

Shifting from Stage to Screen

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>>> Good afternoon, welcome to our Wednesday webinar, Shifting from Stage to Screen. I'm James Barry, senior manager of learning programs here. This webinar is made possible by generous grants from American Express, Ford Motor Company fund, the Gillman foundation, NEA and Wallace foundation as well as support in part by public funds from the New York City Department of Cultural affairs in partnership with the city council. If you want closed captioning, there's a link to the service in the chat box. During our session we will take questions. All of us are well familiar with how to do this, so please just drop questions in the Q and A. Everyone registered will receive an email with a recording and transcript of the webinar soon and include links to videos of the digital content our panels' orchestras are creating. They will be in the chat as well. At the end of the section, we would appreciate your taking a few minutes to complete a questionnaire. Now, Scott Harrison, of the Louisiana Philharmonic, Scott will take over, introduce our panelists and give an overview of how we will spend the next 90 minutes. Thank you. Scott?

>> Thank you, James. Hello, everybody. It's a pleasure to be here with you virtually to discuss the virtual world of making music. I'm so excited because we have an amazing, thoughtful, creative dedicated panel of real leaders in the field assembled today, to share examples of what they're doing and spark ideas and possibilities in your minds. First, I want to introduce them. We have a unique set up, we have four panelists, to share from their orchestras, then later hear from people, for additional perspective, from positions they occupy in their part of the world around classical music. First, I will ask them to share briefly a favorite digital arts experience they're enjoying right now. It's good to hear about what's out there. You can hear about ideas to check out, to gets thoughts about what you might do in your roles.

An amazing administrator, Carolyn Nishon, the executive executive of Portland Symphony.

>> Thank you so much. Pleasure to be here. I'm executive director at the Portland Symphony in Maine. I've been enjoying [SOUNDS LIKE] spare live, a watched an amazing sing in her --

>>> Next, we go to Philadelphia, getting a lot of attention in the news. One of the best things going on in that city is what's happening with the orchestra and the ways they're connecting. From the Philadelphia Orchestra, we have with us their director of digital media and video production, Timothy Kastner.

>> Thank you. In terms of digital experience we're coming out of live production. Our Halloween concert had a lot of visual effects, a lot of monsters, they got to interact the musicians on screen, and it was a lot of fun.

>>> Excellent. Love that, such cool examples. Bringing households into their digital productions. Next, we have two occupying two complementary roles at LACO. First, a really cool, unique position, you may know him that stage and all sorts of multimedia collaborations, the director of, creative director of digital content at Los Angeles Chamber Orchestra.

>> Hi, good morning. I'm doing well, and I want share, I've been enjoying. The E U has a series, a colleague of mine did a piece called -- figuring out a way to produce digital content for a cast everywhere from California to Hong Kong. They used opera, organizations is putting out cool content.

>>> And assistant director of design, Mike Mancillas.

>> My taste runs towards the more experimental, but the reason BBC broadcasted MOZART's Requiem, got me in the gut, the emotional impact was huge for me.

>>> Thank you, Mike. Those are our four representatives, and part of this will be our respondents who will come in with perspectives in the positions they inhabit. Ari Solotoff has been an orchestra administrator for many

years before running the Solotoff Law Group. Instead of sharing a digital experience, they will share thoughts to keep in your mind, then circle back to them when they come in the conversation. Ari, welcome.

>> Thank you. Great to be with you. I definitely invite everyone, you could say I'm either blessed, or afflicted with the curse of looking at all these presentations with the lens of how did they make that happen, especially from our rights perspective. I invite you all to be thinking about this lens of how did the rights get developed, to put this particular presentation together, and so that's the perspective I offer.

>>> Thank you. Finally, someone who's a bassonist, puts together the best play list you can imagine, and that's Garrett McQueen.

>> Thank you for having me. These days I make a living as a broadcaster of, content creator, media personality and activist. I had to make a shift in my career to engage what we call classical music much equitably.

