92 inclusiveness survey by the American Symphony Orchestra League, Lorri Ward, project director. The survey is based on responses from 146 orchestras with total expenses of at least $260,000 annually. Ninety-four percent of orchestras responding to the survey reported at least one "minority" musician; the median number reported was four. The breakdown of regularly contracted positions held by "minority" musicians was: Asian Americans (3.4 percent), African Americans (1.6 percent), Latino Americans (1.5 percent), and Native Americans (0.2 percent).

[4] *Policies and Procedures of Orchestra Governing Boards*, 1991 survey by the American Symphony Orchestra League, Lorri Ward, project director.

[5] *1991-92 Salary and Staff Report*, confidential survey by the American Symphony Orchestra League.

overnight phenomena: America has long been a population with diverse cultural elements. Although orchestras have missed many opportunities to be enriched and enlivened by our nation's diversity, a change in thinking can bring those opportunities to life. Orchestras that believe in their missions and the meaning of their music for everyone can build on the European origin of the tradition, while developing a uniquely American orchestra whose performers, staff, direct-service and governance volunteers, audiences, and repertoire embrace as fully as possible both the American experience and the communities in which they operate.

Thus, the Task Force urges the orchestra field and individual orchestras to adopt a long-term goal:

> ***In order to remain a vital and relevant element of American society, the orchestra field as a whole should demonstrate greater inclusiveness and responsiveness to the demographic and cultural evolution of the United States, and individual American orchestras should reflect more closely the cultural mix, needs, and interests of their communities.***

This chapter reaffirms the values behind what has been called "affirmative action" — values that encourage an active search for individuals of many racial and cultural backgrounds whose participation has much to offer the orchestra. However, the Task Force is not urging that orchestras set some arbitrary percentage of musicians, governance and direct-service volunteers, or professional staff who must be from minority groups, somehow achieve that percentage, and then conclude that orchestras have become "diversified" and all problems solved. The problem goes beyond numbers to attitudes, thinking, and behaviors that have impeded inclusiveness. Achieving greater participation by people of color, by people of all age groups, by people of different socioeconomic status, and by people with varying cultural backgrounds and interests will be difficult and can only come about as part of a process of profound change throughout the orchestra organization. Some of the elements of change may include:

- ***Making the orchestra more inclusive at all levels, strengthening artistic and organizational quality.*** Orchestras are challenged to attract, involve, and retain volunteer leaders and workers from a broader cross-section of their communities, to develop a more diverse pool of administrative and artistic leaders, and to identify and recruit well-qualified musicians from many racial and cultural backgrounds. And, although orchestras must certainly determine how to market successfully to heterogeneous populations, marketing cannot substitute for serious organization-wide self-examination. Simply convening a cultural diversity

committee will not be enough if the leaders of the orchestra are not committed to incorporating diversity throughout the entire organization. The orchestra might begin by identifying those aspects of its activity that are not welcoming to a diverse population, ranging from characteristics of the hall, concert format, and ticket pricing, to subtle manifestations of exclusivity or even racism that defy easy identification or solutions. And, beyond identifying the negatives, the orchestra can look for new ways to present itself as an inviting leisure time choice for a wide range of people. Orchestras must draw on all their considerable creative resources to activate a variety of points of entry for many kinds of people.

• ***An expansion of the orchestral repertoire.*** The universality of music is truly one of its greatest strengths. The appeal of a great composer's work is not dependent on the color of the listener's skin, and can transcend many cultural differences. Indeed, when we advocate for diversity in cultural institutions we need to avoid creating false dichotomies about who may be interested in music of particular cultural origins. European-based orchestra repertoire is not "for whites only"; you do not have to be African American to appreciate the music of the African American sacred tradition; Latinos can love Mahler; and Jews do not only listen to *klezmer* music. Inclusiveness is achieved through a mix: playing traditional repertoire; playing and encouraging the composition of "music of our time," including the work of local composers; and drawing from the musical traditions of a variety of cultural, racial, and ethnic influences. Such an expanded approach to repertoire can contribute significantly to the orchestra's long-term bonds with more members of its community. It also has implications for the training and selection of the orchestra's artistic leaders, for the orchestra's involvement in the creation of new repertoire, and for the processes through which repertoire is chosen for performance.[6]

• ***Drawing a new generation of Americans into the orchestra.*** The orchestra field as a whole, and the funders who support it, are challenged to make the training and hiring of a new, diverse generation of players a national priority. The long-term strength of the orchestra lies in affirming the value of its music for young people of all racial, cultural, and economic backgrounds. Early exposure to the greatness of orchestral music and, more importantly, *early "hands-on" participation* in music making are keys to the involvement of new generations.

[6]See Chapter One for a discussion of repertoire.

In a difficult climate for music education, orchestras can seek to identify talented young people of all colors and to nurture their talent, simultaneously involving their families and larger communities, thus expanding the orchestra circle. This challenge also encompasses the need to experiment and to take some risks with both programs and marketing in order to compete successfully for the attention of young people in a world of burgeoning technology, pervasive popular culture, and growing economic and career pressures.

"I want a consciousness of music that transcends everything, but I also want music sometimes that reaffirms parts of my own cultural background."

— Gwendolyn Cochran Hadden, Board Member, Boston Symphony Orchestra

Gateways to Change

The Task Force has identified six gateways to change for orchestras as they work toward the goal of reflecting the diversity of their communities:

- The essential mission and underlying values of the orchestra;
- Orchestra leadership, including management, artistic, volunteer, and community leaders;
- The repertoire;
- Education of the community and audiences;
- Development of the talent pool and its access to the orchestra;
- Relationship with the community.

Each of these gateways is strewn with barriers — reasons why change cannot happen. This chapter will try to identify those barriers and suggest some preliminary strategies to begin to overcome them. It then will address how the orchestra field

might work on a national level to promote greater cultural diversity in the American orchestra, suggesting field-wide initiatives. Some of these may be appropriately undertaken by the American Symphony Orchestra League, perhaps in collaboration with other national, regional, or local organizations. Finally, the chapter will present some orchestra models that show how various strategies may be applied at the local level.

1. Mission and vision. A recurring theme throughout this report is that orchestras can benefit from examining what they are about. To be successful, efforts to define and implement a course of action need the support and energy of the governing board that formulates and oversees the orchestra's mission and vision. Without strong board leadership and considerable board effort, little will change.

Barriers to this process can be significant. A lack of awareness of the need to change or a fear of change in an uncertain environment may militate against doing something different. The routine of tradition, a lack of information about what works, and being unaware of other orchestras that have successfully taken on the goal of greater diversity may all contribute to organizational inertia. The urgent pressures on orchestras to meet short-term needs frequently makes it difficult to undertake an effort that may be perceived as valuable and necessary but difficult to achieve. The success of these efforts is hard to measure, and the benefits can only accrue over the long term. Furthermore, unrealistic expectations or timelines may result in token efforts that accomplish little, leave board members resistant to further efforts, and risk doing more harm than good in the community.

Strategies for influencing mission and values to achieve diversity focus on inclusive long-range planning that redefines the orchestra in a broader community context. Whatever the final shape of the orchestra's mission and long-range plan, the key is that they be developed with broad participation throughout the institution. *The concept of diversity can be implemented effectively only if it pervades the institution and is embraced by the orchestra's collective leadership.*

The board can begin by reviewing the orchestra's mission statement and initiating a long-range planning process that includes staff and musicians, as well as community members. This process can focus on the orchestra as a provider of music to the total community, viewing music as an aesthetic experience to be shared widely. The orchestra relates to the community both as a presenter and an employer, and fulfills multiple functions. Each of these functions, depending on how they are carried out, may reach different elements of the community, and the orchestra consciously targets a broader population than has been customary. For example, as a presenter of live music, the orchestra makes decisions regarding

venue, format, and repertoire. Such decisions, if governed by a mission to reach out broadly to many populations, may be markedly different from "business as usual," involving more concerts in community venues, more flexible formats, and more diverse repertoire. Marketing activities also may be different, reflecting a need to establish new points of contact with potential new audiences.

The orchestra also is a curator of a living musical tradition and can seek to pass that tradition on to a new generation through professional training programs, engaging the skills of its musicians and staff in collaboration with educational and social resources in the community. The orchestra's broader educational function requires working in collaboration with a range of artistic and educational organizations and individuals. Finally, in order to carry out the many facets of its mission effectively, the orchestra can focus on creating a hospitable environment for community participation, welcoming a diverse volunteer force.

2. Orchestra leadership. To prevail in an atmosphere of scarce resources and competing priorities, and to move boards and orchestras beyond tradition, inertia, resistance, and tokenism requires committed, creative, and energetic leaders from a variety of racial and cultural backgrounds.[7]

Barriers include a lack of vision and understanding of the importance of increasing diversity within the orchestra, fear of change, the competition for leadership from many other organizations in and outside of the arts, burnout from the daily pressures of keeping the orchestra organization afloat, and a lack of planning skills.

Many orchestra boards have become large, entrenched structures that include people who have not kept abreast of changing community dynamics and values. The criteria for board membership, born out of a competitive nonprofit environment, may emphasize access to wealth and little else, thus severely limiting the breadth of community representation. Even organizations that are actively pursuing diversity goals may practice a kind of double standard, insisting on new candidates with exceptional fundraising ability, clout, position, or participa-

[7]The Detroit Symphony Orchestra operates under a strategic plan that includes diversity as an important goal. The Orchestra has successfully expanded representation of African Americans among its volunteer leadership. The board of 65 now includes 10 African American members, while the executive committee of 29 includes four African Americans. The Orchestra also has focused on expanding repertoire. A major recording program will feature the DSO playing the music of American composers, leading to the inclusion of a variety of American works in the subscription series. The Orchestra also sponsors a yearly African-American Composers Forum in cooperation with Wayne State University and the University of Michigan. The Forum is the occasion for both a composition competition and a three-day symposium. The competition results in the selection of four works that are performed by the DSO at several reading sessions. The winning score is performed during three Classical Roots subscription concerts. The 1993 symposium combined lectures, panels, seminars, and performances to explore a wide range of African American composers' repertoire.

tion beyond that demanded of long-time members. Any such double standard can harm the organization by limiting the range of available talent and alienating the orchestra from those it is seeking to include.

Board and management leaders may worry that changes will put distance between the perceived "core" constituency and the sources of funding represented by traditional board members, and that a board more representative of the community may not be as effective in fundraising. With orchestras under such severe financial pressure today, many leaders see little room for risk. Leaders look for changes and initiatives that will reap short-term financial benefits, and may resist starting projects that add a short-term financial burden, whatever their long-term value. Also, good leaders may not stay with the organization long enough to realize the kind of long-term vision suggested in this chapter; the problem of continuity amidst turnover thus becomes significant. The difficulties of overcoming negative (exclusive or racist) images of the orchestra and presenting an attractive volunteer or professional career path that draws in new, diverse leaders may also seem insurmountable.

Strategies for attracting, diversifying, redefining, and exercising leadership to make orchestras more reflective of their communities will vary widely. The shaping and implementation of a dynamic vision for the orchestra can both spur and reflect changes in the composition of the board and the structure of the organization. Chapter Seven will look more closely at the question of leadership, examining traditional leadership structures and suggesting ways to develop the orchestra leaders of the future. Awareness that change needs to take place is clearly the first step: some orchestras' financial situations will drive leadership restructuring and mission redefinition, but even orchestras in good financial condition are affected by the rapid demographic, cultural, social, technological, and economic changes that characterize modern American society.

Identifying, recruiting, and welcoming people of varying racial and cultural origins to participate as staff and volunteer leaders are also beginning steps orchestras can take to deepen their connections to the community. In the short term, the board can begin to broaden its own membership, setting diversity goals, and examining formal and informal standards applied to the recruitment and continued membership of board members from various backgrounds.

Orchestras can look for board members to fulfill new roles beyond the traditional fundraising emphasis, redefining board roles to incorporate such objectives as diversity, artistic collaboration, musician participation, education, and volunteerism. Both active recruitment and the process of organizational redefinition can create opportunities for new and more diverse board membership, and orchestras can begin to discover that broader community representation can have

the added benefit of opening up new sources of support.

The board also can pay attention to how plans are developed and implemented, spurring conversations about change and cultural diversity throughout the organization. Direct-service volunteers and musicians can explore the extent to which education and instrumental training programs reflect a commitment to inclusiveness. Board members and staff can consult with community leaders about community needs and possible orchestra responses. Other areas may include re-examining concerts and social events to see whether they support or frustrate a mission of inclusiveness, allocating more of the music director's and top administrator's time to community activities, and reviewing the orchestra's budget to determine the extent to which expenditures reflect or ignore the inclusiveness mission.

3. ***The repertoire.*** Reviewing and expanding the repertoire, as discussed above and in Chapter One, may be a compelling strategy for orchestras to consider, but it will not be easy to define a new, more inclusive repertoire, or to implement significant repertoire changes among American orchestras.

Barriers include the fact that knowledge about music that reflects a variety of cultural traditions — who is writing it, and who is playing it — is not widespread among music directors. Most are trained intensively in the traditional canon of orchestral works and are comfortable performing what they know. The pressures of a modern conductor's career, the limitations on rehearsal time, the lack of experience with new repertoire among players, and assumptions about what might be popular with audiences all can lead to a mindset against unfamiliar works. The lack of ongoing supportive relationships between composers and orchestras contributes to this mindset. New works and challenging programs are

"Many health and human services organizations are working to diversify throughout and take advantage of the talents of all people within the organization. The boards and CEOs aim for diversity in achieving the mission, incorporating the diversity goal in all strategies to strengthen the organization. They look at the culture of the organization—how the organization conducts its business and how people live and work together. Are people asked to assimilate, or do they feel free to bring their cultures with them and contribute their strengths to the institution? People who are asked to assimilate don't stay very long."

—Sandra Gray, Vice President, Leadership/Management and International Initiatives, Independent Sector

"We have to think about what the orchestra product both looks like and sounds like. I have never gone to a concert of a major orchestra when I was not conscious of the relative absence of black faces. In terms of the sound, I want sometimes to hear something that is close to me, such as Undine Smith Moore's work about the life of Martin Luther King, *Scenes From the Life of a Martyr*. It has the scope of Beethoven's Ninth—I am entitled to hear that at a concert."

—Arthur Johnson, Board Member, Detroit Symphony Orchestra

often perceived as entailing too much risk, requiring a considerable investment for which the outcome is unknown. Finally, a dearth of good music criticism may compound this problem by limiting the ability of the orchestra to stimulate substantive discussion and education about new repertoire.

Strategies and resources to address the question of diversity in repertoire probably will center on field-wide initiatives that support composers, disseminate information about American works, underwrite recordings and radio broadcasts, furnish conductor and musician training in new repertoire, examine the relationship between contemporary repertoire and audience development, and provide funding for commissions, composer residencies, and the costs of producing new works. However, expansion of the repertoire also can be addressed at the level of each individual orchestra. Orchestras can examine their own process for choosing repertoire and find ways to expand that process. They can tap into existing information resources for repertoire suggestions,[8] begin to work with composers and other creative artists in their communities, incorporate living composers and their works in education programs, and end the ghettoization of works by people of specific racial and cultural backgrounds (e.g., only playing the works of African American composers in February). Orchestras can seek out and perform music that successfully affirms an American genre,[9] while continuing to present more traditional repertoire as well.

4. Education of audiences and the community. This report devotes an entire chapter to the vital role education can play in the overall transformation of the American orchestra. The orchestra's educational

[8]See Appendix of repertoire resources.

outreach becomes particularly influential in the long-term success of efforts to increase the participation of a more representative segment of the community. New participants with diverse backgrounds will come from educational programs that give a broad spectrum of people "hands-on" experience with the music and with the organization.

Barriers are significant, including the disappearance of school music programs and the lack of resources in schools, orchestras, and communities to support music education. Orchestras often have a narrow view of education and carry out education programs without adequate consultation with local school systems or adequate training of orchestra personnel. Limited expectations, expertise, and preparation may lead to inadequate and inappropriate programs that compete poorly with pop culture and television for young people's attention. The orchestra's mission and goals in relation to education may be unclear, leading to unsuitable measures of success or failure, such as the number of small, restless bodies warming seats in the concert hall during education programs. A limited view of education may also fail to recognize the opportunities to reach adults as well. Finally, the long-term nature of the educational process sets into stark relief the disproportion between the enormity of the task and the resources available.

Strategies for addressing the orchestra's role as music educator are discussed in detail in Chapter Five. A key point is the priority the orchestra gives to education and the extent to which it relates education to diversity goals. Including education and diversity as integral parts of the orchestra's mission implies that they will be incorporated into planning for all of the orchestra's major artistic activities; sufficient resources, expertise, and personnel will be allocated to the education function; and existing education activities carried out by different parts of the organization (volunteers, musicians, youth orchestra staff, program annotator, etc.) will be coordinated with an eye toward inclusiveness. Effective strategies may include: integrating diverse musical traditions into education programs, developing multicultural repertoire, utilizing new technologies, and experimenting with new presentation techniques. Also, developing programs that maintain

[9]For example, the American Composers Orchestra and the Baltimore Symphony Orchestra commissioned Hannibal Peterson's *African Portraits*, premiered by the ACO in November 1990 at Carnegie Hall. The Baltimore Symphony gave the work its second performance in January 1991. According to the BSO program notes, "Multicultural and multilingual, *African Portraits* is divided into two acts. It features the orchestra, the Hannibal Peterson Quintet, a blues singer, a gospel singer, a griot, African percussionists, narration, and a chorus."

Latino musical influences are also important in much American repertoire. Examples include: Dave Brubeck's *La fiesta de la posada*, Aaron Copland's *El Salón México*, George Gershwin's *Cuban Overture*, Morton Gould's *Latin-American Symphonette*, H. Owen Reed's *La fiesta mexicana*, Lalo Schifrin's *Cantos Aztecas*, Roberto Sierra's *Tropicalia*, and William Grant Still's *Danzas de Panamá*.

contact with students throughout their school years may help to ensure that student audiences, *many of which are already diverse*, continue to return as adults. Such long-term efforts can be collaborative with educational institutions, other arts institutions, and other groups in the community that reflect different cultural origins and are concerned with education. Evaluation of education programs will be most valuable if it measures the program's effectiveness, not simply the numbers of students reached. Finally, for the long-term health of the field, orchestras can become involved in efforts to advocate for arts education, especially the necessity for musical training in the schools.

*5. **Development of the talent pool and its access to the orchestra.*** The longest-term educational project in which the orchestra field can engage is the early identification of talented young people, ongoing support of their development, and then affirmative efforts to bring them into the ranks of professional orchestra musicians, composers, conductors, and soloists. Arguably this is the most effective strategy both to nurture a representative new generation of musicians and to promote a sense of ownership throughout a broad cross-section of the community.

Barriers include the abdication by schools of their traditional function of providing early training in instrumental music. The resulting deficiency in music education has diminished the stature of music in our society, and is compounded by the absence of early mentorship, a lack of peer support to youngsters who do study instruments, and few visible role models. In addition, as will be discussed in Chapter Five, not enough orchestras place a priority on their potential as training institutions. The lack of comprehensive planning and commitment among orchestras and educational organizations to follow and support talented students from early identification through apprenticeship limits the pool of potential orchestra members to those youngsters whose family and community circumstances accommodate the costs of instruments and lessons.[10] Even if a diverse group of young, talented people is identified and nurtured, factors within the

[10]The Alabama Symphony and the Sardis Baptist Church, one of the largest African American congregations in Birmingham, collaborated on a string instruction program to address this problem. The church provided meeting space, music, and music stands; the Symphony provided instructors and scholarship assistance based on household size and income. The program formed part of the Symphony's "string academy" of string instruction offered through the Birmingham public schools. See "Church, Symphony Team Up," *The Birmingham News*, February 12, 1988, p. 1H.

The MERIT Music Program is an example of a comprehensive approach to music education for economically disadvantaged youth in Chicago. MERIT's "tuition-free conservatory" provides students in grades 4-12 with a "structured curriculum of classes, including group instrumental instruction, music theory, mixed ensembles and numerous performance opportunities" at no charge. Private lessons are available on a sliding scale based on financial need. The program has been effective in developing skilled young musicians of diverse backgrounds. The MERIT Music Program is located at 47 West Polk Street, Chicago, IL 60605; (312)786-9428.

orchestra — e.g., the audition system, available career opportunities, and the organizational culture — may not be attractive or competitive with other possibilities. Although blind auditions are now commonplace, the residual effects of a history of discrimination against musicians of color are still being seen and felt.

Strategies to develop a new, diverse generation of musicians to participate in the orchestra need to be implemented in the short term, but will not pay off for years.[11] Initial steps involve establishing training goals, making an institutional commitment to a comprehensive program, and establishing partnerships with schools and community organizations. Partnerships, for example between the orchestra and the schools, are vital, because of the support systems (transportation, supervision, summer programs) necessary to ensure that children and their families can participate in training programs. Partnerships can also help to identify and secure the substantial funding that long-term training programs will require. Successful musician development programs identify and involve children early, provide continuous training and evaluation as they grow up, and are comprehensive in their approach so as to create well-rounded adults and musicians. They also provide role models and teachers who work well with children and to whatever extent possible have racial and cultural backgrounds representative of children in the program.

Training programs and youth orchestra operations also can be integrated into the overall activities of the orchestra to provide students with exposure and experience at the professional level. Not every child who enters a training program will become a professional musician, but the early exposure will serve young people in any career they choose, and will benefit the orchestra by building a community of musically literate and aware citizens.

It should be emphasized that the need for development of a diverse talent

[11]The field of ballet has made a substantive contribution to this area and offers program examples that may serve as useful models for the orchestra field. Both the Feld Ballet's New Ballet School in New York and Boston Ballet's CITYDANCE program have demonstrated that it is possible to identify raw talent at a young age and nurture it with high quality training. Feld's program has been around for over a decade and has already produced professional dancers of color. Boston's program is newer, having been established in 1991. Both send ethnically mixed screening teams into city schools to introduce the concept of ballet and to search out elementary school children who appear to have potential to develop as dancers. Students that are chosen to receive training are brought to the companies' studios and work with master teachers during school hours. In Boston, children begin with once-a-week classes; as the child advances, the commitment will increase to as much as 18 hours per week. In addition, a summer program at Simmons College immerses the CITYDANCE children intensively in ballet, folk dance, visual arts, theater, athletics, music, and other activities. The program also includes efforts to draw families into the ballet life. As the training progresses and becomes more intense and time-consuming, only some of the children continue, although it is clear that the experience has been extremely valuable to those who leave the program in developing discipline, study skills, and a lasting appreciation for dance. For those who continue, both Feld and Boston Ballet offer opportunities for apprenticeship and subsequent full membership in the respective companies.

pool is difficult to address exclusively on a local basis. Although the talent pools are local, providing meaningful opportunities for professional growth and advancement requires national coordination and funding. Truly significant training efforts will extend from the elementary school to the post-conservatory level, regardless of a student's location, and will include support programs that foster collaborations among institutions and communicate effectively about opportunities field-wide.

As a pool of talent is being developed, what strategies can ensure that those talented individuals are brought into the professional levels, and their careers advanced in ways commensurate with their ability and desire? Orchestras may need to examine their hiring practices, exploring criteria and methods, not only for establishing artistic excellence, but for judging the potential of the whole person to contribute positively to the orchestra. Apprenticeship programs may be an effective way to build diversity into the musician pool over time.[12] In the short term, it is also possible to hire more musicians of color as substitutes and extras, thus bringing them more quickly into the professional ranks and providing them with the experience and credentials needed to succeed as orchestra musicians.

6. Relationship with the community. The historical orchestra model referred to in the *Theme* existed and thrived at the behest of a relatively small, wealthy segment of the community. Although many orchestras owe their founding and early existence to the generosity and devotion of those patrons, the institutions they created were more exclusive than inclusive. Today's orchestras have learned that they cannot exist in such social and cultural isolation.

Barriers deriving from the burdens of history are not easily overcome, and present special challenges to successful orchestra/community interaction. The image of the orchestra as an exclusive, arrogant, possibly racist institution that resists sharing the secrets and norms of participation is a large part of the problem. The concert hall sometimes can reinforce that image: many halls that were built in the days of "urban renewal" displaced old neighborhoods and alienated local communities. Many halls are monumental, overwhelming structures,

[12]For example, the Detroit Symphony Orchestra has initiated a Fellowship Program "to directly and significantly enhance the career development of gifted African American orchestral musicians." Two Fellows are picked each year by audition before the music director and the regular audition committee. Throughout the year, they alternate study weeks with orchestra participation weeks. Study weeks involve lessons, coaching, and audition preparation. Fellows are required to audition for open DSO positions in their section, for at least one other orchestra, and in three mock auditions for the DSO audition committee. Fellows are assigned coaches and mentors from among the orchestra's musicians. At the end of the year, the audition committee recommends either that the Fellow be placed on a priority roster for regular DSO open auditions and/or its substitute roster, that the Fellow continue in the program for a second year, or that the Fellowship be terminated.

and may cater to patrons who come from more distant parts of the metropolitan area. If the orchestra uses the hall as a fortress, never taking the music out into the community and always charging more for tickets than anyone in the surrounding neighborhoods can afford, misconceptions and poor community relations can be the result. If the orchestra develops the hall as a community asset, however, many benefits can accrue both to the orchestra and the community.

A failure to work with the community to overcome problems and make the orchestra a good neighbor and relevant institution tends to compound feelings of separateness. The barriers inherent in language and unspoken cultural assumptions can make a process of community consultation and collaboration difficult; the inevitable tensions may be exacerbated by poor relationships with the local media and community leaders. The absence of effective two-way communication and the resulting lack of understanding of the community's needs, desires, and goals may be one of the greatest barriers to successful policies of inclusion.

Strategies to improve the orchestra's relationship to the community revolve around *communication, participation, and inclusion. Communication* may involve meetings of orchestra representatives with community members to find out what concerns they have, what their needs are, and how the orchestra might meet those needs. Communication may also focus within the organization, giving different people opportunities to air their feelings about orchestra issues, particularly issues of inclusiveness. "Diversity sensitivity training" also can be part of an effort to improve communication within and outside the orchestra.[13] *Participation* implies that everyone

"Orchestras are going to continue to be in center cities; they are indeed among the last of America's cultural institutions locked into the center city. This could present a significant opportunity for cities and for orchestras. Perhaps through the arts this nation will begin to accept diversity."

—James M. Rosser, President, California State University, Los Angeles

[13]Many corporations have resources and specialists in the area of diversity training and might be willing to share that expertise on a pro bono basis with orchestras.

in the organization can be part of identifying community needs and establishing programs to respond to those needs. Also implied is the participation of community members — on advisory committees and as direct-service and governance volunteers — in working toward the orchestra's diversity goals. Finally, *inclusion* will demonstrate that the orchestra has made sincere efforts to incorporate consistent and significant involvement of a many-faceted community in all aspects of the orchestra's life.

Field-Wide Initiatives To Achieve Cultural Diversity

The Task Force recognizes that it is unrealistic to assume that individual orchestras can take full responsibility for meeting the challenges and overcoming the barriers described above. Orchestras and organizations that support them need to look at broad, field-wide initiatives that will strengthen the process for a broad spectrum of orchestra types and sizes. Examples of organizations that might help in the development of new field-wide initiatives include: the American Symphony Orchestra League, the National Endowment for the Arts, Meet The Composer, the American Society of Composers, Authors, and Publishers (ASCAP), Broadcast Music Incorporated (BMI), the American Music Center, the American Federation of Musicians, the International Conference of Symphony and Opera Musicians (ICSOM), the Regional Orchestra Players Association (ROPA), various broadcast organizations, the National Guild of Community Schools of the Arts and national funders of orchestras, as well as regional, state, and local arts agencies and foundations. New initiatives may include:

1. Developing the Talent Pool. Having acknowledged earlier the essentially national nature of this challenge, consideration of national action is the next step. The goal should be to increase the number and scope of professional training programs and youth orchestras that provide special opportunities to young musicians of color. Strategies might include:

- National funding for orchestra/school collaborations to provide instrumental instruction and long-term follow-up;
- Fellowships for young instrumentalists, conductors, and composers of color;

- Musician mentoring programs that pair orchestra musicians with promising young students in the inner cities;
- Youth orchestra scholarships for inner-city youth;
- Other strategies and support for youth orchestras to help them become more culturally and racially inclusive;
- Funding of composer-in-residence programs centered on creating new works that reflect the cultural traditions of the local community, and efforts that involve youth in the community in the process of composition.

2. Advocacy. The field's efforts to nurture a generation of diverse orchestra musicians, volunteers, and audience members will be hampered until a national awareness of the value of the arts and arts education is achieved. A well-informed and coordinated advocacy program for music education at the local and national levels should be a priority for the orchestra field. In concert with other national arts service and advocacy organizations, such a program can make the case to the U.S. Department of Education and the nation's governors for the arts as an essential human service endeavor, not a dispensable education "extra." Working with state and local advocacy groups, the effort can concentrate on drawing school boards' attention to the importance of arts and music education.

3. Information. Action will be aided by knowledge. Orchestra leaders need to know where to find personnel of diverse racial and cultural backgrounds, what repertoire is available, and to what extent other orchestras can demonstrate success at achieving cultural diversity. For example:

- National organizations can share and promote the availability of information about orchestra musicians, soloists, conductors, and administrators of color as a resource for recruitment.
- The American Symphony Orchestra League can continue to update its *Inclusiveness Survey* annually.[14] The survey, if conducted consistently over time, will furnish a clear method of tracking the progress of change.

[14]The survey has been conducted twice since 1990. The 1992 edition, cited in footnote number three, is the most recent version available. Plans call for the survey to be updated annually.

Also, the survey provides orchestras with information about other orchestras' efforts to improve their cultural and racial inclusiveness. Such models can inform the development of strategies in other communities, and enable orchestras to judge the potential effectiveness of various proposals for programs and projects.

- Compilers of repertoire databases can work to include more contemporary American works, including those by composers of color, and to disseminate information about such databases to orchestra managers and musicians, conductors, libraries, and schools of music.

Information may also be provided in the form of training. National organizations can help to develop training programs that provide orchestras with the necessary skills and knowledge to implement the strategies presented in this chapter. For example:

- Training for musicians that enables them to communicate effectively with nontraditional audiences in educational and community settings.

- Training for orchestra boards, staffs, musicians, and direct-service volunteers to enable them to develop and maintain effective relationships with the diverse groups that make up their communities.

4. Evaluation. It is also important for the orchestra field to generate agreed upon methods of evaluating progress toward the cultural diversity goal. Such evaluation can become a positive tool, providing evidence to political leaders, community members, and funding sources of the orchestra's commitment to diversity, as well as suggesting to orchestras how strategies might be further refined. Strategies for national organizations to pursue together may include:

- Developing criteria to evaluate the orchestra's service to the community and the effectiveness of programs designed to engage people of diverse backgrounds. Such criteria could be based on the collection and analysis of orchestra/community demographic data. Strategies that employ qualitative evaluations, such as focus groups, can also be explored.

- Working with the funding community to determine what diversity criteria can responsibly and reasonably be applied when judging orchestra grant recipients

5. Collaboration. The goal of cultural diversity implies collaboration: only through reaching out to new partners will the orchestra field create the necessary new connections with diverse populations in communities around the country. Some ideas that have been proposed include:

- Working with national youth organizations such as Big Brothers and Big Sisters to develop a plan for classical music youth clubs that could be implemented locally by orchestras and local youth organizations. Such programs could incorporate volunteer work and service to the community by young musicians in exchange for music classes, free concert tickets, performance opportunities, and assistance in acquiring instruments and instruction.

- Developing a program of cooperation between the orchestra field and other national organizations such as the Urban League, the National Association for the Advancement of Colored People, the National Council of La Raza, and the National Association of Negro Musicians, that represent a variety of racial and ethnic groups.

- Convening regional and national meetings of orchestra and other arts leaders where information about successful collaborations with social, civic, professional, and cultural partners can be shared.

Designs for Change

While field-wide initiatives will be critical to moving toward greater diversity in American orchestras, each orchestra organization can make and implement its own commitment to diversity. Thus, the various strategies presented are useful to consider as they apply to the barriers that real orchestras of many sizes and types face every day. The Task Force offers models of three different orchestras. The models are not intended as prescriptions, but rather as an impetus to discussion about achieving significant progress toward cultural diversity in the orchestra field.

Design One: A suburban community orchestra

This orchestra is typical of many community orchestras in the size of its

budget (under $200,000), its six-concert season, and the enthusiastic support it enjoys from its musicians and audience. The repertoire of the orchestra is largely traditional; the high school auditorium that is the orchestra's home is always sold out, mostly to an older, white audience. The musicians, who are paid per service, include people from all walks of life, some of whom travel up to an hour each way to come to once-a-week rehearsals. The immediate area in which this orchestra is located is largely affluent and white, although the overall metropolitan area from which it draws its players and audience is mixed racially and economically. More than half a dozen similar community orchestras, as well as an orchestra of international reputation and professional chamber ensembles, operate within the metropolitan area. The orchestra also sponsors a youth orchestra of 50 students from elementary through high school levels.

Many orchestras in similar circumstances might see little need to embrace a difficult and potentially expensive goal of reaching out to a broader community. This orchestra recognizes, however, that it operates in a larger context than just its immediate community, and that it has the potential and the opportunity to strengthen and expand its level of service to a wider constituency. The 25-member board includes two African Americans; the orchestra itself counts nine members of minority groups, including African Americans, Latinos, and Asian Americans. The board recently added language on inclusiveness to its mission statement. The challenge for this organization is how to turn a consensus to strive for diversity into a plan for action. Having made the statement on inclusiveness, the orchestra now faces the task of choosing a course that is consistent with its scope of operation and limited resources.

(a) Analysis of the future. The community context in which this orchestra operates is not static. The board recognizes that it needs a better understanding of how the community has been changing and how it is likely to change in the future. What will the community look like in 10 years and how will the orchestra reflect the changes? The board diversity committee asks county offices to provide them with demographic trend data and projections. These projections indicate how the community is likely to develop in size and composition of population. The orchestra uses this data to help plan its diversity strategy. It defines the community broadly, to include not only people who live in the immediate area, but those who shop, work, and visit as well. Research on population trends in the larger metropolitan area in which the community is located also helps the orchestra plan programs for a potentially larger audience.

(b) Repertoire. This orchestra has presented traditional repertoire that has

been very popular with its existing audience. The scope of American music has been limited to Gershwin and Copland. Given the small staff and limited financial resources of this orchestra, the music director takes on the challenge of furthering the diversity goals through repertoire development. She uses the cultural and racial diversity of their metropolitan area to find and work with a variety of local composers, knowing that a composer's personal involvement and interaction with the orchestra and audience are excellent ways to introduce new sounds, as well as to attract new listeners from a cross-section of the community.

(c) Volunteers. With this orchestra's limited staff resources, volunteers of all types are vital to any significant initiatives. The governance volunteers on the board work with members of the orchestra's volunteer association to develop cooperatively an action plan for increasing diversity. The board begins by directing the nominating committee to seek more board candidates with diverse backgrounds. They also focus their efforts on the youth orchestra, which has a good record of attracting participants of diverse backgrounds, especially Asian Americans. Although the parents of youth orchestra players are very involved with the youth orchestra, their allegiance and support has not been solicited for the adult orchestra. The board initiates a plan to encourage personal contacts by orchestra board members and other volunteers with the youth orchestra players and their parents to help solidify these relationships. These families are invited to a variety of orchestra events, and selected youth orchestra members are sometimes invited to participate in rehearsals of the adult orchestra.

