

## WHAT 2014 ORCHESTRAS LEARNED FROM SPRING FOR MUSIC

### Post-S4M Survey: WHAT WE LEARNED 2014

- 1) What was the feedback from members of your staff, musicians, board and community regarding your participation in *Spring For Music* 2014? Any specific examples would be most helpful.
  - Positive reflection on Pittsburgh and its cultural life outside of the city (PSO)
  - Entire S4M experience was exemplary. Every staff member commented on the diligent organization of the event, including rehearsals. (PSO)
  - Pride exhibited city-wide, pre-, during and post-event (CSO)
  - Community engagement and enthusiasm for the work of the WSO. More than 800 Manitobans were part of the Winnipeg contingent, plus the musicians and orchestra personnel, (80). The presence of almost 900 Manitobans in New York at one time made a memorable and unrepeatabe event in itself. (WSO)
  - We had more than 700 people at the post-concert reception at the Russian Tea Room, and the rooms were buzzing with energy and good cheer, and the grouping included our national Minister of Culture, Premier of the Province, Ambassador and Mayor of our city as well as many of the leaders of institutions and the business community. (WSO)
  - Very positive response from WSO musicians on the opportunity to participate in this program. (WSO)
  - Support for the program costs of participation from individuals and companies through our “adopt a musician” program, support from public sector funders, community institutions and media.
  - People generally found it exciting and fun to participate on the staff and on the board. It did, however, take a lot of extra work and energy, and people rose to the occasion beautifully, but I wouldn’t want to try it on an annual basis. (WSO)
  - Musicians expressed much appreciation for the opportunity and the wonderful experience. A sample note is below:

*Dear Alexander, Trudy and J.F.,*  
*We would like to express our appreciation for all the incredible hard work you had to do to get the orchestra to New York. Also for all the thousands of hours of problem-solving, fund-raising and putting out innumerable fires. Playing in Carnegie Hall again was even more amazing this time, since we were older and wiser and could appreciate it even more. It was thrilling to look out at the audience and see all those red handkerchiefs waving at us. Thank you so much for having the vision and the energy to make it all possible.*  
*We have always been proud to be members of the WSO, but never more so than on May 08, 2014.*  
*Karen and Richard (WSO musicians)*
  - Pride and hope was resurrected for our orchestra with the trip to Carnegie Hall and Spring For Music (RPO)
  - The weekend following the concert, the sold-out RPO Pops audience quite literally roared their approval the moment the conductor introduced the orchestra as “not just your RPO, but your RPO returning from a triumphant concert at Carnegie Hall.” (RPO)

- Members of the orchestra are still saying they continue to feel “giddy” and “riding high” on the intense pride and emotional satisfaction of having performed at the top of their game on the sacred ground of Carnegie Hall. (RPO)
- The publisher of the Rochester Business Journal jumped up out of her chair to offer her congratulations on the tidal wave of positive publicity this project generated. (RPO)
- Every local media outlet covered the Carnegie preview concerts, the final rehearsals, and step-by-step documentation of every moment in New York and on the road. (RPO)
- We received glowing feedback from press, donors, community members, staff, and musicians following the festival. (Seattle)

2) What were the benefits- tangible and intangible- of participating in the 2014 Festival?

- Of great benefit both artistically and in terms of public relations to be able to introduce an unusual program to a robust and appreciative audience (PSO)
- WQXR performance on air has brought comments and inquiries from listeners all over the world
- Pre- and post-concert press was a great reputational benefit (PSO)
- Press and reviews truly helpful for keeping patrons excited about May Festival (CSO)
- Increased awareness of the Dett work to give the work “legs” for the future (CSO)
- In addition to raising the funds to present the concert at \$4M, we raised an additional \$118K to benefit our bottom line for FY14 (CSO)
- Excellent media coverage of the WSO project, new partnerships, much additional fundraising and profile-raising. (WSO)
- Morale and team building in the orchestra, staff and board (WSO)
- net contribution to the annual operations of the WSO of close to \$250,000 (WSO)
- Increased profile and celebration of fine Canadian composers (WSO)
- special opportunity to present an unusual work that would not have been possible to do otherwise in our normal subscription offerings and to do it in a context and a venue that was perfect for the project. (NY Phil)
- The critical response, the chance to attract a very focused and targeted audience, and a way to crown Chris Rouse’s residency with us in this large scale way were all very beneficial to us. (NY Phil)
- Rochester’s classical music station has received dozens of inquiries about rebroadcasts and the possibility of a recording, which is now being considered (RPO)
- Benefits included positive reviews in national and international publications, opportunity to perform bold repertoire in front of 35+ journalists, wonderful WQXR and NPR coverage created buzz and the opportunity for people around the world to react to “Become Ocean” in real time. (Seattle)
- Nearly 800 tickets were sold to our hometown fans, and the relationships we created or nurtured in that process were important. (Seattle)
- Significantly raised the profile of other events, such as the launch of our CD label and hosting the League of American Orchestras conference. (Seattle)

3) What were the major impacts in your community?

- From the simple concept of performing a concert at Carnegie Hall, an initiative exploded that has garnered the forces of Cincinnati like no other time. This started an exciting movement in Cincinnati that is a truly unique, extraordinary experience in and of itself.