>>> Thank you, Garrett. The idea that how can equity, accessibility and a more intentional, sense of who we are and serve be embedded into the mediums, could be one of the best benefit to come out of the shift we're all making. So, today, our agenda, I will share key principles for engaging a meaningful digital program. We will hear four cases about how orchestras are embracing the shift and we will hear depth and perspective from professionals in the orchestra world, and then your questions. During the session you can enter using the button at the bottom of the screen, any questions, for arks, or Garrett or Ari.

You know this quote. It's the foundation of everything we do. Culture eats strategy for breakfast. If you say we need to stream chamber music next week, maybe it's the right thing to do, or wrong, and either way, the impact will be limited. But the if you take the time to come together with stakeholders to discuss who you are, what you're trying to accomplish and who you need to serve, then determine what digital strategies will help you achieve the goals, you will be able to achieving something much more lasting.

You will receive these slides later so you can read these questions on your own. The last one, at its core what is your orchestra? You may remember, speaking about changes in the -- organizations realized they had to deliver to the counts, no matter how. The company that's with one specific idea, this is how we make a print newspaper, produce it, distribute it, about ten years ago, at the Detroit orchestra, we had an economic crisis, hit particularly hard in Detroit. Rather than retreat, we started re-evaluating who we are and how we related to our local community as well as the international audience we served. We strived to be the most accessible orchestra on the planet. Some of our strategies were online, some off line. We launched a link from orchestra hall, sponsored by the Ford Motor Company fund, the sponsor of today's web cast. For years after that, was the only standing digital concert series from an American orchestra. We are grappling with COVID now and started a values and goals based process of -- who we are. Conversations brought us to five goals. Serve the community through music, be present, project vitality. Join the next response in reactivating New Orleans. Spark the ABCs, and hopefully raise funds and advocate based on the compelling cases and programs. Digital does not appear, but the opportunities to fulfill the goals through digital initiatives are plenty.

That's just the point. Digital content is not the end, but the means to the ends, a tool, a medium, an approach. The example in this picture on the screen is a shift to the screen for our soul strings program. We work with therapists to deliver sessions for a variety of special needs audiences. The goal for us was to remain connected to the partner sites and audience members to provide validation and intimacy. That end informed how we developed the digital means of implementing this program for the LPO. When you get to that level, and start to plan the engagement, there are five principles I'd like you to remember. Regardless of your organization, these will likely apply. Regardless of your orchestra. Big, small, there's something you can do digitally to make a difference right now. Set scope, who's your target audience, what are the revenue sources, et cetera. Exist in a perpetuate state of learning. Digital content offers constant feedback, use it to grow at each stage of the process. Reimagine, don't reproduce. If

you just cut and paste what you're took, you're not taking full advantage of what your digital product can be. COPE, create once, publish everywhere. I've heard a lot of orchestra that are striking new partnership with his local public television stations, for example. The and this connects back to Ari, dot your I's and cross your T's. There are a lot of compliance issues around rights, licenses, et cetera, so you can do anything you want but be sure you're thinking ahead, doing your research and planning for success. Never apologize for what media sp digital -- is not. New freedoms, in Philadelphia, a genre unto itself N buffalo, a welcome opportunity to expand musical horizons. Keep in mind some questions, they well be in the chat. What is the product, how is it accessed? What's Negro about them? What are the organizations' goals, what challenges need to be overcome, how is their digital presence making them a more accessible organization? Here are the LPO's.

We have two digital offerings right now. Sweet Sundays and Orpheum. Ensembles of 35 musician perform repertoire reflecting our original season, which featured new works. We increased the focus on New Orleans, adding local composers ad classical side and the popular -- on the pop side. The recording techniques we used, you can see the mics set up, having a production partner and these are on demand programs, so we led to the idea of a studio, to have the spirit and style of a recording session. We leaned into the association with our historic work in theater. Each episode is 60 minutes, and we hope audiences settle on the couch, and watch a highly anticipated streaming program. Easy, approachable, enjoyable. It was informed by a larger context, with safe and socially distant environment. We felt less a need for a live experience, and dug into this on demand, something new and different. If you read Simon Woods' article yesterday, we're dipping into the space he talks about, between no longer, and not yet. In contrast, sweet Sundays is designed to -- a sense of occasion. There's an option for food, to be delivered, and for us, we evolve and learn each time, having a sense of identity, purpose works each product and everything else in the digital space. We will meet our other orchestras. But we will get to know you, bring you into the conversation, with three quick polls to get a sense of who's out there, and you may think