(d) Collaboration. The orchestra looks for arts organizations and community groups in the inner city that might be interested in joint projects.[15] The orchestra manager works through the community arts council to contact art galleries, community arts centers, church and secular choirs, youth organizations, and senior centers in order to introduce them to the orchestra. He invites directors of these various groups to rehearsals and concerts and discusses possible collaborations such as joint programs and exhibits, arts education services to young people, and presenting concerts with jointly developed repertoire in a variety of venues. Board members begin to visit and support African American cultural organizations in the community. Finally, the fundraising committee of the board

[15]An excellent resource is the *Guide to Black Organizations*, published annually by the Philip Morris Companies, Inc. It contains profiles of political, educational, cultural, and professional organizations in the African American community, and is available free of charge by writing to: Mark V. Monteverdi, Specialist - Public Programs, Philip Morris Companies, Inc., 120 Park Avenue, 25th Floor, New York, NY 10017.

focuses on securing resources to institute an area-wide concerto competition for young musicians of color. The competition incorporates an educational component, and involves the winner in performances and school visits in the inner city, providing positive peer role models for local youth.

(e) Making choices. With its small staff, this orchestra cannot take on a major load of new programs and initiatives. Board involvement in implementing the projects is significant, as is musician involvement. The diversity committee of the board proposes a sequential diversity plan containing periodic checkpoints to measure how orchestra personnel and income are affected and to inform any necessary modifications. The board and staff work together to choose which efforts to try first and when and how to phase in new activities. The board commits to raising funds for the plan's implementation.

Design Two: A professional orchestra in a medium-sized city

This orchestra presents a 39-week season and maintains an annual budget of $5 million and a salaried staff of 20. It recognizes the importance of working with its culturally and racially mixed community, and pursues projects to include more diverse musicians, audiences, and repertoire. It actively seeks relationships with the Latino and African American communities through an advisory committee, concerts in churches and cultural centers, a relationship with the local Links organization,[16] concerts featuring African American and Latino artists, and receptions sponsored by locally-owned businesses.

However, progress toward a deeper relationship between the orchestra and the community has been slow, and the orchestra board and management feel the need to focus limited resources for greatest effect. And, although efforts have been made to include people of diverse backgrounds throughout the organization, neither the orchestra musicians nor the board members reflect the community's racially and culturally diverse population.

(a) Community consultation. The orchestra has tended to look at the question of encouraging greater diversity as primarily an audience development

[16]The Links, Inc., is a national organization of African American women devoted to education, local cultural enrichment, health and wellness, and service to communities. More than 8,000 Links members belong to 241 chapters in the continental United States, Nassau, Hawaii, and Germany. Four specific programs — Services to Youth, National Trends, International Trends, and Arts — are coordinated by the national Links office and implemented by local chapters as appropriate to each community. The Links national headquarters is located at 1200 Massachusetts Avenue, NW, Washington, D.C. 20005-4501; (202)842-8686.

dilemma subject to short-term actions and evaluation. Given the overall difficulties of audience development, this approach has fostered a growing perception of failure. The orchestra recognizes the need to reverse this trend by addressing the larger questions of diversity and by devising strategies to establish relationships in the community, to tear down barriers, and to build a wider long-term base of support. Therefore, the orchestra initiates a process of consultation with the community, expanding the existing advisory committee to include representation from many of the area's racial and ethnic communities. This committee becomes the entry point for focusing on the community's needs and how the orchestra might meet those needs. The orchestra convenes a series of meetings with community leaders who voice their opinions about the orchestra and the barriers to wider participation.[17]

Consultation also takes place within the orchestra, especially focusing on the musicians' ideas about how the orchestra can extend its appeal to young people of diverse backgrounds through educational projects. The orchestra's volunteer corps consults with community members on how they are perceived in the community, and what the barriers or advantages are to volunteer involvement in the orchestra.[18]

Specific projects are undertaken only as they emerge from this consultative process. Those projects address audience development, for example, by utilizing personal networks to distribute tickets to members of the community who have never attended the orchestra's performances. They also focus on outreach to young people and on ways the orchestra can be involved in widely supported charitable causes in the community.[19]

[17]The Baltimore Symphony Orchestra began such a consultative process in 1988 by inviting 140 community leaders, mostly African American, to two meetings, one during the day, and one in the evening. These leaders were asked to share their views of the BSO and how they thought the BSO could address their interests. Orchestra leaders listened and took careful notes without engaging in extended discussion at this early stage. Four areas of concern emerged: (a) education, (b) marketing and public relations, (c) BSO linkages with organizations in the African American community, and (d) inclusiveness in the organization at all levels. A community outreach committee was set up with four subcommittees to address each of those concerns and a staff member with a background as a community organizer was hired to coordinate the outreach project. This grassroots participation resulted in a number of specific programs and projects, some more successful than others. One such project was a program entitled *Live, Gifted, and Black*, a joint project of the BSO and the American Symphony Orchestra League, consisting of readings of unpublished works by four composers of color. Two thousand people, primarily African American, attended this well received event. The BSO's Associates (the orchestra's volunteer association) have also become involved, working effectively to bring new people from diverse backgrounds into the organization.

[18]See Chapter Six for a discussion of broadening the pool of orchestra volunteers.

[19]In one example, The Houston Symphony invited the Boys Choir of Harlem to participate in a special concert benefiting the United Negro College Fund. The concert was co-sponsored by two significant organizations in Houston's African American community: the *Houston Defender*, and The Links.

"Our natural orientation to increase audiences is not the most productive way to go about the larger effort. If we start out defining goals narrowly as getting more people of color into a subscription series, we won't be successful. We will spend a lot of money and produce little change. Instead we need to go into communities and determine jointly with them the objectives— ask community members what their agenda is instead of urging our agenda on them."

— John Gidwitz, Executive Director, Baltimore Symphony Orchestra

(b) Repertoire. The orchestra engages in a number of creative projects to originate and present culturally diverse repertoire. It continues a program to commission American composers to create new works. Works by composers from both North and South America are included throughout the repertoire, and conductors from the Americas are invited to guest conduct. The orchestra also secures funding from a local foundation to take on a "conducting fellow" from Latin America and to engage a composer-in-residence who will create repertoire related to local cultural traditions.[20]

At the core of these efforts is a music director who is committed to increasing the scope of the repertoire performed by the orchestra, and who has a personal and professional interest in learning about music from a variety of cultural sources. The music director spends considerable amounts of time getting to know and working with performing and creative artists in the community who represent these many cultural strains. Indeed, this willingness and enthusiasm for artistic collaboration and development of new repertoire was a key criterion for the board and musicians in selecting the current music director.

(c) Marketing. The orchestra finds that appealing to a larger variety of groups to hear traditional as well as new repertoire requires focused

[20]An excellent example of incorporating regional musics into the orchestra repertoire was a concert by the Omaha Symphony in recognition of the Columbus Quincentenary and the 125th anniversary of Nebraska statehood. To honor the Omaha tribe, the orchestra programmed a concert of three works: the Second Suite from the opera, *The Sacred Tree*, by Henry P. Eames, a composer who lived in turn-of-the century Nebraska and who incorporated Omaha Indian themes into his work; arias from the opera *Daoma*, by Charles Cadman, also based on Omaha musical material; and a specially commissioned work by Douglas Hill called *Ceremonial Images*. This latter work is based on the ceremonials of the Helushka (Warrior) Society of the Omaha Indians, and combines a woodwind, brass, and percussion ensemble with Native American drummers and singers. Omaha Symphony music director Bruce Hangen writes about the work: "Hill has achieved a true synthesis in a work of art that also reaches out and grabs your very soul. In performance, one can hear the powerful result, but equally dynamic is the visual impact of seeing performers from two heretofore historically and culturally autonomous 'nations' actually coming together — finally, after all these years. The use of Native American material and performers elevates and intensifies the emotion, far surpassing token efforts at multiculturalism and building artistic and societal bridges." See Bruce Hangen, "West Meets West: Voyage to a Native American Heartland," *SYMPHONY*, May/June 1993, pp. 9-10.

marketing efforts and a willingness to devote more resources to single ticket buyers who will not necessarily evolve into subscribers. The orchestra's development office has interested several local foundations and corporations in supporting its efforts to become more inclusive. Several successful grant requests have included funding for a public relations staff member dedicated to building contacts and relationships with targeted-audience print and broadcasting media, including foreign-language outlets. The orchestra begins running advertisements and printing program notes in Spanish (the dominant second language in the community), and incorporating discussion from the stage in both English and Spanish at selected performances. The orchestra also reduces ticket prices for some concerts and actively markets discount tickets to community groups.

(d) Board. The board is continuing to examine the reasons behind the lack of diverse participation in its activities. At several facilitated sessions on the issue board members confront such questions as: are some board members recruited without regard to their personal interest in the orchestra, but only because they are "minorities" and have connections or resources the orchestra deems valuable? What level of activity is necessary for continued board membership? Are new board members discouraged from active participation by expectations of assimilation? Have they really been asked for their perspective and for their unique contributions, or have they only been asked for their names, their faces, and their money?

The board also votes to reduce its number, simultaneously creating a non-governing board of advisors; governance and advisory members participate in a diversity training workshop as part of their membership obligation. These workshops are presented on a pro-bono basis by a local corporation, and are scheduled regularly, with every participant of the orchestra, including direct-service and governance volunteers, staff, and musicians, attending at least once during the year. The workshops cover topics such as understanding and valuing diversity, understanding culture and cultural differences, working in a culturally diverse organization, and developing support for diversity initiatives.[21]

[21]One company that provides diversity training calls itself a "multicultural human resources training and program development consulting firm." The typical components of a session of their diversity training process include: (1) awareness, including current demographics and trends, and an evaluation of the inclusiveness of the organization in question; (2) sensitivity, including teaching participants to see issues from cultural perspectives different from their own; and (3) skill building, including teaching participants the skills needed to work effectively in an environment of diversity, especially communication skills and tolerance. Everyone in an organization is involved in training,

(e) Musicians. The problem of not having many musicians of color in its ranks is significant for this orchestra, especially as it works to establish better community ties. Although this problem is systemic in the orchestra field and requires long-term, nationally coordinated efforts to solve, the orchestra still makes some efforts on its own. To complement its conducting fellowship program, the orchestra seeks funding to institute a fellowship program for young musicians of color from throughout the United States, giving such musicians a significant apprenticeship opportunity.[22] The orchestra solicits the involvement and support of the community in recruiting and retaining musicians of color. At the same time, it works with community music schools, churches, and other organizations to identify talented, local musicians who are qualified to play or sing with the orchestra or to participate in its youth orchestra program. It also employs artists from many different racial and cultural backgrounds as guest conductors and soloists.

(f) Educational outreach. As the public schools in this orchestra's community reduce funding for arts education, the orchestra tries initiating some low-cost educational collaborations with local nonprofit organizations. Organizations such as the Junior League, Big Brothers, Big Sisters, YM/YWCA, and other groups that work with young people have become partners with the orchestra and with community music schools. These organizations all work together to use existing resources to get youngsters to concerts, open rehearsals, and other orchestra events. They also work collaboratively to seek grant resources to finance opportunities for young people to begin to study instrumental music. Some orchestra musicians become involved in these partnerships as mentors, teachers, and advisors.[23]

[22]The Houston Symphony, the Shepherd School of Music at Rice University, and the University of Houston School of Music began a joint program in 1992/93 of minority internships for graduate students of music performance. The internships are privately underwritten and available to students of African American, Latino, and Native American descent. Each intern receives a $5,000 stipend and a tuition waiver at one of the two participating schools, plays selected rehearsals and performances with the Symphony for two to three hours per week, and has available a Symphony musician as a mentor throughout the year who provides advice and coaching.

[23]Musicians of the Milwaukee Symphony Orchestra have volunteered to provide private lessons to young minority musicians through the MSO Minority Scholarship Program. Students are chosen by audition, and each student meets with a musician volunteer for a half-hour lesson once a week. The program was initiated by orchestra members and has involved more than 30 of them as teachers and mentors. Some of the students in the program also participate in the Milwaukee Youth Symphony Orchestras.

Design Three: An orchestra in a major metropolitan area

This orchestra is a major operation, with an international reputation for its high standard of performance, a multi-million dollar budget, multiple concert seasons, several concert spaces, and a large salaried staff. The orchestra is working to expand its appeal and service to the community in a major metropolitan area that, like so many, has entrenched patterns of racial, ethnic, and class separation. The orchestra not only sees the need to increase the reach of its artistic mission, but understands the imperative to act as a positive social and cultural force in the community, helping to break down barriers and to bring people together.

Although the orchestra has taken a number of steps to improve its record in the area of diversity, only a few staff members are from minority groups. In addition, this orchestra finds, as do many others, that it is difficult to recruit a diverse group of musicians and to attract a broadly diverse audience to its concerts.

(a) Leadership. The orchestra has kept its board relatively small (under 30 members) and has constituted a larger advisory group of almost 100 members; new board members often come from this advisory group. Since current board members do not reflect the diverse racial and cultural groups that make up the local community, the nominating committee of the board has taken on the task of identifying and recruiting prospective members who are more representative for both the board and the advisory group. The board chairman is committed to the concept that the board might have a significant symbolic role in the community beyond its governance function for the orchestra. He is building the board diversity recruitment campaign on the premise that the board can become a model for cross-cultural communication and cooperation in the community as the orchestra begins to reflect successfully the complexion, needs, and concerns of the community.

(b) Mission, values, and planning. The orchestra develops a long-range planning process that includes diversity goals in all aspects of orchestra operations while keeping the essential artistic mission intact. A substantial effort is made to ensure that the process is truly inclusive, calling upon all orchestra participants for ideas and involvement, as well as consulting with representatives of the community. The planning process becomes a primary tool for setting priorities and allocating resources to achieve diversity goals.

(c) Collaboration. The orchestra begins to look beyond traditional partners in the arts into the social service arena, where much of the community's concerns and resources are centered. With the orchestra hall located in the midst of a major metropolitan area's inner city, the orchestra works hard to connect with the local neighborhood. The orchestra's board and staff recognize the organization's potential to encourage efforts in urban revitalization and to steer young people into productive and socially acceptable behavior. They begin by organizing programs in conjunction with schools, childcare, and after-school centers that bring children into contact with orchestra musicians and their music. Through these efforts, the orchestra begins to touch large numbers of young people who would otherwise be completely alienated from classical music.[24] The orchestra subsequently begins similar programs with churches, which often cut across ethnic and class lines more effectively than any other community institution.

Finally, in an effort simply to introduce more community members to the orchestra, a series of concert/receptions are arranged that target particular geographic markets in the metropolitan area. These events enable community members to come to the symphony hall for an introductory concert and reception at no charge.

(d) Talent development. A small training program is started to identify talented young people in the local public schools and provide instruments, lessons, and youth orchestra scholarships from the elementary through the high school years. About 25 youngsters participate at any one time.[25] In addition, individual members of the orchestra work with a local multi-racial youth orchestra. The adult players are allowed to use paid services to help with sectionals,

[24]The Los Angeles Philharmonic participates in a program called "L.A.'s BEST." Created in 1989 by Mayor Tom Bradley and administered by the Community Redevelopment Agency, L.A.'s BEST is a combination educational/childcare enterprise that provides supervised in-school activities from 2:00 to 6:00 p.m. for 3,000 children of working parents who would otherwise be "latchkey" children. The program operates in the 15 elementary schools of the L.A. Unified School District that are most vulnerable to neighborhood street gangs and drug activity. The L.A. Philharmonic presents chamber ensemble performances in these schools. Each school is visited four times, by four different ensembles (string, woodwind, brass, and percussion). The programs introduce the instruments, allow the children to play percussion instruments along with the ensemble, and feature other interactive elements, as well as time for actual performance of repertoire. L.A.'s BEST children also attend Philharmonic youth concerts in the concert hall.

[25]This program is based on an actual initiative available to students in Boston, sponsored by the Boston Symphony Orchestra, Boston University, the New England Conservatory of Music, and the Greater Boston Youth Symphony Orchestra. Project STEP (String Training and Education Program) identifies and encourages young musicians of color to pursue the study of string instruments. The talented students are discovered with the cooperation of teachers in the public schools; they are provided with instruments, funds, and music; are coached, guided, and given recital opportunities; and are encouraged to involve their families. The annual budget of Project STEP in Boston is $170,000, with funds provided mostly by foundations.

give individual coaching sessions, and sit in on youth orchestra rehearsals, sharing stands with the youngsters. In addition, the young people come to rehearsals and performances of the professional orchestra and have an opportunity to discuss them with their instrumental mentors.

(e) Strategy and publicity. Adhering to the principle that it is easier to build upon success than attempt to resurrect success from failure, the orchestra consciously begins with modest efforts that have clear support and can demonstrate early and favorable outcomes. The training program, for example, concentrates on a small number of children and works to assure multi-year funding. An after-school program starts by targeting a single neighborhood, working carefully with the community to avoid pitfalls and discover the best avenues of success. Plans for new projects call for successful models to be established and publicized before any expansion takes place.

The public relations activities related to the orchestra's diversity initiatives are also conducted with care. The orchestra is eager to continue to serve its traditional constituency while actively welcoming new people into the institution and its programs. Public relations staff work to develop the new media contacts that will allow them to target different communities most efficiently. General public relations materials begin to change their look as well — for example, including more pictures of persons of color who play in the orchestra, work on the orchestra staff, attend orchestra programs, and train young musicians.

The issues these three orchestras face are mirrored throughout American society. Every orchestra, arts organization, nonprofit group, and for-profit business is challenged by the rapid pace of demographic change, the legacies of old prejudices, the inadequacies of the educational system, the constraints of limited finances, and the pressures for short-term results. Each orchestra's success at achieving cultural diversity will depend on the depth of its commitment, the involvement of its leaders, the inclusiveness of its process of change, its willingness to commit resources, and its patience to measure results over a generation.

Looking Ahead

The changes urged by this chapter may be difficult, take a long time to implement, make people uneasy along the way, and cost money, but the imperative to change cannot be avoided in the orchestra field. Making the commitment to face old issues of racial discrimination, explore new ways of expressing musi-

cally the rich fabric of American culture, and become a cultural and educational force for young people of all backgrounds will help orchestras affirm a positive role as community institutions and become artistically, socially, and economically stronger in the process.

Achieving Cultural Diversity: Some Questions To Consider

1. Do you feel that greater diversity is needed within your orchestra institution? If so, in what parts of the institution, and why? How conscious are various orchestra participants of the diversity issue and its significance for your orchestra?

2. What is the demographic breakdown of the community and of your orchestra? What is it anticipated to be in the year 2000?

3. In what ways is your orchestra involving the community in discussions of the diversity issue? Do you have a sense of the community's assessment of the orchestra's efforts at inclusiveness? Do you know what the community perceives its needs to be in relation to the orchestra? How can your orchestra work to involve and reflect the community at every level? What specific activities might improve the orchestra/community connection?

4. What are some of the diverse cultural and artistic traditions present in your orchestra's community? Has the orchestra made an effort to incorporate some of those traditions in orchestra programming? For example, has the orchestra taken steps to program works by local composers, and composers representing diverse cultural, racial, and ethnic influences?

5. Has the orchestra made connections with community-based organizations outside of the music field that can help build a bridge to people who have not participated before in the orchestra's activities?

6. Do audience development and school-based educational programs reflect a culturally inclusive point of view about orchestra repertoire and the orchestra institution as a whole?

7. What is the demographic breakdown of your audience? Of your volunteer corps? Has the orchestra developed specific strategies to develop the diversity of audience and volunteers? What strategies could help you retain present audiences and volunteers while increasing diversity?

8. How many of the musicians who play in your orchestra are African American, Latino, Asian American, or Native American? If the orchestra has salaried and per-service players, what is the breakdown for each category? Does your orches-

tra recruit and employ musicians of color as substitutes and extras? What has your experience been in recruiting musicians from more diverse backgrounds? What steps, if any, can you take to increase the diversity of the musicians? Has your orchestra been involved in any programs to nurture young talent in the community? Do you sponsor a community-based youth orchestra?

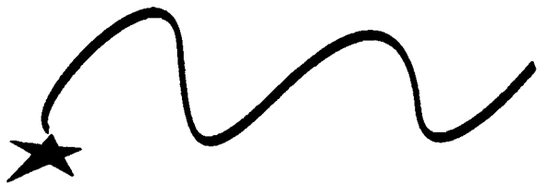
9. How many of the voting board members of your orchestra are African American, Latino, Asian American, or Native American? Do any of these board members serve on the executive committee? Do you feel that greater diversity is needed on your board? What specific steps in recruitment have been taken to address the challenge of board diversity?

10. How many salaried staff are African American, Latino, Asian American, or Native American? How many serve in non-clerical positions? Are recruitment or training strategies in place to increase these numbers?

11. What has your orchestra done to involve present audiences, musicians, governance and direct-service volunteers, and staff in diversity efforts?

12. What specific evaluation strategies have been put in place to assess progress in the area of cultural diversity? Are outside observers a part of that process?

3. The Relationship of Musicians and the Orchestra Institution



THE MUSICIAN'S DESIRE AND ABILITY TO FIND EXPRESSION through music is what brings the art form to life. Orchestras exist because musicians want to play great music and people want to hear them play. The orchestra, as a collection of talented and hard-working musicians, attracts the support of its audience and community. As one Issue Forum participant put it, "I don't know anyone who has ever bought a ticket to attend a board meeting."

The previous chapter discussed the issue of cultural diversity largely in terms of "community," and community can be a key idea as well in considering the relationship of musicians and the orchestra institution. As the orchestra works to reflect the demographic and cultural composition of its community, to serve better the community's needs for cultural and educational services, and to redefine its social as well as cultural role in a changing society, the relationship with the musicians becomes paramount. Musicians are the orchestra institution's primary communicators through their music, their activities as teachers, and their visibility as artists and role models. They can be an abundant source of the ideas, creativity, and energy needed to accomplish new goals. Indeed, the collaboration of musicians and the orchestra institution of which they are the core is essential to the evolution of the new American orchestra.

The Task Force finds, however, that "collaborative evolution" is not always an appropriate description of current relations between musicians and

orchestra institutions. Musicians, board members, and staff in orchestras around the country have used words such as *acrimony, conflagration, confrontation, division,* and *catastrophe* to describe tumultuous instances of conflict and current conditions of anxiety and mistrust.

Yet these same individuals, with equal emphasis, express their desire that the orchestra be an institution that:

- Provides the community with excellent music;
- Enables musicians and others associated with the institution to develop artistically and professionally and to attain personal as well as collective artistic goals;
- Fosters an internal atmosphere of openness and communication;
- Has the flexibility to respond to community needs.

This chapter expresses the hope that all participants in the orchestra institution can begin to work together to put the music first and to strengthen their commitment and responsiveness to the communities in which they operate. How can orchestras overcome histories of conflict and conditions of mistrust to identify and build on common ground? How can orchestras develop an approach to problem solving that includes musicians as significant and effective partners? How can mutual artistic aspirations be realized in an institutional context that is reflective of and responsive to communities? The Task Force does not offer simplistic answers to these questions or recommend a particular model. Rather, they hope that the ideas presented in this chapter will serve as a basis for further discussion in orchestras and orchestra-related organizations around the country.

Historical Perspective

American orchestra organizations and their relationships with musicians have developed and changed radically since a group of musicians got together in 1842 to form the Philharmonic Society of New York. From the part-time, casual, and ill-paid early days of musician employment in symphony orchestras has grown the increasingly professionalized and better-paid career of the modern symphony musician. Musicians have been represented by a national union since the organization of the American Federation of Musicians (AFM) in 1896. The

early AFM addressed such issues as the danger of musicians being stranded on a tour and not being paid, competition from military bands, and the importation of foreign players into American orchestras.[1]

Later concerns by players in major symphony and opera orchestras that the AFM was not meeting their needs for aggressive bargaining with orchestra boards and managements led to the formation of the International Conference of Symphony and Opera Musicians (ICSOM) in 1962. ICSOM worked to develop orchestra committees composed of musicians that represented musician interests along with or instead of AFM union representatives. ICSOM subsequently became a special "conference" within AFM, with a joint strike benefit fund established in 1970 for symphony and opera musicians. ICSOM represents 47 member orchestras, made up of approximately 4,300 musicians.[2] Regional orchestras are represented by the Regional Orchestra Players Association (ROPA), formed in 1984, also as a special conference of the AFM. ROPA orchestras now number 45; the organization also participates in the strike benefit fund and cooperates with ICSOM on other projects.[3]

According to Philip Hart, "during its existence, ICSOM has seen a substantial improvement in pay, working conditions, and the general status of

"In the 1950s and early 60s there was hardly an orchestra manager around who assumed his job was to provide a full living wage for musicians. Better wages and working conditions began to develop about 35 years ago because of union activism."

—Henry Fogel, Executive Director, Chicago Symphony Orchestra

[1]Philip Hart, *Orpheus in the New World*, W.W. Norton & Company, 1973, p. 100. Historical information regarding the unionization of musicians is drawn from chapter five of this book on the history of the symphony orchestra in the United States.

[2]Deborah Torch, "What is ICSOM?" *International Musician, The Symphonic Workplace 1992*, American Federation of Musicians, p. 5.

[3]A new organization of orchestra musicians was started in 1985 by musicians of the Seattle Symphony Orchestra. The International Guild of Symphony, Opera, and Ballet Musicians (IGSOBM) grew out of musician dissatisfaction with the American Federation of Musicians Local 76 in Seattle, and is not affiliated with AFM. IGSOBM represents four orchestras in the Seattle area.

orchestra players."[4] ROPA can cite similar advancements among players in its member orchestras.[5] The number of weeks covered by contracts expanded, pay increased, pension plans were established, and benefits, such as health and dental plans, were initiated.

These accomplishments have occurred, however, against the backdrop of the frequently tense relations among musicians, boards, and managements indicated above, as well as the ever more difficult financial situation revealed in *The Financial Condition of Symphony Orchestras*. The growth of professional orchestra management — even in mid-size and smaller orchestras — has encouraged increasing specialization and separation of tasks. As administrative staffs and boards have grown, interaction with artistic personnel has decreased. These artistic personnel sense a shift in emphasis from the musical considerations that govern their professional lives to the promotion and dissemination of a "product" that they have little say in shaping.

Current Context

While orchestras provide the greatest number of individual artists with full-time employment and a living wage of any nonprofit art form in this country, the orchestra field in America does not generally include the individual musician in many of the institution's functions. In most orchestra organizations, board members, administrative staff, and the music director all have a role in setting organizational goals and determining operating procedures. This triumvirate (described in Chapter Seven as the triangle of board chairman, executive director, and music director) makes decisions regarding financial, administrative, programming, and operational activities. Artistic decisions are made primarily by the music director, who has final say over the orchestra's musical output. The musicians do not have a defined role beyond the business of rehearsing and producing music; they mostly are not included in other aspects of orchestra operations and decision making. Musicians generally relate to management through orchestra committees that focus on concerns about wages and working conditions. In unionized orchestras, negotiations take place periodically for a new contract; such negotiations often become the only outlet for pent-up anxieties and dissatisfaction

[4]Hart, p. 116.

[5]James A. Miller, *A Study of Regional Symphony Orchestras, 1977/78 - 1986/87*, dissertation, Johns Hopkins University, 1990.

on both sides of the table. Negotiations themselves, as two-sided processes based on juxtaposed, predetermined points of view, tend to accentuate divisions and may obscure real needs, even though they do produce written agreements. Cooperative action and long-term planning issues become difficult to discuss in most negotiating contexts.

Managers and board members on the one hand, and musicians and music directors on the other, often remain relatively uninformed about the nature of each other's work and goals. Although all agree that the overall goal is to make good music, musicians' primary objectives within that goal have to do with making a living wage and having control over their artistic and professional lives. Managers look to maximize output, to minimize cost, and to keep a difficult job as manageable as possible, often by controlling information dissemination and limiting the number of people involved in decision making.

Lack of access to honest, complete, and regularly communicated information contributes to the mutual lack of trust reported by many Issue Forum participants and to a perceived gap between "us" and "them." Meanwhile, an unfavorable external financial environment has made it increasingly difficult for the chief administrative leader in many orchestras both to keep the organization in the black and to honor the financial commitments made to artistic personnel. Financial pressures have led to contract concessions by musicians, orchestra closings, work stoppages, and an inflammation of adversarial relations across the field. Musicians may see the origins of orchestra financial problems in a lack of competence or effort on the part of boards and managements, while those boards and managements may blame what they see as unreasonable demands for salaries, extended seasons, and benefits on the part of musicians.

"The next few years will be critical for orchestras. Musicians and management have to work together to secure our future."

— John Rommel, Principal Trumpet, The Louisville Orchestra

"There is no doubt that if it weren't for union solidarity, the quality of second-tier orchestras wouldn't be what it is today; nor would there have been as many jobs created."

— Kenneth Willaman, Cellist, Baltimore Symphony Orchestra

A Culture of Conflict

Clearly, all participants in the orchestra institution come to this discussion about relationships perceiving the stakes to be very high, with both institutional survival and personal and professional well-being on the line. A culture of conflict seems to have developed in which issues of control predominate over questions of mutual interest. Communication is circumscribed. This conflict puts at risk the orchestra's fundamental relationship with its community. Any organization preoccupied with internal difficulties tends to overlook its external relationships, potentially misreading the community's tolerance for and interest in the organization's troubles, and missing opportunities to build allies and institutional support.

Many factors feed this culture of conflict in the orchestra organization:

History. As described above, relations between musicians and their orchestra institutions are replete with tension and confrontation. Each struggle for advancement on the part of musicians and containment on the part of management has left its historical mark. Individual and institutional memories are long; past grievances and disappointments continue to color current attitudes and discussions, feeding the atmosphere of mistrust. In addition, musicians have ample evidence that traditional collective bargaining has served them well in terms of promoting orchestra quality, creating full-time jobs, providing living wages, and promoting better working conditions.

Training. There are few opportunities for musicians, conductors, managers, and governance volunteers to receive the kind of training that will prepare them for all aspects of their roles within the orchestra institution. Many conservatories and schools of music have been guilty of subordinating and even demeaning the career of the orchestra musician, producing graduates who excel as musicians but are ill-prepared for the business and personal aspects of a career in the orchestra.[6] Conductors enter the world of orchestras with little or no knowledge of how to bring balance to the complex nature of their artistic and administrative roles. And although managers and board members may have a variety of skills, all too often they are ill-prepared to work effectively in the culture of the orchestra institution.

The Task Force feels that all orchestra participants need well-rounded training that develops their awareness of the total organization and how it functions. Such training will take a broad view of the personal and professional skills that enable people to work effectively together.

Communication. The culture of conflict both feeds and is fed by a lack of willingness to share information. The status quo of two sides confronting each other with bargaining positions every three years does not constitute good, ongoing communication. To the extent that musicians feel they do not know what is going on, and managements feel they must protect their bargaining stance by keeping institutional and financial information from the musicians, mistrust and misapprehensions are reinforced. Without full information about the daily activities and concerns of various parties in the orchestra organization, it is difficult to be sensitive to one another's needs, anxieties, and priorities. Lack of information also feeds a sense of powerlessness and a conviction that real concerns are being ignored.

Decision making. Closely tied to faulty communications in the organization is the sense among many musicians that they lack influence and access to decision-making processes. The orchestra is cast as a paternalistic institution. As one Issue Forum participant put it, in what may have been an unintended *double entendre*, "The board decides, while we go play." This sense is mirrored in man-

[6]The field of professional music education has begun to recognize the need to view orchestral performance as a likely and desirable career choice for many of their students, for which the students should receive specific training. In 1991, the Manhattan School of Music created a degree program in orchestral performance. The program includes extensive focus on orchestral repertoire, coaching, and performance, as well as classes on the orchestral institution and the business aspects of the orchestra, and opportunities for substantive interaction with professional orchestra musicians.

Also, according to Charles Webb, Dean of the Indiana University School of Music, "today many schools recognize that a large number of graduates will become orchestra musicians. We have instituted orchestra repertoire classes; we try to give them a variety of experiences so that chamber music and solo literature will also be part of their lives. Criticism of music school practices is justified, but it has not gone unnoticed and schools are making changes."

"Musicians are the orchestra's primary stakeholders. They have the most to lose if things go badly. They need to have ownership in the institution in which they have such a large stake."

— William Vickery, President and Managing Director, The Saint Paul Chamber Orchestra

agement's frustration that their ability to manage is limited by contractual guarantees that have considerable influence on orchestra operations. A number of orchestras have responded by including musicians as representatives on board committees and as voting members of the board. Hard questions remain among all parties as to whether the numbers of musician representatives are adequate; whether bargaining stances are compromised by joint governance activity; how a substantial number of musicians on the board effects fundraising; and, finally, whether musician board membership is a solution to organizational problems. These questions are complicated further by the function of the executive committee, which, in many orchestras, is the forum for final decision making. Board members who are not on the executive committee, whether they are musicians or volunteers, often feel left out of the decision-making loop.

People. The effectiveness of any decision-making structure is ultimately dependent on the people who work with each other on a day-to-day basis. Clearly understood and fairly applied criteria for hiring and evaluating all personnel can be critical to building trust in the organization, yet hiring and evaluation processes in orchestras are perceived as uneven. While orchestra boards may be willing to take a year or more to find the right music director, the qualifications of potential orchestra managers are often less scrupulously examined. The qualities a board seeks in a manager may not be those the musicians find important. A candidate's track record in building relationships may not be an important criterion in the board's view, but the inability of a manager to develop and maintain effective relationships with musicians, volunteers, and community members may in fact seriously weaken an organization.

Facing up to the reality of individuals not

performing to expectations, whether they be staff, board, management, or musicians, is very difficult. Poor performance by key individuals, if allowed to continue, may have grave consequences for the organization. In particular, the quality of musicians' lives depends on the effectiveness of the managers with whom they work. Yet formal evaluation mechanisms in many orchestra institutions are less than adequate, and people are understandably reluctant to suggest that colleagues may not be executing their jobs well. In troubled organizations, in particular, pressures build to either lay or escape blame. Fear — of loss of power, of being used, of the institution going out of control, of being fired or discredited, of betraying obligations to others — can become the operative emotion governing decisions and relationships.

Overcoming the Culture of Conflict

It is not necessarily destructive to have friction and struggle in an organization. Out of disagreements can come productive work and creative solutions. And, in many American orchestras, good managers and boards are working well together with committed and involved musicians. Yet too many other orchestras have arrived at a situation where the culture of conflict described above, and the negative message it sends to the community, threaten their existence.

The support of ticket buyers, contributors, volunteers, and community leaders may dwindle as orchestras in conflict have less capacity to respond to a changing environment. The orchestra field as a whole may be less able to convince national opinion leaders and funders of the relevance of orchestras and the music they play. The culture of conflict also takes a great toll within the orchestra: time, energy, and intellect spent dealing with internal strife could be more productively employed on the stage, in the office, and in the community.

The obvious question about how to resolve the conflict and change the culture is another major challenge for the orchestra field to face. Although the Task Force found broad agreement on the need for change, immediate, easy mechanisms for change were not as apparent. There is no convenient place to lay blame and demand reparation; no magic wand to wave over the field to make things better. Rather, addressing the relationships between musicians and the orchestra institution will take time, will be difficult, and will require patience, generosity, and openness on all sides.

It is not clear what needs to be done next. However, the Task Force can suggest the general outlines of an ameliorating process which can take place at both the national and local levels. Nationally, representatives of managements

and unions can meet for serious, open discussions among orchestra players, managers, music directors, and volunteer leaders. Such national discussions can inform similar processes in orchestras around the country, for it is at the local level that the long-term resolutions will be cultivated. Some identifiable parts of the process include:

Getting beyond past grievances and disagreements. When conflict has existed over long periods, whether in orchestras, families, or international relations, dwelling on the history of hurt and mistrust can prevent any constructive solutions from emerging. Past grievances are not irrelevant, but how they are addressed can make a critical difference. A constructive focus on the lessons learned from the disagreement, incident, malfeasance, or slight can ensure that similar situations are avoided in the future. Rather than perpetuating conflict, the memory of a conflict may guide the way to a more productive relationship.

