

Post-S4M Survey: WHAT WE LEARNED 2012

- 1) What was the feedback from members of your staff, musicians, board and community regarding your participation in *Spring for Music 2012*? Any specific examples would be most helpful.
 - Overall positive – pride-inducing (NJSO)
 - A great high for donors – the sense of NJ pride (w/handkerchiefs) was visible and moving (NJSO)
 - Thrill for NJSO musicians to perform on one of the world’s most-coveted stages/acoustical environments (NJSO)
 - Increased interest and ticket purchase once NJSO-busing opportunity was added (NJSO)
 - Provided incentive for an internal ticket sales contest for staff and musicians (NJSO)
 - Huge impact that’s still playing itself out: the whole organization was euphoric for weeks afterward (ASO)
 - Major career accomplishment for some musicians (ASO)
 - The notion that Alabama Symphony is a “new music” orchestra. . . . (ASO)
 - The success of the trip helped bolster mutual trust—always a fragile condition—where the musicians delivered an outstanding performance, playing their absolute best; the staff did everything right for tour planning and logistics (ASO)
 - S4M success as a starting point—now we have a sense—perhaps a collective sense—of what’s possible (ASO)
 - Tremendous feedback from the more than 700 patrons who made the flight from Birmingham to NYC. (ASO)
 - Reenergized our patrons’ excitement about donating to the Alabama Symphony Orchestra, many of who made second and even third annual fund gifts to the Orchestra following their return from NYC. (ASO)
 - We are all proud to have been part of what is an important presentation of American Orchestras working to stretch the boundaries of orchestral performance and to present works worthy to be heard by an expanded audience. (Houston)
 - The feedback MASO received was overwhelmingly positive—S4M was a wonderful opportunity for the orchestra, board, staff and community to showcase what Milwaukee already knows—that the Milwaukee Symphony Orchestra is performing at a very high level under the musical leadership of Edo de Waart. (MSO)
 - Musicians and artistic staff commented on how important it was to have the opportunity to perform at an acoustically superior venue. (MSO)
 - Value of showcasing the orchestra’s artistic development, presenting a program of works that they many not otherwise have had the chance to perform. (MSO)
 - “I thought the idea of the ‘rally towels’ would be schmaltzy, but I have to admit when I walked onstage and saw all the orange flags from the audience, I got goosebumps and a little emotional. It meant a lot not only to be playing at Carnegie Hall, but to be performing with a crowd of friends.” (MSO musician)

- “Every time I got to a symphony performance, I’m awestruck. I look up there and think, *Here are people who spend hours practicing. Here are people who are doing what they must love. Here is where I want to be.* As a timid person, I know how difficult it can be to get up on stage and do anything. I cannot speak in front of a large, or sometimes even small, group of people... but if you give me a piece of music and an instrument, I’ll jump at the chance to play. It meant so much to see the MSO at Carnegie Hall and helped me reinforce my determination to study music when I enter college in a year.” (MHSA student- MSO)
- Our Carnegie Hall debut was the crowning achievement of our 60th anniversary season in the community and will carry us well as we move forward into future seasons. (ESO)
- Our musicians were particularly moved by the number of Home Town Fans who were waving their scarves in the audience. We have heard from more than one musician that he or she had to blink away tears or fight to regain composure in order to play. Although the musicians were aware of how many Edmontonian fans were travelling to New York for the concert, the impact from the visual and audible presence of their fans was very moving. (ESO)
- We are fortunate to have an acoustically outstanding concert hall here in Edmonton, and it was a valuable experience for our fans to appreciate and compare the different qualities of both venues. (ESO)
- Development: Our patrons loved the entire experience. Throughout the year, we had many events for our patrons and donors attached to this event, and sharing this concert with over 1000 of their peers in Carnegie Hall was a lifetime memory. (ESO)
- Community: Feedback is still coming in from community members, including those who do not attend the symphony but were simply proud to have our local artists so well represented in one of the world’s cultural capitals. We cannot be certain how many Edmontonians travelled to New York for the concert. We know of 1100 who booked through our travel agent partner or who told us of their plans, but we continue to hear from people who went to New York for the concert who simply booked their trip independently and told us about their experience after the fact. (ESO)

2) What were the benefits- tangible and intangible- of participating in the 2012 Festival?