about digital in your orchestra. First, has your organization set goals for the world we're in right now? Yes, mostly, somewhat, no. What's going on out there? I was happy to say there's a lot at the top. Give the last answers in, about 30%, yes, collaboratively making goals and checking in with enemy. Almost half of you are saying mostly. Couple of you, just three are saying no, we have not done it yet. Next poll question.

What's the status of your current digital presence? Are you confident, have some gaps but consistent, mostly have it going on. You're taking steps, minor successes, but could be more, or, largely inactive, digitally. About 20% of you are high in the list, confident, resource active. Third of you saying, some gaps, another third saying steps with minor successes. About 10%, largely inactive. Good news, most of you are in the space of making a difference. Finally poll, does your digital journey align with your goals? Again, really encouraging answers. About 35% say yes, the digital work we're doing is aligned with our goals. 50% say mostly, also encouraging. 16%, somewhat. And again, only a trickle saying no. These are really encouraging answers. With all that in mind, we will get into our cases. First, Carolyn Nishon, executive director of the Portland Symphony. They have a really immersive viewing experience.

>> I will pull up some slides. The Portland Symphony, before all this happened, we were about a \$3.6 million organization. That dropped by about a million this season but normally we are around that range, regional, many of our musicians come from the Boston area, some from New Hampshire, Vermont. And when all this started, we went through a process of preparing a number of scenarios. This slide is taken from a booklet we had, looking at best case scenario, full in person season, scenario B, half digital, half in person. We looked at all these, in terms of how do we align with the core of who we are? Based on a presentation the league put on with strategize consultants, we started work with Susan Nelson and created a sense or set of guiding principles. Health and safety, number one. -- fiscal responsibility. Folks, musicians and staff, being adaptive and -- connecting with or community. These items were absolutely critical to every action we have taken.

We created essentially four levers, based on the environment. The endowment is a portion of it. The annual fund, of course. We created a resilience fund. And our passport program. Looking at just a ticket base, the concerts would not be sustainable. The we created PSO passport. In March, we had gone on sale with our subscription for our 20-21 season. We recognized there was a group of people, very loyal, already subscribed, so instead of saying the season has been canceled, we looked to transition the people who already subscribed to our season, and created three flexible tiers, with flexibility from a scheduling standpoint, to allow people to hear the PSO play online. The structure was created so we could use passport, whether in person, or online. We made an opportunity to give it as a gift, too. So the three tiers, the super, if you already paid for your subscription, we would ask you out of the generosity of your heart to convert the amount to the PSO passport. Full privacy your seat, saves your seats the for the future, you get priority for socially distant concerts, and all behind the scenes access and perks. The standard passport essentially, you get to save you seat for half the price, access to digital programs and priority seating next in line after super passport holders, then, a simple passport, just 70 a year, your seats are not saved, but the is simple passport, people from all over the country started signing on to do something like this. Essentially, I will show the amazing response from our subscribers to move their entire amount to the super passport. In the chart you see a ton of people went the full route of the super passport, allowing us to create opportunities for our musicians. On the flip side, we have the single tickets. Pay what you can model. Because of the success of the passport, we're also able to offer a very flexible single ticket on demand price, asking people based on how many people are in the house are watching, to consider different amounts. If they only have ten dollars, that's fine. We partnered with VIMEO. You can watch it from anywhere. We have our web platform and launched our iPhone apps. The android, ROKU. This is a quick look at the iPhoneapp. This is our first class classical concert. Another element, we layer on the text from the four seasons, and can layer on text or lyrics. Quick shot from our first pops concert U this was a recent performance, we want to rotate, to give opportunities to all our musicians. We will launch a holiday program, the

magic of Christmas, which normally has 14 performances, we're, at the beginning of this, we knew this is a very important moment for a lot of people, especially now, when people can not get together with families for the holidays. We are thrilled that we can bring them some normalcy.