Unfortunately, it has been the case in a number of orchestras that the process of airing and then moving beyond the hurts of the past has only happened as a result of a catastrophe — a strike, orchestra shutdown, or painful contract negotiation. One Issue Forum participant wondered, "Do we have to go through Armageddon before there is real change?" The Task Force hopes that the answer to that question is an emphatic "no." Beginning by airing the grievances may be helpful and even healthy, particularly in a situation where contracts are *not* on the line, and perhaps with a professional facilitator presiding.

Developing common ground. Good working relationships for the future can be built upon the needs, interests, and aspirations that all parties have in common. Although the exact shape and wording of mutual goals might vary from orchestra to orchestra, the Task Force suggests that most of them will revolve around the essential theme that:

> ***Orchestras exist in order to make good music and to serve as a resource for their communities.***

Although no one suggests that there is exact consensus about the meaning of this statement, the two elements of "making good music" and "for their communities" are key to the mission of all orchestras. Together those elements delineate not only the artistic purpose behind the orchestra, but the reality that *every orchestra exists in a community context.* Musicians, board and community members, and orchestra staff all have a stake in building common goals and identifying activities to reinforce them.

If all participants in the orchestra can start from such a common purpose, heretofore unresolvable issues may take on greater clarity. For example, if both musicians and management agree to pay greater attention to ticket buyers, potential ticket buyers, and community members in discussing differences of opinion, the two-way struggle for status and power can give way to a more productive consideration of what may be in the best interests of the institution.

Within the more global perspective advocated throughout this report, the orchestra's need to reach out to members of the larger community can be a solid and practical basis on which to develop common ground among musicians and other members of the institution. "We have to get into the habit of giving to the community without always asking from the community," stated one Issue Forum participant. Musicians, managers, and volunteers alike can all have the desire and the ability to give to their communities, and can all recognize the value of such giving to the long-term health of the orchestra.

Opening the doors of communication. Information represents power and control, and the practice has been not to share information continually and widely. Official communication is often constrained to formal, adversarial processes, and informal communication breaks out in the form of rumors and gossip. The establishment of multiple means of communicating, and the sharing of organizational information among all participants, are vital to improving the musicians' relationship with the orchestra institution. Many means exist for accomplishing this objective, including frequent and regular written communications, open meetings, convening special and fully representative committees, and more frequent opportunities for informal exchanges among musicians, volunteers, and staff.

"We have to recognize the changing *zeitgeist* in communities about the importance of orchestras. The idea that it is a community priority to create an orchestra that plays as well as the best in the country can no longer be assumed. Orchestras have to establish their worth in the community — that could mean playing well; it could also mean doing education well."

— Thomas Wolf, President, The Wolf Organization, Inc.

On the national level, increased communication can also break down barriers that lead to suspicion and mistrust. The 1991 decision on the part of orchestra managements to allow the American Symphony Orchestra League to release financial information on the orchestra field is certainly a step in the right direction. More dialogues, seminars, joint problem-solving sessions, and informal opportunities to share information are needed.

Creating mechanisms for substantive involvement by musicians in orchestra decision making

Many of the fundamental organizational decisions affecting orchestra musicians are made in board meetings, and thus many musicians and others in the orchestra field advocate including orchestra players on the boards of their institutions. This model is being implemented in a substantial number of orchestras.[7] In orchestras working under a partnership or cooperative model,[8] musicians form a large portion or even majority of the board.

Inclusion of musicians on orchestra boards may be a positive step for many orchestras, yet it is clearly not a solution in itself, nor is it appropriate for all orchestra organizations or all musicians. Additional and alternative mechanisms exist and others need to be invented.[9] Strategies for expanded musician involvement may include:

- Inclusion as nonboard members on board committees;[10]
- Participation in selection of new players and conducting staff;

[7]The American Symphony Orchestra League's 1992 survey of *Policies and Procedures of Orchestra Governing Boards* (p. 59) found that 62 percent of the 329 orchestras responding included musicians on their board. Of the 204 orchestras with one or more musicians on the board, 80 percent included the musicians as voting members. The appointment of musicians to orchestra boards decreased significantly in orchestras with an annual budget exceeding $9.9 million. Of those large budget orchestras, only 11 percent include musician board members.

[8]The structures of partnership and cooperative orchestras are described in greater detail in Chapter Seven.

[9]At the Baltimore Symphony Orchestra, for example, a Committee for the Future was constituted after a devastating strike in 1988/89. It began with 12 board members, 12 musicians, and key staff, and has subsequently been expanded to include 17 musicians and 15 board members. Initiated as a forum for sharing information and viewpoints, it has evolved into a forum for discussing policy. For example, when the Committee members raised concerns about the way the pops series was scheduled, a joint staff/musicians/board task force was created to develop a new approach that has been implemented successfully. Financial information is discussed in great depth, as are a wide range of policy issues. Information discussed at the Committee is shared with the entire orchestra at "town meetings" that are attended by musicians and key staff. While the Committee for the Future does not have formal governance authority, the information sharing and policy discussions are given very serious consideration. The spirit of cooperation and understanding that informs the Committee has begun to alter the style and culture of the organization. An institutional planning process has included 20 musicians on the planning committee. The nature of negotiations also has been altered noticeably, since all parties enter the negotiations from a basis of shared information. In 1992, musicians and management were able to agree on the terms of an additional contract year with

- Participation in selection of the executive director;
- Involvement in senior-level staff meetings;
- Involvement in programming and repertoire decisions;
- Participation in planning and scheduling of rehearsals, concerts, and tours;
- Participation in selection of guest artists and guest conductors;
- Participation in fundraising activities;
- Initiation, involvement, and execution of educational and community-oriented programming.

Often, questions of organizational ownership and involvement can be addressed first by recognizing and acknowledging needs and then by shifting perspectives. For example, boards, managements, and music directors need to recognize that musicians in the orchestra feel strongly about all issues that affect their lives — not only repertoire, guest artists, schedules, and acoustics, but marketing, public relations, education, finances, and fund raising as well. If mechanisms are implemented to include musicians in identifying and addressing those issues in ways the musicians find fulfilling, a big step will have been taken toward realizing substantive musician involvement in decision making.

Creating mechanisms for successful resolution of conflict. As indicated earlier, the process of contract negotiation has brought many benefits and contributed to the professionalization of the orchestra field. Yet, the posturing, expectations, anxiety, and disappointment that can arise out of the traditional negotiation process can also be harmful and scarring. Traditional negotiations can reinforce

[10]The Seattle Symphony, for example, in addition to including an orchestra and a chorale representative on the board, involves orchestra and chorale members on board committees, including the annual fund committee, the education committee, the executive committee, the finance committee, the financial planning task force, and the government relations committee. According to the American Symphony Orchestra League's 1992 survey of *Policies and Procedures of Orchestra Governing Boards* (p. 59), 70 percent of the 329 orchestras responding included musicians on board committees. "Musicians typically serve on the artistic advisory committee, the long-range planning committee, the marketing committee, and the education committee. They may be found on almost any board committee. In more than 90 percent of the committee memberships, the musician is a voting member."

divisions and mistrust, obscure common ground, and encourage a negative mindset focused on what individuals gave up, not on what the organization gained. In addition, negotiations consume a great deal of time and organizational energy and potentially have very disruptive outcomes. The challenge is to determine how to get the benefits of the negotiation process without the potentially devastating organizational impact, and how to establish ongoing mechanisms for conflict resolution.

One mechanism some orchestras have tried is "mutual interest bargaining." The essence of this idea is that both sides approach a negotiation as a cooperative enterprise among partners, not as a hard bargaining session between adversaries. On a practical level, it means that the parties avoid coming to the bargaining table with a list of demands. Rather, all parties present explanations of their real needs, work to identify common problems, and then fashion creative solutions. Such a process begins most effectively from a basis of trust, so that mechanisms for the establishment of mutual trust may be the first step for many orchestras to consider.[11]

A major trust-building measure may be the establishment of the kind of ongoing communication discussed earlier, where disclosure of information, open discussion, and cooperative action become the norm, not the exception. Such ongoing communication can transform even the traditional negotiation process by establishing a long-term basis of trust throughout the organization. If everyone is looking at the books, then everyone has the opportunity to understand the financial situation of the orchestra. If a committee of musicians and staff members has designed an educational program that they wish to offer to schools, then it is more likely that the orchestra's schedule can be altered to accommodate it. If musicians are actively participating on a long-range planning committee, then it is less likely that new directions for the orchestra will seem inappropriate to artistic personnel. If managers are listening throughout the year to musician concerns, they will understand the origins of bargaining positions on key issues. As one Issue Forum participant said, "the system will only be as good as the ongoing dialogue that sustains it."

[11]The Louisville Orchestra has begun using mutual interest bargaining. Before negotiations commenced under the mutual interest model, training was provided to musician and management representatives by a local corporation. Although the process is still in its early stages, preliminary responses have been positive.

Building in flexibility. The ultimate reason for working to improve the musicians' relationship with the orchestra institution is to make it possible for orchestras to fulfill better their artistic and community missions. In this report, the Task Force presents suggestions for how orchestras might rethink those missions and the programs that bring them to life. Many of these suggestions center around the imperative both to strive for excellence and to reflect the community, responding to its needs with expanded repertoire, innovative programming, new concert formats, training and educational projects, social and charitable involvement, artistic collaborations, and other strategies.

Many of these strategies fly in the face of traditional concerts and traditional organizational arrangements. Orchestra sizes, concert lengths, location and timing of concerts, rehearsal patterns, and the nature of education services are just some of the aspects of traditional arrangements that may need to be reconsidered to accommodate reshaped missions and priorities.

The new American orchestra will require flexibility from all of its participants. The imperative for that flexibility cannot be imposed by one group on another; it must be mutually developed. If, for example, orchestras around the country begin a process of consulting with their communities, that process must include musicians, staff, and volunteers. Everyone concerned with the orchestra's future needs to hear what community members have to say and then work together to build a responding consensus around new orchestra goals.

Looking Ahead

Throughout this report, the Task Force urges orchestras to embark on a process of change, to begin consultation about change, to experiment with change, to re-examine and redefine themselves as institutions. It is not an exaggeration to say that the success of all of those endeavors rests on the ability of orchestra organizations to transcend the culture of conflict and to move cooperatively into the future.

The Relationship of Musicians and the Orchestra Institution: Some Questions To Consider

1. What are the attitudes in your orchestra among lay and management leaders, the orchestra committee, and the musicians in general regarding the need and potential for change in the relationship of musicians with the orchestra institution?

2. What is the role of musicians in developing and implementing the mission of your orchestra?

3. Are musicians involved in key organizational decision making? If so, what are the mechanisms for incorporating musicians' perspectives? What are the musicians' perceptions of their involvement in decision making? How could musician involvement be expanded in your orchestra?

4. Do musicians serve on the board? on board committees? on other orchestra consultative or decision-making bodies?

5. What types of ongoing communication are in place in your orchestra to assure a productive dialogue among management, musicians, board, and direct-service volunteers?

6. What strategies are in place to address conflict?

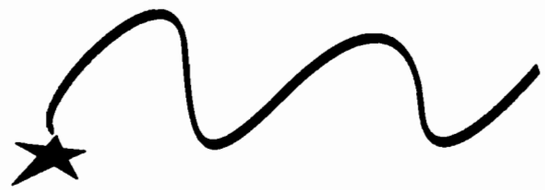
7. How well is information shared among all orchestra participants? What specific vehicles are in place to assure a regular flow of information to and from the musicians?

8. Are there ongoing training opportunities for all orchestra participants in decision making, conflict resolution, organizational development, and the change process as they apply to orchestras?

9. What is the musicians' role in developing a meaningful relationship with the community? To what extent are musicians involved in the planning and design of community and education-related programming?

10. To what extent has your orchestra explored new approaches to achieving agreement that aim at finding mutual interests and promoting long-term trust among the parties?

4. Varying the Concertgoing Experience



IN CITIES THROUGHOUT AMERICA TONIGHT, THE LIGHTS WILL dim in concert halls, civic centers, and auditoriums. The orchestra will cease its familiar pre-concert cacophony. The concertmaster will rise, the oboe will sound an A, and the tuning will begin. The conductor will stride out onto the stage, acknowledge briefly the polite applause of the audience, mount his podium, and then promptly turn his back. He will raise his hands and all will be ready to reenact yet again the ritual of the symphony orchestra concert.

The audience tonight might very likely hear a short, bright overture, then perhaps a major concerto with a distinguished soloist, and after a 20-minute intermission, will return to the hall for a full-length symphonic work, written by a European composer who lived in the 19th Century.[1] When the concert is over, the audience will applaud and depart.

Will they come back? Will their children fill their seats as time goes on? Will new faces join the faithful subscribers in the concert hall?

Increasingly, American orchestras are finding that the answers to these

[1]See Chapter One for a discussion of symphony orchestra repertoire statistics. The contention of a narrowing repertoire is further borne out by a content analysis of orchestral programs over the last 50 years published in the July/August 1992 issue of *SYMPHONY*. Chicago Symphony Orchestra Executive Director Henry Fogel describes the "disappearance of Baroque music and, to a lesser degree, what we call the 'Classical' period" from modern-day orchestra programs, when compared to programs of 50 years ago. On the other end of the spectrum, Fogel found that orchestras continue to program only about 20 to 30 percent of their programs "from music written in the prior 40 years."

questions are no longer clear. The conventions of the 19th-Century European aristocratic orchestra concert, faithfully copied by American orchestras, have remained little changed over time. Yet, this model for orchestral concerts now may be further removed from the realities of our society than ever before. New repertoire has been created, but relatively little of it has become standard fare for orchestras and their audiences. New technologies bring music and entertainment to people in ways the founders of orchestras never could have imagined. New demographic patterns and altered routines of work and leisure challenge the traditional content and presentation of orchestra concerts. In addition, potential audience members who are not in the concert hall typically have had little or no experience with, or exposure to, the orchestra and its repertoire. Having popular culture as the main point of reference, many find the orchestra concert alien, boring, pretentious, and sterile. Others who enjoy the orchestra repertoire are turning to audio and video technology as a convenient concertgoing substitute of unprecedented quality.

Historically, orchestra concerts have been sold by subscription — a series of 10, 15, or even 20 performances, usually presented in a centrally located venue between September and June. In recent years, subscribers have asked for and been offered shorter, more flexible subscription packages of three to six concerts. Special single concerts or multi-concert festivals may also be offered. While the packaging of the product has changed, the orchestra concert itself has changed little in the past 50 years.

Pops concerts are an exception: their features include a less formal atmosphere, thematic programming, spoken commentary, and familiar, entertaining music packaged as shorter works. Pops concerts are sometimes billed as a family concert for all ages. These concerts do generate income and promote good feelings on the part of audiences, but they are unlikely to provide a solution to the larger problems of the orchestra. Pops audiences do not tend to "graduate," as once was anticipated, by becoming subscribers to more complex or traditional programs.

The nature of the problems facing orchestras in the United States today has been summed up in the pronouncement, "There are too many orchestras in this country offering too many concerts." Put in the economic language of *The Financial Condition of Symphony Orchestras*, it is not audience demand that has driven the creation of more product; rather, the increased volume of concerts derives from other factors such as efforts to create year-round employment and longer seasons. Whether the assertion of "too many orchestras..." is true is hard to say. Taken in the abstract, one may question whether the country can support all of its orchestras. In reality, however, only local community members can

decide whether or not they want their orchestra.

It is clear that many orchestras find their concert "no-shows" increasing, their audiences aging, their marketing costs rising, their fundraising becoming more challenging and expensive, and their income gaps growing. Orchestras will find it difficult to go through the process of re-evaluation described throughout this report without attending to the most public aspect of their operations, the very core of what orchestras do — their concerts. This chapter asks and presents some possible responses to the following question:

How can orchestras vary the concertgoing experience in ways that are enriching, that expand the audiences for orchestral music, and that help to make the orchestra more viable and relevant to the broader community?

To begin to answer this question, this chapter will explore the elusive concept of "quality," outline some factors that may affect the concertgoing experience, describe a model orchestra that has worked hard at varying the experience it offers, and present an imaginary evening at this orchestra's concert hall. Some principles distilled at the end will summarize the many ideas presented throughout the chapter.

A Question of Quality: Toward a Transcendent Experience

There is no quick fix, no single new concert format, no programming gimmick that can address the issue of fading interest in the orchestra and its concerts. The discovery of the roots of the problem lies in an examination of the entire orchestra institution, as presented in this report.

This chapter takes a somewhat narrower approach, however, by concentrating on the orchestra's essential product — the concert — and analyzing the nature of that product. What is this concert we are attempting to vary? Where does the concert experience begin for an audience member? Where and when does it end? What are the goals of the concert experience for the orchestra and for the audience? What makes a great concert experience, or an uninspiring, dull one? What does "quality" mean? Is it technical perfection or is it something more than that? If quality can be defined and improved, will that bring audiences flocking to the concert hall? What steps can the orchestra organization take to enhance quality and performance impact? What conditions in the organization will undermine it?

There are many excellent orchestras throughout the United States, whose

"A great performance doesn't have to be technically immaculate. Rather, it happens when everybody involved projects something really quite indescribable."

— Ernest Fleischmann, Executive Vice President and Managing Director, Los Angeles Philharmonic

players have been trained in top music schools; some are distinguished soloists in their own right. Many superb conductors lead orchestras with the highest reputations for musical excellence both in recordings and live performances. Listening to these orchestras on their best nights, one can discover at least one indisputable meaning of musical quality: a real sense of occasion created in the concert hall — a feeling that something momentous, moving, exciting, and inspirational has occurred. However, the consistent achievement of such quality in the concert hall and the ingredients of excellence in the concert experience extend beyond the training and reputation of the players.

Quality begins with a special mix of musical inspiration, technical prowess, enthusiasm, and excitement, but goes further to encompass the "performance impact" of the entire evening: the performance itself, the acoustics of the hall, and other characteristics of the venue, including amenities, comfort, and convenience.

Three elements set the stage for such quality. The first element is the creative process that culminates in the performance. At the heart of the transcendent performance are the chosen repertoire and the musicians who play it. Their talent, honed by thoughtful, inspired, and well communicated musical leadership creates the sound that people come to the concert hall to hear.

The second element is hall acoustics. The Task Force appreciates that judgments of good sound in the concert hall are subjective. It may be easier to identify "bad" acoustics than to propose solutions that the orchestra can afford to implement, or that everyone agrees result in "good" acoustics. The point is to acknowledge that the hall itself is a dimension of the orchestral instrument, and to recognize that the audience's perception of sound throughout the hall profoundly affects the quality of the concert experience.

The third element of quality is a set of interwoven and dynamic relationships both within and outside the orchestra. These relationships encompass the conductor, the musicians, the composers, the repertoire, staff, governance and direct-service volunteers, the audience, and the community. For example, orchestras may find that the musicians' involvement in orchestra decision making, their satisfaction with their musical and professional lives, and their participation in a process of change are key to concert success. Musicians who are encouraged to participate in repertoire and concert planning can play a meaningful, creative role in shaping the artistic product. Their involvement has the potential both to vary and to improve the concertgoing experience dramatically, in both tangible and intangible ways.

Furthermore, significant changes in concert practices need the commitment of all the lay and professional leadership, not just the musicians. This commitment may include not only new repertoire, but also new approaches to programming, new concert formats, new ways to attract audiences, and more. New directions in programming may involve the conductor and the musicians working closely with the staff, and need the full support and enthusiasm of the board. Those directions might derive from an effort to gather information from the community in order to respond more fully to the needs and expectations of potential audience members. Without these relationships it becomes much more difficult to generate the transcendent performance that ultimately is every orchestra's mission.

Factors Influencing the Concertgoing Experience

Chapter One presented a discussion of the music — the "what" of the concert experience — and Chapter Three looked at the musicians — the "who." This chapter explores the "how." The premise of the chapter is that the concertgoing experience of each audience member, although it is centered in the quality of performance, actually is composed of many elements, extending well before and after the performance itself. The experience for most audience members — the basis on which they decide whether to continue their interest in the orchestra — does not begin and end in the concert hall. Rather, *the concertgoing experience is part of a person's total life experience:* it may prove most compelling and attractive in the long term if it is better integrated into the lives of the audience. Every contact between the orchestra and the audience member before, during,

and after the concert can influence the success or failure of the orchestra's core effort to deliver a transcendent performance.

The Task Force has identified six sets of factors that could work to enhance the total "performance impact" of the orchestra for many audience members: (1) information, (2) communication with the audience, (3) the visual element, (4) the concert ritual, (5) the concert environment, and (6) the larger personal and social context. The suggestions included under each area are neither prescriptive nor exhaustive. The Task Force urges each orchestra to expand this list in creative ways that are appropriate to its own mission and community.

1. Information. Conceiving of the concert as a complete educational experience can help the orchestra to become a more integrated part of the audience's lives. There are many ways in which orchestras can provide their audiences and potential audiences with information and context for musical performances. Some examples include:

- Creating better program notes, written by someone with whom the audience could talk and meet before, during, or after the concert;
- Mailing program notes in advance to subscribers and other ticket buyers;
- Providing oral program notes on a short-range radio station or on tape, enabling concertgoers to listen while driving to the hall;
- Making program booklets more informative and interesting, with articles on a variety of musical topics and even a seating chart that identifies players as well as instruments;
- Thinking about the concert as just one part of a total information package, which might include CD's, video, and printed information about the music, the composers, and the performers.

2. Communication with the audience. Most orchestra audiences are essentially passive; increased interaction between the orchestra and audience members can only enliven the concert experience for everyone. Key to this communication may be increased verbal connection with audiences, executed with a high level of professionalism as a valid part of the concert presentation. Possible strategies include:

- Oral program notes before works are played, information about upcoming programs, pre- and post-concert seminars, lectures, and "talk-backs" with orchestra musicians, conductors, composers, and orchestra staff;
- Opening the stage to audience members before and after performances;
- Using supertitles, especially during presentations of concert operas, oratorios, and other choral and vocal works;
- Scheduling lecture concerts and open rehearsals to demonstrate the process of making music;
- Organizing an effort to make orchestra personnel and board members available before performances to greet and converse with audience members;
- Performing works without a conductor occasionally in order to enhance the direct communication between audience and musicians.

3. The visual element. Orchestra managers can be mindful of the complaint voiced by some audience members that performances are visually dull, while remaining aware that many audience members appreciate the opportunity offered to their own imaginations by the essentially aural experience of the orchestra concert. Orchestras may want to consider both subtle and overt visual alterations, including:

- Improving lighting and interior decoration to give the hall a warmer, more welcoming feeling;
- Altering the standard dress code of the musicians;
- Placing musicians on risers if hall acoustics can accommodate such a variation;
- Engaging stage and lighting designers to improve the overall presentation of the orchestra, as well as to enhance specific performances;
- Using concert hall spaces for displays of visual art;

- Commissioning video works related to the repertoire for showing during performances.[2]

4. The concert ritual. The common progress of an orchestra concert — often characterized by a short opening work, a concerto with soloist, an intermission, and then a longer symphonic piece — can be reassuring but dull even to aficionados, and somewhat mysterious or even uncomfortable to the newcomer. Orchestras can alter that ritual in many ways, including:

- More variety in the kinds of works presented;

- The inclusion of small ensembles and solo performances during the orchestra concert;

- The acknowledgment of applause whenever it occurs, even if it is at the "wrong" time;

- Changing the presentation of the musicians, such as a general entrance of all musicians at the beginning of the concert, and additional opportunities for the musicians to remain standing to acknowledge applause at the end;

- Some informative comments from the stage or in the program book about concert behavior, such as applause and coughing;

- Shorter, perhaps one-work concerts and concerts with different starting times to accommodate people with different schedules;[3]

- Concert-related activities during intermission.

[2]The incorporation of visual elements into orchestra concerts necessarily will vary in different markets. A focus group study for the Pittsburgh Symphony, for example, revealed that existing audiences considered an orchestra performance already to be a visual experience, but they "liked the idea of the occasional use of multi-media — utilizing on-stage cameras to relay video images of the conductor and performers to on-stage monitors or a projection screen to the rear of the stage." *Pittsburgh Symphony Marketing & Promotions Study*, Tripp, Umbach & Associates, August, 1991.

[3]The New York Philharmonic offers two series of hour-long concerts: The Rush Hour Series includes three concerts from 6:45 to 7:45 p.m. on weeknights that feature informal commentary from the podium and a post-concert reception at which audience members are invited to meet members of the orchestra. Casual Saturdays are three one-hour matinees followed by informal discussions with members of the orchestra.

5. The concert environment. The overall ambience and presentation of the concert hall is critical to welcoming and making an audience feel comfortable. As indicated earlier, acoustics play a significant role in transmitting the quality of performance to the audience. Beyond acoustics, orchestras may consider other characteristics of the concert environment that affect the concertgoing experience:

- Amenities such as inviting lobby seating and outdoor seating, an orchestra bookstore, interesting visual displays, and warm lighting;

- Ease of entrance to the hall at concert time, which can be a negative factor if placement of the box office, for example, crowds together "will call" and future ticket sale lines with entering patrons;

- Lobby and outside plaza areas, which can be used at least occasionally for pre-concert activities such as lectures, displays, discussions, and performances, or as places in the hall where the audience can anticipate or reflect upon the concert over refreshments;

- Other services that can seem important especially when they do not meet expectations. Convenience and cost of parking; and quality, choice, and cost of food are just some examples.

6. The larger personal and social context. Finally, orchestras do not exist in a vacuum — they perform for audiences whose members live in communities. Orchestras can relate more actively to different elements in the community to attract new audiences, and those new audiences will themselves enrich the concertgoing experience in unique and perhaps unexpected ways. In order to build such new sustaining relationships, as well as to continue to attract existing patrons, orchestras may want to consider:

(a) Reflecting community composition and concerns. As discussed in Chapter Two, many cities in the United States are experiencing rapid demographic change, developing an increasingly diverse mix of ethnic, racial, and linguistic populations. This rich cultural blend is often visible on the streets, in the schools, in the restaurants, in the foods offered in grocery stores, in a proliferation of community newspapers in different languages, and in a variety of artistic events and organizations reflecting different cultural traditions. In many orchestras, however, there is little sign of these changes, and most orchestras today do not reflect

the racial and cultural diversity of their communities either on the stage or in the audience. In not reaching out to the full range of cultural traditions in the community through repertoire, programming, and hiring practices, orchestras can circumscribe their potential role in the community, and limit their possible audience and pool of supporters to a smaller percentage of the population.

(b) Community collaborations and programming outreach. Many orchestras are among the oldest and most established arts organizations in their communities, but these communities may contain many other artistic resources as well, including individual artists of all kinds, professional and community choral groups, community arts centers, dance groups, and more. Creative collaborations with such groups can include:

- An orchestra-sponsored chamber music program that takes chamber music out into the community, reaches new audiences, and involves the orchestra musicians with students;

- Developing relationships with other musical and cultural organizations, leading ideally to new collaborations that change the concertgoing experience;

- Developing concerts in collaboration with community artistic leaders such as choir directors and teachers, who share in programming decisions;

- Staging a day of music-making involving every music organization in the community and encouraging amateur performance;

- Presenting occasional "no admission fee" public concerts as a community service and to raise the orchestra's profile.

(c) Making the concertgoing experience more accessible to a broader public. Potential and new audience members can find the orchestra a somewhat intimidating and not very welcoming institution. In addition to all of the suggestions already offered, other techniques could encourage people to choose an orchestra concert as a way to spend time and money. Possibilities include:

- Redesigning the concert season in order to create more points of entry into the concert experience, such as lecture concerts, community concerts, chamber concerts, and other variations on the traditional format;

- Making programming more accessible by focusing on the pre-concert experience particularly, experimenting with different mixtures of activities, including music, lectures, and refreshments;

- Providing options for a variety of concertgoers to become involved with the orchestra, given the commitments of time, money, and energy that they are prepared to make;

- Challenging the schism between popular music and art music in repertoire;

- Encouraging personal contact between current orchestra subscribers and potential audience members;

- Making it possible for potential audience members to sample by telephone the works to be performed;

- Providing childcare during concerts;

- Training all personnel who deal with the public, such as box office staff, to provide a high level of friendly, efficient, and informed customer service.

A Design for Change

These factors represent a substantial number of changes to consider and possible approaches to take. What might one orchestra look like that has as its overriding purpose the creation of a completely "user-friendly" concert experience?

The Task Force offers a design that attempts to answer this question. As elsewhere in this report, the design is not presented as a prescription, but rather as an impetus to discussion about the nature of changes necessary to vary the concertgoing experience successfully. This imaginary orchestra is relatively new and is unencumbered by history and tradition. It directs all of its energies to creating the greatest "performance impact" for its audiences.

1. Mission statement. The orchestra's mission statement concentrates on four points: (a) the essential goal of artistic excellence, but with an unconventional programming mix, including an increased commitment to American music,

music of our time, and other diverse repertoire; (b) a strong statement about the role of the orchestra in the larger community, including a commitment to an active program of community involvement; (c) the dedication of the orchestra to presenting the repertoire as a living art form to the broadest possible audience; and (d) a view of the orchestra as a tool for lifelong education.

*2. **Governance and leadership.*** The nominating committee of this orchestra's governing board actively recruits new members who reflect the diverse demographics of the community while exhibiting the essential criteria for election to an orchestra board: the love of orchestral music and commitment and ability to work for the organization that provides it. The board seeks potential sources of effective leadership by tapping diverse communities—geographic, cultural, racial. The nominating committee searches for successful business people, effective entrepreneurs, and skilled professionals, including educators and artists, who can bring wisdom and resources to the organization. This new, diverse board is convinced of its stake—economic, personal, political, social—in the orchestra's success and becomes a group of deeply involved and effective leaders.

Deciding also that the organization would benefit from direct participation by musicians in decision making, the board includes orchestra musicians, some elected by the musicians and others nominated by the nominating committee. In addition to representation on the board, the musicians have a role in program planning and in marketing. Musicians are also on the search committee for the music director. Recognizing that artistic leadership is key to the orchestra's success, this committee seeks a music director with a commitment to the highest standards of artistic quality who is capable of instilling a sense of musical excitement in the orchestra. The music director is also expected to communicate the orchestra's philosophy both through the programming and as the orchestra's principal spokesperson in the community.

*3. **Programming and the concert experience.*** The orchestra pursues new approaches to programming and presentation with the assistance of an advisory committee composed of volunteer leaders, musicians, management, and staff from within the institution and representatives from the community at large.

(a) Repertoire. The music director works with the advisory committee to put together a repertoire that is varied and eclectic, that juxtaposes various musical eras and styles: old and new, long and short, large orchestra with small ensemble, and unusual combinations of instruments. The orchestra mixes presentational formats within concerts. For example, soloists sometimes play a

work without orchestra in the middle of an orchestra program. Not only does such programming provide a change of pace for the audience and an opportunity for a soloist, but it also allows the orchestra additional time during rehearsal for preparation of new and challenging repertoire. New and unfamiliar works are not relegated to the beginning of the program, but are integrated throughout the concert evening.

In general, the pattern of three-work concerts is broken and the canon of works is significantly expanded. The orchestra explores cross-cultural collaborations involving theater, dance, and musical artists from a variety of cultural traditions. A feature of the most recent season, for example, was an appearance of Japanese Kodo drummers with the orchestra.

Recognizing the irony that jazz is considered by many to be the foremost expression of American music, but that many American orchestras never program or commission the work of jazz composers, the orchestra begins to commission works by contemporary jazz composers, as well as performing jazz-inspired works from previous eras. Works such as Milhaud's *The Creation of the World*, Ellington's *Harlem*, Stravinsky's *Ebony Concerto*, and excerpts from Gershwin's *Porgy and Bess* appear on programs.

(b) Guest artists. The orchestra presents internationally known soloists, but also places an emphasis on appearances of talented young artists. The orchestra includes its own musicians as soloists, as well as other outstanding musicians from the community.

In engaging guest soloists, the orchestra looks for excellent artists who are also willing to participate in residency activities during their stay with the orchestra. Guest artists visit and perform in schools and other community locations, conduct seminars and master classes, and participate in special events for orchestra subscribers. The performances themselves often deviate from traditional concert formats. An enthusiastic audience response often leads to an unscheduled encore in the middle of the program.

Presentation of guest artists is coupled with special efforts to personalize their image with the audience, using such tools as articles in the program book, pre-concert interviews, appropriate remarks from the stage, and post-concert "talk-back" sessions.

(c) Incorporating elements of pop culture into some concerts. The orchestra programs a series that includes elements of pop culture yet still respects the orchestra's artistic mission and integrity. The series tries different strategies, including:

- Utilizing film in concerts, either by presenting silent films with appropriate live orchestra accompaniment, or by relating film and repertoire, showing a film one night and staging a concert the next, or combining film and music in one evening;

- Experimenting with puppets in programming, beyond the typical use in children's concerts. Indonesian shadow puppets and sophisticated marionette presentations captivate adult audiences as well;

- Incorporating a visual component, using projections on scrims or screens, produced in collaboration with photographers, videographers, or other visual artists;

- Presenting an interactive concert that gives audience members the opportunity to influence the direction of the concert and sound of the music. The orchestra engages interactive theater artists and electronic composers to collaborate in this effort;

- Inviting pop artists to participate in orchestra programs through commissions and performances of existing "crossover" works, and working with such artists as John McGlaughlin, Laurie Anderson, Bobby McFerrin, Pat Metheny, David Byrne, and Frank Zappa.

(d) Concert presentation. The orchestra stresses variety in concert formats, programming shorter concerts, multi-media programs, lecture concerts, open rehearsals with lectures, and other less traditional approaches. Each concert is designed as an integrated event of music and information, with the exact format depending on the music, the participating musicians, and the expected audience at the concert.

Verbal communication is stressed throughout the concert experience.[4] In the most effective of these concerts, this communication is accomplished by a conductor or member of the orchestra who can integrate lectures with music making, who has a penchant for the unconventional, both in repertoire and stage presence, and who has the support of fellow musicians. The repertoire includes both standard and lesser-known works, offering material of interest to a broad range of audience members.

The orchestra makes the most of its core asset — the musicians — by featuring them in concerts, personalizing their image with the audience, and utilizing the media to promote them both individually and collectively. Pre- and post-concert activities utilize musicians from the orchestra to perform ensemble pieces related to the concert program, accompanied by engaging speakers who talk about the works.

Starting times are planned to meet the needs of the audience: the orchestra plans a new matinee series and an early Tuesday night series. Childcare options are provided for selected weekend afternoons and early evening concerts at a licensed childcare facility near the concert hall. Concerts at community venues also feature flexible starting times and availability of childcare.

(e) The visual element. The orchestra works to alter the visual image presented by the orchestra. It has engaged professional lighting and stage designers to show the orchestra at its best, and has introduced color into the dress of the musicians. The orchestra experiments with video presentations in the hall during concerts, including the use of large-screen monitors that display close-up views of musicians.

(f) The concert venue environment. The orchestra's home concert hall is a comfortable, moderate-sized, and acoustically excellent auditorium. A contemporary visual artist is commissioned each

"In my generation, the younger generation of conductors, speaking to the audience is a significant part of what interests us."

— Steven Martyn Zike, Music Director, Symphony of the Shores

[4]Such concerts as the Milwaukee Symphony's Classical *Conversations*, the San Diego Symphony's *Classical Hits*, the Kansas City Symphony's *Symphony 101* or other similar efforts by orchestras around the nation are distinguished by their use of verbal communication from the stage in combination with the music.

Through *Classical Conversations*, the Milwaukee Symphony Orchestra promotes a relaxed, informal atmosphere in which musical excerpts are performed by the Orchestra to punctuate commentary by associate conductor Neal Gittleman. The *Conversations* culminate in an uninterrupted performance of the work being examined.

San Diego's *Classical Hits* are full-length evening concerts targeted to high school and college students. The concerts are preceded by a lecture or interview featuring one of the orchestra's musicians. Conductor Murry Sidlin narrates throughout the program.