- National and international press coverage in various mediums over an extended period of time – far beyond a one-shot segment (NJSO)
- Excellent and useful *NY Times* review – endorsement (NJSO)
- Carnegie Hall debut for Jacques Lacombe (NJSO)
- Industry buzz/attention (NJSO)
- Boost organizational morale – spirit of excitement and celebration throughout Board/Musicians/Staff (NJSO)
- Donors feel there is a product here worth supporting – their investment has been well stewarded (NJSO)
- S4M audience reaction and newspaper reviews seemed to bolster that idea that we have something special going on in Birmingham. And thus the secret was out and our next step would be to continue to build our small but substantive national presence. (ASO)

- The S4M mission of program-driven concerts might now be part of collective thinking—or at least become an easier sell to musicians, patrons and the general audience. (ASO)
- The day that the ASO played, the fund development team developed a one-day fund development campaign using online giving: more than \$3000 was donated within 24 hours from predominately individual donors. (ASO)
- S4M was a springboard for bringing new people to the MSO and re-engaging those who have come previously (MSO)
- The positive PR the festival and, in turn, the MSO received enabled us to deepen engagement and increase our local impact. It gave the institution the opportunity to increase personal attention through participation in S4M and adding value to the customer experience. (MSO)
- Sponsorship of individual musicians and sections of the orchestra was very attractive to our donor base (MSO)
- For those patrons who travelled with us, we find that they have a stronger affinity for and pride in the orchestra (MSO)
- Strengthened our fundraising ability within the community (MSO)
- Live broadcast gave the opportunity to have those patrons who were unable to travel with the orchestra the ability to “attend” the concert; we heard many stories of dinner/listening parties being held and how they felt like they were in the audience. (MSO)
- The opportunity for the Milwaukee community to hear the MSO in a superior acoustical venue was very important (MSO)
- Excellent national press attention, especially in furthering our reputation as an orchestra with an extraordinary commitment to American Music (Nashville)
- The ability to continue cultivation our most important donor relationships during the trip to NYC (Nashville)
- Demonstrated the value of the orchestra to our own community and our community’s leadership (Nashville)
- Benefits include closer relations with patrons and musicians; increased awareness in the community due to heightened media coverage; and development of new community partnerships. (ESO)
- Artistic: One of the most meaningful aspects of this concert was a growing camaraderie between musicians and staff, a building upon the sense that “we’re all in this together.” Many musicians and staff alike commented on the fact that barriers dropped in New York, and this carried forward in both big and small ways once we returned to Edmonton. Musicians especially now have a closer relationship with our patrons due to the fact that each musician was “adopted” and individually sponsored. In addition, they received enthusiastic response from patrons when mingling at various Carnegie-related event functions. (ESO)
- Development: Our Board endorsed the ESO’s concert at S4M on the understanding that we would not subvert funds from Operations to cover this project. This raised the bar in seeking fundraising support in our relatively small metropolitan area since we had to maintain our donation revenue goals for annual operations and increase donations from existing donors and find new donors to cover the costs of the trip. The open-handed generosity of our donors in support of our fundraising for this event was nothing short of astounding. Beginning with a 90-year-old supporter in the

earliest stages of fundraising who hosted a dinner party at his senior's home to collect funds to sponsor a musician, right up to the final days of fundraising when donations to sponsor musicians and guest artists continued to come in, our patrons were enthusiastic and supportive of the project. We aimed to get our 56 permanent musicians sponsored. We ended up getting all musicians (including guest musicians), all guest soloists, our present and past composers-in-residence, our current conductor-in-residence, and our Music Director sponsored. (ESO)

- Community: Edmonton rallied behind the orchestra from the very beginning. Our Mayor and City Council approved the first chunk of major project funding that opened the door for us to ask provincially and federally, and to approach major corporate sponsors. Due to the Carnegie concert, the ESO is now top of mind with our government funders and political supporters, as well. We received funding from the federal government 'at the eleventh hour' after our national arts funding agency convened a special committee to find a way to provide a grant that fell outside any of their established categories, and we received personal letters of support from the Premier of Alberta's office and the Prime Minister of Canada's office. (ESO)
- Our brand in the community was elevated to new heights, helping us to secure new sponsors for our upcoming season and to win back sponsors we lost in previous seasons due to the economic downturn. In soliciting corporate sponsorships for this event, we built a number of new relationships which we continue to build-upon. The most exciting new partnership that evolved from the Carnegie experience is our sponsorship with Air Canada. They came on board as Platinum Sponsor for the Carnegie concert, and are now confirmed as our Presenting Sponsor for our Specials for the 2012/13 and 2013/14 seasons in our largest corporate sponsorship to date. (ESO)

3) What were the major impacts in your community?