Now, I turn it back to Scott. Thank you so much.

>> Thank you, I love the courage and honesty of bringing your audience into the reality of the scenarios, making them part of the solution of working through that. It's one reason you see that loyalty, being displayed. Each panelist is representing a different orchestra, and also a different function or role, administrative or artistic capacity, so we get a lot of lenses, because the orchestras are different and the professionals are also different. FR Carolyn, we head to Tim, in the digital medium, in Philadelphia. I'm seeing so much liveliness in the energy of what they're producing and I think of them as maximizing the where and how of accessing the content for different audiences. Take it away, Tim.

>> Thank you. All this launched on March 12. Events were being canceled across the city. We had a concert that night and the question, to go on or cancel, the show must go on, so we had a concert to an empty hall and took advantage of digital media to extreme is live by Facebook. That was our launch into this year. We realized we needed an ideological media plan to stay connected to our audience. The audience needed to be connected to the power of music, through social media, and other ways to, meet their needs. We did that and we created the virtual Philadelphia Orchestra, showing our content of unreleased programs, that were released, a lot of gems we had not put out before. Also, we did various things we, a live GALA, master classes, at home content created by our musicians, and a lot of creative way to stay connected with our radio broadcast, local and national. From that, we went to the new season, our digital stage. We have a digital stage presence and are putting, your typical concerts people pay for, streamed through our website. Also, community concerts, with cultural iconic events, in various locations in communities. We went to podcasts, we have a series, and it's been great staying connected. From the production world, it means any time we can

safely bring the orchestra together, we do so in a condensed fashion. We record many programs schedule to release during the season and bring the content to wherever the audience is. Instead of making them do the work, we put the content directly in front of them, a television, or phone, or website, whatever screen they're in front of. We did it with various content. We have school concerts, and a Halloween concert. Anything we do in a regular season, we have proactive making it fit in any digital realm.

>> Tim, thank you. I love, there's a sense of everything is possible, and nothing is off the table. If it matters and you need to do it, you will figure out a way to do it. Los Angeles Chamber Orchestra was for many of us the first out of the gate with this recorded product, in Los Angeles. They stayed on a defining edge, now exploring what is the digital orchestral classical music product. I won't say anything more, I will let them share in their words. We have two individuals from the orchestra, James and Mike. Take it away.

>> Thank you. I'm in a unique position, I just became part of the LACO family. Some of that evolved from the summer fest, an initial response by LACO and I started creative discussions with, about how that platform could evolve. We wanted to collaborate in new ways, creating new content as well. We launched our first episode. The second one, called close quarters, about what was possible and that came from spending time with what LACO's mission is. Mike and I talked about that, about, coming from primarily a visual world, how does that combine with the mission and goal of an orchestra? LACO has the word, innovation, their mission statement. They talk about wanting to enrich their community and have artistic collaboration, the founding of LACO was biased that idea. Right now, felt like an opportunity to change LACO in a quick, efficient way. It was an opportunity, what felt like a once in a lifetime opportunity for an organization to bold in terms of visual output. That, being thrown into that world, getting get, toe make it, meant I've been working with Mike and I want Mike to talk about it. He's directly connected as a staff member. I would happy to be introduced to someone to help craft the vision who loves abstractions as much as I did. Mike, maybe you can talk about the process, how we formed the overall concept. I have some examples about how close

quarters is structured, that is unique in terms of digital content. I felt that living Los Angeles, with a history of Hollywood and how LACO was founded from musicians primarily in the recording industry and want create something that felt more like an artistic collaborative home, Ben and I work with Mike immediately on creating something that felt like an orchestral season mixed with cinema and film and episodic, and chamber music, the intimacy of that, that type of collaborative work, did not necessarily seem possible as everything was closing. I thought how can we use the orchestral season to inspire artists, in other mediums, to create visual content that can be heart of the season? In essence, can we invite film makers, other artist in Los Angeles, to become essentially part of the orchestra. In the same way the entire inseparable of LACO does not perform in every piece, what if we had a list of artists creating things based on the season they were inspired by? The result was our thinking about people living and working in Los Angeles, and we thought, thinking music first, the visuals made based on the music, not the other way around and how to give it cinematic -- We got a series of sound stages for the season. We have a creative hub that allows us to be COVID-19 compliant down to the logo, Mike and I exchange ideas. We craft each episode has attention devoted to it. Mike can talk about the process.