In the *Symphony 101* series, the Kansas City Symphony combines four concerts from its main subscription series with four concert previews held the Wednesday before the concert, led by Music Director William McGlaughlin, guest artists, and Symphony musicians. Subscribers receive a study guide including guest artist biographies and program notes. Kansas City also holds discussion programs preceding subscription concerts that include contemporary music. The discussions are led by the composer or by a classical music expert from the Kansas City area.

year to "dress" the hall; this project is coupled with a public relations effort that generates some controversy, attention, and press coverage, and spurs an increase in visitors to the hall. These visitors find plenty of opportunities for social interaction. The hall becomes a place that people want to visit whether they are attending a concert or not. Places to sit, food and beverage service, and art displays all contribute to the ambience. Food services at the concert hall are of high quality and tied in with the total concert experience, with some evenings featuring a multisensory experience through matching music and food from the same country.[5]

Part of the lobby has been turned into a display area for the work of local visual artists. A video area is set up to show material related to upcoming concerts, including information about the composers and their works, and about guest artists and orchestra musicians. The video area is used after concerts as well to extend the concert experience with additional information programming. A "public green room" is established where audience members meet the musicians before or after the concert or during intermission. The room is also used as a "talk-back" area after the concert for musicians, orchestra staff, and management to hear audience comments and answer questions.

4. Community involvement. A policy of open communications and active involvement governs the orchestra's relationships with the audience and the larger community. The orchestra holds periodic community meetings involving the music director, executive director, and other senior orchestra staff, together with church, arts, education, and government leaders. The purpose of these meetings is to improve existing relationships and establish new ones, as well as to initiate discussion of specific programming plans to implement with the community. These projects include rehearsals and performances with church choirs; involvement of the music director in the music making of community ensembles; performances of choral works featuring soloists from the community performing with the orchestra chorus; formation of an all-city choir featured in concerts; presentations by small groups of musicians in schools, community centers, prisons, and senior centers; and projects that involve students as volunteers and interns, giving them opportunities to participate in the process of concert production.

An annual "mega-concert" in the concert hall heralds the opening of the orchestra's winter season, with repertoire chosen to allow for the inclusion of community members — a performance for example, of a major choral work

[5]Many orchestra halls have exclusive agreements with a food service operator who can be asked to offer special foods and beverages for specific concerts.

using various church and community choirs along with the professional orchestra chorus.

Many orchestra concerts occur outside of the concert hall, as well, in venues that include schools, colleges, neighborhood centers, and museums. Orchestra size and repertoire for these concerts depend on the size and acoustical capabilities of the venue and the expected audience. Concerts in community venues are followed by a reception organized by the groups involved, welcoming the musicians to their community. Pre-concert activities are designed to make the concert an appreciated and attractive community event. Such community concerts have a low admission price, or even no admission price where appropriate. Funds to underwrite the concerts are sought from community-oriented foundations and corporations that are not likely to support general orchestra operations.

"The focus should be on the quality of performance in service to the cultural life of the community, rather than programming by the numbers."

— Douglas Kinzey, Director of Marketing, Dallas Symphony Association

5. Audience development. Public relations, marketing, and audience development are a major focus of the organization. The orchestra staff includes a director of customer services who concentrates on the external constituencies of the orchestra and coordinates marketing, audience development, and box office functions. Every planned activity of the orchestra is accompanied by a clear, written audience development component. A number of successful strategies have emerged:

(a) Opportunities are available before and after the concert, and during intermission, for the audience to talk with musicians and orchestra staff. Board members are present at each concert to greet audience members; all wear identifying pins so that orchestra patrons know who they are. They often engage audience members in substantive conversations about the program and the orchestra in general.

(b) Orchestra staff, management, musicians, and governance and direct-service volunteers are all eligible to participate in an orchestra speakers bureau. Participants are trained to go out in the community and speak to community groups and students about the orchestra and their own involvement in it. In this way, the orchestra is able to fulfill easily and at minimal cost the many requests for guest speakers received from the community.

(c) The orchestra presents a chamber series. The series contributes to the perceived value of a subscription (it is offered as a specially-priced bonus to subscribers), the variety of orchestra offerings, and ultimately the bottom line of the operation. It includes solo artists and ensembles, with a focus on emerging artists. The events help build relationships between the orchestra and the community by engaging some local musicians, making it possible for various community constituencies to attend concerts in the series at reduced cost, holding the concerts in neighborhood locations, and planning residency activities in association with the series (such as public lectures, seminars, and career discussions for young people).

(d) Five members of the orchestra perform in a jazz ensemble. These individuals are presented in concerts throughout the community. In addition to providing high-quality, accessible music to new audiences, the programs undo the perception held by some that orchestra musicians are overly serious and inaccessible artists.

(e) The marketing department has constructed a standard display that it takes to malls and community fairs to publicize the orchestra. The display includes visual and audio components and usually is accompanied by an orchestra musician, as well as a staff member.

(f) Coupons are distributed to subscribers and ticket holders to enable them to bring a friend to a concert at no charge.

(g) The orchestra has instituted a program of ongoing communication with orchestra patrons that goes beyond requests for subscription renewal and the annual fund campaign. Using print and electronic media, as well as direct mail, the orchestra provides patrons with information about the music, the composers, and the musicians.

(h) The orchestra holds frequent open rehearsals free of charge to the community.

(i) The board holds quarterly breakfast meetings with invited community members and leaders to solicit their responses to orchestra policies and programs and to hear their suggestions for improvements and changes.

(j) The orchestra holds an annual open house to present the orchestra's philosophy and plans, and to stimulate new ideas and suggestions. These open houses are attractive social occasions as well.

(k) Each year, the orchestra makes an effort to acquire underwriting for at least one "no admission charged" concert designed to attract first-time classical music concertgoers in underserved communities.

(l) The public relations staff routinely targets alternative media opportunities for advertising and story placement. They work with ethnic and foreign language newspapers and radio stations, community newspapers, corporate newsletters, student groups, homeowners associations and neighborhood newsletters, and publications of community centers and religious institutions.

(m) The orchestra has instituted a series of dinners with the musicians as part of some subscription packages, enabling small groups of orchestra patrons to dine with the conductor, orchestra musicians, and/or guest artists.

6. Research. The research efforts of the orchestra encompass the ticket-buying public, special constituencies, and the larger community. Research is organized to support the orchestra's programming, community outreach, and audience development efforts, providing information not just about ticket-buying habits, but about such things as the strategic position of the orchestra within the local and regional entertainment sector. When looking at special constituencies, such as younger audiences, two-career families, and ethnic minorities, the orchestra examines what they do in their leisure time, the patterns of their daily schedules, and what they might look for in an orchestra concert. The results of research are used to inform the programming process, concert scheduling, ticket pricing, and venue selection in order to match the orchestra's products with identified audiences. In addition, the orchestra contributes information to city economic development authorities in their bids to attract new business.

An Evening at the Concert Hall

The concerts presented by this orchestra look and sound very different from the traditional concert described in the beginning of this chapter. The oboe still plays an A, but there the similarity ends. Some of the audience arrives early, directly from work, to attend a pre-concert lobby "picnic." Inexpensive boxed dinners are available; informal, patio-style tables are set up; and an early music ensemble plays. The concert begins at 7:30 p.m.: the conductor enters, but does not turn his back on the audience. Rather he begins by talking engagingly about the concert program. In his talk, he refers to the discussion he had that afternoon about the concert with a group of high school students on the local public radio station. Several musicians then come forward from the orchestra to demonstrate the core musical ideas of the first work. Before the second work, which is two movements from a symphony-in-progress by a locally-based composer, the composer comes on stage to talk about the impetus and ideas behind the composition. The orchestra plays several alternative openings to the piece, and the composer explains the artistic process of shaping the opening passage. This presentation has been carefully scripted and rehearsed, yet projects an informal as well as informative ambience.

During intermission, the composer is available in a "talk-back" area where she solicits the reactions of audience members. Also during intermission, the orchestra's volunteer association hosts a special reception to welcome friends and family of local choir members who have been invited to sing with the orchestra in the post-intermission part of the program, which includes Michael Colgrass's *The Earth Is a Baked Apple*. During this work, video monitors project the text, as well as related video images commissioned by the orchestra from a well-known local artist.

In the final work of the program, Ravel's *Boléro*, included as a virtuostic *tour de force* for the orchestra members, the monitors show close-up images of the musicians as they play. After the concert, some audience members leave quickly to pick up their children from the orchestra's cooperating childcare facility. The hall's late-night lobby cafe is open to serve other patrons who wish to linger over some light meals and desserts. Orchestra board members, staff, and musicians are present and mingle with the audience members to talk about the orchestra and the performance. In the auditorium, the community choir members, their friends, and families have all gathered on and around the stage to talk informally with a group of musicians, staff, and members of the board. The evening breaks up slowly as audience members and concert participants savor the ambience of music, creativity, and community that permeated the concert.

Instructions to Ourselves

This chapter has shown that "varying the concertgoing experience" clearly is not a matter of tinkering with a program or two, but rather implies extensive change throughout the orchestra.

The exact details of those changes will vary from orchestra to orchestra. The Task Force proposes, however, that a few guidelines may help American orchestras to vary and revitalize concertgoing experiences in their communities. Note that the first four "instructions" draw from other chapters in this report, demonstrating once again the interrelatedness of all the issues we are considering:

1. Increase diversity in orchestra personnel and board membership to reflect more faithfully the local community. Put this diversity to work in guiding the content and format of orchestra performances (Chapter Two).

2. Initiate greater musician involvement in orchestra governance and decision making. Work with musicians from the beginning in re-evaluating the orchestra's concert practices. Build a consensus for change that allows for necessary adjustments in contractual arrangements in order to implement new modes of concert presentation (Chapter Three).

3. Expand the repertoire, emphasizing high artistic standards, increasing the presentation of American music, music of our time, music from a variety of cultural roots, music by "crossover" artists, and rarely performed works (Chapter One).

4. Emphasize that the music director is a creative leader who inspires the orchestra's musicians, can guide a process of change, and can be a positive force in the community (Chapter Seven).

5. Establish a dialogue between the orchestra and the audience, to draw the audience out of a passive mode of receiving music, to include information in orchestra presentations, to solicit audience reaction to and even participation in the performance and choice of repertoire, and to create a welcoming atmosphere for concertgoers.

6. Be willing to experiment with a variety of presentation formats before, during, and after the concert; acknowledge the importance of the visual component in concert presentations, as well as the use of verbal communication; try collaborative efforts with other art forms, interactive audience projects, the use and adapta-

tion of technology, and other departures from business as usual.

7. Pay attention to the environment in which the concert takes place, and through which the concertgoer travels to and from the concert. Consider arrangements and amenities that make it easier and more pleasant to attend concerts, such as childcare, food service, and concert timing.

8. Ensure that the performance venue provides the appropriate acoustical enhancement for the orchestra. No amount of improvement in other areas can compensate for inferior sound.

Looking Ahead

These "instructions" represent only a starting point for orchestras as they consider how to "vary the concertgoing experience." Implementing the necessary changes may take years; there will be difficulties, arguments, and setbacks. The process will reinvent itself as new opportunities for change arise, and the orchestra's awareness and dedication to its concert presentation and style is strengthened. The goal is worth the effort: a revitalized and healthy orchestra with many years of exuberant music making ahead.

Varying the Concertgoing Experience: Some Questions to Consider

1. Does your orchestra have ways to gather reliable information on people's use of leisure time, their entertainment interests, and their response to new orchestra initiatives?

2. What approaches have been developed to involve all orchestra participants in planning for new presentational formats, repertoire, and audience amenities?

3. Is there consensus in the orchestra about what is meant by offering a "quality experience?" Does that consensus reflect community perceptions and needs? Have these needs been translated into specific new initiatives and approaches to programming and concerts?

4. How does the choice of repertoire together with the format, length, and scheduling of concerts and the selection of guest artists contribute to making the concert experience offered interesting and exciting to a broad public?

5. Has your orchestra experimented with smaller ensembles and solo performances during some programs? Have you attempted to experiment with the concertgoing experience by collaborating with other art forms, incorporating jazz and popular music into programs, developing presentations involving film, or other projects?

6. What specific efforts have been made to incorporate information into concert presentations, such as comments from the stage?

7. Are lectures, discussions, and program notes designed to interest and inform a wide range of audience members?

8. Are there opportunities for informal interaction between orchestra players and other participants on the one hand, and the audience and the community on the other, both inside and outside the concert hall? Does the music director participate?

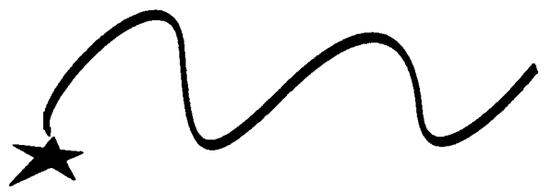
9. Is the concert hall a friendly and welcoming place? Does the hall accommo-

date opportunities for socializing, eating, drinking, and purchasing gifts and amenities related to music and the orchestra?

10. Has the orchestra analyzed the visual elements of its presentations including concert auditorium lighting, musicians' attire, displays of visual art in the hall, and the incorporation of video works into some concert presentations?

11. To what extent do the acoustic properties of the hall enhance the enjoyment of those in the audience and the performance of those on stage?

5. The Orchestra as Music Educator



THE ISSUE OF THE ORCHESTRA'S ROLE IN MUSIC EDUCATION goes to the very heart of the orchestra's mission in American musical life and in the larger society; it encompasses many disparate constituencies in both the musical and educational worlds; and it touches on fundamental issues of orchestra operations. The Task Force looked at the education issue in the context of the entire orchestra institution. It examined not only how a transformed view of orchestras' educational role could improve the overall condition of American orchestras, but also how orchestras might make a more significant contribution to education in the United States.

The education question brings into sharp focus the extent to which survival of the orchestra as an American institution depends on its successful integration into the larger goals of the community in which it operates. The orchestra's mission in education starts with the importance of music education itself — of involving people of all ages in the creativity, accomplishment, enjoyment, and spiritual and intellectual nourishment that music can provide. The Task Force views a broadly conceived, revitalized educational role as a key ingredient in the transformation of declining or unstable American orchestras, as well as an imperative for all American orchestras if they are to continue as vital, flourishing institutional members of American communities.

"This discussion is really about survival of a sound, a repertoire, a way of life, and the continuity of art music... We should examine how the institution of the orchestra can serve as a catalyst so that music and the music experience can continue."

— Donald Thulean, Vice President, Orchestra Services, American Symphony Orchestra League

Definitions and Context

The Task Force has identified three types of educational activities in which orchestras engage:

- School-related education programs for youngsters from pre-school age through high school;
- Community-based education for a broad audience of all ages;
- Professional training.

It should be made clear from the beginning that the purpose of music education, as the Task Force sees it, is not "audience development" defined narrowly as the propagation of ticket buyers. Such a narrow purpose can only lead to a narrow view of success and failure. It may often be worthwhile to engage in educational programming that is not aimed primarily at increasing ticket sales either in the short or long term. However, audience development, viewed as building a larger group of individuals who are receptive to the orchestra's mission and product, is a desirable outcome of an orchestra's educational program. This definition implies that the orchestra judges the efficacy of its education efforts in relation to: 1) a broader understanding of and interest in music throughout the community; 2) the extent and nature of the orchestra's community relationships; and 3) participation in music by individuals at all skill levels, of all ages, and in a variety of settings.

The turmoil in American education and the severe financial strictures being felt in school districts throughout the country are reflected in a dismaying turn away from music education programs in the schools. School-based music education is a field in decline: both instrumental instruction and general

music education are increasingly unavailable as a part of school programs. General music is offered in only 35 percent of small secondary schools and 20 percent of large secondary schools. The percentage of schools offering instrumental instruction has shown significant decreases since the early 1960s.[1] And, at the elementary school level, 55 percent of school districts do not have a full-time music specialist on staff.[2]

Community schools of music are working hard to fill some of the unmet need for music education. According to a survey conducted by the National Guild of Community Schools of the Arts, the involvement of community schools in public school music has increased substantially. Yet, the Guild's report on the survey points out that community schools are far from complete substitutes for school-based music education:

> "Despite the trend toward greater involvement, the Directors of community schools ... argue that the opportunities ... are best conceived as complementary to the traditional classroom arts education, not as a chance to supplant it; the teaching strengths of community schools lie in specialist, small group or one-on-one practical instruction, not so much in providing a broad contextual experience of the arts. As a result, even those community

[1]For example, the percentage of elementary schools offering string instruction decreased 40 percent in the period from 1962 to 1989, while piano instruction declined 77 percent. Statistics on the decline of music education come from Charles Leonhard, *The Status of Arts Education in American Schools*, The University of Illinois, Champaign-Urbana, 1991, p. 175. Leonhard also found significant declines in junior high/middle schools offering general music, orchestra, and music appreciation (e.g., while almost 70 percent of junior high schools offered orchestra in 1962, in 1989 only 17 percent did).

The November 1992 issue of *The Music Educators Journal* (p. 19) offers the following information: "Music-related purchases account for about a third less of Americans' spending than they did ten years ago, according to *Music USA 1992* published by the American Music Conference (AMC)....Musical sales accounted for 0.087 percent of personal consumption in 1991, compared to 0.128 percent in 1981, a 32 percent decrease....Numbers of woodwind and brass instruments decreased 18 and 24 percent respectively, and unfretted stringed instruments held steady....The decrease, in some part, reflects the decline in the number of students taking up music, according to Karl Bruhn, executive director of AMC."

A further indication of diminishing interest in music education are statistics that show a steadily decreasing number of bachelor degrees awarded in the field. In 1983/84, 4.4 percent of all bachelor degrees awarded in the United States were in music education. By 1987/88 that figure had decreased to 3.1 percent. Daniel V. Steinel, *Data on Music Education*, Music Educators National Conference, 1990.

[2]As cited in *Growing Up Complete*, Music Educators National Conference, 1991, p. 12.

schools who may in some respects have benefited from the erosion of the arts in public education lament the situation and confirm that their own schools function best in School Districts that are strong in the arts."[3]

Throughout the orchestra field, great variation exists in the extent to which orchestras are fulfilling a role as music educators through programs in the schools or the community. The extent to which orchestras engage in professional training is also variable (what Chapter Two refers to as "development of the talent pool"). Many orchestra musicians are teachers, and some orchestras have well-developed high-level professional training programs.[4] Yet, many orchestras do not take on the training role in a continuing, committed fashion. For example, youth orchestras are a common model of professional training for students from the very young to the pre-professional level, and the American Symphony Orchestra League counts 174 members of its Youth Orchestra Division. However, in recent surveys of the League's member youth orchestras, only about 25 percent of the orchestras responding said that they were sponsored by or affiliated with adult professional orchestras.

Recognizing the precarious condition of music education, and the orchestra field's potential effectiveness in building a love for music and music literacy among students and adults in American communities, the Task Force urges orchestras to consider:

A broadly conceived educational role, viewed as a vital part of the "new American orchestra" — indeed, as a central opportunity for creating the American orchestra of the 21st Century.

The chapter will look more deeply at the current role of music education in orchestra missions, examine the challenges facing orchestras in utilizing the full potential of their educational character, and outline the many assets orchestras bring to this challenge. It will then go on to describe specific actions that orchestras and music educators may take together to make orchestras effective and influential music educators.

[3]The survey defines community schools of the arts as "specialist, private, non-degree granting school[s], offering systematic and sequential instruction by qualified faculty in one or more arts disciplines including music, dance, drama, creative writing, and the visual arts. The instruction is primarily skills based but can include the history and theory of each medium." In 1985/86, 18 community music schools reported reaching 9,671 children through public school programs. By 1989/90 this figure had grown to 30,718 children reached by 36 community music schools. See Richard Evans and Howard Klein, *Too Intrinsic For Renown*, a study of the members of the National Guild of Community Schools of the Arts, The Lila Wallace-Reader's Digest Fund, New York, 1991, p. 34.

[4]The Boston Symphony Orchestra sponsors the Tanglewood Music Center Fellowship Program for college-age and young professional musicians, the Boston University Tanglewood Institute for talented high school students, and the Tanglewood Fellows in conducting and composition. Students study and perform with BSO musicians and other distinguished faculty.

Current Conditions

Although educational programs are widespread, the educational function of the orchestra, with a few exceptions, is clearly relegated to a secondary role within the institution. In most orchestras, schedules concentrate on core subscription concerts that are not conceived within an educational framework, with all other concerts, including education concerts, treated as adjunct activities. The volunteers, the musicians, and the staff tend to view education as essentially separate from, and secondary to, the orchestra's primary artistic mission. The very conception of an orchestra "service" into which education activities are commonly made to fit is based on the format of the traditional subscription concert, not on the varying needs of effective educational presentations.

This "secondariness" is manifested also by the low priority given to education in setting orchestra schedules; the degree of attention paid to education programs by the staff, musicians, and board; and the fact that many of these programs are inconsistent with current theory and practice in the education field. The attitude is reflected generally in budgets and staffing, as well as in the repertoire, rehearsal time, and level of professionalism associated with the much-derided "kiddie concert."

Similar attitudes and assumptions extend beyond the orchestra. Conservatories and music schools train orchestral musicians to a very high performance level, but provide them with little or no training or experience that would prepare them for an educational role. In fact, by neglecting the performer's need for basic presentation skills and educational expertise, music schools severely handicap their graduates' effectiveness in the world of professional music.

At the same time, it is clear that individual orchestra musicians have a great deal to offer as music educators, both by precept and example. Typically, some of the most outstanding instrumental teachers in the community are also members of the orchestra. In performing together, orchestra musicians set a remarkable example of expert teamwork in action — an example that deserves to be valued and promoted. Student musicians at all levels, who often feel isolated from their peers, need such encouragement and validation from older musicians who have achieved a high level of professionalism.

Conductors, staff planners, and others involved with educational program-

ming need to examine their assumptions about how to deliver education concerts.[5] Although orchestra education programs are generally presented with the best of intentions, too often the educational approach is fundamentally inconsistent with what is known about the learning process. Either it is assumed that the listener knows more than is actually the case, or faith is placed in the power of music itself to overcome any barriers to hearing, understanding, and appreciation. In fact, insufficient attention paid to presentation techniques, choice of repertoire, sequence of activities, and the relevance of the experience to the life of the listener can prevent the concert from having any significant impact on audiences. Recent studies of human development and learning can inform orchestra planners and performers, helping them to understand better the experience level and perceptive qualities of the audiences for which education concerts are designed.[6]

And simply focusing on the education concert is not enough. Education is a process, not an event. The single concert "event" that has characterized the educational programs of so many orchestras only has relevance if it is connected with other activities that enhance its meaning. Orchestra collaborations with public and private schools, community music schools, museums, private music teachers, and other performing arts organizations are essential to producing effective educational programs. Committed, informed, and creative collaborations will challenge traditional approaches to music education. Success may depend on orchestras' ability and willingness to evaluate their educational programming in light of new information, and to innovate in response to the needs and opportunities presented by their communities.

[5]The Young Audiences Arts-In-Education Institute is a national program devoted exclusively to arts-in-education training for artists and educators, including a focus on classical music. During the five-day summer Institute session, participants attend workshops on learning theory and demonstrations of effective presentation skills, discuss child development issues, and explore application of new technologies. Participants are grouped in interdisciplinary teams to develop programs that are tested with an audience of children at the end of the session.

[6]Work at "Project Zero" of the Harvard Graduate School of Education has advanced learning theory in ways that are particularly useful to music educators. Multiple Intelligence Theory defines intelligence as the ability to solve problems and to make things in a cultural setting with cultural support, and divides intelligence into six categories: linguistic, music, math and logical thinking, self, kinesthetic, and spatial. Most adults are a mixture of intelligences; a narrow view of music that focuses solely in the music realm — addressing only listening skills and musical concepts — misses the connections, for example, with kinesthetic approaches, and the importance of the self.

The Orchestra's Assets

Orchestras come to an enhanced educational role with a considerable list of assets and advantages, although some have not been realized. All these strengths need to be brought to bear in meeting the challenge of making the orchestra an effective music educator.

"Above all, we need to think broadly about what the orchestral organization as a whole can bring to education."

—Lyle Davidson, Project Zero, Harvard University

The institution of the orchestra. The orchestra as an institution can play positive educational roles in the community. Many people already view a viable symphony orchestra as a significant community and educational asset, a contributor to the local economy and cultural life, and an enticement to business and individuals to locate in that town or city. These positive aspects of the orchestra's community standing suggest that the orchestra can successfully expand its role by bringing its own institutional assets to bear in addressing community educational needs. For example, the orchestra is a possible professional training resource for teachers and a potentially powerful advocate for music education among school administrators, school board members, and parents. It has the musical resources to serve as a center for ongoing community education in music; it is a natural venue through which to pursue professional training initiatives. In an even broader sense, the orchestra can be seen as an institutional as well as a musical model, as an archetype for teamwork as well as for continuous participation by citizens in a cultural life.

Musicians. Performing musicians and composers could well be the most significant educational asset available to the orchestra field as individual artists, teachers, role models, and mentors. They can be the means by which the orchestra reaches out to a broad range of constituencies with information, instruction, entertainment, guidance, and messages

"Orchestras are a great, safe place to fail; they are really a resource for the practice of failure and success. Every live performance is a human, risk-taking endeavor."

— Libby Larsen, Composer

of cultural inclusiveness and positive social behavior. They can teach, play, and coach music; they can talk about music and about their lives, familiarizing people with musical life, and communicating a positive message about musicians, the orchestra, and the arts in general.

Management and staff. Administrative personnel, especially those whose positions emphasize communication with the world outside the orchestra (e.g., top management, development personnel, marketing staff), can also be viewed as an educational asset. They, too, have an educational message to carry to the community and can serve as role models. In their role as communicators, they can work particularly well with school and community representatives to facilitate effective dialogue and to plan, coordinate, and implement new educational initiatives.

The performance process and event. What orchestras do best — that is, make music — is often asked of them least in the conventional model of orchestra as music educator. The power of the events that an orchestra can stage, the sound that an orchestra makes, the emotions an orchestra performance can evoke, the barriers of culture and language that can be overcome through the music — these assets are not to be underestimated. Inherent in an orchestral event are meaningful messages about concentration, problem solving, positive relationships, the ability to communicate, intracultural relationships, and other issues of great relevance to educators. Not to be forgotten is that the orchestra performance may be viewed as a form of theater: these weighty messages can be delivered as entertainment, a change of pace, even fun, though still of lasting substance.

The musical repertoire. Without the music,

of course, there is no education, no message, no entertainment. Ultimately, the music is the message — it can transmit and reinforce values, good and bad; it can either enhance or stifle communication; and it has the potential to help people formulate a collective identity and feeling of community, or to augment feelings of separateness and exclusion. Careful choice of repertoire and performing excellence are the best tools the orchestra has to approach history and culture, to give an outlet to a range of voices, and to inspire the community's devotion to the music and the music makers. Such considerations do not always govern repertoire choices in the traditional approach to education programming, where familiarity, brevity, simplicity, and ease of performance may be the most common operative criteria.

Community ties. Although there has been some weakening of the mutual commitments between orchestras and their communities, as discussed in the opening *Theme*, the ingredients for a strong mutual relationship in support of education are still present in considerable variety and quantity. In many towns and cities, the orchestra is an institution with considerable organizational depth and stability. Individuals affiliated with orchestras as governance or direct-service volunteers often have clout in their roles as business people, philanthropists, activists, and policy makers. This encouraging condition is suggestive of a potentially powerful coalition with school and community-based education colleagues, which could draw on the resources and participation of other arts organizations as well, to advocate for education as a whole and for arts education in particular.

Access to funding. A related asset is the orchestra's proven ability to secure funding from public and private philanthropic sources. Public sector contributions to orchestras have decreased, and competition for both private and public resources has intensified. Yet, the orchestra's community ties, its access to decision makers, and its fundraising expertise can serve it well as it seeks funding for new directions in education.

Volunteers. Orchestra volunteers, including board members, volunteer associations, and other support groups, are a powerful tool for advocacy, funding, and participation in a redefined educational mission.

Performance venue. The orchestra's performance facility and how it is used also can play a part in shaping the educational experiences that the orchestra offers. An expanded view of this facility as an accessible focal point for a range of musical activity in the community may significantly enhance the orchestra's community role and importance as an educational institution.

Mobility. The orchestra is not confined to a single performance venue, however. With some logistical adjustments, much music can happen almost anywhere. The orchestra, and especially its chamber ensembles, has the ability to take its musical and educational message out to the public, giving the community a greater stake in its continued existence and health.

Articulating the Challenges

Clearly, with these assets behind them, orchestras have a great potential to be effective and influential educators. Indeed, excellent programs in individual orchestras have been developed, but they have often been vulnerable to inadequate funding or staff changes, or other factors. If the orchestra field as a whole is to develop education programs that are sustainable and that contribute to the overall health of the field, fundamental questions of mission become important. First, what is the mission of music education in society? Second, what kind of role should the orchestra field assume in music education? And third, what might orchestra educational programming accomplish? How does the orchestra as music educator fit into the two streams of educational philosophy — education as essentially utilitarian and vocationally driven, and education as the ideal way in which we become citizens together culturally, socially, and politically?

The Task Force does not propose to answer fully these questions in this report. Rather, it hopes that orchestras will pose such questions, and others, to spur consideration of their own educational role. However, as the orchestra field tackles the re-examination of the role of orchestras as music educators, the Task Force offers the following guides to action.

Break down the dichotomies within repertoire and roles. In thinking about an orchestra's educational mandate there is a tendency to raise the false dichotomies and unhelpful choices discussed in the opening *Theme*. Questions of repertoire, for example, are often encumbered by excessive discussion about old vs. new, European vs. American, classical vs. popular, kids' music vs. adult music. In matters of individuals' roles, we distinguish between professionals and amateurs, for example, or those who perform vs. those who teach. A different approach would be to reach beyond the traditional classifications and categories on which we have relied in the past. As one Issue Forum participant asserted, "We need to get back to fundamentals — the place and role of music itself in our lives."

Can we challenge these dichotomies? What if orchestra musicians were not viewed only secondarily as educators, for example, but had a legitimate educational role built into their lives as performers? How would that shift affect their musical activities, relationship with the orchestra, and their involvement with the community? What if opportunities were created to integrate the efforts and activities of professionals, amateurs, and students? What new educational situations would be created by such an effort, and how would the reach and influence of the orchestra be enhanced? What other such questions can the orchestra field pose to help imagine new possibilities and to lead to change?

Develop a new vision of the orchestra musician as educator. As implied above, a new concept of the orchestra's educational role may require assigning greater value to the musicians' educational function. Musicians are the primary deliverers of the orchestra's educational message and program: they speak the "universal language" of music that can breach social, political, and economic barriers; they are impressive role models, living testaments to the value of hard work and concentration, and to the rewards of a musical career; their work, at its best, demonstrates a glorious model of human communication, cooperation, and interaction. Such a vision of the potential of the orchestra musician as educator challenges the field to rethink conservatory training, hiring practices, contract procedures, ongoing development and training of both musicians and managers, and the involvement of musicians in program conception and implementation.

"Because the enthusiasm of musicians for music is contagious, they must play a role in designing and planning education programs. Without their involvement and commitment, the results are less than satisfactory."

—Ruben Gonzalez, Co-Concertmaster, Chicago Symphony Orchestra

Think long-term. Orchestras, like many other nonprofit organizations, live from crisis to crisis: How can we meet our fundraising target for this year? Is there a possible new funder for next year's youth concerts? How are we going to make up for the decrease in subscription ticket sales in a faltering economy? In such an atmosphere, the idea of a re-examination of the fundamental educational mission

of the orchestra is apt to get lost or seem impractical. The irony is that unless the challenge is met to think beyond short-term crises, the long-term outlook for the orchestra field may be bleak.

Good education programs, in particular, require a long-term view: They frequently have long gestation periods, and the cooperative development of curriculum by the orchestra and schools is often an extended process. Programs outside the formal school system can require even longer development time. Thus, education is a part of the new American orchestra's strategy for long-term survival: significant change rarely happens overnight. It may take several generations of students, teachers, musicians, families, board members, and managers to establish a truly comprehensive approach to education.

Engage in a national dialogue about music education that translates into local action for change. Education in general, and arts education in particular, is currently the topic of many conferences and conversations.[7] Central to the discussion is the idea that the arts themselves not only provide students with valuable and creative educational experiences, but that the arts can bring a larger set of benefits to bear on the entire educational system, becoming a tool to transform educational approaches throughout the curriculum. Useful information and consensus is beginning to emerge, including the articulation of standards for assessing student achievement in the arts and an emerging definition of arts education.[8]

There is as yet, however, little consensus within the orchestra field regarding the proper educational role of the orchestra in relation to schools, the larger community, and professional training. The challenge will be to translate the ideas that emerge from national discussions into local expression. Ultimately, the collective efforts of individual orchestras will determine the extent to which the orchestra field contributes to a national revitalization of educational excellence.

[7] Examples include the America 2000 Arts Education Partnership Working Group, convened by the Getty Center for Education in the Arts and the John F. Kennedy Center for the Performing Arts; in early 1993, the Working Group submitted to the Secretary of Education *The Power of the Arts to Transform Education*, a report and recommendations regarding arts education. Other examples include development of voluntary national curriculum content standards for the arts under the leadership of the Consortium of National Arts Education Associations (including the Music Educators National Conference which is in charge of the development of music standards), the development of student assessment procedures in the arts through the National Assessment of Educational Progress, and projects of the National Guild of Community Schools of the Arts.

[8] The definition accepted by the National Assessment of Educational Progress in the Arts includes four components of an education in the arts. At a minimum, students should: (1) make and perform art, (2) understand its place in culture and history, (3) perceive and respond to its qualities, and (4) make judgments about art and understand the bases upon which those judgments rest.

Work in concert with other fields and constituencies. The orchestra field cannot hope to succeed in redefining its educational role if it works in isolation from the schools, families, and community interests that determine educational priorities, funding, and curricula. The challenge for the orchestra field is to develop consultative processes within communities that match the assets of the orchestra with the needs of those communities. Such processes might open up entirely unexpected avenues for orchestra involvement in education, with contributions from a full range of orchestral personnel, including musicians, management, and staff, as well as board members and other volunteers.

Can orchestras be a platform for teaching music's own special insights about human life and human institutions, as well as musical concepts and skills? How can orchestras make a broad range of otherwise routine subjects come to life for students of all ages? Can orchestras work cooperatively with other arts organizations to make the arts a more integral part of community life and educational priorities? What partnerships can be established that would give orchestras a significant role in the training of the next generation of musicians?[9] All of these questions can inform discussions as orchestras explore the possibilities of collaboration in strengthening their educational role.

Think transformationally. The summation of all of these ideas is the notion that making the effort to think in new ways about the orchestra's role in society may open up an entirely new universe of possibilities. This requires that every structure upon which an orchestra is built, every assumption about what orchestras should or should not do is confronted and questioned. How can orchestras harness their primary activity — making music — to move in the direction of playing new and unaccustomed roles? What if orchestras redefined themselves, not as purely musical institutions, but as chiefly educational or social service endeavors with an artistic mission and a vital community role? What effect would such a redefinition have on orchestra programs, priorities, and funding? What opportunities would emerge for orchestras to link themselves with positive community values and outcomes and to channel interest and participation in music through those new connections? Can an exploration of transformative

[9] The Music Educators National Conference (MENC), in partnership with the National Academy of Recording Arts & Sciences, Inc. (NARAS), and the National Association of Music Merchants (NAMM), launched a national advocacy campaign for music education in 1990. The three organizations formed the National Coalition for Music Education which has begun a grass-roots effort to influence, at the state and local levels, decisions about curricula and budgets. The Coalition has published *Growing Up Complete: The Imperative for Music Education*, and distributed an *Action Kit for Music Education*, containing a manual describing how to mount a community campaign for music education, videotapes, and brochures.

"The day has passed when the Junior League can save a music education program. Everyone in town must feel their children will be deprived if that program ceases to exist."

— Geraldine Kidwell, Music Supervisor, Amarillo I.S.D.

change in the orchestra field finally focus the attention of educators, school boards, legislators, private sector funders, and other influential members of the community on the devastating prospect of a nation without music education?