What started as a concerted effort by the May festival and Ballet to perform in New York City at the same time led to a grassroots, first-of-its-kind effort in which of the city's major arts groups, including May Festival, CSO, Ballet, Opera, Playhouse, Art Museum, CCM, Taft Museum and World Piano Competition, all contributed performances or art to the week-long effort to showcase the world-class arts available in Cincinnati to New York audiences. These local arts organizations teamed up with the city's business community to "sell" Cincinnati to the media and financial capital of the world. The effort was named CincyinNYC and caught the attention the city's business community. (CSO)

- Focus was directed by Source Cincinnati, a national media relations initiative whose mission is to drive positive national coverage of Cincinnati, found this opportunity of many of Cincinnati's best and brightest from so many sectors in a concentrated place and time-period impossible to pass up. They dedicated their full resources to leveraging the events. From *Forbes* to *The New York Times*; from *Gourmet* and *Food and Wine* to the *Village Voice*, the goal was to discuss the "new" Cincinnati and all the exciting developments happening related to Cincinnati's vibrant economy. (CSO)
- Story to be told was not only of measuring artistic excellence but also of the community working together to tell not only the story of the symphony and the Mendelssohn Choir, but of the growth and culture of Pittsburgh (PSO) Community pride (WSO)
- New recognition of the place and quality of the WSO and significant recognition from community and business leaders (WSO)
- Significant visibility in local and national context(WSO)
- New supporters and friends for the WSO(WSO)
- Community and institutional leaders, as well as the large community of committed music lovers in Rochester, recognized the impact of this project on our organization and on the hundreds of participating musicians and singers. Internally, this project had a galvanizing influence, uniting board members and other donors, musicians, staff, and volunteers in an epic undertaking, which came at an especially propitious time as the organization works to move beyond the strife and controversy. (RPO)
- There was a significant financial impact as the project netted at least \$200K to our bottom line, making a significant dent in our structural operating deficit for the year. (RPO)
- Executing a project like this has shown our community what we are capable of, and elevates conversations that we are having with key stakeholders in terms of international touring. (Seattle)
- Increase in board and volunteer engagement (Seattle)
- Sharing pre-tour excitement with our hometown fans was very meaningful. We had a full house for the events (2 free concerts as a run-through of both the S4M program and Le Poisson Rouge program) (Seattle)
- Great impact of press, deepening the relationships (Seattle)

4) What do you perceive to be the long-term benefits from having participated in Spring For Music?

- Legacy that belongs to Spring For Music is something that will benefit the PSO for years to come (PSO)
- Renewing and adding contacts both artistically and PR-wise is a long-term benefit (PSO)
- Local leaders are looking at how to harness the energy experienced for future initiatives, *i.e.*: Cincy in Dallas, Cincy in Chicago. (CSO)
- A track record of success with this type of project that will give us the courage and history to try other projects that are different types of challenges. (WSO)

- Relationship benefits with all of the people who joined in the project and contributed and joined us in New York. The community was proud, musicians were inspired, the finances worked in our favour, and people had fun. (WSO)
- It is important for a symphony orchestra to be connected to adventurous experiences. This gives us opportunity for the future. (WSO)
- The project ignited or reignited interest in the RPO from a number of first-time or long-lapsed donors, opening the door for future cultivation and stewardship that is likely to reap financial dividends for years to come.
- “The switch was flipped.” Our organization had a fairly tumultuous decade prior to the arrival of Simon Woods and Ludovic Morlot. Post-concert, it felt like a switch had been flipped on the organization in terms of artistry and reputation. (Seattle)
- The adventurous nature of S4M programming led us to propose a very bold program that is distinctly “Seattle Symphony.” The program itself created opportunities for us to frame the messaging of the organization in a particular direction which was very advantageous for us. (Seattle)
- The opportunity to perform at Le Poisson Rough and to affiliate this fringe event with our S4M performance helped to meet many of our goals around our music director’s visionary leadership, innovative concert formats, inventive new music and mentoring composers. (Seattle)
- It forced us to continue to innovate and increase our organizational capacity. Over the past years, we have worked to create an ethos in the organization where we push ourselves to do things differently, to be community-minded, and to perform and program boldly. The festival gave us an additional mechanism to push the boundaries on our thinking and in each of those cases we came away with additional learning. (Seattle)
- An example of this was how we approached the festival traditional of using different orchestra dress. First pass at creating a new wardrobe looked good on paper but didn’t work, and the process of getting feedback and adapting to the needs of the performers was important. This process of experimenting helped us begin a wonderful relationship with a local fashion designer, and discussions with our own musicians, and we hope this relationship will continue as we explore other options for orchestra dress in the future. (Seattle)

5) Anything else that you think would be useful to share?

- The community engagement part of this initiative is the miracle of Spring For Music. (WSO)
- Most of the Winnipeg audience members stayed in New York for 4 to 7 days. The economic impact of six days of this type of model of Festival is significant. This is particularly true because each orchestra brought hundreds of people to New York, and probably most of them stayed several days. We had 800 people using hotels, buying food, tours, other shows, and visiting sites for a minimum of three nights, and many stayed for five or more days. In total, the six orchestras probably had 3,000 or more tourists in New York. The New York Tourism board should provide ongoing funding for this Festival.
- All of the members of the Spring for Music Team were just wonderful to work with. Thanks again for your vision, courage, and knowledge of the orchestral community that made it possible to launch this amazing venture. (WSO)