>> Thank you. This is the logo for close quarters, that James and I settled on. James came to LACO with a good question, how might a new media project be collaborative, and build community and support for our mission, as LACO, which personally, I just got into LACO because I heard the former music director on the radio, speaking out against oppression, talking about transform is, music is a humanizing message of music. In the approach to this project, this inform from that angle, thinking always about those things, especially how we market it and where we market it. It's L.A. based. We devote our limited ad budget, to some of it is based in L.A. Where we want to keep in contact, connected with our community family. It's like looking at YouTube, as the concert hall, rather than the Portland Symphony strategy, to gate the content, like OTT really hard. I sent Scott spreadsheets, is this how it would break down? I think Ben, the executive executive, had a vision of this being a huge, huge awareness campaign, a

way to build an access point that enlarges the number of people in the orchestra, in the orbit. How you create a compelling experience in a digital world for YouTube, and build a community around that, is at the heart of the marketing strategy. I was moved when I heard someone speak to the 2019 league convention, talking about being in Costa Rica, fleeing bad stuff, but listen with friends, to orchestras, on the weekends, out of Chicago radio, sometimes Cleveland, how that flowed his cohorts, tasting music and their vision of what classical music could be. We are looking at international markets, sharing this as broadly as possible, creating something with lots of points of access for high level classical music fans, into the technical, as well as new people, excited to see something they never heard of before. It's been really fun. I'm excited we can be brave at LACO and have a brave audience, donors, board, brave musicians willing to step out in the void.

>> Thank you, Mike. What's interesting is finding how to balance the needs of the players and respect the musical curation of a season. Also, already just from the first episode launching, I shared how people outside of the orchestral world. Sometimes I feel the worlds are very separate. But seeing people from the museums, from LACO, people at opera companies, just professional friends, writing me, talking about this series, about the visuals, the film makers, people we're engage is, the artists we have, I totaled it up and we're at 90% of our artists invite odd to make visual content have never worked with orchestra's before. They're thrilled to work with a piece, and we a director -- a producer of -- show that level of engagement, how it automatically puts the content in front of people who are not normal orchestra audience members, is interesting to see, coming from a totally different world. It's many amazing to see that and the future of content can move in this direction and orchestras can be rather than a sound track, can be the foundational potent for creativity and sparking visual creation.

>> Thank you, I love how the project, the vision or appetite is as far and wide on the the world can be. Biased what I saw in chat, Tim, Carolyn, how much of what you're producing, can you do with in house talent and staff and how much is requiring consultants or outside expertise. Carolyn?

>> It's been a mix. Outside expertise has been absolutely critical for us. We're lucky in that our marketing director came from a television background and video background. That's not the case for everyone. She has been absolutely wonderful, working to create animations, overlaying some of our content. We have been working with PARMA, who work with orchestras around the world. They know the scores, how to capture an orchestra well. That's not something we have -- all the equipment, we work with a number of vendors, no way we could do this alone. We happened to have some skill sets on staff that became very useful in a way we did not expect them to.

>> It's a mixture, the productions, they take a village. No matter what department you're in, digital media has become part of that department. Everyone's roles changed, so flexibility is key. Production companies that are working now are great. They realize video is needed more than ever to connect to audiences. There are great ones we work with, and it's a mixture of what we do in house versus out sourcing.

>> What is Parma. They're a company that has been recording digitally, orchestras, and they happen to be based in New Hampshire, they recorded orchestras, London, all over. We work with legal companies that produced pop programs, that did audio visual, so the right balance of what's, what vendors are more appropriate for a holiday pops production, a classical production, and when we go to the more pops direction, it requires a different set of skills to be sure we get the right shots, have Parma reading scores. Each production requires a different skill set.