Nine Strategies for Advancing the Educational Mission of Orchestras

How might orchestras begin to reconsider their roles as educators in the community? Many strategies will emerge as orchestras contemplate the field's current practices in education, ponder the ideas offered above, and harness their assets to focus on education. The Task Force offers nine strategies, and challenges the field to think of others:

1. Reconsideration and redefinition of the orchestra's institutional and educational missions. The result of an effort to re-examine the orchestra's educational role in the community might be a new understanding of the goals of the organization, reflected formally in a new orchestral mission statement or an addition to the existing mission statement. This statement would describe an educational mission for the orchestra, and ultimately be reflected in the reallocation of resources toward programs to carry out that mission. The emphasis and exact wording of such a mission statement would differ from orchestra to orchestra, but the Task Force can suggest some elements that might be considered.

First, although it is clearly the purpose of this chapter to elevate the educational mission of the orchestra, the orchestra's artistic identity and mission is always the guiding force behind orchestral programs and planning. The first task for the orchestra is to express how it regards the role of music itself in today's world. The musicians, board, staff, managers, and direct-service volunteers can articulate most eloquently why they devote themselves to the orchestra and believe in it. It is the artistic identity of the orchestra, after all, that makes the orchestra's potential contribution to the community unique. The purpose of music education is not simply to develop a "taste" for the music, but rather to encourage a *love* for music through exposure, participation, availability, and knowledge. It is the strength of that music and everything it represents that makes the orchestra a valued member of the community and participant in the educational process.

At the same time, the redefined orchestral mission can build on that artistic strength to position the orchestra as an agent of education, and to join the orchestra's commitment to the acknowledged needs of the community — e.g., literacy, respect of cultural diversity, development of leadership skills, anti-drug efforts, improved school performance, and social outlets for children and youth.[10]

Finally, the mission can state an explicit link to professional training activities and reflect an ongoing commitment to work with the community, offering a vision of the orchestra as an integral participant in the life of the community — cultural, educational, social, economic, and political.

"Orchestras have been arrogant in their relationships with the schools; programming has had nothing to do with curriculum; we have done everything except ask educators how to educate."

— David Ball, Executive Director, New Hampshire Symphony Orchestra

[10]The London Sinfonietta is an example of an orchestra that has redefined its mission and programs with an educational focus while retaining its artistic identity, quality, and reputation as a leader in the performance of contemporary orchestral repertoire. Beginning in 1983, with the appointment of an "Education Organiser," the Sinfonietta has initiated such programs as: courses for teachers that enable teachers from throughout Europe to work with artists on curriculum ideas related to Sinfonietta performances; in-school composition projects that enable students to compose works that are performed by the Sinfonietta; projects that involve students in explorations of world music; the London Sinfonietta Voices as a tool to encourage students and teachers to use the human voice as a means of composition and personal expression; collaborations with institutions of higher education to provide coaching in 20th-Century repertoire, composition workshops, and performances by the Sinfonietta of student works; various creative and composition projects in prisons; and work in adult education for people with learning disabilities. The considerable work that the London Sinfonietta does in the schools in the United Kingdom is tied closely to the U.K.'s National Curriculum in Music.

"The orchestra in the role of an educator will embrace and engage the community in developing programs, recognizing the incorporation of the rich resources of its people and institutions, to act as a catalyst for growth in the culture of a larger community."

—Sample mission statement drafted by an Issue Forum breakout group

2. Structural and organizational changes in the orchestra, including the redefinition of personnel roles. The implementation of extensive changes in orchestral missions and programs implies adjustments in how the orchestra does its business. These adjustments may include management and personnel structure, board organization and committees, use of volunteers, and musician hiring, contracts, and compensation. Some of the changes could be very difficult to carry out. Again, change happens more smoothly if it is the result of a consultative, consensus-building process, and if it is allowed to happen over time, not overnight.

The orchestra board may begin by examining its role, structures, and priorities, establishing an education committee, if one does not exist already. If there are no board members with any interest or expertise in education, then the board may want to recruit some. To give an education committee real clout in the governing structure of the orchestra, its chair might be a prominent community and board member, and he or she can sit on the board's executive committee. To ensure that the education committee is broadly representative of the orchestra's operations and interests, participation can be extended to the orchestra's music director, executive director, musicians, composer-in-residence, and volunteer leadership. The board as a whole can set an example by committing itself to ongoing music education for its own members, and to a learning process about educational and community issues. Board members may commit themselves as well to additional fundraising for the orchestra's educational initiatives.

Management and staff changes also may reflect a reorientation toward education. Job descriptions of the music director and the executive director can be changed so that education and training are featured more prominently in their responsibilities. If the orchestra has a director of education,

including that individual in senior staff ensures their participation in management decision-making processes affecting the educational mission. If there are no personnel devoted to education, securing such personnel may become a high fundraising priority. Salaries for education personnel will affect the orchestra's ability to recruit individuals with competence, knowledge, experience, and training both in music and in the education field, including teaching and administrative experience.

New education goals may spark a reevaluation of the role of the music director. The duties of the music director may shift or expand to include direct delivery of educational programming, working with students and student ensembles, and active involvement in community issues. Similarly, orchestra management personnel may take on a more direct role in community issues and relationships.

Perhaps most challenging is the reconstructing of relationships with musicians to allow for a more flexible, expanded role for them in the delivery of educational services. Questions that need to be addressed include:

- Definition of a "service" for educational purposes (i.e., is the current definition of a service broad enough to encompass meaningful educational activities?);
- Number of services that will be devoted to traditional concert presentations, vs. the number and nature of services that will derive from new educational approaches;
- Using rehearsals for educational purposes;
- Use of audio and video recordings of the orchestra for educational purposes through broadcasting and other means of distribution;
- Training opportunities for musicians;
- Participation by individual musicians in educational and training roles;
- Participation by small ensembles from the orchestra;
- Involvement by musicians in decision-making and evaluation processes;

- Criteria for hiring musicians, including assessment of interest in and affinity for educational roles.

3. Reordering of budgeting and funding priorities and the reallocation of resources. The work outlined in this chapter clearly is going to cost money and staff time. Resources are tight and getting tighter, so most orchestras will not have extra funds suddenly available for an expanded education effort. Rather, the funds may come over time from refocused fundraising efforts that flow directly from board decisions about priorities. These efforts may also benefit from the consultative processes and new relationships and partnerships described above. It will assist the orchestra's efforts in the long run if potential funders — both public and private — are involved from the beginning as the orchestra redefines its mission. Orchestras will discover new funding opportunities if they are attuned to the needs and philanthropic priorities of foundation and corporate funders that go beyond the arts, encompassing the educational and social aspects of arts education discussed throughout this chapter.

Funds may also come from the reallocation of existing resources within the orchestra's budget. The Task Force perceives that current expenditures on education programs are inadequate to support the kinds of initiatives suggested in this chapter. One group of Issue Forum participants suggested moving a number of weeks of orchestra services from the subscription concert series and devoting it to a newly enhanced education operation,[11] making the argument that a temporary loss in revenue would need to be dealt with by the orchestra board in the short term, but that the long-term outcome might be increased revenue from a broader range of philanthropic and public-sector sources.

Partnerships with community constituents may lead to funding of education programs from philanthropic sources. It would be a mistake, however, to claim naively that an orchestra's development office should be able instantly to open the doors of education funders. It will take time to build the necessary relationships and the credibility to compete for scarce dollars. It will take creative programs arising out of the significantly different vision of the orchestra's role

[11]At least one major American orchestra has reported to the American Symphony Orchestra League that it is discussing this sort of "service conversion" idea. Their tentative plan is to eliminate two weeks of pops concerts in the summer season, using those two weeks of services throughout the year to enable musicians to teach, perform community service, and/or play for community groups. The orchestra will compile a list of such opportunities from which the musicians may choose. Musicians who have additional ideas will be able to submit them to a review committee for approval. The pops concerts were chosen for conversion because the musicians were not enthusiastic about playing them, and because subscription revenue for those weeks has been declining. The orchestra believes it will be able to replace the lost revenue through new and increased sources of local funding as it demonstrates better ties with the community.

that this chapter has been describing. It will take some hard choices about where the orchestra's precious dollars will be spent in the short term in order to ensure the institution's long-term future.

4. Consultation. If orchestras plan new educational initiatives without consultation, it will be difficult to sustain long-term, productive change. Orchestras need good information and insights into community needs on which to base their planning. The best information will come from a variety of sources — children and parents, general education teachers, music and other arts specialists, principals, curriculum supervisors, school board members, community music school directors and teachers, conservatory, college and university professors, orchestral musicians, governance and direct-service volunteers, representatives of community arts organizations, the business community, foundations, public sector funders, the media, and more.

For an orchestra exploring the kind of change suggested by this chapter it might be useful to initiate a consultative process with these community members that, in its beginning stage, could take as long as a year or more. This sort of consultation is not an avoidance of action; it is in fact a crucial action in itself, for orchestras too often are viewed as unilateral actors, out of touch with potential constituencies. Such a process can give the orchestra board, staff, and management an opportunity to ask the community about its perceived needs and how the orchestra might bring all of its assets to bear in meeting some of those needs. Exploring with the community its educational needs — whatever they might turn out to be — will not only give the orches-

"Perhaps orchestras could reconsider the distribution of their resources between the regular subscription series and so-called "extras," such as education. If youth, family, and special outreach concerts had a bigger share of staff and rehearsal time and participation by guest conductors, soloists and composers, then more people in the community might think of the orchestra as being for *them*."

— Robert Xavier Rodriguez, Composer

"Funders are looking to partnership models where available resources are applied to existing needs. Instead of recreating the traditional relationship of arts organizations as victims of handouts, change the balance to provide services which are meaningful to foundations and corporations."

—Mitchell Korn, President, Artsvision

tra valuable information, but it will build lasting relationships and lead to goals that can be mutually pursued by otherwise disparate groups.[12]

Although the consultation process around education can be arduous and long, the benefits to the orchestra can be considerable, including new allies, a clearer definition of the orchestra's role in the community, access to new sources of funding, and a potentially larger audience for orchestra services. The process also can be revitalizing within the orchestra if it allows for participation by all of the organization's internal constituencies, including volunteers, musicians, management, staff, and audiences.

Mechanisms for conducting such a process can vary, depending on the circumstances of the orchestra, and the size of the community. They may include:

- The establishment of a board committee to oversee a community needs and resources assessment;
- The assignment of staff or hiring of a consultant to conduct such an assessment;
- The convening of a community advisory council, the life of which might extend beyond the initial assessment period, thus assuring continued community involvement. Any such council would reflect the composition of the community in terms of ethnicity, geographic location, interests, organizations, and points of view represented.

[12]The Milwaukee Symphony Orchestra, with assistance from a consultant, conducted a community assessment to determine an appropriate educational role for the orchestra in the community. The orchestra first asked schools what they needed; it also created ongoing mechanisms for soliciting information from the community. The result was the Arts in Community Education or ACE program. ACE incorporates music into all curriculum areas from kindergarten through the 12th grade, and is implemented by a partnership of the MSO, Milwaukee schools, and other cultural institutions. "As part of ACE, children ... study such areas as: the structure of sound and instruments in science class; vocal text and composition in language arts; the social context of music and its composers in the humanities; and rhythmic structures and notation in mathematics." In addition, the program features in-school performances for students and parents; attendance at MSO concerts; a "Music Discovery Box" in classrooms for continual hands-on experience with music; and annual assessments through portfolios and journals compiled by students, teachers, and parents. See "MSO Launches an 'ACE' of an Education Program," *Applause*, a magazine of the Milwaukee Symphony Orchestra, March 1991.

Whatever methods are chosen, it is essential to have the necessary expertise to collect and interpret the data in a meaningful way. Specific assessment tools that can be employed include:

- Meetings with students of different ages and levels of musical involvement, teachers, and parents in school settings or through school-related organizations or community schools of music;
- Consulting directly from the beginning with teachers about how the orchestra can relate most effectively to the curriculum, educational goals, and the needs of the students.
- Utilizing orchestra board members, musicians, and management to attend gatherings of various community and civic organizations to communicate the orchestra's interest in working with the community and to solicit their participation and views.
- Establishing a special committee of orchestra musicians and management to consult with music educators in conservatories, college and university schools of music, and community music schools regarding the professional training role of the orchestra.
- Distributing surveys to teachers and community members, perhaps in the course of a meeting at which orchestra representatives are in attendance;
- Distributing surveys to audience members by mail or at performances;
- Training ushers to conduct surveys through one-on-one conversations with audience members.

The danger inherent in this entire effort, of course, lies in the expectations it can generate for change. The worst possible outcome would be to spend a year, devote time, energy, and resources, recognize the need and opportunities for change, and then go back to business as usual. A consultative process thus must begin with the orchestra board's commitment to change, and the recognition that

it will require time and money, that it is a long-term process, and that it can cause discomfort as old habits and assumptions are challenged and even discarded.

5. The creation and nurturing of a broad range of relationships within and outside of the orchestra. This theme has already been reflected in the suggestions and recommendations made above. The relationships, coalitions, partnerships, and joint projects can take many forms and touch many segments of the community, and open up remarkable possibilities for education defined most broadly.[13] Some of the varied possibilities identified by the Task Force include:

(a) Working with church music leaders to identify joint performance projects, or other opportunities to build relationships with church-affiliated amateur and professional musicians.

(b) Working with or helping to establish an Arts in Education Working Group consisting of arts professionals working in education in the community. Its purpose would be to discuss joint programming opportunities, repertoire selection and curriculum relevance of programs, as well as joint fundraising strategies. Such a group can begin its work by publishing a resource guide letting teachers in public and private schools and community music schools know what is available for students and teachers from cultural groups in the community.

(c) Active participation by orchestra board members in local community efforts for obtaining education funding and determining educational priorities, including advocacy for music education in the schools.

(d) Establishment of an orchestra music education planning group to include orchestra musicians, teachers, and senior students, as well as management

[13]The Philadelphia Orchestra has undertaken a comprehensive program to change the orchestra's approach to education in the long term. For the first time, education has been included as a significant part of the orchestra's long-range plan. The orchestra has formed an Education Advisory Council comprising 41 teachers, principals, and supervisors from a variety of disciplines. The orchestra's education department collaborates directly with individual classroom teachers. Before sending orchestra musicians to classrooms to prepare students for an upcoming concert, the content of their presentation is discussed with the teacher and tailored to the class's needs. Musicians who do the in-school presentations are trained by the orchestra's education department. During education concerts, musicians who visited schools are recognized and identified on stage. In addition, the orchestra is now collaborating with the Philadelphia Museum of Art to create visual art exhibits that complement the orchestra's education concerts, focusing on a common concept. The orchestra plans a similar collaboration with a science center.

and staff representatives. The group conceives of and plans the orchestra's educational program for the year.

(e) The development by the orchestra of an inventory of community groups and local partnership opportunities to use as a resource for initial consultation and planning, and for the ongoing evolution of education projects. The list can include youth groups, senior centers, places of worship, hospitals, arts organizations, local businesses and business groups, local and state arts councils, state composers organizations, state humanities councils, civic organizations, public libraries, and more.

6. The overhaul of training assumptions and practices for teachers, conservatory students, musicians, administrators, and others. The challenges described in this chapter are not for the orchestras alone. The orchestra is made up of people who are trained, and whose views and assumptions are shaped, by a variety of institutions. Those institutions, too, must examine their goals, assumptions, and methods, and take a new look at the potential power of education as a guiding mission for orchestras. Conservatories, college and university schools of music, departments of education, schools of arts administration — all have a role to play.

Conservatories and schools of music, in particular, will have to respond as the demand for orchestral musicians with an interest in and commitment to an educational role increases.[14] To prepare

"The orchestra has to be committed to education, but it alone can't fix K-12 education and it cannot replace public schools. It does bring the strength of music making to its new mission, which it carries out through carefully chosen and strategically placed partnerships."

—David O'Fallon, Staff Director, Arts Education Partnership Working Group, John F. Kennedy Center for the Performing Arts

[14]Queen's University in Ontario, Canada, offers a program specially designed to train artists who wish to become involved in community arts and education activities. The Artist in the Community Education Program (ACE) in the Faculty of Education "enables students to function artistically and administratively in any community." In addition to allowing students to continue working as practicing musicians or artists, the program provides training in the management of community arts programs, assessment of community arts needs, preparation of educational materials, data gathering and analysis, and artist-in-residence opportunities. Information is available from ACE, Faculty of Education, Queen's University, Kingston, Ontario, Canada K7L 3N6.

performance majors for educational roles, conservatories and schools of music can:

- Require education workshops or course work;
- Sponsor community education programs and provide scholarships to students who teach in the community;
- Give credit to students who undertake community education projects individually or in groups;
- Encourage interaction between music students and school teachers, where each benefits from the other's expertise and interests.

Similarly, institutions of higher education that are training music specialists and general education teachers need to focus on music as an effective educational tool throughout the curriculum. Working with orchestras or conservatories, teacher training institutions can provide workshops and course work, and require participation in such programming as part of education degree programs. Those colleges and universities offering arts administration degree programs have a special obligation to incorporate course work, case studies, projects, and internships on arts and music education into their degree requirements.

While tending to the next generation of musicians, teachers, and administrators, it is, of course, vital to improve the knowledge and skills of those currently in the field. School districts should think of music as a necessary part of in-service training programs and a requirement for all teachers and administrators; teachers can benefit from release time and credit granted for musical activities. Orchestras can work with schools to provide those opportunities.

Orchestras also have internal training needs. Musicians may be ideal mentors, teachers, and role models, but they will need some training and advice before they are sent out into the community as educators or take on professional

[15]Milwaukee Symphony Orchestra ensembles scheduled for in-school presentations participate in a process of training and preparation. Ensembles are assigned to a grade level, with input from ensemble members, who then receive background material based on the current theme for that grade. In the first training session, the ensemble, assisted by a trainer, develops an outline for the presentation, identifying three to four key ideas that they wish to communicate. Based on these ideas, the ensemble chooses music and assigns a speaking role to each member. At the second session, the ensemble plays and talks through the components of the presentation with the trainer, and makes modifications to ensure it is effective and age appropriate. The final session with the trainer is a complete run-through to make final refinements before the in-school performance. At the end of the year, school evaluations are shared with each ensemble, and a final meeting of all the participants is held to hear the musicians' reactions, discuss changes to the program, and talk about the coming year.

training responsibilities.[15] Orchestra administrators may have all the will in the world to implement education programs, but they may have insufficient knowledge of educational structures and theories to play a constructive role in developing education programs. Direct-service volunteers may have great enthusiasm for the orchestra's education efforts and be eager to participate, but need more substantive knowledge and training in presentation techniques. Governance volunteers may be busy and preoccupied with governance and fundraising issues, but need to refresh their minds and to demonstrate through their own actions that education — particularly music education — is a lifelong enrichment process.

7. Revitalization of presentation techniques for music and music education. Once a redefined mission is in place, the possibilities open wide for innovation and energy to stimulate a real change in how the orchestra presents music and music education. Again, the details of programming approaches will vary widely depending on the size of the orchestra, available resources, and the needs of the community. It is not so much a particular program or new idea that will make the difference in the long run. Rather, it is the constancy of the commitment and the refocusing of organizational energies, at all levels, to education as a mission, that will have a cumulative and significant influence on the development of the orchestra's educational role and the stability of the orchestra's future.

The Task Force offers the following list, therefore, not because it is a comprehensive prescription of what every orchestra should do, but because it contains some good ideas — some old, some new. The list consists of educational strategies that deal specifically with schools and students, that suggest professional training activities, and that include and acknowledge a broader educational mandate encompassing a larger audience of adults and community members. The Task Force hopes the ideas presented here will spark some innovative thinking in the field and encourage continued sharing among orchestras about programs that work and strategies that bring results. Can some of these approaches apply in your community? Are you already doing some of these things? How do community members react to some of these ideas? What other ideas can you think of?

(a) View education as a component, indeed an objective, of all concert presentations for a variety of audiences and ages. Provide an educational context for orchestral presentations, before, during, and after a concert event; make the education available in a variety of community settings (schools, libraries, malls, work places) as well as at the orchestra's regular performance venues; use the media (radio, television, print) as means of transmitting educational context.

(b) Take the performance experience out to the community; develop a number of smaller, more mobile chamber ensembles that can perform more easily in nontraditional settings. Include a strong informational and even participatory component in such presentations.

(c) Alter the orchestra's priorities and contractual arrangements to allow for greater budget and rehearsal time to be spent on educational programs and to permit a greater variety of concert presentation strategies, including varying lengths, formats, ensemble sizes, and venues.

(d) Initiate informal concert opportunities for non-concertgoers, families, and students, either in the orchestra's hall or in community venues, featuring low-cost open seating, casual dress, and a play-and-talk format of presentation.

(e) Expand the role of guest artists — including both performers and composers — beyond the concert performance, to include workshops, lectures, and residencies, direct participation in the schools and community programs, and master classes for orchestra trainees.

(f) Explore with artistic and educational personnel imaginative ways of using rehearsals as an educational forum, including such strategies as presenting information from the stage before or during the rehearsal, providing printed material to study before attending the rehearsal or to follow during the rehearsal itself, and using the rehearsal as a lecture-demonstration to show how various techniques and orchestrations can change the effect of the music. Provide access to such educational rehearsals to school-age and adult populations, especially to young musicians.

(g) Develop presentations that use a variety of musical idioms — including jazz, rock, gospel, blues, folk, and so forth — to communicate with a variety of audiences.

(h) Incorporate student and adult amateur participation more fully into the orchestra through youth and community ensembles coached by orchestra members, student and amateur involvement in regular orchestra performances, student/teacher performances in the orchestra's hall, the display of student art, the performance of student musical compositions, and the use of guest artists to teach master classes.

(i) Consider readjusting the expectations and scale of orchestral education efforts to serve a smaller number of students each year, but to have a significant influence on and involvement in their lives. Create a model program with a limited number of schools, where the goal is repeated contact among students, music activities, and orchestra representatives, and an ongoing relationship with teachers, administrators, and parents to assess and fine-tune the program as it proceeds.[16]

(j) Develop teacher-centered programs, including free or discounted tickets to performances for area teachers; performances at teachers' meetings; in-service training for teachers developed in cooperation with local school districts, community colleges, and community schools of music; and preparation of curriculum materials that link orchestral repertoire and presentations with curriculum interests and requirements. Keep in mind the necessity of reaching out to the teachers to ensure that repertoire for education programs is curriculum related, age appropriate, and developmentally appropriate. Taking the orchestra to teachers and making it easy for them to participate within their constraints of time and resources will ensure a more successful and useful outcome.

(k) Create a model program using orchestral resources to address such social issues as drugs, gangs, and race with a targeted group of students. Use music to open discussions with students on such topics as dealing with peer group pressure, self-esteem, communication, and decision making. Present positive alternatives such as drama, sports, music, academics; build on pre-existing "skills for adolescents" curricula in schools. Work with existing

[16]The Louisville Orchestra formed a task force of 20 members, six of whom were musicians from the orchestra, to redesign the orchestra's approach to education, shifting the emphasis away from programs designed to reach as many children as possible to programs that reach fewer, but in a more intensive, consistent, and comprehensive way. The resulting targeted educational initiative will involve only nine schools, carefully selected to represent a variety of socioeconomic communities in Louisville. Existing services will be used to enable musicians to go into classrooms to perform, to stage two complete performances in each school, and to invite the schools to concerts in the concert hall. Each child will encounter musicians from the orchestra at least six times a year. A curriculum guide will be furnished so that teachers can prepare students for the musicians' visits and the concerts, and the plan is to track the children through the 12th grade to determine their continuing level of interest and participation in music. The program will also include efforts to bring the students' parents to the concert hall to hear the orchestra.

specialists and programs in schools dealing with drugs, at-risk students, and special-needs students to explore specific options.[17]

(l) Recruit music students as deliverers of music education; provide such students with scholarship lessons with orchestra members in return for student work in the schools and the community, teaching music to individual students and to classes.

(m) Seek collaborations with other arts institutions in order to deliver music education throughout the community. Work with an existing community music school, a children's festival, or a local art museum that has a visual arts education program. Combine forces to develop innovative approaches; where such programs do not exist, provide leadership to initiate them.

(n) Develop a mentoring program, where orchestra personnel offer their time to youngsters in the community who need role models. Musical instruction may or may not be a part of such a program.

(o) Harness technology to expand the reach of innovative educational programming throughout the community.[18]

[17]The Fort Wayne Philharmonic is an example of an orchestra that has initiated, with funding from local foundations, a drug education program utilizing orchestra members. The Philharmonic's "Rockin' Role Models" features a string quartet and percussionist who present a 35-minute skit using rap and music to promote the theme "Just Say Yes." The program addresses problems of peer pressure, decision making, and the adverse effects of drugs, while encouraging students to "say yes" to skills such as science, math, music, art, and sports.

The Phoenix Symphony also has conducted programs to address the problem of drug addiction. During the 1990/91 and 1991/92 seasons, "Symphony Stories" enabled students to create and present a modern fable in a reader's theater format, with a script illustrating the "just say no" message and the orchestra depicting the action in music, including standard repertoire and new music composed for the program.

The Boston Symphony Orchestra is an example of an orchestra addressing social relationships in the community. Since 1968 the BSO has conducted a summer program that introduces young people from the inner city and suburbs to the arts at Tanglewood as "an opportunity to foster racial understanding and create better relationships between students from diverse backgrounds." Fifth and sixth graders from differing backgrounds are paired for a five-day session during which they attend concerts, rehearsals, and instrument demonstrations, as well as workshops that provide an opportunity for firsthand involvement in various art forms.

[18]The Indianapolis Symphony Orchestra uses technology to reach children who are in the hospital. An open-access display in the lobby of the James Whitcomb Riley Hospital for Children in Indianapolis simulates a concert in the ISO's home concert hall, the Circle Theatre. When a child stands in front of the display's screen, an electronic sensor activates a state-of-the-art audio-visual system to present an ISO "Discovery Series" concert for elementary school children. "Music of Hope," *SYMPHONY*, March/April 1993, p. 20.

*8. **Professional training and the potential of youth orchestras.*** The orchestra is particularly suited to do professional training, providing young musicians with apprenticeships, internships, mentoring relationships, coaching, and classes related both to the performance and education missions of the orchestra.

- **Apprenticeship programs.** Young musicians can receive coaching by orchestra members and performance experience with the orchestra. In the professional orchestra, the participants may be outstanding college music students;[19] at the community orchestra level, they may be aspiring high school musicians.

- **Collaborative programs with schools.** Orchestras can initiate instrumental training programs in schools. Some orchestras, such as the Mississippi Symphony, have formal contracts to provide such services;[20] others may conduct such programs on a more informal basis.

- **Youth orchestra collaboration.** Professional orchestral musicians can serve as section coaches and/or master class teachers for youth orchestras.

- **Youth orchestra sponsorship.** Professional orchestras can sponsor youth orchestras at various performance levels, with performance training as a major part of their mission.

The Task Force views such youth ensembles as potentially significant contributors to the improved condition of American music education and as laboratories for change in the American orchestra in general. A national system of youth orchestras, drawing for participants on existing youth orchestras around the country, but also working to create new youth orchestras in communities where none exist, and to expand generally the opportunity for instrumental education for all American children, may extend further the benefits of this model of professional training and musical mentoring.

[19]Eastern Washington University and the Spokane Symphony Orchestra jointly sponsor the Symphony Scholars program which provides music performance students with university scholarships and additional earnings as apprentices in the Symphony.

[20]The Mississippi Symphony Orchestra is under contract to provide string teaching services to 29 schools in two districts. Sixteen members of the orchestra have a separate teaching contract. Under its terms, they teach string classes in the schools for 20 hours each week. Classes meet daily.

With the elimination of orchestral programs and string instruction from many public schools and the realization that such instruction is not likely to be reinstated any time soon, the need has become even greater for an alternative community-based system to introduce the next generation of Americans to instrumental music-making and to cultivate the orchestra musicians of the future. Orchestras and community music schools can work together to make a local youth orchestra or youth ensemble program a reality.

The Task Force urges leaders of professional orchestras to evaluate their organization's relationships with youth orchestras in their communities and to explore ways to strengthen them. The American Symphony Orchestra League can also strengthen its Youth Orchestra Division, an existing network of 174 youth orchestras. All League members can play a part in supporting the youth orchestra movement and advocating for music education at the local level.

The Task Force offers a model of a training orchestra that also exemplifies the principles of community involvement outlined throughout this chapter. It also emphasizes the opportunity that music offers to communicate values and develop community identity. Its mission is:

(a) To provide for young people a peer group that values excellence and achievement.

(b) To advocate for music and the arts as a basic necessity in education and in peoples' lives.

(c) To serve the comprehensive musical education needs of its members, including instruction on all orchestral instruments and opportunities to explore the potential of orchestral sound as a powerful means of human communication, and to function as an educational resource for the larger community in which it resides. The orchestra particularly seeks to identify and nurture specially talented individuals who will move on to professional careers in music.

(d) To become a cultural force in the community, making connections to the in-school curriculum-based music programs, to all students at all levels, to parents, to teachers, to school administrators and board members, to the public, business sector, and community-at-large.

(e) To serve as a common ground for different ethnic groups, classes, and other community divisions, developing intracultural and intrasocial understanding and respect.

The orchestra incorporates into its programs an emphasis on sound as a fundamental means of communication, the interpretive responsibilities of the musician, the compositional process, and the study and performance of global musics. It challenges the orchestra members by involving them in the selection, creation, and commissioning of repertoire. And it expands its educational influence and community involvement through the use of television, radio, and multiple-venue concert appearances, many of them with an informational component.

9. Documentation, evaluation, assessment. In order to build its case for change and for the funding necessary to bring about that change, the orchestra needs to know more about the effect of its programs. The Task Force urges orchestras to look at existing processes for documentation and evaluation, and to consider incorporating such processes into any enhanced education effort. The orchestra has some unique resources to apply to evaluation. For example, in partnership with a local university education department, an orchestra can develop an evaluation process that employs both quantitative and qualitative strategies, using docents, students, ushers, even members of the orchestra, to gather data. The data can come from questionnaires, interviews, case studies, focus groups, informal conversations — any number of methods that probe the community's reaction to the orchestra's efforts.

The orchestra can also work directly with schools to establish assessment processes for students involved in the orchestra's music education initiatives. Multi-year portfolio assessment for students,[21] response forms to be filled out by students and teachers, periodic independent evaluations of the education program by an outside consultant — all can help monitor the effect of the program and guide its further development. The material gathered in such assessment efforts will help to establish the orchestra's track record in education, building its credibility as an educational partner in the community, and improving opportunities for funding.

[21] Westinghouse High School in Pittsburgh has developed a student assessment process for choral students that demonstrates how portfolios might be adapted by music teachers working with orchestras. The school was part of the Arts PROPEL program, developed collaboratively with Harvard Project Zero and the Educational Testing Service. The five-year Arts PROPEL program examines "opportunities and obstacles to aesthetic learning in three art forms — imaginative writing, music, and visual arts — with the goals of enhancing and documenting students' growth and learning." Incorporating Arts PROPEL into its arts curriculum contributed to Westinghouse High School's designation in *Newsweek* as one of the "ten best schools in the world."

Looking Ahead

The Task Force believes that the condition of orchestras and the related condition of music education in this country are issues of the utmost urgency. Today's orchestras and music educators are confronting an uncertain future. This chapter has presented a vision of an American orchestra that employs a new educational perspective and mission to shape a better and more stable future, not just for the orchestra, but for teachers, students, and communities. The chapter has addressed both the process and the substance of a transformation of the American orchestra into a community asset for education. But, as one Issue Forum participant put it, transformative change is not "like brushing one's teeth or flipping a switch." It requires time, resources, research, experimentation, evaluation, and sometimes dislocating alterations of old habits of doing business. This chapter is therefore only a beginning of a difficult, but necessary and exciting educational journey.

The Orchestra as Music Educator: Some Questions to Consider

1. Does the mission statement of the orchestra reflect a major commitment to education? Is education broadly understood to include school-related programming, community-based education for students of all ages, and professional training?

2. How can the orchestra's organizational structures — for governance, for personnel, for volunteers — be revised to reflect a commitment to education?

3. How do the music director and musicians roles reflect the institution's commitment to education? What opportunities do the musicians have to develop as musical educators?

4. What kind of funding priority is education given in the organization? What percentage of the services of the orchestra are devoted to education?

5. To what extent has the orchestra's education programming grown out of meaningful consultation with educators, parents, and other members of the community? What ongoing processes are in place to enable such a dialogue to take place?

6. Do your orchestra's education programs for school-age students reflect the educational priorities of local schools? Do they grow out of current theories about learning and education? How do they relate to school curricula?

7. What kind of training is available to orchestra musicians, volunteers, and staff to make them more effective in designing and implementing education programs?

8. To what extent has education become a part of all orchestra programs? What opportunities do audience members have to learn about the music when they attend concerts?

9. How have guest artists been utilized in reaching broad segments of the community? Are they asked to participate in workshops, master classes, and other educational activities?

10. What is your orchestra's commitment to professional musical training? Are there apprenticeship programs, instrumental instruction programs utilizing orchestra personnel, youth orchestra collaborations, or other strategies in place

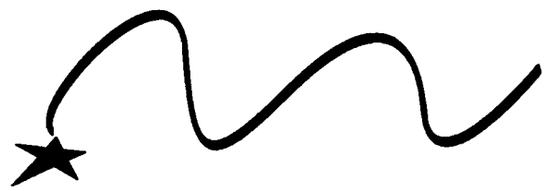
that offer high quality training?

11. What evaluation strategies are in place to judge the effectiveness of your orchestra's education programming? Are outside evaluators used? Are there strategies to assess the learning of students who have participated?

12. What efforts has the orchestra made to forge institutional coalitions in the community? Have attempts been made to work with other arts organizations to develop effective educational programs?

13. Do education programs encompass a broad repertoire, including American music and music of our time?

6. The Changing Nature of Volunteerism



AMERICAN ORCHESTRAS HISTORICALLY HAVE BEEN VOLUNtary organizations: they are governed by volunteers and much of the work traditionally has been carried out by volunteers. Despite the growing professionalism over the years in the management of American orchestras, orchestras still rely heavily on the uniquely American spirit of volunteerism. A host of individuals in communities across the nation give of their time, talent, and expertise at no charge to the orchestra. They may be board members, volunteer association members, students, corporate employees on loan for a day or for a year, or retirees helping out in the orchestra office.

These orchestra volunteers raise money, make governance decisions, take tickets, show people to their seats, do office work, organize education programs, present programs about the orchestra in schools and community locations, plan and execute promotional activities, train other volunteers, provide legal and accounting services, organize and carry out social and hospitality functions, and much more. In orchestras large and small throughout the country, volunteers provide an invaluable and irreplaceable fuel for orchestra operations.

Any successful redefinition of the orchestra would be incomplete without a long and hard look at the role of volunteers. How can orchestras ensure that volunteers will continue to provide this level of service and devotion? Are

orchestra volunteers being utilized to their fullest potential? Are they well integrated into the structures and operations of the orchestra? Are the volunteer leaders of the future being identified and nurtured today? Does the orchestra's relationship with its volunteers serve organizational goals for improved and broadened community relations? Does the range of volunteers in the orchestra, from board members to occasional envelope-stuffers, reflect the population of the orchestra's home community? Are volunteers a peripheral or integral part of the orchestra's decision-making processes?

Three principles shape the Task Force's review of orchestra volunteerism:

1. Volunteers are an important asset, especially as orchestras weather institutional and financial challenges. Those orchestras that can harness the full potential of volunteer resources in their communities will have the best chance of remaining vital and viable institutions in the future.

2. Volunteers are most effective in their support for the orchestra when their efforts establish stronger and broader links with the community in which the orchestra operates.

3. Volunteers should not be taken for granted — making the development and maintenance of an effective volunteer program a high priority for orchestra leaders will benefit the entire operation.