- Confirmed NJSO's reputation for artistic and programmatic excellence within the industry – validation (NJSO)
- Clout of Carnegie Hall – attracted first time attendees to their own state orchestra (NJSO)
- Opportunity for concertgoers to interact with others in their area/bus – spirit of fellowship (NJSO)
- Great "stamp of approval" for discriminating NYC donors (NJSO)
- Increased awareness of ASO's role in economic development (ASO)
- Several corporate partners held special events and reception in NYC tied to the debut (ASO)
- The Birmingham Mayor and city officials joined us in NY as part of an economic development partnership (ASO)
- Primary support of the trip was the Birmingham Business Alliance, marking the first time there has been a true partnership between the Birmingham region's chamber of commerce and the ASO (ASO)
- The Milwaukee community has a tendency to undervalue the quality of life in our city, including the high quality of our local performing arts institutions. The national reviews and recognition we received through our participation in S4M provide an important external validation that can be used to enhance the effectiveness of our communications. (MSO)
- Enhanced our existing partnership with the Milwaukee High School of the Arts by touring with a group of high school students interested in musical performance. Their experience at S4M and

their interaction with our musicians was a highlight and will have a lasting impact on their educational endeavors. (MSO)

- The trip served to help the Chamber of Commerce with its annual NY business recruiting trip, helped our Convention and Visitor's Bureau get in front of NY based meeting planners, and helped our general reputation back home with ticket buyers and donors, who are still talking about our success at Carnegie Hall (Nashville)
- It landed us on the front page of our local paper for two days in a row (including the headline 1A story). (Nashville)
- It served to further our standing with Nashville's Music Row community, because of our commitment to American Music in the program choices and because we chose to celebrate Nashville's diverse and eclectic musical output when we chose to omission Terry Riely and bring his new electric violin concerto to NY with Nashville-based electric violinist, Tracy Silverman, as the soloist (Nashville)
- With more than 1000 locals boarding planes to support the orchestra, the stature of the orchestra and the expressed loyalty of our patrons became evident to the entire city. (ESO)
- The orchestra was presented with a commemorative award for its 60th anniversary at a special City Protocol ceremony a month after the event, with the Mayor speaking about his experience in NYC and his sense of pride at seeing the outpouring of support from the Edmonton community. (ESO)

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

- Potential to convert ticket buyers from NJ and NYC into subscribers and donors (NJSO)
- Image enhancement -- great quotes (NJSO)
- Raise national artistic profile of the NJSO (NJSO)
- Assists in developing NJSO patron base's appreciation for non-traditional/inventive orchestral repertoire (NJSO)
- S4M was a coming of age moment for the Alabama Symphony (ASO)
- S4M officially closed that chapter of our history (the dark years of bankruptcy, 1993-1997) and opened a bright new one. (ASO)
- We're in a music director search. Having performed notably at S4M has likely increased the value of the Alabama Symphony's podium (ASO)
- Our S4M experience has also shaped what we expect from a music director... the winning conductor will have to be versatile, with old classics and new works in the mix. (ASO)
- The mindset is new here, and that alone is huge. (ASO)
- We'll apply for S4M again (ASO)
- We want to increase development and fundraising by using this as another feather in our cap for excellence. (ASO)
- We plan to mark the May 10 anniversary next year with another anniversary ask and tie it into our summer campaign (ASO)
- The positive effects of a successful performance enhanced our reputation among our peers. (MSO)
- Recognition of our orchestra's artistic excellence within the industry was a rewarding and important benefit (MSO)
- We have been to Carnegie Hall before, and this second appearance really helped cement the notion that our success with our first appearance wasn't a fluke. (Nashville)

- It was impressive to people here that we were chosen by S4M to appear. It gave us cred and told everyone that we really had evolved far artistically since the first appearance— i.e., that much more had happened to the quality of the orchestra than just the acquisition of a new hall. (Nashville)
- Ticket sales for our next season are currently showing an exponential growth over same time last year. (ESO)
- The local awareness created through S4M has positioned us to maximize results associated with our marketing campaigns. (ESO)
- It has also encouraged us to consider performances outside our community in the future. (ESO)

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

- Need for general “fact sheet” for orchestras on box office DOE procedures (NJSO)
- Access to the evening’s seatbook for donor cultivation purposes (NJSO)
- The amount of exposure and engagement in our social media relationships exceeded our expectations. We strongly encourage continuing to make this a focus of future S4M Festivals, as we believe it is a highly effective tool with the potential to greatly benefit participating orchestras. (MSO)
- We are grateful to the entire S4M organization for not only inviting us to participate, but especially for having the courage to create the vision that the Festival espouses in encouraging creativity among America’s orchestras. (Nashville)
- For an orchestra of our size and as a regional orchestra to a relatively small cosmopolitan areas, this event elevated the stature of the orchestra significantly and increased our own sense of value and relevance to the community (ESO)
- The program we performed also had a lot to do with reinforcing, but now on a world-stage, the image that we ourselves have been cultivating—accessible, adventurous, energetic, and good quality. (ESO)