>> In Detroit, our first call was to Detroit public television. In any occupant, regardless of size, there's an institution that knows how to produce video. That could be one of your first call, at the same time, before we started the concert, we turned on Zoom and started engaging with students through digital medium. First, let's introduce Garrett McQueen.

>> Thank you. I was asked to respond to speak on moving from the stage to the screen, the first word that popped in my head was access, it's important to understand different levels of accessibility, how ensembles,

institutions, and everyone within them, must shift what they do to make that accessibility possible. Also, to make access to it more equitable. From the American composers forum, equity statement, I'm on the board for the American composers forum. For equality, we are talking about the same opportunity being offer everyone, remarkable of history, prejudice or other preexisting barriers. It does not recognize the systems that perpetuate the status quo and toward non-white. That's equality. Defined as the promotion of justice, with the distribution of resources by institutions, tackle equity issues requires understanding of the context and root causes of outcome disparities. Equity ensures that every individual has what they need to fully participate. We have to address some of the bigger issues, beyond just what people are seeing on the screens. In addition, it's important to underscore the differences between audience development and community engagement. I had an hour long conversation with the writer of invitation to the party, a book I hope you will all read, on the subject of occupant engagement in the arts. Donna Waker says in that' audience development is transactional, requiring an institution to receive something from the people they're targeting, with engagement, that's institutions really enriching a community, a populous of people, not looking for something in return, but looking to engage that community, orchestras as institutions can do this as a mines of audience development, especially on the digital platform, community engagement as use mean of audience development. An example, thinking of the orchestra as an institution that actually makes internet and computer access possible, sending people into the occupants, making sure they have a means of accessibility behind what you're putting on the screen. And you are only engaging the community, giving them tool to do things beyond engage and consume the content. You're developing an audience because that level of engagement often results in folks who want to be part of the audience. Accessibility refers to the content itself too. We found that in 2019, orchestras were playing more beneath than people of color and women combined. One composer versus all those composers. That's not accessible programming. The way orchestras are looking now, the way they have to frame the conversations on how can we maintain these audience's, it shines a light on the lack of accessibility when it come to content that orchestras traditionally present.

With the new chance to go right into peoples homes, with iPhones, we must consider orchestras have to consider the responsibility in using all this as a tool for presenting music as something so much border, even something that can inspire broader change and understanding across society. The song, we shall overcome, is more than a piece of music. Even going back to the ode to joy. It's more than a composition. We can drive that home for people. Take a step back, and remember the use this art form has in our lives. From, so called classical music began as an extra -- it grew into a means of supporting myself. Looking back set broader use of this art form, historically and today, it shares narratives, think about the piece of music my -- Thomas on the subject of police brutality, that many orchestras are engaging in now. The art form, it gives perspectives on our lives. Jessie Montgomery, I spoke with her recently, and we looked at records from a vanishing city. I think about New York City, and folks leaving the city for various reasons. Music can be used as a means of putting forward, shining a light on living composers of color, women. The art form helps us engage culture, so called classical music is not culturally accessible because through white supremacy its use in black people and beyond has been burden and forgotten. I try to look at the ways we can remember the culture, connected to so called classical music. Highlighting the nearing spiritual as a non-imported art form. The orchestra as we know it was imported from Europe. The Negro spiritual grew from the soil as something purely American and has become the basis for all American music, jazz, to hip hop, to blue class, country. This are connections to so called classical music. The example there the string quartet from DVORAK. He came here on invitation, to codify the American school of classical music, we was quoted, in the Negro melodies of music I see all that is needed for a noble school of music. You have to ask questions, one of which, why do we call it an American string quartet, when it has black roots. We can use music as a tool for engaging broader conversations and making the world a better place. It's not conducive to classical music status as something accessible traditionally because the space has more often than not, not had the large group of diverse voices and perspectives. From the stage to the screen, ensembles, institutions, must consider how they can equitable inspire that, and hopefully help people understand how