Historical and Contemporary Context

The history of orchestra volunteerism is reflected in today's volunteer structures and roles, and underlies many of the difficulties orchestras face in bringing volunteerism into step with the realities of life in the 1990s.

Most orchestra volunteer groups were formed at a time when women had a limited range of opportunities for personal development, accomplishment, and recognition. Through organizations such as orchestra guilds, garden clubs, and hospital auxiliaries, women were able to use their knowledge and skills in service to the community. Many long-time orchestra volunteers report that their orchestra experience has been among the most personally rewarding of their lives, providing access to people and responsibilities that otherwise would have been closed to them.

Then as now, orchestras called upon these volunteers to help them meet

financial challenges by selling concert tickets and raising money. True to the social values of their time, the volunteers positioned themselves to complement the work of their husbands, who were often the orchestra's board members, patrons, musicians, and conductors. The membership of their volunteer associations reflected that segment of the community the orchestra considered its constituency: upper-income families of European descent.

"Our volunteer base is declining. I want to learn why and figure out what to do about it."

— Gideon Toeplitz, Executive Vice President and Managing Director, Pittsburgh Symphony Orchestra

The place of volunteers in the structure of orchestral institutions developed naturally out of the roles and responsibilities assigned to them. Whether incorporated as a separate organization or operating within the orchestra association as a committee, volunteers usually were, and still are, treated as a subsidiary rather than as decision-making partners with the board, musicians, and staff. This model was replicated across the nation as new orchestras in growing cities patterned themselves after older, more established orchestras.

The environment for volunteerism in America has changed dramatically, making the traditional orchestra model of volunteerism an anachronism. For example, as indicated earlier in this report, "minority" populations now comprise the majority in 15 of the nation's 28 largest cities. Yet, the cadre of orchestra volunteers remains largely white, affluent, and overwhelmingly female.[1] Between 1960 and 1989, while the married female population employed outside the home grew from 31.9 to 57.8 percent,[2] most orchestra volunteer associations continued to look for long-term, full-time commitments from their volunteer leaders and to hold most meetings during the business day. The result has been pre-

[1] The American Symphony Orchestra League's 1992 *Gold Book* reveals that, among the 151 volunteer associations reporting, females constitute an average of 93.7 percent of the membership.

[2] 1991 *Statistical Abstract of the United States*, U.S. Department of Commerce.

dictable and increasingly common: while volunteerism throughout the nonprofit sector — especially among the baby boom generation — is growing,[3] orchestras find themselves with an aging, shrinking pool of persons willing to volunteer.

Volunteer resources as traditionally conceived are becoming less available to orchestras at a time when orchestras need them more than ever. Previous chapters have discussed ways for the orchestra to "reinvent" itself, to redefine its place in the community. Volunteers not only donate their time both to save money and raise money for orchestras, they also represent a vital link between the orchestra and the people in its community. Volunteers can help in the process of reinventing the American orchestra and finding new ways to serve a larger and more diverse community.

The Issues

The Task Force has identified five fundamental issues regarding volunteerism and the American orchestra: (1) the definition of an orchestra "volunteer"; (2) gender, race, and class distinctions in orchestra volunteerism; (3) answering the question, "why the orchestra?"; (4) valuing the orchestra volunteer; and (5) integration of the volunteer into the orchestra's operation.

1. Defining the orchestra volunteer. The traditional definition of volunteers derives from the historical model discussed above. Usually, "volunteer" is the label given to a person, often in an allied volunteer association, who provides direct services to the orchestra, such as fundraising, hospitality, and ticket sales.

This definition is too limited because it does not encompass other groups of people who bring their talents to bear on orchestra problems and needs. It forces volunteers onto the narrow path of joining the volunteer association, a path that may not meet their individual needs. For example, the association may require dues that the potential volunteer cannot afford; it may require long-term, involved projects, when the potential volunteer only has time for a short-term, limited involvement; or the association may emphasize social activities that do not interest the potential volunteer. It also perpetuates an ultimately dysfunctional separation between volunteer decision makers on the board and the volunteer "worker bees" who carry out the decisions of others. Therefore, the Task Force proposes a new, broader definition:

[3]*Giving and Volunteering in the United States*, 1990 and 1992, surveys conducted by The Gallup Organization for Independent Sector, Washington, D.C. Sixty-four percent of persons age 35-44 volunteered in 1989, up from 54 percent in 1987. Average hours volunteered per week among all American households increased from 4.0 in 1989 to 4.2 in 1991.

Orchestra volunteers include all individuals or groups who give their time or expertise to orchestras without financial compensation.

This definition includes three distinct types of volunteers, based on their role within the organization:

(a) Governance volunteers. Members of the orchestra's board of trustees, or board of governors, or board of directors, are volunteers. They serve without compensation; they give their time, their expertise, and often their money, for the cause of the orchestra. They are an important connection to the community, as are all volunteers, and it is beneficial to the orchestra when they and other volunteers reflect as much as possible the composition and interests of that community. They have many of the same needs as other volunteers, including a need for information about the orchestra, a need for training to enable them to carry out their roles most effectively, and the need to integrate their involvement with the orchestra into already busy lives. Their role in governance does give them different responsibilities and needs from other volunteers. Those needs and responsibilities can be met without bestowing on the governance volunteer special status or value that causes resentment or impedes open communication in the organization. Governance volunteers are not *better* than other volunteers — they just have *different* roles and functions.

(b) Direct-service volunteers. The direct-service volunteer comes to the orchestra in many different ways and provides a wide variety of services. Many direct-service volunteers take on a heavy load directing orchestra projects and managing activities. They can be very valuable, providing special expertise and organizational know-how, as well as the human resources necessary to carry out orchestra programs and projects.[4]

[4]The American Red Cross furnishes an interesting and highly developed model of volunteer service. The organization utilizes four types of volunteers: governance, advisory, direct-service, and management. The latter category is similar to the orchestra direct-service volunteer who takes on the management of a major project. The key concept for the Red Cross is that the management volunteer is a partner with a salaried staff member. According to Rusty Erskine, a Red Cross management volunteer, a management staff member and a management volunteer become partners through negotiation and together oversee a project or unit. They have equal responsibility for goals and objectives and form policies and procedures related to a function, project, or unit. Orchestras might wish to implement such a model, for example, in the management of a fundraising event where the volunteer works with a salaried staff member partner, jointly planning, implementing, and evaluating the event, with distinct reporting structures, written job descriptions, and joint accountability for the event's outcome. This system can make optimal use of both salaried and volunteer human resources by allowing partners to share responsibilities based on their time availability and skills, to evaluate jointly their projects and programs on a regular basis, to make necessary changes cooperatively in systems and procedures, and to develop an equal feeling of ownership and responsibility.

In many orchestras, direct-service volunteers work through volunteer associations, often taking on major fundraising goals. Indeed, fundraising is often the sole mandate given to the orchestra volunteer association by the board and management, who depend on the association's large annual contribution to the operating budget.[5] These volunteers are judged — by boards, management, and themselves — on the basis of their ability to meet often ambitious goals, even though the volunteers sometimes play little or no part in setting them. Interaction of volunteers with musicians and artistic staff is usually confined to a hospitality function. There is also little interaction between the direct-service volunteers and the governance volunteers, except for ex-officio representation on the orchestra board granted to approximately one-half of volunteer association presidents.[6]

A peculiarity of most direct-service volunteer associations is that they often require members to pay dues and/or purchase orchestra subscriptions. The dues are used to support the costs of running the volunteer association, with the excess of receipts over expenditures often contributed to the orchestra at the end of the fiscal year. The requirement to purchase subscriptions is seen as a means of ensuring that volunteer association members have a clear and committed connection to the orchestra and its mission. In addition, many orchestra volunteers are expected to purchase tickets to expensive galas and fundraising events, as well as contribute individually to the annual fund campaign. These expenditures must be added to the normal costs incurred by a volunteer (parking/transportation, time, food, etc.), potentially making orchestra volunteer service an expensive proposition.[7]

Direct-service volunteers may also come to the orchestra outside of a dues-paying association structure. They might be members of a volunteer usher corps, participate in the annual fund drive as telemarketers, participate in a radiothon, work in the management office, staff a special event, execute a marketing study, or organize and carry out promotional activities. Direct-service volunteers can even be orchestra musicians or staff engaging in uncompensated activities related to or on behalf of the orchestra. The participation of other volunteers may be organized by either the orchestra staff or the volunteer association members.[8]

[5]For the 1991-92 season, 151 volunteer associations reported raising a total of $21,894,222 for their orchestras through fund-raising events (1992 *Gold Book*, American Symphony Orchestra League).

[6]*Policies and Procedures of Orchestra Governing Boards*, American Symphony Orchestra League, 1991.

[7]The New York Philharmonic is an example of an orchestra that has eliminated dues for its volunteer organization members. The Philharmonic took on the costs of supporting the volunteer activities and asked the members each to contribute to the annual fund, with a suggested minimum of $25.

(c) Group volunteers. Groups of all kinds can be a source for orchestra volunteer labor. Companies, corporate volunteer councils, civic groups, sororities and fraternities, student volunteer councils in universities and high schools, Retired Senior Volunteer Programs[9], unions, and trade associations are all examples of groups that take on volunteer projects, especially short-term projects. Taking a day to beautify the grounds of a concert hall or assemble a mass mailing, hosting a children's day, or making telephone calls to sell the subscription series — such clearly defined and limited tasks are ideal for group volunteers.

"Besides the individuals whose names and addresses we know, there are the group volunteers. Here in Atlanta, Rich's Department Store employees planted 20,000 bulbs at the zoo in one day. These groups are looking for projects."

— Lynda Anderson, Director, Office of Volunteer Administration, Metropolitan Atlanta Chapter, American Red Cross

2. Gender, age, race, and class distinctions: The old, narrow definition of the orchestra volunteer has tended to accentuate differences among people instead of reinforcing the common interest volunteers and potential volunteers have in the orchestra and its music. The dichotomy between the governance and direct-service volunteer has fostered stereotyped gender roles, with men taking the power positions on the board, and women fulfilling the frontline volunteer functions with little involvement in orchestra decision making. The gender stereotyping works the other way as well, preventing men from working comfortably into female-dominated volunteer structures.

Similarly, the dominance of older people in the volunteer organizations has served as a barrier to bringing in "new blood." The old guard may not

[8]The San Antonio Symphony, for example, has a corps of local college students who participate in education programs. They are not members of the Symphony's volunteer association, and a salaried staff member manages their activities. The association members also have a role in the education programs that is managed through their own organizational structure.

[9]"RSVP" operates in communities throughout the country offering adults age 60 and over opportunities to serve as volunteers through a variety of organizations, agencies, and institutions. RSVP functions in each locality under the auspices of an established community organization. Funding support and technical assistance is provided by the local community and by ACTION. For more information, contact Retired Senior Volunteer Program, ACTION, 1100 Vermont Avenue, NW, Washington, DC 20525; (202)606-4853; TDD: (202) 606-5256.

"If you look only at diversity to solve your problems, then you are "up a creek." Diversity is a process, not a solution in itself."

—Violet M. Malone, Professor and Chair, Department of Educational Administration and Foundations, Western Washington University

have the contacts in the younger generation; the volunteer association may not be recruiting actively among younger people; and the activities and meeting schedules of the volunteers may be incompatible with the two-career families common in the "baby-boom" generation.

Similar distinctions may be at work in regard to race and class. The orchestra and its volunteer association often have an image of exclusivity. Requirements for volunteers to pay dues and buy subscription tickets may reinforce that image, as may traditional programming and social functions that ignore the increasingly diverse communities in which orchestras exist. Some of the fastest-growing sectors of the volunteer workforce are among African Americans and Latinos.[10] If volunteer associations and orchestras seek to attract only more people like themselves, then they are ignoring a rich field of volunteers with the potential for great growth. If they attract new volunteers and then do not utilize their talents and expertise effectively, or if they perpetuate class distinctions within the orchestra by valuing some volunteers more than others (based on ability to contribute money), then dissatisfaction and resentment can hurt the orchestra's standing in the community.

*3. **Why the orchestra?*** In the realm of volunteerism this question has several levels. First, it is the question that potential volunteers inevitably ask themselves: "Why should I spend my time working for the orchestra?" This question begs the larger one of the orchestra's standing in the community at large. Competition is growing among nonprofit organizations of all types for the resources of volunteers.

[10]The number of African Americans who volunteer rose from 28 percent in 1987 to 38 percent in 1989 to 43 percent in 1991. Between 1987 and 1989 the figure for Latinos went from 27 percent to 36 percent. *Giving and Volunteering in the United States*, 1990 and 1992, surveys conducted by The Gallup Organization for Independent Sector, Washington, D.C.

According to the Internal Revenue Service, there are 70 percent more registered nonprofits in the United States today than existed in 1968. Many of these groups represent urgent social causes such as homelessness, drug and alcohol abuse, and AIDS.

Previous chapters have discussed the benefits of redefining the orchestra's role in the community in terms of broad educational and social goals while retaining the essential artistic mission. In order to attract new volunteers, orchestras may need to examine critically how they are seen in their communities. Have orchestras proven to their communities that they should be supported? Are symphony orchestras important to the people they would like to attract as volunteers? How would an orchestra representative answer the questions: "If I work for the orchestra, am I not subsidizing people with a lot more money than I have to go and listen to music? Is the orchestra fulfilling a larger artistic and social mission in the community that I can support?"

Volunteers often truly represent the public the orchestra is reaching, with the profile of volunteers looking very much like the profile of the orchestra audience. And, if the volunteer pool does not represent the publics the orchestra is trying to reach, it will be more difficult to bring in new audiences. For example, if the orchestra is trying to expand its repertoire to attract diverse racial and cultural groups in the community, the assistance of volunteers from those groups in exploring repertoire and programming and in promoting the concerts can be invaluable. Similarly, an orchestra wishing to expand its educational activities can benefit from the involvement of individuals from the educational community, for example, or from parent groups. Success in such initiatives helps orchestras expand the base from which volunteers are drawn.[11]

Any volunteer pondering, "Why the orchestra?" might also ask some more self-interested questions: "How will volunteering for this orchestra benefit me? What will I learn about the orchestra and about music? What satisfaction will I draw from this experience? Will I feel appreciated? Will I feel comfortable? Will I meet interesting people and do interesting things? What special benefits will come from volunteering? What exactly will my job be? Will I receive

[11]The Baltimore Symphony Orchestra's volunteer group, the Baltimore Symphony Associates (BSA), has worked closely with the orchestra's Community Outreach Committee (formed in 1989) to expand the orchestra's activities in and appeal to Baltimore's African American community. The result has been greater participation by African Americans in the BSA. For example, the BSA sponsors a Music Careers Program at a local high school that is 95 percent African American. The Orchestra's associate conductor holds workshops at the school, and students serve as volunteer ushers for BSO youth concerts. The BSA reports increased numbers of African Americans joining the Associates in the last three years and participating in meetings, docent and usher programs, phonathons, and other support and fundraising activities. See Isa Nelson, "Community Joins Baltimore Symphony Family," Volunteer Council *Recorder*, a publication of the American Symphony Orchestra League, vol. 11, no. 3, p. 1.

training to do that job? How much will it cost me to volunteer? What commitment of time will I have to make? Will my time be well utilized?" The more answers the orchestra can give to such questions and the more tailored to each individual's needs those answers are, the more successful recruitment and retention efforts will be.[12]

"Why the orchestra?" is thus a question tied inevitably to the future of orchestra volunteerism. Part of the answer lies in recognizing the positive attributes orchestras have to offer potential volunteers. Indeed, each orchestra reviewing its volunteer policies and programs will find it valuable to inventory the assets it brings to the volunteer arena.

These assets can include:

Musical excellence. Ultimately, the enthusiastic and effective volunteer believes in the essential mission of the orchestra. The quality of the product makes the volunteer feel special and privileged to participate. "That exquisite music," as one Issue Forum participant put it, can be the greatest motivator for a volunteer.

The orchestra's standing in the community. Often an orchestra is one of the cornerstones of cultural life in a community, giving it credibility and wide access to people and resources.

People. Intelligent, creative, and stimulating people from different segments of the community can be associated with an orchestra, making it attractive to potential volunteers.

Fulfillment. Individuals look for personal satisfaction and fulfillment instead of salary in their volunteer work. Orchestras offer a wide variety of volunteer opportunities from which the potential volunteer can choose in order to create a fulfilling experience.

Challenge. Orchestra volunteers are not just relegated to "make-work" tasks. They often take on significant and challenging jobs, especially when financial and other difficulties are accelerating the pace of change in orchestras. Volunteers may be attracted by the challenge and excitement.

[12]See Nancy Macduff, "Stalking the Elusive Volunteer," *SYMPHONY*, November/December 1992, p. 29. Macduff suggests the use of written volunteer job descriptions that include an explicit listing of expectations and benefits for volunteer recruitment.

4. Valuing the orchestra volunteer. In order to utilize volunteers most effectively, orchestras need to account for the value of the volunteer to the organization and to bring that value to the attention of other volunteers (including the board), the orchestra staff, musicians, and orchestra supporters. Recognizing a volunteer's value makes him or her feel appreciated, gives the entire volunteer corps a sense of respect and importance, helps the staff and board understand the role of all volunteers in making the organization work, and gives the orchestra added credibility when seeking outside support.

Orchestras have tended to value volunteers based solely on money — how much they can give and/or how much they can raise. This fundraising role is indeed vital: one representative of a major orchestra volunteer association pointed out that her association's annual goal of $900,000 is the equivalent of as much as $18 million in endowment funds that the orchestra does not need to have. That volunteer association therefore has a very clear measure of its value to the orchestra. Many other orchestra volunteer associations can come up with similar measures based on funds raised.

The clarity of such fundraising measures makes it tempting not to use any other means of valuing volunteer resources. Such a limited perspective, however, can undervalue volunteers who do not have much money to give personally or do not have an interest in working on fundraising projects. They may feel like part of a volunteer "underclass," with less status and respect. A purely monetary perspective on value can also create a stressful environment for the fundraising volunteers: if they miss their goal they often are seen by themselves and others in the orchestra as failures, despite the time and effort they

"In my role as a foundation trustee, I look at how volunteers interact with organizations that are applying for grants. Those organizations with the greatest strengths have effective volunteer corps."

—Phyllis Mills, Vice Chairman, New York Philharmonic

might have put into projects. In addition, by only thinking of volunteers in terms of money, the orchestra may underutilize volunteers in other areas, neglecting vital services that volunteers can provide.

Orchestras can use other measures of value. Time spent by volunteers is the most straightforward and obvious. Many nonprofit organizations log volunteer hours and assign a monetary value to those hours, enabling them to total monthly and annual volunteer contributions of time to the organization. Such totals are particularly useful to report to foundation and corporate funding sources as a demonstration of community support for the orchestra. They also might help salaried staff and volunteers to track the organization's use of volunteers and to improve planning for the future.

Keeping a record of the time an individual volunteer spends working for the orchestra may also provide a means of ongoing recognition of that volunteer's contribution: volunteers can be awarded service pins or other benefits (e.g., concert tickets, name in the newsletter or program book, gifts such as compact discs of the orchestra's latest recording) at certain milestones (250 hours, 500 hours, 1,000 hours, and so forth). Similar sorts of recognition and benefits can be available to the short-term volunteer or even the one-time group volunteer to recognize the time they have devoted to an orchestra project (e.g., a T-shirt commemorating an orchestra neighborhood clean-up day or participation in the annual radiothon).

Another determination of value would involve identifying work done by the volunteers and estimating how much it would have cost to perform the same work with salaried staff. Adding to that the "opportunity cost" of not having the volunteers — i.e., the opportunities lost for salaried staff to do other things — can result in a powerful measure of the benefits to the orchestra of a volunteer force. It should be remembered, however, that utilizing volunteers is not cost-free. The costs associated with recruiting, training, and managing volunteers need to be calculated as well.

In addition, a strong volunteer network brings value to the orchestra that is not easily quantifiable, supplying a connection with the community that is essential to the orchestra's survival. That role is unique to the volunteers; it cannot be duplicated by orchestra staff or management. The benefits may be obvious, as when a volunteer makes a key telephone call to secure a contribution to the orchestra; they may be almost invisible, as when a volunteer brings a friend to a concert who then buys a subscription; or they may be down the road, as when the orchestra has building expansion plans and can muster a diverse crowd of supporters at a planning commission hearing.

Clearly, an orchestra that takes the time to consider the value of its volunteers will prize them more than ever. A valued volunteer will be happier and more likely to keep the orchestra on his or her list of preferred volunteer activities.

5. Integrating volunteers into the organization. The organizational model typical of many orchestras separates artistic and management functions. It tends to place musicians at the bottom of the artistic hierarchy and the volunteers at the bottom of the management hierarchy. This position of low status fails to recognize the extraordinary training and ability each group can bring to the orchestra, and makes it difficult for their ideas to be heard at the policy-making levels of board and management. In addition, the tendency for the board, direct-service volunteers, salaried staff, artistic leadership, and musicians to operate in their own spheres impedes effective communication about organizational goals, activities, and issues.

Orchestra organizational structures vary widely, of course, depending on the orchestra's size, budget, history, traditions, management practices, board design, and so on. The extent and ways volunteer assistance is integrated with the orchestra's structure can also vary. A small-budget orchestra may depend very heavily on volunteers to take on staff functions. A large-budget orchestra may have numerous and varied volunteer structures that appeal to different types of volunteers. The volunteers may assume a variety of roles, some quite independent of the orchestra staff and management structure.

In general, however, the greater the integration of the volunteers' activities with the goals and activities of the orchestra as a whole, the more productive and effective they will be. In orchestras with highly autonomous volunteer associations, the goals of the orchestra and the association may not always coincide. Volunteer leagues often play a significant social role for their members; particular kinds of orchestra traditions, concerts, or relationships may be very important to the volunteers. Attempts to change old ways of doing business and expand the orchestra's role in the community, for example, may cause resentment or friction among long-time volunteers.

Staff relationships with volunteers are not always ideal. Recruiting, training, and maintaining an enthusiastic and effective volunteer corps may not be on the manager's daily agenda. As one Issue Forum participant pointed out, "Most managers are worried about making payroll every day." Staff below the executive level may also have trouble relating with volunteers: divisions of responsibilities may be unclear; staff may resent taking the time to train volunteers; staff may not have any idea how to delegate tasks to volunteers, having never received any training themselves in volunteer management. Staff may even feel threat-

ened by aggressive and competent volunteers.

Some orchestras can afford to hire specialized staff to manage volunteers. A "coordinator of volunteer resources" or "director of volunteers" often works within the development office, reporting to the director of development. This structure tends to emphasize the fundraising aspect of orchestra volunteerism, and does not easily accommodate some other types of volunteerism. For example, when orchestra musicians volunteer to do extra programs in schools, they would most likely work with the education director, who might or might not be working with a development office-based director of volunteers to recruit nonmusician volunteers for a school program. And, as discussed earlier, the fundraising emphasis in orchestra volunteerism tends to discourage a more diverse population with varied skills and interests from getting involved.

The Task Force has identified a series of strategies for achieving better integration of the volunteers into the orchestra organization:

(a) Restructure. The volunteer corps can be reorganized so that all types of volunteers — governance volunteers, direct-service volunteers, group volunteers, and orchestra salaried staff and musicians who wish to volunteer — are managed within a single overall structure with goals and policies that match those of the orchestra as a whole. For example, an orchestra embarking on a comprehensive educational initiative can adjust goals and activities of all types of volunteers to support the educational mission. Or, an orchestra making an effort to increase racial and cultural diversity among its staff and musicians can incorporate a similar effort around volunteer recruitment.

Restructuring the financial systems — so that the cost and value of all types of volunteers are integrated into the overall financial systems of the orchestra, and their expenses and revenues are part of the operating budget of the organization — will also help.

(b) Involve. Such restructuring does not by itself solve organizational problems. Rather, it is the increased involvement of volunteers facilitated by restructuring that begins to make a difference. Volunteers can be involved at all levels of the organization, with governance and direct-service volunteers sitting on various board committees and participating in the analysis and decision-making processes of the orchestra. Board meetings can be opened to a range of volunteer observers who also can be included in working groups of governance volunteers, musicians, staff, and others constituted to address the orchestra's needs and problems. Information is key: all volunteers need access to information to be effective; they also must be willing to share information with others.

Involving volunteers in all aspects of orchestra life will build trust and positive relationships throughout the organization.

(c) Clarify. Written volunteer job descriptions can be invaluable in clarifying for management, staff, and volunteers the extent and nature of the work commitment expected, and in making it easier to see how a particular volunteer's effort fits into the larger organizational plan. A sensitively designed and positively oriented system of evaluating volunteers and the work they do can also be a valuable tool in structuring relationships among staff and volunteers, and in improving how the orchestra utilizes volunteers.

(d) Eliminate barriers. A system that welcomes all individuals willing to work will be a more open and flexible system, better able to adjust with the changing needs of the orchestra. For example, dues and ticket-buying requirements can create distinctions among volunteers who can pay and those who cannot. Opening doors to varying levels of volunteer involvement can expand and diversify the volunteer pool, and does not have to undermine the roles of existing volunteer organizations.

(e) Support. Moving volunteer management out of the development office and creating a separate department of volunteer management of equal status with development, marketing, finance, etc. can provide an optimal system in many orchestras for supporting a restructured volunteer corps.

While establishing an entire new department may be beyond the capacity of many orchestras, creating a position of "coordinator of volunteer resources" can be an important and useful step for every orchestra. This coordinator can be a salaried staff member if resources permit, or a volunteer who is willing to take on a substantial and responsible job. Whether salaried or not, the coordinator of volunteer resources needs support in order to work effectively: office space, clerical assistance, telephones, supplies, and a budget to cover recruitment and volunteer recognition costs. Ideally, the coordinator is a member of the senior staff and reports directly to the top manager. As a senior staff member, the coordinator of volunteer resources has the kind of access to information and decision-making processes that enables the volunteer activities to succeed.

The coordinator of volunteer resources functions in both internal and external capacities: internally as a resource for other staff members who utilize volunteers, and externally to establish relationships with colleagues in other voluntary organizations and reach out to potential volunteers in all sectors of the community.

The orchestra's top manager can delegate to the coordinator of volunteer resources the responsibility of managing all volunteer activities. The coordinator serves as the primary link between orchestra staff and volunteers, providing the necessary continuity and coordination that is missing from many orchestra volunteer programs.

As discussed in footnote number four, some voluntary organizations have had success with a system in which a volunteer leader works in partnership with a staff member toward a specific end. To establish these partnerships within the orchestra, a skilled and experienced coordinator identifies those functions that can be enhanced by dual leadership, carefully selects volunteers whose skills complement those of the staff members, and provides training in developing partnerships.

(f) Train. The coordinator can also have the responsibility of organizing training. The effort to integrate volunteers into the "fabric" of the orchestra can be an excellent catalyst for improving communication and relationships throughout the organization. The most effective training is orchestra-wide, touching all types of volunteers, as well as top management, the music director, salaried staff, and musicians.

The initial purpose of volunteer-related training can be to create a consensus throughout the organization about the importance of volunteers in advancing the orchestra's mission and objectives. Communication with everyone about the content of those missions and objectives and how the orchestra plans to reach them is also an important part of the overall training effort.

The training for each group may need to be different. For example, orchestra staff can benefit from training that helps them work more effectively in partnerships with volunteers; musicians might benefit from training on how to be effective volunteers in educational programs; direct-service volunteers need information and training for specific jobs they are expected to perform, as well as overall orientation about the orchestra; governance volunteers need a similar orientation as well as specific information on governance issues and responsibilities.

Training for volunteers may also include opportunities to be involved with and learn from the music-making activities of the orchestra, through attendance at rehearsals, special lecture-demonstrations, and other kinds of organized contact with the musicians. All volunteers, as well as salaried staff and musicians, can benefit from information and training to enable them to be good advocates for the orchestra: information about budgets, accomplishments, attendance figures, community outreach, grants, the economic benefits of having the orchestra in the community, and so on — all are helpful in making the orchestra's case whenever

the opportunity arises in formal or informal settings.

Training can also be crucial in laying the groundwork for change within the orchestra, reaching beyond the issue of volunteerism to encompass many of the concerns and needs of the orchestra. Involving and informing participants and soliciting their opinions and ideas helps to build consensus for the kind of transformative change already discussed in this report as vital to the survival of many American orchestras.

Designs for Change

Here we examine four orchestras that embody characteristics and situations common to many orchestras to clarify how the issues discussed above may apply in real-world situations. These cases are not intended to single out a particular orchestra, although the details derive from actual orchestras and illustrate real dilemmas faced by orchestras of different sizes, types, and locations. Issue Forum participants from within and outside the orchestra field examined these cases and made recommendations based on their own considerable experience. These recommendations are not prescriptive for every orchestra; they constitute one set of choices these particular orchestras might make to improve their utilization of volunteers and their overall organizational effectiveness.

Orchestra One: Orchestra with a mid-size budget in a major metropolitan area.

The Case: Orchestra One has a $4.5 million annual budget, 80 full-time musicians, and a 24-member board that includes four nonvoting members. One of the nonvoting members is the volunteer auxiliary council president. This council is made up of the immediate past president, current president, and president-elect of each of six separate auxiliary groups, each with varying policies as to dues and membership. A business-oriented group, for example, requires a minimum contribution of $2,500 to join; the Symphony Circle is the next level at $1,000 minimum contribution; the Friends require a $100 contribution; and the remaining groups have open membership. The six groups together total 1,100 members and raise $400,000 per year toward the orchestra budget; this amount constitutes 25 percent of annual contributions to the orchestra. The orchestra maintains a salaried volunteer manager as part of the development office staff.

Despite a good record of volunteer participation, the orchestra has been aware of the following negative aspects of its volunteer programs:

- A general decline in the level of volunteer activity, along with decreases in membership (currently 1,100, down from 1,400) and contributions to the orchestra;

- Difficulty in attracting men, and younger people of both sexes. Current members are almost all older females;

- Emphasis on fundraising to the exclusion of most other activities, which seems to have a negative effect on participation;

- Lack of integration of volunteers into the orchestra's governance and management structures;

- Lack of access to volunteer resources by many staff members.

Recommendations: This orchestra can cite many positive attributes in its volunteer program. The auxiliary council, in particular, has worked well as an umbrella coordinating group for all of the volunteers: it has provided a good training ground for volunteers; and it has empowered volunteers to become a significant part of the orchestra's fundraising process. There are ways, however, that volunteer utilization can be improved.

(a) The Auxiliary Council. To move beyond a narrow fundraising role for the volunteers, the existing council could be enhanced by adding a series of volunteer vice presidents: a vice president for community education to develop volunteer participation in orchestra education programs; a vice president for recruitment to work on broadening the volunteer base; a vice president for recognition, who works on formal and informal ways of recognizing volunteers; a vice president for training to coordinate volunteer training; a vice president for advocacy who mobilizes volunteers to support advocacy efforts on behalf of all arts institutions in the community; and a vice president for planning to coordinate volunteer planning with overall orchestra planning.

(b) Staff. Move the volunteer manager out of the development office and create a separate volunteer department answering to the general manager on the same level as development, education, operations, and so on. Initiate training for all paid staff on methods of working effectively with volunteers; provide space and support to various departments to enable them to incorporate volunteers into their operations.

(c) Involvement and communication. Make the auxiliary council president a voting member of the board's executive committee. Include direct-service volunteer representatives on all board committees, and any ad hoc planning or advisory committees of the board. Combine the various newsletters of the volunteer groups into one widely circulated regular publication offering orchestra and volunteer news, volunteer profiles, program announcements, updates on planning processes, etc.

(d) Musicians. Include musicians in all mailings of volunteer material. Encourage musicians to work with volunteers and to become volunteers themselves — in school programs, with community organizations, and in reward and recognition functions for the orchestra's volunteers. Invite musician representatives to participate on the volunteer auxiliary council as well as on board committees. Encourage musician/volunteer interaction in as many ways as possible through receptions, lectures, performances, and more.

Orchestra Two: Orchestra with a mid-size budget in an ethnically diverse city.

The Case: This orchestra has been in existence for several decades and has had its financial peaks and valleys. It ceased operations for a time, after which the organization was reconstituted and a new musician contract negotiated. The crisis had a devastating impact on the organization and on its relations with the community.

The majority population of the orchestra's home city is Latino; the board is ethnically diverse, although not in the same proportion as the community. Out of 70 board members, 30 percent are Latino. The board is continuing to work to diversify its membership. One problem with recruiting a large number of new board members is that most have come with limited orchestra experience; only 10 members have been on the board more than five years.

Although ticket sales and fundraising rebounded well after the crisis, it has been difficult to attract new volunteers to support the orchestra. The volunteer association is 100 percent female and not racially or culturally diverse. About 1,000 members pay modest dues and organize a series of annual fundraising events, including a ball, a radiothon, a decorator's showhouse, and holiday events. Non-association volunteers are also involved in the radiothon and the annual fund solicitation, and students from the local university volunteer to act as orchestra docents. Association and non-association volunteers work together to organize logistics of the orchestra's education program.

The orchestra's need for direct-service volunteers increased when, during

the financial crisis, it became necessary to reduce the number of paid staff drastically. This immediate need complicated already existing problems that pervade the efforts of many orchestra volunteers:

- The volunteer structure is not dynamic, diverse, or well-coordinated;
- Traditional volunteer projects have become stale and unproductive;
- The volunteer leadership needs renewal;
- Relations between staff and volunteers are strained at best, with volunteers seen by staff as a problem rather than an opportunity;
- Volunteers are not involved in any part of the orchestra's decision-making processes;
- There is no one to coordinate volunteer activities.

Recommendations: This orchestra needs to develop a comprehensive vision of how volunteers can be utilized and plan to implement that vision over a period of three to five years:

(a) Broadening the volunteer base. Include in the plan an effort to reach out to the broader community, involving the orchestra in community concerns and attracting a diverse cross-section of the community as volunteers. For example, the orchestra can seek causes where its artistic mission intersects with social needs such as concerts for the homeless, food and toy collection for the needy in the concert hall, voter registration drives, etc. New populations of volunteers can be recruited to organize such clearly community-oriented efforts.[13]

(b) The board. Leadership for a long-term vision of enhancing the volunteer resources of the orchestra needs to come from the board, but the board of this

[13]There are many examples of how orchestra volunteers are attracted to participate in charitable activities. One example involving a youth orchestra is the Empire State Youth Orchestra's annual "Melodies of Christmas" holiday program staged to benefit child cancer programs at the Albany Medical Center in Albany, New York. According to Donna M. Slavik, "Melodies of Christmas," *Upbeat*, newsletter of the Youth Orchestra Division of the American Symphony Orchestra League, Vol. IX, No. 2, March 1993, p. 1, the multi-concert effort not only attracts the participation of students from 55 schools, but raises more than $150,000 a year. The president of the orchestra emphasizes that "Commitment to this project is enormous and involves many people willing to volunteer their time and talents; the program is a year in the planning."

orchestra is too large and unfocused to exercise dynamic leadership. Decrease the size of the governing board to make the conduct of orchestra business more efficient. Former members of the governing body can continue their involvement through a number of different mechanisms. Some organizations, for example, form auxiliary boards that wield authority in broad policy areas; others maintain advisory or honorary boards whose members are involved at varying levels in fundraising or other activities.[14] Include direct-service volunteers on all board committees. Form one board committee to focus on the issue of community relations and how to broaden all sources of orchestra support — funding, volunteers, and audience.

(c) Volunteer structure. The existing volunteer association can be seen as just one component of a larger structure that employs volunteer resources throughout the organization. Review the activities of the association to ensure that they are compatible with the orchestra's mission and objectives. For example, if the orchestra is placing an emphasis on involving diverse populations in the community, organize association events to support that vision, not to reinforce old stereotypes.