classical music can be accessible, have a broader use in their own lives. The use became overshadowed by what I felt in the field, it definitely applies, I was a professional musician, got into radio and through that mimed used programming of black classical music to show people their relationship with this art form is probably smaller than they learned from the institutions. I've since gone on to create my own content for a number of stations. I speak on this topic, do consultation with schools, repeat collaborations include talks about the University of Massachusetts, and international double reed society and local libraries, all types of ways for this work to go even outside of the strict field of so called classical music and I have my LLC and podcast in which I give these perspectives to my audience and the latest opus, I take a digital collaboration (indiscernible) has Friday with opera Philadelphia. He wrote a piece of music, being a black man in America. I'm not alone in the work I do. There are other activist musicians that orchestras can engage musically after they engage black people and other diverse communities through the digital platform. My suggestion, start by saying what side you're on as an institution, name equitable practices as a corner stone of your institution including the way you present content digitally and that will be a starting ground. You have to go through your staff to be, everyone is part of that. It's important to have a look of what the inside of the orchestra thinks about centering equitable practices all the way to the content presented on the virtual platform. Institutions have to use it to reeducate the current audience on what so called classical music is and what's Americas contribution to it globally. I use the phrase, so called, because we have the habit of using that phrase in art music in America, classic, that's something that could be through programming, by showing things that are beyond what is traditional. With the Negro spiritual being American classic music, there's an opportunity to reaffirm that blackness in American classical music and all American music through the digital platform. Programming intentionally is key. We have to be sure the content is, more people so the audience can be developed and community can be engaged. Reach out beyond the music, orchestras given computer access there are many churches passing out food. Orchestras can be that institution, too. When they get the food, people may be that much more tempted to go to the website or app to see what

the institutions offer digitally. Institutions must be intentionally hire diverse, black, the rules written concerning hiring and the a discussion progression were -- critical mass of diverse voices. They were done for other reasons, and we must center the power of having diverse voices with the creation of digital programming and content to make accessibility more genuine. Institutions have to realize what the shifts will do, to those institutions, the institutions will start looking different. We can do more work if the content is equitable. The institutions will sound different. The content will not sound the same as before COVID of the institutions will be funded differently. Some institutions are brave enough to push the needle despite what some donors may do. By broadening the scope, institutions are giving themselves the opportunity to be funded differently. That's important. These things need to change across the board. They have an important place in all aspects of art institutions. A quote from Duke Ellington, who did not like the term, classical music. He thought there was only good music and bad music. He said, my attitude is never to be satisfied, never enough, never enough. If we really put that energy toward institutions and the work we do individually, we can make sure the content coming digitally to audiences locally, nationally, and around the globe, will be more equitable and more accessible. Thank you very much. Back to Scott.

>> Garrett, thank you so much. Never be satisfied, and also, I'd imagine, never be too sure of ourselves. You said do not only think about how equitable will have an outward transformation to the community, but also inwardly will improve your organization. Next, Ari Solotoff, talk to us about the strategic legal compliance considerations you may want to think about.

>> Thank you. I'm blown away by the presentations that have been shared today. In particular, I'm moved by the observation about never being satisfied and working with intentionality. I look to a time when I entered management and wondered would we ever reach a time when there would be digital access, and what we're seeing now is with the arrival of, and need to access these products digitally, orchestras have made a shift into a brave new space that I'd offer brings them much closer to, what it means to function like a media company or entertainment enterprise. I