(d) Staff. Since this orchestra cannot now afford to hire a coordinator of volunteer resources, it should seek someone to take on those responsibilities on a volunteer basis, and provide the support and training necessary to enable this person to coordinate all volunteer activities, including the association, annual fund volunteers, and education program volunteers. He or she can also work with the board committee on community relations to diversify the volunteer base. Orchestra staff can submit specific job descriptions for volunteer positions to be filled, and the volunteer coordinator can arrange for training once those volunteers are secured. Recruiting a few office volunteers can go a long way toward reducing pressure on the overworked salaried staff. With thorough training, both volunteers and staff members can build mutual respect and cooperation.

Orchestra Three: An orchestra with a large budget in a major metropolitan area.

The Case: This orchestra has an annual budget of almost $20 million, but is running an annual deficit of more than $500,000. The accumulated deficit has

[14]Chapter Seven includes a more detailed discussion of the implications of board size for organizational effectiveness.

surpassed $1.5 million. A largely autonomous volunteer association raises between $700,000 and $850,000 annually through a combination of events and an annual fund drive.

The orchestra's leadership views volunteers primarily as fundraisers and focuses its concern on their difficulty in generating more income. Some of this orchestra's challenges include:

- Declining volunteer association membership;
- Declining financial yields from volunteer association projects;
- Increasing competition for volunteers from other civic and charitable causes;
- A volunteer association that is not integrated with the orchestra's governance and management structures;
- Minimal connection between the volunteer association and the board — one member serves on the board;
- Low status and minimal skills/training of current coordinator of volunteer resources.

Recommendations: This orchestra's biggest concerns are its deficit and the fact that the volunteers are generating less money, leading to even greater anxiety over the deficit. A number of strategies can be employed to work on these problems:

(a) Board. A crucial first step is to secure a firm commitment for change from the board. The board needs to recognize and understand the changing nature of volunteerism. They can hold a strategic planning retreat to examine how volunteers interact with the institution and how they can be better utilized to solve the orchestra's problems. The more active the governing board's role in building the partnership with volunteers, the more successful it will be. For example, in addition to continuing to hold a board seat for the president of the volunteer association, they might consider including him or her on the executive committee, and also encouraging members of the board to attend volunteer association board meetings.

(b) The volunteers. Make the volunteers part of the solution to the orchestra's problems. The volunteer association can begin the process by having its own retreat to discuss the future of the association, and can bring their conclusions to the governing board for consideration. The various committee chairs within the volunteer association need to improve their communication with each other, as well as with other members of the orchestra organization. They can help to expand volunteer opportunities in the orchestra beyond the association and increase the opportunities for volunteering within the association. Ask orchestra staff and association leadership to compile lists of volunteer opportunities to broaden access to volunteerism.

(c) Staff. Raise the volunteer coordinator's organizational status. Define this individual's job as the primary liaison between management and all volunteers. Assign specific tasks to include: assessing the need for volunteers throughout the orchestra organization, preparing volunteer job descriptions, coordinating volunteer recruitment, interviewing prospective volunteers, matching volunteers with jobs, planning and conducting orientation, preparing orientation materials, exercising supervision over some volunteers as appropriate, devising ways of rewarding volunteers, evaluating volunteer performance, and conducting exit interviews with volunteers. The coordinator can also be responsible for instituting training for board and staff on how to utilize volunteers and promote and develop volunteer partnerships.

(d) The deficit. Rather than letting the deficit dominate the organization, attack it directly. While the rest of the organization plans to prevent future shortfalls, recruit and involve short-term volunteers for the specific purpose of eliminating the accumulated deficit. A special task force of 50 to 100 members (perhaps called the "Disappearing Task Force") can be created in cooperation with the volunteer association, but utilizing resources beyond the association as well. This task force's only goal would be to eliminate the deficit within two to three years and then to disband. Such a group is not proposed as a "magic bullet" to wipe out orchestra deficits around the country, but as an example of how volunteers may be viewed as a flexible resource for working on orchestra problems.

Orchestra Four: A professional orchestra with a small budget in a small city.

The Case: This orchestra has a $1.5 million annual budget that will be cut by at least $100,000 in the coming year due to losses in state arts funding. The orchestra has fewer than 10 salaried staff, with no coordinator of volunteer

resources. Most staff perform more than one function: one person handles development and marketing; another manages both operations and education. Membership on the board is considered quite a prestigious position in the city; there are 50 members, equally divided between men and women, with an executive committee of 12. All board members are limited to two three-year terms.

Three separate volunteer groups are associated with the orchestra. The main volunteer association is a traditional women's group with 300 dues-paying members and an annual expense budget of $280,000. They contribute $75,000 to the orchestra and $50,000 to the city's youth orchestra, which the volunteer association started. The association's financial accounting is part of the orchestra's overall financial reporting and auditing procedures, although their fundraising events are reported separately. Although this group has been losing membership, they have been successful in reversing a declining ticket-sale trend for the orchestra.

Two smaller "friends" groups are focused on special communities: The first is comprised of African American women who work to promote orchestra activities within the African American community, focusing on music education for young people; the second is an out-of-town group that raises money for orchestra programs in its town.

There are also volunteers who work in the orchestra office and have no relationship with any of the volunteer groups. These direct-service volunteers are particularly valuable in this small orchestra, but there is some mistrust and friction between staff and office volunteers because some functions previously performed by volunteers are now performed by salaried staff.

The executive director of the orchestra spends most of his time working with volunteers: about 50 percent of his time is devoted to managing the three volunteer groups and another 35 percent is related to board activities.

The key issues for this orchestra are:

- The relatively small monetary contribution from the main volunteer association to the orchestra, especially at a time when state funds are decreasing;
- The fragmentation of the volunteer effort;
- Uncoordinated and potentially competing fundraising activities conducted by the orchestra staff and by the various volunteer groups; and

- The extraordinary amount of time spent by the executive director on volunteer coordination.

Recommendations:

(a) Planning and reorganization. When addressing the orchestra's financial concerns, consider its relationship to the volunteer associations. In particular, the merger of the main volunteer association with the orchestra to form one 501(c)(3) organization would complete the consolidation that began when they merged financial accounting. Give a board-level committee the responsibility of coordinating volunteer activities, including: developing the annual volunteer schedule (in cooperation with all three associations), coordinating fundraising events and prospects, coordinating training, and developing the orchestra's annual volunteer recognition event. Include representation from community members not already on the board or part of the volunteer associations; they can bring a new perspective on how to organize and utilize volunteers effectively in the orchestra.

(b) Leadership. Redefine leadership positions in order to make the jobs as attractive as possible. For example, more part-time jobs can be made available, more than one person can share a volunteer responsibility, and more staff support can be provided, paid for out of the main volunteer association's funds.

(c) Staff. Remove the volunteer coordination load from the executive director by using association funds to support a coordinator of volunteer resources. Look to fill this initially unsalaried post from the ranks of past leaders, in order to build into the position immediate rapport with the volunteers. Support funds can be used to provide a small operating budget (and eventually a small salary), and send the coordinator to relevant conferences such as those given by the American Symphony Orchestra League and the Association for Volunteer Administration.

(d) Recruitment. One focus of the new coordinator can be to recruit new types of volunteers: married couples, men, young professionals. One recruitment technique is to establish special constituency groups that cater to the interests of these populations. A family-oriented group, for example, can take on weekend projects; a young professionals group might concentrate on evening activities.

(e) Training. Because of the history of staff/volunteer friction in this orchestra, training for both staff and volunteers would be particularly useful. Include focus sessions for staff on how to work with volunteers, with information on planning volunteer tasks, conducting volunteer orientations and training, and structuring volunteer relationships. Include in sessions for volunteers a thorough orientation into the orchestra's mission, structure, plans, and systems; meetings with each staff member to learn what he or she does; and review of available volunteer opportunities. Be sure to solicit their reactions and ideas about how they can best contribute to the orchestra.

Instructions to Ourselves

The Task Force has presented the above designs for change in the hope that many orchestra leaders — both staff and volunteer — will see some of their own challenges and potential solutions in the four orchestras. As orchestra leaders examine their own volunteer program, the Task Force urges them to keep in mind the following "Instructions to Ourselves."

1. We need to consider the question "why the orchestra?" An answer to the question should be reflected in our mission statements. Know what makes us unique. When thinking of whom we can reach, whom we can involve and engage, think of the entire community. Then we can ask, and successfully answer, "why the volunteers?"

2. "Why the volunteers?" Above all, because they can represent and involve a broad public, and extend an orchestra's contacts deep within its community. They help give the orchestra a recognizable face and a credible voice. They perform work without which the orchestra cannot survive.

3. The orchestra and its volunteers are part of one institution with one mission. Think of it as a whole, whose strength depends on the integration of its component parts — on the quality of attitudes and the cohesiveness of relationships among volunteers (governance, direct-service, and group), audiences, musicians, salaried staff, and funders.

4. "Access" for volunteers means that the doorways into our orchestras need to be wide and numerous, so that:

- Various types of volunteers can come forward;
- They can come forward for different reasons, with different levels of commitment;
- They can stay for varying lengths of time;
- Different social, economic, racial, cultural, religious, and age groups can be represented in the volunteer corps;
- The benefits of volunteering can be tailored to the different needs and desires of all volunteers;
- Various roles and responsibilities are available to all volunteers once they come into the organization.

5. Orchestras need to value fully and fairly the contributions that all types of volunteers make — and to index that value to more than money contributed or social contacts. Acknowledging the impact of all volunteers (both what they give and what they cost) is essential to their complete and meaningful integration into the life of the institution. "The concept of volunteerism needs to permeate our orchestras," stated one Issue Forum participant.

6. Reinventing the orchestra so that it can respond to the changing nature of volunteerism requires more inclusive decision-making processes, more authority vested in the volunteer corps, and the reorientation, education, and training of all orchestra participants — including current and incoming volunteers. The first barriers to be overcome are internal.

7. Look for the intersection of various social and cultural needs to discover new ways of relating to the community at large and new sources of volunteers.

8. Expectations on all sides need to be reasonable and clearly communicated.

- Given the investment of resources and authority, what can the salaried management staff and musicians expect of volunteers?
- What do volunteers expect in return?

9. Coordination of volunteer resources should rank high as a management priority; it can be delegated to someone salaried or unsalaried, who has authority and support at the highest levels of the organization.

Looking Ahead

The strength of American volunteerism and American voluntary organizations is the envy of many around the world. The history of substantial volunteer commitment to orchestras in this country is one of the greatest assets the orchestra field brings to the challenge of creating the new American orchestra. A welcoming, flexible, and creative approach to recruiting, training, and utilizing volunteers can stretch orchestras' resources, energize their relationships with their communities, and help make the larger goal of Americanizing the American orchestra attainable.

The Changing Nature of Volunteerism: Some Questions to Consider

1. Do all orchestra participants understand the critical role that is played by volunteers of all types? Do they understand the scope of volunteer activities to include governance, direct service, and group volunteers?

2. What steps has your orchestra taken to make a convincing case to the community that it deserves support? Has it made the case to a broad pool of potential volunteers in the community?

3. What strategies are in place to attract a corps of volunteers that reflects the diversity of the community?

4. Has your orchestra developed strategies for making volunteers feel valued by the institution? Does that sense of value go beyond the amount of money volunteers donate or raise?

5. Are there a variety of ways in which someone can participate as a volunteer? Is the organization flexible in accommodating people with different needs, schedules, and financial capabilities?

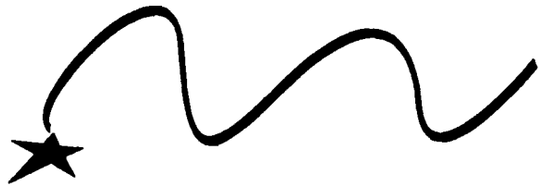
6. Has your orchestra developed volunteer job descriptions, including explicit listings of expectations and benefits for volunteer recruitment?

7. What strategies have been put in place to integrate volunteers effectively into your orchestra's organizational structure? How well have cooperative partnerships been established between volunteers and salaried staff?

8. What training opportunities exist for all types of volunteers? What training exists for salaried staff who work with the volunteers?

9. Is volunteer coordination regarded as a high management priority?

7. Developing Orchestra Leadership



CONTAINED IN THE FIRST SIX CHAPTERS OF THIS REPORT ARE A range of issues critical to the future of American orchestras. In the course of exploring these issues, it has been proposed that orchestras engage in a comprehensive examination of their missions, their relationships with their communities, musicians, staffs, and volunteers, and their repertoire and modes of concert presentation. Orchestras have been encouraged to expand their repertoire, consult with their communities, collaborate with other organizations, involve musicians and direct-service volunteers more fully in governance and operations, and play a major role in music education, as well as be an active advocate for all of the arts.

Such major changes in American orchestras will not happen without the exercise of inspired leadership, both in the field as a whole and in each individual orchestra. What are the qualities of leadership most needed? What kinds of organizational structures will attract good leaders and allow them to function effectively to create positive change with limited resources? How can the orchestra field develop the new generation of artistic, administrative, and community leadership it needs to ensure its future health and relevance? These questions are important to orchestras of all sizes and types, whether they are experiencing crisis or stability.

The leadership models of American orchestras grow out of two contrasting traditions. The first — the "maestro model" — evolved from an American

understanding of the pattern of European orchestra leadership that placed the music director in an uncontested position at the top of the organizational pyramid. In the United States, this ideal became enormously influential in the first half of the 20th Century, and such conductors as Arturo Toscanini, Fritz Reiner, and George Szell came to preside over the musicians and repertoire with absolute authority.

The second leadership model has been adapted from a corporate model and involves collective or shared responsibility. Often described as a three-legged stool, the model features the music director, who guides the artistic course; the executive director, who exercises administrative control; and the board, led by the president, which has responsibility for the governance of the orchestra. According to this structure, the success of the orchestra hinges on the collective strength and vision of the three key leaders and on their ability to function well as a team. It may be more accurate in most orchestras, however, to describe this structure as a triangle, with the board chair presiding at the apex. While the three entities must work together effectively, the ultimate responsibility for success and failure lies with the board chair and the board.

Shared Leadership

The tri-partite organizational structure of American orchestras requires orchestra leaders to bring to their tasks an understanding that some aspects of their roles are unique, while others are interrelated and mutually dependent. Orchestras define and even name these roles differently, depending on their size and resources, traditions and history, and stage of organizational development. The complexity of this structure is compounded by sometimes difficult relationships between musicians and board/management leadership in many orchestras, and by the presence of strong volunteer associations with separate leadership hierarchies.

The "triangle" structure has worked well for many orchestras, and continues to work well for some. As previous chapters have shown, however, the increasing need for integrated decision making about such issues as repertoire, education, and concert presentation is testing organizational structures, as well as the leaders who work within those structures. This chapter examines orchestra leadership in the context of the "three-legged stool" or "triangle" model, as well as some other possible organizational models.

Although by-laws may delineate formal reporting relationships, informal

domination of the leadership structure in a given orchestra in practice is often tied to the personalities and expectations of the individuals involved, the stage of the orchestra's "organizational life cycle," and/or the size of its budget.

The **board chair**'s role has expanded in many orchestras beyond that of simply providing leadership for the board. His or her responsibilities often encompass the role of community spokesperson, chief fundraiser, negotiator, and recruiter of senior artistic and management positions. These growing responsibilities, in turn, have placed greater demands on the individual to be fully steeped in the tradition of orchestral music, visionary about the role of the orchestra in the community, and sensitive to the personnel needs within the institution.

The board chair continues to oversee the work of the volunteer governing board whose role is dictated largely by the size of the orchestra's budget and staff. In smaller-budget orchestras, the board is more frequently asked to play an active management role — not just making policy, but also working to implement the policies in the day-to-day life of the orchestra. In larger-budget orchestras, boards tend to be larger,[1] and their focus is more clearly on financial and policy issues. Orchestra operations and fundraising are usually more specialized functions handled by staff. However, as the institution matures and grows, it is sometimes difficult for the board to make the transition away from an active management role, potentially leading to inappropriate board "micromanagement" activities.

The **executive director**'s role has expanded significantly and now includes participation in artistic decisions such as programming and personnel that previously had been the exclusive domain of the music director. The executive director also has become a more visible ambassador in the community, frequently taking an active role in fundraising and advocacy.

The **music director** has not generally maintained the broad scope of responsibility once held. Yet he or she continues to have enormous influence on the orchestra, especially regarding the artistic product. The music director also continues to be promoted as the primary identity for the orchestra, and often has growing responsibilities as a cultural ambassador from the orchestra to the community, including a role in developing community arts activities and music education.

The **musicians** have essentially no role in the traditional leadership structure. In the first half of the 20th Century, musicians served at the pleasure of the

[1] See *Policies and Procedures of Orchestra Governing Boards*, a survey and study by the American Symphony Orchestra League, 1991, p. 5. "The total number of board members ranges from an average of 22 for orchestras with less than $100,000 of annual expenses, to 70 for orchestras with annual expenses of $9.9 million or more."

conductor and were virtually powerless. In the second half of the century they gained power through collective bargaining, but these gains were seen as a challenge to conventional institutional leadership. As a result, musicians today often have power collectively in shaping significant aspects of the institution, but little direct voice in decision-making processes. As discussed in Chapter Three, orchestras are beginning to explore ways to extend more authority and accountability to the musicians, including involving them as members of boards and board committees.

Similarly, **volunteer association leadership** is becoming more integrated into the structures of the orchestra through formal representation on the board and various board committees, as well as on nonboard advisory groups.

The Music Director

Today, with shared leadership as the norm, few orchestras expect the music director to play the role of the all-powerful maestro who holds the fate of every orchestra member — and the orchestra institution itself — in his or her hands. One reason is that musician contracts do not permit the autocratic control once held by music directors, when they exercised complete authority over personnel, repertoire, and more mundane organizational matters. The "maestro model" has been further compromised by the predilection of many conductors today to build careers in a number of cities instead of just one. Finally, the administrative complexity and financial stresses of orchestras require that they rely to a greater extent on expert management and effective boards.

Nevertheless, virtually every orchestra understands that without a strong, committed music director, it will be difficult to succeed. As one Task Force member put it, "The audience and the community's love affair is with our music director, not with the board chair, the executive director, or anyone else in the organization. We look to the music director's charisma, talent, and a host of other qualities to inspire our devotion to the institution."

Clearly, the music director is key to orchestra leadership and the expectations for the individual who fills that post are high. As pointed out in the American Symphony Orchestra League's *Selecting a Music Director*, "The duties of a music director have expanded in most communities into a hybrid of artistic, administrative, and social responsibilities daunting in their complexity."[2] The

[2]NancyBell Coe and Duke Johns, *Selecting a Music Director*, American Symphony Orchestra League, 1985, pp. 6-8.

handbook goes on to list two pages of musical and nonmusical attributes of an effective music director. The many changes in orchestra missions and programs proposed in this report also suggest some of the qualities the new American orchestra may seek in its music director:

- A superb musician with a proven ability to inspire, at the podium and provide transcendent performance experiences;
- Able to communicate a love for music both on and off the stage;
- A visionary leader both on and off the podium, open and supportive of other's ideas, and able to inspire creativity;
- Willing to explore a variety of directions in music making, with experience in a wide breadth of diverse repertoire, and able to develop imaginative programming ideas;
- Able to work constructively with the orchestra's board and management;
- Able to communicate with children both musically and verbally;
- Willing to spend enough time in the community to become involved the community's cultural life.

A key issue for many orchestras may well be how to reconcile ever-increasing expectations of the music director, not only as an artistic leader but as an organizational and community leader as well, with the sometimes hazy division of responsibilities in the shared leadership structure.

The Challenge

Where the orchestra leadership structure is working well, the leaders are working as a team: the team's members possess the specific skills and knowledge they need to be effective; they have mutual trust, respect, and appreciation for one another's roles; they share a mission and goals that are communicated both within and outside the organization; they have knowledge of, and appreciation for, the organization's history; and they all play strong, visible, and appropriate roles in the community.

If things are not working well, any number of factors may be involved. Board members may not be adequately prepared to lead and may lack the necessary commitment to spend the time and resources required to be effective. The artistic leadership may not be setting standards, advancing the orchestra's quality and repertoire, or paying sufficient attention to the needs of the community in which the orchestra is located. The management staff may be so dispirited and burdened by the daily pressures of keeping the orchestra afloat financially that they are unable to consider the long-term health of the institution. Finally, poor communication and an absence of structures and relationships that naturally promote understanding, collaboration, and sharing of views among staff, governance and direct-service volunteers, and musicians may be adding to the difficulties.

The challenges involved in thinking about orchestra leadership are considerable. They include:

*1. **Limited resources.*** The financial pressures described in the *Theme* distort the development of effective leadership by keeping the organization focused on short-term needs rather than long-term stability and artistic excellence. For example, board members, by necessity, are often sought purely for their financial support rather than for their understanding of nonprofit governance, ties to a broad community, commitment to the organization, and knowledge and love of music. The executive director's interaction with the board, the board's relationship with volunteers, and board meetings themselves can become so concentrated on money problems that other opportunities, responsibilities, and needs are ignored. The effort to increase orchestras' fundraising capabilities exacerbates this situation as board size in many orchestras has increased to the point where many board members feel anonymous and not connected to the organization or its mission.

*2. **Isolation from the community.*** Every chapter in this report has pointed out that orchestras benefit from becoming better tied-in to the needs and expectations of the larger community in which they do business. Yet leadership structures as they now exist may undermine efforts to build connections to the community. In most cases, music directors are trained to lead the selection, preparation, and performance of works of music, but that training may not equip them to play a broader leadership role in the community; often they do not have the time to become familiar with the community in which they work. Happily, a growing number of American conductors are trying to counteract this trend by making a concerted effort to learn more about their communities and become prominent and contributing local citizens.

The theoretical role of the board in the nonprofit organization is to represent the interests of the community that supports the organization through the tax-deductibility provisions of section 501(c)(3) of the tax code. Orchestra boards usually recruit individuals who can either "give or get" substantial amounts of money, often overlooking individuals who have other assets to offer, such as community perspective, influence within new constituencies the orchestra wants to reach, knowledge of education practices and needs, and artistic qualifications in other disciplines with which the orchestra could collaborate.

*3. **Inflexibility in the organization.*** Efforts to exercise leadership and make changes can be undermined by tendencies or requirements to conduct business in predetermined ways. For example, attempts to alter concert scheduling to accommodate new audiences may run into strong opposition. Similarly, it will be difficult to expand the repertoire if the pressures on the music director's time do not allow him or her to study new scores, or if work rules limit rehearsal schedules or make it difficult to vary ensemble size or instrumentation. Certain contractual requirements might also limit the orchestra's ability to exercise leadership in the area of education, or to be creative in how it relates to the community.

The three-legged stool structural model is so ingrained in orchestras that few variations exist. Although the traditional organizational triumvirate may work well for some, if it is rigid, it can isolate orchestra participants from one another; foster internal competition that keeps people from learning, consulting, and communicating; and close the organization to information and ideas from its environment. In orchestras

"My orchestra [the Denver Symphony] had three legs until it fell over. Musicians should not simply become the fourth leg. In the Colorado Symphony it is more a case of overlapping circles working together."

—Margaret Hoeppner, Trustee and Cellist, Colorado Symphony Orchestra

where musicians are insufficiently involved in decision making, strategic planning, advocating, and representing the orchestra in the community, relations can become adversarial and damaging to the health of the organization. If direct-service volunteers, while valued for their ability to meet ambitious fundraising goals, do not play an active role in the orchestra's decision making and strategic planning, then opportunities for their greater contributions can be lost. If staff and board view each other as potential usurpers of power and prerogatives, the effectiveness of both groups can be frustrated.

4. Limited leadership development opportunities. To a large extent, key orchestra leaders have no formal preparation for their roles. Within the organization, leadership development, training, and evaluation are often informal, haphazard, or non-existent.

Orchestra executives have become more professional; many now come to entry-level positions in the field with some business *and* artistic training. Those in the top executive positions have had many years of experience in various parts of the orchestra operation, often with different orchestras around the country. Some orchestra administrative leaders, however, believe that recognition of the importance of their role is insufficient; some have identified the lack of professional certification as a barrier to greater professional respect. Because many orchestra administrators still receive much of their training on the job, few have the opportunity for senior management-level education that goes beyond nut-and-bolts issues to the more strategic and conceptual aspects of their responsibilities. Formal education in arts management is a relatively recent phenomenon.[3]

Music directors are expected to be leaders in ways that extend beyond purely artistic competence, yet music schools and conservatories do not address those expectations and many orchestras are unprepared to provide training in matters of personnel management, organizational dynamics, public speaking, or community outreach. Although music directors live with the daily pressure of the informal evaluation of musicians, audiences, and critics, more formalized procedures for feedback from musical colleagues, the executive director, or the board are rare.[4]

As the previous chapter discussed in detail, board members and other volunteers are also given insufficient opportunities for orientation, training,

[3]The *Survey of Arts Administration Training 1991-92*, conducted by the Center for Arts Administration, Graduate School of Business, University of Wisconsin (Madison) and the Association of Arts Administration, shows the recent growth in graduate programs in arts management. Twenty-nine such programs now exist at 27 schools around the country; of those, five began in the late 1960s, 12 in the 1970s, 11 in the 1980s, and one in 1991.

[4]*Policies and Procedures of Orchestra Governing Boards*, 1992.

development, and evaluation. Too often, they are expected to adapt their own skills and resources to the needs of the orchestra with little guidance. Such a lack of commitment (or at least attention) on the part of the orchestra to the volunteer is likely to result in a limited commitment in return. Orchestras also hesitate to impose requirements for training, attendance, and evaluation on community members who give time and money, thus tolerating a wide discrepancy in effort and achievement.[5]

The question of developing individual orchestra leaders leads inevitably to the larger question of orchestra evaluation. The orchestra field does not use a formal accreditation process such as those for museums, hospitals, and academic institutions. Little consensus exists at this time to establish such a process, although many point out that the absence of standards to measure institutional quality, combined with a haphazard approach to self-evaluation on the part of orchestra leadership, may reinforce a tendency toward insufficient organizational reflection, and may leave individual orchestras without a larger frame of reference in which to consider their own strengths and weaknesses. The lack of an accreditation system may also affect some funders in their consideration of orchestra proposals for major institutional support.

The challenge for each orchestra is to define desirable qualities of leadership, to re-examine and possibly reconstruct the organizational arrangements in which leaders must operate, and to create the most effective means to support and evaluate those leaders, enabling them to grow and to steer their orchestra through the difficult times ahead.[6]

[5]In *Managing a Nonprofit Organization*, Thomas Wolf describes an art museum that promoted community volunteer involvement by offering training seminars led by distinguished museum curators and setting "rigorous eligibility requirements, including minimum number of hours required per month." Volunteers responded with enthusiasm because the volunteer opportunity met their desire to learn about art and art history, and they did not view the requirements for training and participation as onerous. Thomas Wolf, *Managing a Nonprofit Organization*, Simon & Schuster, New York, 1990, p. 72.

[6]Of interest in this context may be the work of Independent Sector, an organization that serves nonprofit organizations, philanthropy, and volunteerism. *Profiles of Excellence: Studies of the Effectiveness of Nonprofit Organizations*, 1989, identifies characteristics of organizations, chief staff officers, and boards that lead to exceptional effectiveness. According to the report's executive summary, the three most important markers of excellence are:

> "(1) the existence of a clearly articulated sense of mission that serves as the focal point of commitment for board and staff and as the guidepost by which the organization judges its success and evaluates the need for adjustments in course over time;
>
> (2) the presence of an individual who truly leads the organization and creates a culture that enables and motivates the organization to fulfill its mission;
>
> (3) the existence of an involved and committed volunteer board that relates dynamically with the chief staff officer and provides a bridge to the larger community."

Qualities of Leadership and Organization

Desirable qualities of leadership are not particular to the orchestra field, but achieving them in the context of orchestras can pose special challenges. Qualities transcend particular roles and may be applicable to any leader — artistic, administrative, or volunteer. They may include:

- ***An artistic and organizational vision grounded in deep knowledge of music and orchestras;***
- ***An ability to share, articulate, and shape that vision in collaboration with the many participants in orchestra life, building consensus for the orchestra's direction;***
- ***A fundamental integrity, fairness, and openness to concerns and ideas from all sources in the orchestra;***
- ***A thirst for knowledge and a willingness to risk and to explore new ways of carrying out the orchestra's mission;***
- ***An ability to anticipate the many problems and opportunities that arise in orchestras, and to adapt and respond accordingly;***
- ***Sound managerial and political competence — including the ability to recognize talent in others and delegate tasks accordingly, and the willingness and confidence to make decisions.***

In order to attract, retain, and utilize such leaders effectively, orchestras may need to consider the strengths and weaknesses of their organizations. The following organizational qualities and elements, while not comprehensive, may guide orchestras as they re-evaluate their organizational structures.

1. Vision, responsiveness, and flexibility. The effective orchestra organization enables leaders to articulate an appropriate mission, to act to meet the institution's goals, and to reflect the needs of the community as whole. It permits the orchestra to prosper both institutionally and artistically. If significant demographic, social, and economic changes are clearly in progress in the orchestra's community, then orchestra leadership has the ability and organizational support to respond. The response may involve adjusting missions, repertoire, concert presentations, training and education programs,

and other orchestra activities in order to serve the community appropriately and to ensure continued community support. Early and sustained involvement in decision making by the board, staff director, music director, orchestra musicians, volunteers, and larger community create a more realistic climate for organizational learning and progress.

2. Accountability. The effective orchestra organization reflects clear authority for decision making and joins such authority to responsibility. That is, no organizational actor is in the position of compelling a policy or action for whose consequences he or she is not also responsible. Each leadership component that exercises authority in the orchestra is accountable both within the organization and to the community. Including musicians and representatives of direct-service volunteers on the board is one way to tie influence on orchestra policy to responsibility for the outcomes of that policy. Evaluation processes are another method of instilling accountability. Such processes can be developed for all elements of leadership, including board members and other volunteers. (A more detailed discussion of evaluation follows later.) Clear reporting relationships among the various leadership components also will aid in developing accountability in the organization.

3. A manageable, effective governing board. The board of the effective orchestra organization is of a manageable size — there is no ideal number for all orchestras, but clearly the very large boards that have become common in many orchestras can be unwieldy and ineffective. Even on large boards, a small core of participants generally assumes the active board duties, with other members taking part only on the periphery. Yet their formal membership as governing trustees must be taken into account for quorums, votes, committee assignments, and other facets of board operations. The optimal size of a board will vary from orchestra to orchestra, but should be governed, theoretically, by the amount of work that needs to be done.[7] There are alternative means, then, for involving other members of the com-

[7]Orchestra boards can range in size from fewer than 20 to more than 100. "...in some orchestras, decision making by a large board can be so cumbersome that a core group of board members becomes the working board, while the rest are simply interested onlookers. Board members who have minimal involvement in decisions about orchestra policy tend to become apathetic about their responsibilities. A small board, on the other hand, might be severely overworked or may not have the range of experience and interests required to provide agequate leadership for the orchestra and guidance for the executive director and music director. The serious work of the board — such as fundraising or financial oversight — may not be accomplished properly." *A Guide to Orchestra Governance*, American Symphony Orchestra League, 1991, p. 17.

munity as volunteers for the orchestra, as described in Chapter Six. Membership on advisory boards and committees, involvement in managing fundraising or education efforts, and emeritus positions can all be appropriate avenues for meaningful volunteer participation outside of board service.[8]

As indicated earlier, while keeping an eye on its overall size, the board may expand the scope of its membership beyond the traditional corporate and philanthropic members, perhaps including musicians, direct-service volunteers, and a variety of community leaders. The board also may look outside its membership to include community representatives on board committees in order to inform orchestra policy.

Finally, the board can focus on its own development. An involved and effective nominating committee's work does not stop with the identification and recruitment of new members, but includes responsibility for orientation, development, and review of guidelines for board participation, continuing education, and evaluation of performance. Other committees, including finance and development, can also have a role in advancing the skills and preparedness of board members to deal with difficult board issues.

*4. **Musician participation.*** Orchestra organizations can increase their effectiveness if musicians participate in a meaningful way in achieving the orchestra's mission. The governing board may include musicians, providing them with an important voice in the affairs of the orchestra, but also expecting musician representatives to take on the dilemmas, choices, and responsibilities of governing members. In addition, or alternatively, musicians can be included on board and nonboard committees, so that the musician's point of view is heard on all issues confronting the orchestra. Musicians as a group can be given financial and organizational information at regular intervals. Committees of musicians can be constituted to work with board and management on long-range planning, and in planning volunteer activities, educational programs, concert innovations, or community outreach projects.[9]

[8]Some nonprofit organizations have addressed the problem of large boards by developing a two-part governance system. A core group of "trustees" (ranging from eight to 25 in number) carry out most of the legal, fiduciary, and management oversight functions. A larger group (referred to variously as "overseers," "incorporators," or "board members") meet on an occasional basis to discuss broad policy and, in some organizations, to elect the nominated trustees. Often members of this larger group participate in the committee structure and provide the pool from which trustees are recruited.

[9]See Chapter Three for a more complete discussion of musician participation.

Evaluation of Orchestra Leadership

Identifying qualities of individual leaders and their organizations can be a valuable process for clarifying leadership issues in the orchestra. The next question for many orchestras may be how to assess what works well, who is performing effectively, and how to make things work better. To implement evaluation procedures and policies is difficult for many organizations, not just orchestras. In orchestras, evaluation needs to be considered for a number of different entities, including the board and other volunteer leaders, management leaders, and the music director, as well as the orchestra as a whole.

The orchestra field has a great stake in evaluating leaders appropriately and effectively. Constructive evaluation has numerous benefits: it helps keep the eye of the orchestra and its leaders on the mission; it imbues the organization with accountability, letting individuals know what is expected of them and helping them to do their jobs better; and it assesses strengths and weaknesses of individual and group performance, so as to recognize success, allocate responsibilities more effectively, and focus training efforts. It shapes productive change in the organization by identifying where change needs to take place; it presents opportunities for growth and development, helping individuals review their personal and professional goals; and it reminds people and organizations to set goals in the first place, and gives constructive, not punitive, feedback on the extent to which the goals have been achieved. Evaluation can be a preventive measure, providing a forum for the early airing of concerns and disappointments, so that trouble can be addressed before it becomes widespread and ingrained. Finally, the necessity of providing individuals with a specific charge and a set of expectations forces the organization to set objectives that can move the orchestra forward.

Although there are many benefits to constructive evaluation, it is often resisted by both organizations and individuals. Some people may have had bad experiences with evaluations that were used punitively, instead of as tools for positive change. Music directors may feel that they are evaluated at every rehearsal and every performance already. Musicians and staff may question the motivation behind evaluations, and perceive no reward structure built in to make evaluation an attractive prospect. They may fear the results, worrying about demotion, and loss of employment, credibility, and support. Board members, especially those without a long history with the orchestra, may feel uncomfortable about conducting formal evaluations of orchestra executives or music directors, seeing themselves as relatively untrained and lacking knowledge that these leaders possess from extensive experience and training. Evaluation is often low on the list of organizational priorities; it seems there is always something that

takes precedence over that potentially uncomfortable process.

Effective implementation of evaluation calls for the development of tools such as job descriptions, formal goals, agreements about performance expectations, evaluation methods (quantitative and qualitative), and means of communicating results to appropriate parties. The absence of these tools indicates a gap between theory and practice that makes evaluation difficult to implement. The tools themselves will work best if they are developed with the particular needs of orchestras and orchestra leadership in mind.

1. The orchestra as a whole. Consistent with the approach of this report, the first step in evaluation may be to look at the organization as a whole, giving an orchestra the opportunity to evaluate its progress toward a set of organizational goals. Such evaluations can be conducted internally, perhaps with assistance from the American Symphony Orchestra League, or can be guided by outside consultants who specialize in organizational self-evaluation.[10]

Another possible approach is to consider field-wide standards, and even the possibility of orchestra accreditation. As indicated earlier, other fields, such as museums, higher education, and health care, have developed accepted methods of institutional accreditation. Many legitimate questions arise as to whether a creative and highly variable enterprise such as the orchestra can benefit from such across-the-board accreditation processes. Yet, it may be possible to develop field-wide standards, based perhaps on some of the qualities, principles, and ideas presented in this report, that emphasize artistic excellence, service to the community, and organizational health. These standards might address the extent to which the orchestra expands the repertoire, reflects its community, involves musicians in decision making, serves as an educational resource for communities, involves diverse volunteers effectively, and so forth. Evaluation procedures to measure achievement can be structured to allow individual orchestras to proceed with change at their own pace. Evaluation might lead, not to accreditation, but to special recognition, much in the style of the Deming Award in Japan, or the Baldridge Award in

[10]The American Symphony Orchestra League administers the Orchestra Assessment Program, the stated purpose of which is "to assist symphony orchestras in improving their total operations through an objective assessment process." The process has six components: self-assessment forms completed by the orchestra's board president, manager, music director, and orchestra committee chair; an on-site evaluation; an organizational quantitative evaluation analyzing the board, administrative, and artistic components of the organization; an organizational qualitative evaluation derived from the self-assessment forms and on-site interviews; a comparative financial analysis that places the orchestra in the context of other orchestras of different sizes; and a final report with an analysis and recommendations.

the United States given to businesses "that excel in quality management and quality achievement."[11]

2. The board. For orchestra boards, evaluation can take place at two levels: for boards as a whole and for individual board members.[12] Resistance to both levels is not unusual. Many boards have a kind of self-perpetuating myopia about their own role in the organization, making it difficult for them to identify their own board practices as potential obstacles to organizational improvement. To individual board members, the idea of an evaluation of their performance may seem illogical or even insulting, as they are not salaried staff. Yet the board can act positively to promote evaluation in the organization by conducting its own organizational and individual performance assessments. The impetus for implementing an overall board evaluation process ideally comes from the board president or other chief volunteer officer. One mechanism for implementing individual board member assessments can be a strong nominating committee that uses evaluation information to decide whether to renominate individuals for additional terms. The methodology for individual evaluations can relate to work that is already being done on volunteer evaluation by the American Symphony Orchestra League, the American Red Cross, the American Association of Retired Persons, and other voluntary organizations.[13]

[11]The Malcolm Baldridge National Quality Award is given annually and administered by the National Institute of Standards and Technology of the U.S. Department of Commerce. Manufacturing companies, service companies, and small businesses are eligible to apply; up to two awards are given in each category. The awards are based on an examination by an independent Board of Examiners. The examination "is based upon quality excellence criteria created through a public-private partnership. In responding to these criteria, each applicant is expected to provide information and data on the company's quality processes and quality improvement results. Information and data submitted must be adequate to demonstrate that the applicant's approaches could be replicated or adapted by other companies."

[12]The American Symphony Orchestra League's Board Self-Evaluation Program, launched in 1989, is a three-step process designed to help board members to "better understand their roles and responsibilities, identify challenges to board success, and develop strategies to improve board effectiveness" (from a League brochure describing the program). The process involves (1) providing a peer orchestra trustee, trained as a facilitator, to work with an orchestra board; (2) conducting an anonymous survey of all board members; and (3) holding a retreat conducted by the facilitator.

[13]See "Evaluating Volunteers: It May Be Tricky, but It Can Pay Off," *The Chronicle of Philanthropy*, January 26, 1993. The article describes the benefits of evaluating volunteers, and gives several examples. Many organizations call the evaluation by other names with fewer negative associations: The American Association of Retired Persons (AARP) conducts "progress reviews." Other organizations use self-evaluations as part of the process; peer evaluations are another strategy. The article references a survey of more than 50 volunteer programs, which identified volunteer evaluation as in need of improvement in most voluntary organizations, Lucy Rose Fischer, *Older Volunteers: A Guide to Research and Practice*, Sage Publications, 1993.

3. The management leader. Many orchestras do not formally evaluate their chief administrative officer,[14] yet a formal evaluation by the board can be an important part of assessing the progress of the orchestra. One structure for conducting such an evaluation is to utilize the immediate past board chair, the outgoing chair, and the incoming chair as an evaluation committee; criteria for assessment can be derived from annual goals set by joint consultation of management, board, staff, musicians, and direct-service volunteers. The nature and success of relationships among the various participants within the orchestra also can be an important part of the evaluation, as can the achievement of good community relations and support.

The idea of evaluating orchestra management leaders begs the question of professional certification for orchestra administrative staff. The Task Force finds that a rigid, formal, exam-based certification process as a requirement for employment is not a good idea for the orchestra field. Professions can become overdependent on certification as a guarantee of future performance. Individuals tend to focus on doing things to achieve certification, not on doing the best or right things. The resulting dogmas that develop about good performance may become a barrier to attracting gifted but unorthodox people into the field, or people with unusual but ultimately effective backgrounds. The Task Force prefers to recommend that a canon of basic knowledge be developed for each key area of the profession, which includes standards, a code of ethics, and established principles. Such standards and principles can form the basis of professional education and training programs for the field.

4. The music director. Evaluating music directors is also a difficult issue. The desire for evaluation most often comes up when there is dissatisfaction with the music director's performance, and then evaluation becomes a negative tool to deal with a problem. By not facing the necessity for evaluation throughout the music director's tenure, the orchestra not only does itself a disservice, but it denies the music director an opportunity for professional growth. Orchestras can use evaluations constructively to involve the music director in meeting the many challenges outlined in this report. The expectations for evaluation can be clear when a music director is hired, so that they are an accepted condition of employment — regular, less suspect, and less crisis-oriented.

[14]Fifty-four percent of orchestras responding to the American Symphony Orchestra League's 1992 survey of *Policies and Procedures of Orchestra Governing Boards* do formal evaluations of the executive director's performance; of those, 46 percent provide written evaluations.

Organizational Designs for the American Orchestra

What sorts of organizational and leadership structures can the new American orchestra explore to build strength into the 21st Century? How can these structures support, develop, and evaluate leaders to help them become more effective? Many orchestras have changed traditional structures radically or begun to adapt traditional structures in order to exercise more effective leadership internally and externally in their communities. This report outlines four organizational designs that exist in some form in orchestras around the country. Orchestras may adapt these or similar designs to solve their own particular problems and meet their own special needs. Again, these designs, as with others in this report, are not prescriptive, but rather intended to inform ongoing discussions in the field about options for change.

Design One: A triangle that works

As indicated earlier in this chapter, the triangle design of shared leadership has been adopted by most American orchestras. Each organization has adjusted the leadership roles in ways that best fit the size, location, and stage of maturity of the institution. The structure incorporates complex, interrelated roles among the three leaders — the board president, music director, and executive director. Together they form a leadership team, with each having theoretically separate but complementary responsibilities. In practice, each leader functions in the realm of the other two. Their ability, collectively, to negotiate the overlaps of responsibilities and build on each other's strengths, is key to the orchestra's success.

For example, the board president is responsible for developing an effective board, the music director is responsible for building a strong artistic ensemble, and the executive director must assemble a qualified staff. Each of the three leaders has responsibility for assembling the best team possible within available resources, and for overseeing the effectiveness of team members. These tasks would be difficult to accomplish if carried out in true isolation from each other. The executive director and administrative staff may play a significant role in identification of potential board members. The board president and music director may work directly with many senior staff members.

Shaping artistic direction serves as another example. The thoughtful and conscientious orchestra board engages a music director whose artistic interests match the organization's vision. Indeed, as pointed out in *Selecting a Music Director*, before conducting a search for a music director, "the first task the

trustees face ... is to define or review the orchestra's artistic and organizational objectives. If your orchestra has never engaged in this process, or if it has not done so recently, it must do so now — even if the search process is thereby delayed."[15] The successful search then results in hiring a music director who continues to work with the board and the executive director to fulfill the orchestra's vision, enriched by his or her own vision of the orchestra's potential as an artistic and community resource. A similarly meticulous approach to hiring the executive director also strengthens the effectiveness of the three-part leadership structure.

The interaction among orchestra leaders is played out every day in the practical operations of the orchestra. The music director's desire to commission a work featuring the musical traditions of the region requires staff and board involvement in fundraising. The impetus behind the commission may result partly from the board's effort to involve a broader cross-section of community, and partly from the music director's own artistic interests — interests that were very attractive to board members and to musicians who were involved in reviewing his or her candidacy. Educational programs may also be a part of the regional music project — the orchestra's three leaders all view education as a significant component of the orchestra's mission. The executive director and the music director work together to coordinate musician, staff, and direct-service volunteer involvement in the planning and execution of educational initiatives.

The distinguishing characteristic of this model is that although responsibility for various projects and activities is diffused throughout the leadership structure, the interactions take place in the context of ultimate governing board accountability. The music director is hired by and responsible to the board, as is the executive director. If the structure is to work, with the board chair holding ultimate accountability, then clear and consistent evaluation of leadership may be a significant factor. The board's evaluation of its own effectiveness can provide a clearer picture of individual board responsibilities, as well as an indication of the strengths and weaknesses of the board as a working group. Having examined itself, the board can effectively evaluate the executive director and music director in a way that is appropriate. Without such evaluations, the focus of accountability may become blurred, and the board may find itself responsible for de facto policies that it did not create.

The triangle structure works in organizations where the three leaders have the skill and desire to interact creatively and decisively together, and with respect

[15] *Selecting a Music Director*, p. 9.

for each other's prerogatives. Sharing the particular knowledge and concerns of each enriches the discussion from which productive ideas and programs can emerge.

Design Two: Strong individual leadership

This design explores a specific leadership strategy for the orchestra that has been common among opera companies in the United States and is based on the creation of a new kind of leadership position: the general director.[16] This individual must demonstrate leadership strengths both as an artist and as an administrator, and possess outstanding communication and personal relations skills as well. The general director is ultimately accountable for the success or failure of the entire enterprise; he or she reports to the board and oversees both the artistic and administrative operations. Regardless of the general director's background or organizational origins, his or her function is to convey a strong sense of artistic vision and leadership and to oversee a creative and competent management team.

The general director can be a musician with strong administrative abilities or an administrator with a strong musical background. In either case, the individual must devote adequate time and attention to the various constituencies within and outside the institution. He or she must have the ability to communicate a vision for the orchestra to key individuals and to the community at large.

Given the tendency for music directors to lead more than one orchestra, the appointment of a general director can provide an ongoing presence, and may be one way to deal with the problem of growing expectations for music directors cited earlier. To expect one individual to be a superb performer, to plan and rehearse most of the orchestra's performances, to engage in considerable organizational and administrative work, to attend social functions, and to be a devoted and excellent educator may be expecting too much. The general director would assemble, in consultation with the board of trustees, an artistic staff that might include a music director or chief conductor, as well as associate specialist conductors for educational programs, contemporary music, early music, chamber orchestra, and other needs as fit an orchestra's mission. The general director

[16] "Positions available" advertisements published in OPERA America's *Newsline* indicate the range of expertise called for in a general director. For example, they should "possess strong administrative, artistic, and musical abilities," be able to "manage successful fundraising campaigns, artistic product, marketing, finance, administration, and planning," and demonstrate "senior management experience in an opera company with a record of artistic development, coupled with responsible fiscal management." The combination of artistic and administrative expertise is common to all of these descriptions.

would also hire a chief operating officer, thus bringing together the artistic and administrative sides of the operation under a single leadership vision. In this model, the chief conductor is still responsible for assembling and leading the orchestra's artistic personnel. However, it is the general director who is responsible for ensuring that the artistic goals of the orchestra are met, as well as the goal of financial stability. Responsibility and accountability for all orchestra operations rest with the general director.

The general director becomes a leader in forming partnerships with other arts organizations in the community: Collaborations might include joint presentations, educational projects, and arts advocacy programs. Similar ties can be established by other orchestra staff members, who learn from, and serve as resources for, their colleagues in the arts. The general director would also make internal communications a high priority, ensuring that the musicians know early about orchestra plans and are included in their development, and that board, staff, and direct-service volunteers are informed and involved as well.

Design Three: The partnership orchestra — a multi-faceted cooperative team

This design is based on the premise that the orchestra draws its leaders from four potential sources: (a) musicians; (b) board members; (c) management staff; and (d) direct-service volunteers. This collaborative leadership structure is based on these four elements overlapping in a set of intersecting circles. Musicians have primary responsibility for artistic programming and artistic personnel; the board members for governance, fundraising, and community support; the staff for administration and marketing; and the direct-service volunteers for staff support and advocacy. However, the overlap in functions is significant, and all elements become involved to some extent in the different areas of responsibility. For example, the committee that sets artistic policy has a majority of musician members, but includes nonmusician board members and staff as well. Musicians work together with staff and outside volunteers on marketing, public affairs, and development committees. Orchestra musicians plan the direction of education programs with the music director, executive director, and community educators. The more the circles overlap, the more solid the base from which the orchestra operates, and the greater the sense and reality of shared responsibility.

The details and implementation of this design can vary from place to place. Orchestras may change the membership of their boards to reflect this partnership approach; establish committees of musicians, board members, staff, and direct-service volunteers to design and implement different parts of the orchestra operation; and/or designate individuals from these different groups to serve as

permanent liaisons to ensure ongoing communication and cooperative action. Ad hoc task forces may be convened to address particular issues, with the impetus coming from any one of the four leadership sources. Such mechanisms, alone or in combination, tend to promote an interactive, cooperative management style.

This style is fundamentally different from the current, often confrontational approach common in many orchestras, which pits the different organizational actors against one another, defining their own goals and strategies at the risk of losing sight of the overall mission. A commonly understood and broadly embraced mission, developed with the participation of all elements of the organization, places everyone *on the same side of the table*, while still recognizing that each member of the orchestra team has his or her own special talents, prerogatives, and roles.[17]

Design Four: A cooperative orchestra

This organizational model expands the substantive involvement of orchestra players in decision making. Major governance decisions are made by the orchestra's musicians, who meet several times a year to discuss and decide policy issues, and elect the board of trustees.

Trustees in this model fulfill responsibilities similar to those in more traditional leadership models, including fundraising, advocacy, and fiduciary responsibility. Some orchestra musicians serve formally as trustees, and all meetings of the trustees are open to orchestra members. The board approves the organization's annual budget.

---

[17]The Colorado Symphony Orchestra, which was reconstituted in 1990 from the bankrupt Denver Symphony by musicians, some members of the Denver Symphony board, and key symphony supporters, is an example of a partnership orchestra. The Colorado Symphony Association describes itself as "based on the dual foundation of a full partnership among musicians, trustees, staff and community volunteers and a commitment to prudent fiscal management. The foundation of this partnership is the belief that by sharing responsibility, authority and commitment to the mission of the orchestra, ultimate success will be achieved by the players' willingness to accept fiscal responsibility in exchange for artistic control and self-governance. Inherent in this partnership is the concept that the work and duties will be shared and those with particular skills will apply them to accomplishment of the tasks necessary for success. This concept also recognizes the worth of all the tasks needing to be done and to give value and recognition to all who do the work. Different than many orchestras, this concept accepts that the administrative tasks such as marketing, fundraising, planning, office administration, etc., can be not only done, but done effectively by musicians." The board has one-third musician membership, with musician members elected by all of the musicians of the orchestra. This board hires a conductor who is one among several voices on an artistic committee. It is also interesting to note that the board has limited the orchestra to a staff of 15 in this $6 million organization. The musicians therefore often take on other, nonmusical roles, including, for example, box office operations.

Recognizing that it becomes difficult to conduct daily orchestra business through meetings of the entire membership, most cooperative orchestras delegate decision-making authority to a smaller body, such as an executive committee. Whereas a traditional orchestra executive committee would be responsible to the board chair, in the cooperative orchestra the executive committee works on behalf of the membership of the orchestra to make and carry out policy. The committee may be chaired, for example, by the non-voting executive director or by a board member, and includes orchestra musicians, board members, and the music director.

The executive committee engages, monitors, and evaluates the performance of the music director and the executive director, and considers the success of the organization as a whole. The executive committee also may be charged with deciding questions of player status and serving as an appeal body for grievances. This latter function can present difficult issues, as it requires orchestra musicians to pass judgment on their colleagues.

The orchestra membership is usually very actively involved in many issues through various committees covering areas such as repertoire, auditions, and other artistic concerns. Board committees include orchestra musicians as well, and focus on issues such as long-range planning, fundraising, community relations, board development, and marketing.[18]

This model clearly enables musicians to have deep involvement in both the artistic and organizational life of their orchestra. The history of cooperative orchestras, however, is that they have not been able to produce the wage and benefit standards of more traditional structures, so they may work best in metropolitan areas where a varied musical life offers musicians alternate sources of income. Cooperative organizational models in general also require considerable investments of time by their members, although as sufficient income is developed to hire staff, the membership may be able to delegate the bulk of operational responsibility while retaining governance control.

[18]A number of cooperative orchestras have grown out of orchestra closings and/or management/musician disputes. Some of this history and the implications for orchestra organizations is recounted in a pamphlet published by the American Federation of Musicians, *When Musicians Call Democracy's Tune: Musician Control of Symphony Orchestras*, 1992. The Pro Arte Chamber Orchestra of Boston is an example of an orchestra that was organized from the first as a cooperative orchestra. Formed in 1976 by a group of musicians who wished to exercise artistic control as orchestra members, the orchestra's voting membership includes 42 core members and 130 alternate members. The AFM pamphlet points out that "even in orchestras like Pro Arte, which was created by and for musicians, ...issues [of control] are rarely static. Members continue to argue about when elected leaders should have the right to make certain policy decisions and when the entire membership must be the ultimate decision-making body," p. 11.

Considerations in Recruitment and Training of Orchestra Leaders

Each of the designs described above will have implications for how the orchestra thinks about recruiting, training, and evaluating leadership, as well as assessing the performance of the organization as a whole. Issues of evaluation were addressed earlier and considerable resources exist on that subject in management literature. Similarly, much has been studied and written on the topics of recruitment and training.[19] Some points orchestra participants may want to keep in mind when considering the effectiveness of orchestra organizations and leadership follow. Many of these points have been addressed in other chapters in this report, demonstrating once again the interrelatedness of the issues confronting the orchestra.

1. Recruitment. A successful recruiting process for orchestra leaders will be linked closely to the shape of the organizational structure. An organization's expectations of its leaders should be communicated during recruitment. Successful recruiting will find individuals who will embrace new responsibilities and functions, not just tolerate new tasks as peripheral to a traditional and more desirable role. For example, the music director in some organizational structures may be asked to take on a much expanded set of responsibilities. As discussed in previous chapters, his or her experience and philosophy regarding educational programming, diversity in repertoire, and community relations may be very important to new directions the orchestra wishes to explore, and thus become matters of great concern to a search committee. The music director needs to come to the orchestra with a clear understanding of the organizational arrangements and reporting relationships, and feel comfortable in his or her role within them.

Similarly, recruitment of musicians can be affected significantly by a new orchestra organizational design. Increased musician involvement in governance, operations, education, and all the other roles suggested in this report may require a very different approach to the recruitment and hiring process. The musician's ability and inclination to act responsibly and effectively as part of an organizational team becomes a legitimate issue of recruitment, once artistic excellence has

[19]Some useful citations include: NancyBell Coe and Duke Johns, *Selecting a Music Director*, American Symphony Orchestra League, 1985; Judith Grummon Nelson, *A Guide to Building Your Board: Six Keys to Recruiting, Orienting, and Involving Nonprofit Board Members*, National Center for Nonprofit Boards, 1991; Vince Stehle, "Competition for Board Members," *Update Dance/USA*, September/October 1990, p. 15; *Policies and Procedures of Orchestra Administration*, a survey and study by the American Symphony Orchestra League, 1992.

been established. In another area discussed at length in the report, the ability of orchestras to diversify orchestra membership will be linked to their capacity to identify and recruit musicians of quality from various backgrounds.

The scope of board recruitment is also much broader, as discussed throughout this report. While not losing sight of the board's important role in fundraising, Chapter Two points out that many orchestra boards need to focus on diversifying membership across racial and cultural lines; Chapter Three points out that some orchestra boards will want to include musicians; Chapter Five points out the benefits of bringing educators onto the board; Chapter Six suggests the inclusion of direct-service volunteers. Defining roles and responsibilities, and providing job descriptions, become an important part of making the recruitment process honest and the resulting board effective. What is a board member's obligation to "give and get" donations for the orchestra? What requirements are set forth for training and participation?

Recruiting management leaders also presents special challenges in defining and ranking criteria, communicating responsibilities, and identifying individuals with the requisite skills who are compatible with the evolving organizational structure of the orchestra. Successful managers of American orchestras in the 21st Century will likely be team builders, not dictatorial or hierarchical rulers. They will share information and decision-making processes in new ways with musicians, staff, and volunteers. They will be interested in the community and willing to work closely with community representatives. They will have a broad perspective on the orchestra's potential role in the community.

2. Training. The entire Task Force process has revealed the need for a variety of training initiatives that will touch all types of orchestra participants. The development of the new American orchestra described in the *Theme* may require significant changes in how orchestra musicians, music directors, and staff are trained before they come to the orchestra, and in the nature of their training within the orchestra. Training is an area that the field as a whole, as well as individual orchestras, needs to continue to discuss and develop.

Musicians, for example, are trained to play music well. From an early age, they spend much time alone practicing, and higher education in music reinforces the isolation of the individualistic artist working for individual achievement. The newly minted orchestra musician may be unprepared to enter into the organizational life of the orchestra, no matter how that organization is structured. Conservatories and university music schools need to produce musicians who are more naturally interactive within their organizations, can accommodate nonmusical demands, and can become effective voices in the community. Music schools

can establish cooperative programs with schools of education, business schools, arts administration programs, and other relevant disciplines to provide course work and experiential opportunities for orchestra-bound music students. An orchestra, having recruited and hired a musician, will help itself and its musicians if it has a process for identifying and developing the musician's full range of interests and abilities.

Music directors, in particular, may want to take on new roles, but find their experience and training leaves them unprepared. More work can be done in music schools to give conducting students background in interpersonal skills, management skills, and information about organizations and how to contribute to their success. Strategies about how to work effectively with communities and how to prepare meaningful education programs will also be very useful to many conductors-in-training. Management seminars, education coursework, and formalized practice in interpersonal communications can help, both in the music school, and once the conductor begins a career. Training opportunities will be most valuable if they are available throughout a conductor's career.

Arts administration programs and on-the-job training such as the American Symphony Orchestra League's Orchestra Management Fellowship Program also need to review the instruction and experiences they provide and to whom they provide them. What sorts of educational backgrounds will be compatible with the responsibilities of orchestra managers in the 21st Century? Management training programs, mentoring opportunities, guided work experience, and other training models can all be tried to give orchestra leaders and orchestra staff the tools they need to succeed. Baccalaureate and masters degree programs can place more emphasis on the artistic as well as organizational aspects of a performing arts administrator's career.[20] Also, ongoing training can be just as important as training for pre-career or entry-level administrators. In this connection, the mid-career executive training institutes offered by university-based business schools may be valuable resources for the development of strategic management skills.

Training also may assist orchestra boards in their consideration of many of the issues raised throughout this report. The board's leadership can set the tone for how the orchestra deals with challenges. A guided assessment by the

[20]The Meadows School of the Arts at Southern Methodist University Center for Arts Administration offers a unique dual degree masters program. Students receive both an MBA from the Edwin L. Cox School of Business and an MA from the Meadows School. "This dual degree concept is basic to the program's premise that a successful career in arts management is based on a thorough knowledge of modern business skills coupled with an understanding of an appreciation for all the arts." Students are required to take courses in their primary arts discipline, as well as in arts disciplines other than the one in which they were originally trained.

board of its own role can begin a process that enables the orchestra to respond to a changing environment.

This report also emphasizes the benefits of including everyone in a dialogue about change. The precedent for such inclusiveness can be put in place by board example. All participants in the organization can be trained to communicate better with one another. Outside facilitators, perhaps drawn from corporations that support the orchestra, can guide discussions of issues, lead communications exercises, and train musicians and management staff in effective communications strategies. In one example, union leaders from other industries who are experienced in mutual-interest bargaining can be brought to the orchestra to introduce the concept and then train orchestra leaders and musicians to carry it out.[21] In general, issues of common interest throughout the orchestra organization can be identified as starting places for dialogue.

Looking Ahead

It is tempting to say that the challenge to American orchestras to rethink missions, relationships, and programs is too big to contemplate. With creative, energetic, committed leadership, however, every orchestra has the potential to meet its most urgent needs and fulfill its most compelling long-term vision. This chapter has described how the successful exercise of leadership in the orchestra is inextricably linked to the organizational structure in which that leadership functions. That structure can encourage enterprising and effective leadership, or thwart change and dishearten its proponents in the institution. Every orchestra can benefit from re-examining the assumptions underlying its own mission, leadership, and organizational designs and dare to ask, "What if we did it differently?"

[21] Mutual-interest bargaining is discussed in Chapter Three. From a perspective of training orchestra participants in the concept, it is interesting to note that musicians of The Louisville Orchestra who were interested in learning about mutual-interest bargaining from labor representatives invited officials of the local gas and electric workers union to speak. These officials, in the spirit of the mutual-interest bargaining process, insisted on having orchestra management join in hearing their presentation so that all orchestra participants could understand the idea and the opportunities it presents.

Developing Orchestra Leadership: Some Questions to Consider

1. Does the music director's leadership role extend beyond the orchestra into the community? If not, who is your orchestra's chief public figure and spokesperson? How do orchestra leaders work to inspire community interest in the orchestra and convince citizens of the importance of the orchestra institution?

2. Has the executive director and the rest of the senior management staff received sufficient training for the jobs they do? Are there sufficient training opportunities available to them when they need them?

3. Are staff and board training opportunities sufficient to develop leadership potential among members? Do you know what training orchestra participants feel they need?

4. Have musicians become part of orchestra leadership in some way? What opportunities exist for them to develop and exercise their leadership skills?

5. Has the board developed ways of identifying, nurturing, and training new volunteer leaders? Is the institution sufficiently integrated with the community so as to identify leaders from a broad range of backgrounds?

6. How have your orchestra's direct-service volunteers been incorporated into the leadership structure?

7. What systems of evaluation are built into the orchestra to assure accountability from each group and from each individual?

8. Does the overall structure of your orchestra promote communication and a sense of partnership? How does leadership work to avoid conflict and promote a sense of common purpose?

9. How does your orchestra recruit and select a music director, orchestra musicians, executive director, staff, governance volunteers, and direct-service volunteers? Do the recruitment and selection strategies identify the leadership skills and attributes that the organization seeks to promote?

Appendix: Repertoire Resources

Publications

Afro-American Religious Music. Comp. Jackson, Irene. Westport, CT: Greenwood Press, 1979. ISBN 0-313-21560-4

A bibliography and catalog of gospel music. The catalog portion is arranged by composer and lists title, arranger, publisher, and copyright date.

Baker, David N. and Lida M. Belt. *The Black Composer Speaks*. Metuchen, NJ: Scarecrow Press, 1978. ISBN 0-8108-1045-X

Contains profiles on 15 composers and information about their works. Currently out of print.

Floyd, Samuel A. and Marsha J. Reisser. *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials*. Millwood, NY: Kraus International, 1983.

Gray, John. *Blacks in Classical Music: A Bibliographical Guide to Composers, Performers, and Ensembles*. Westport, CT: Greenwood Press, 1988. ISBN 0-313-26056-7

A comprehensive guide to music collections, discographies, bibliographies, biographical dictionaries, dissertations, theses, and articles. Covers more than 300 composers, performers, and ensembles from the mid-eighteenth century to the present day.

Horne, Aaron. *String Music of Black Composers*. Westport, CT: Greenwood Press, 1991. ISBN 0-929911-02-4

Contains profiles of more than 200 composers. All of their works that utilize strings are listed, by composer and by genre. Information on commissions, premieres, and publishers is included, as are bibliographies and discographies.

Horne, Aaron. *Woodwind Music of Black Composers*. Westport, CT: Greenwood Press, 1990. ISBN 0-313-27265-4

Includes an index of both published and unpublished works for soloists and chamber ensembles — 430 works in 27 categories, including instrumentation and publisher.

Inclusiveness Survey, 1991-92. Washington, DC: American Symphony Orchestra League, 1992.

Contains an appendix listing works by composers of color that were performed by American orchestras on subscription concerts during the 1991-92 season.

Jezic, Diane Peacock. *Women Composers*. New York: The Feminist Press, 1988. ISBN 0-935312-95-1

Profiles 25 women composers from the Medieval and Baroque Periods to the present day. Lists of works, discographies, and bibliographies are included.

Patterson, Willis C. *Anthology of Art Songs by Black American Composers*. New York: Edward B. Marks, 1977.

Orchestral works are included.

The Black Perspective in Music. Ed. Eileen Southern. The Foundation for Research in the Afro-American Creative Arts, Inc., P.O. Drawer I, Cambria Heights, NY 11411.

Journal published between 1973 and 1990, containing information on new music. Back issues are available for sale, and full sets can be found at many university and public libraries.

Tiemstra, Suzanne Spicer. *The Choral Music of Latin America*. Westport, CT: Greenwood Press, 1992. ISBN 0-313-28208-0

General reference work that provides a historical overview, a guide to research in the field,

musical and biographical information about composers, extensive bibliographies, and a discography. Also includes lists of music publishers, recording companies, research institutions, and music archives. Catalog of composers and works contains timings, instrumentation, and sources.

Tischler, Alice. *Fifteen Black American Composers: A Bibliography of Their Works*. Detroit: Detroit Studies in Music/Information Coordinators, 1981. ML106.U3T57

Orchestra Repertoire Report. Washington, DC: American Symphony Orchestra League, 1987-1992.

Lists repertoire performed by professional orchestras in the United States and Canada. Works are listed by composer, along with the name of the orchestra, the conductor, the soloists, and dates of performance. Issued annually.

SYMPHONY Magazine Premieres Issue. American Symphony Orchestra League, 777 Fourteenth Street, Suite 500, Washington, DC 20005.

Lists upcoming premieres reported by American Symphony Orchestra League member orchestras. Includes composer, title, performance dates, conductor, and soloists. Published annually.

White, Evelyn Davidson. *Choral Music by Afro-American Composers: A Selected, Annotated Bibliography*. Metuchen, NJ: Scarecrow Press, 1981. ISBN 0-8108-1451-X

Organizations

American Composers Alliance
170 West 74th Street
New York, NY 10023
212/362-8900

A national service organization serving composers of concert music, ACA distributes the unpublished music of its members through its sales and rental division, American Composers Edition. ACE publishes catalogs of its holdings, and furnishes perusal scores upon request.

American Music Center
30 West 26th Street, Suite 1001
New York, NY 10010-2011
212/366-5260 (administrative offices)
212/366-5263 (information services)

National repository for the works of composers who are/were citizens or long-term residents of the U.S.A. Provides information on contemporary composers, funders of new music, commissioning sources, publishers, and composer organizations. Publishes a catalog of holdings and a newsletter. Annually coordinates and publicizes American Music Week. Services include circulation of perusal scores, database searches, and referrals. The Center's collection includes more than 40,000 scores and more than 15,000 recordings, which can be selected by race and/or gender of the composer.

American Women Composers, Inc.
Judith Shatin, President
1690 36th Street, NW, Suite 409
Washington, DC 20007
202/342-8179

Maintains a collection of the musical works of women composers, in both printed and recorded form. Both published and unpublished scores are included. Provides contact information for its 300 members upon request; publishes an annual magazine, *AWC News/Forum*, and updates throughout the year.

Canadian Music Centre
20 St. Joseph Street
Toronto, Ontario M4Y 1J9
416/961-6601

An independent, non-profit organization dedicated to the promotion and dissemination of the music of Canadian composers. Maintains a library housing more than 9,000 scores (published and unpublished), recordings, books, and clippings. Rents performance materials for orchestral works on behalf of its Associate Composers. Publishes *Acquisitions* annually. Offers recordings of contemporary Canadian music for sale.

The Center for Black Music Research
Samuel A. Floyd, Jr., Director
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996
312/663-1600, ext. 559

Maintains the Black Music Research Collection and the CBMR Bulletin Board; provides reference assistance; convenes conferences on black music research; publishes *Black Music Research Journal*, *CBMR Digest*, *CBMR Monographs* series, and the *Prospective Candidates List*.

Institute of American Indian Arts
Performing Arts Department
P.O. Box 20007
Santa Fe, NM 87504
505/988-6476

A center for instruction in ethnomusicology and the performance of Native American musics, the Institute can provide referral information about Native American composers and their works.

Latin American Music Center
Carmen Tellez, Director
Gerardo Dirié, Assistant Director
School of Music
Indiana University
Bloomington, IN 47405
812/855-9676

Maintains the most complete library of Latin American art music in the world. Can be accessed through the Interlibrary Loan System, and by mail requests for reproductions of unpublished items. Facilitates contact with Latin American composers, performers, ensembles, and researchers, and also provides pertinent information and assistance in obtaining works available through publishers or cultural institutions in the U.S., Latin America, and Europe. Answers inquiries regarding Latin American musical instruments and their performance. A complete catalog of holdings will be published in 1994; reports by genre, country, composer, period, and performing medium are currently available by mail request.

Major Orchestra Librarians Association
c/o Clinton Nieweg, Principal Librarian
The Philadelphia Orchestra
1420 Locust Street, Suite 400
Philadelphia, PA 19102
215/893-1900

Information and referrals for identification and acquisition of unfamiliar works.

National Women Composers Resource Center
330 Townsend Street, Suite 218
San Francisco, CA 94107
415/543-2297
Provides information and referral services for women composers and their works. Rents performance materials for reconstructed repertoire.

New York Women Composers
114 Kelbourne Avenue
North Tarrytown, NY 10591
Publishes a catalog of compositions by its members.

The Sonneck Society for American Music
Kate Keller, Executive Director
P.O. Box 476
Canton, MA 02021
617/828-8450
Membership organization dedicated to the encouragement of research, performance, recording, and publication of American music. Publishes *American Music*, a quarterly journal; the *Sonneck Society Bulletin* three times yearly; and an annual *Membership Directory*, which lists members by area of specialty. Holds conferences on an annual basis. Can provide referral information by phone.

Databases
American Music Center
30 West 26th Street, Suite 1001
New York, NY 10010-2011
212/366-5260 (administrative offices)
212/366-5263 (information services)
Maintains a database on more than 40,000 works by American composers. Provides search services, including searches by instrumentation, race, and gender. The database is accessible through the Research Libraries Information Network.

American Women Composers, Inc.
Judith Shatin, President
1690 36th Street, NW, Suite 409
Washington, DC 20007
202/342-8179
Currently developing a database containing information about works in the AWC library and other works of its composer members. Scheduled to be operational in 1994.

Black Arts Database
Black Arts Research Center
John Gray, Director
30 Marion Street
Nyack, NY 10960
914/358-2089
Offers comprehensive coverage of Black activities in, and contributions to, the arts, with more than 35,000 entries. Search services can be tailored to the needs of the individual user.

The Center for Black Music Research
Samuel A. Floyd, Jr., Director
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996
312/663-1600, ext. 559
The CBMR Database references the printed and recorded resources of the Columbia College Black Music Research Collection, as well as materials in other prominent Chicago-area libraries.

Latin American Music Center
Carmen Tellez, Director
Gerardo Dirié, Assistant Director
School of Music
Indiana University
Bloomington, IN 47405
812/855-9676
Maintains a database of more than 5,500 entries on Latin American composers and their works. Possible criteria for searches include instrumentation, period, genre, gender, and country. Composer biographies and contact information are also on file.

National Women Composers Resource Center
330 Townsend Street, Suite 218
San Francisco, CA 94107
415/543-2297
Maintains a database on more than 200 women composers from Europe, Asia, Australia, and the Americas.

OLIS®
American Symphony Orchestra League
777 Fourteenth Street, NW, Suite 500
Washington, DC 20005
202/628-0099
The OLIS Database contains information on more than 4,000 orchestral works, including timings, instrumentation, and sources. Any League member orchestra may request database searches for works meeting specific criteria.