will post this in chat. It's an easier view of how Hollywood thinks about the production development process. Having a sense of common vocabulary may help us understand what orchestras are doing in the months of pivoting from this stage to screen setting. The entertainment industry understands there are five phases of developing a digital product. The first phase is development. The phase of having a vision, a sense of goals, the programs and story ideas. Bringing in collaborative partners to help shape a presentation. What is the audience to be served? Think background the idea of rights acquisition, clearness. One needs to be mindful that all the material comes from somewhere, original content, from something that's pre-existing. At the same time, having a theory around the funding model. What does the audience pay as you go model look like? There's a preproduction phase, the refinement, talent, producer, director and we see organizations are bringing in outside expertise to help develop and produce the content much like Hollywood studios bring in a known producer to coordinate the vision, the logistics. There's the actual shooting, we see great footage, putting the productions together, developing the rough cut to be edited, and eventually into distribution. I liked your observation that these organizations, everyone here creates syndicates, reimagining content for publication on multiple platform. The idea of publishing everywhere, as we dig into some of the questions, it raises a number of questions that around the rights clearance process. Connecting the dots around where we started this conversation, at the beginning of the pandemic, and where we are now the focus evolved. I assume you all understand that musical compositions is subject to copyright protection. Is there an expectation -- there music that's subject to public domain, that's an individual work by work analysis. A fantastic lawyer talked to the - orchestra library association. There's a presentation done in July, the alliance of performing arts conferences, a panel titled licensing and publishing requirements for live streams and rebroadcast. That presentation is available on the website. I will focus on the mind seat for clearing the right necessary to distribute content on line, especially in the works you and your organizations feature. My disclaimer, I'm not going to fit an entire description of copyright into seven minutes. If you have questions about how to navigate the rights for your orchestra, I encourage

you to speak with a lawyer in your community, or myself, it help you with that process. The league has excellent resources available if you have questions how to apply it to your circumstances. I meant to offer background and context about the clearance process. Over the course of the last months, can you help me -- check list? What's the check list I need to cover, when clearing right for my production? One category, musical works, how are you clearing the rights to them, being featured on stage and might be broken down in categories. The rental rights, synchronization, and performing rights. And all other third party rights, coming down to the performers on stage. The other members of the creative team. Do you have an agreement that takes into account the fact that rights of publicity are in play. Your organization maybe using their name and likeness in connection with the production of your project. Do you have some, your talent that allows you to benefit and potentially commercialize their name and likeness in this setting? Obviously, musicians, stage hands, anybody else subject to a collective bargaining agreement, is another party, everybody needs to be working intentionally through this process. All other third party source materials, sound recordings, film clips, visual images, anything that implicates someone else's creative product is potentially an item that needs to be cleared. Pre-pandemic, everybody has been familiar that we have a music publisher, rental rights, Broadcasts, and the focus of rights and licensing for many us has been around rights. The live performance rights that were secured through ASCAP, concert licenses. You're familiar with the commissioning process where the parts are delivered -- first recording rights, this shifted over the last six months into the question around synchronization rights. It goes back to 1927, the first silent film, where sound was played in connection with the actual projection of the film, the jazz singer. In reality, it was the actual synchronization of the music in connection with the moving image that gave us this term, synchronization. That's the common term within the industry. The use of music in relation with an audio visual work. It comes down to the copyright holders' exclusion rights to determine how their work is -- the thoughts are discretionary, there's no compulsory element for getting the rights. This is an entirely discretionary, it means it's OK to work through the process of engaging with publishers, song writers, and agents to, clear the rights to

the works you're featuring. Great sources. Resources, the ASCAP as concept and -- databases, and BMI. So what are the key terms to look at? Time, territory, use, and media format. Is the license going to be in place, six months, a year, territory, world rights, local TV rights, what's the use? This is especially important. Use plays an important part of the process. Eventually, shifting to the conversation of how you get the content out. What's the format? TV? Internet streaming, a social media component? Within that, live stream versus a rebroadcast, leave the content up and making available for ongoing access. Then, we talked about podcasts. Having a strategy, a theory of your uses and media platforms -- essential to going into the process with your publishers to have a strategy for how you intend to use the products over time. Due diligence, everybody here takes brave steps moving into new frontiers. Doing due diligence, everyone can move forward in this brave new world.

>> Ari, thank you so much. That word, two-thirds of the way through, intentional -- showing up in everyone's -- intentional about goals, artistically, embracing the moment and being more accessible, bringing more into the world. We have a few minutes left. There are good questions here. One, to Mike, with your expertise in the marketing realm, how do you take advantage of the potential of data, getting to know the audience you demands in an in person setting?

>> We have three calls to action. One is, donate, our development team wants to be sure that's there. Another strategy, having a survey or feedback form attached to each performance. In a live presentation that can be in the chat. Also, shopping, getting people to go to the shop link is a good way to get their email. And retargeting through YouTube. Our platform is YouTube. We have Google analytics. We can show video content with a call to action, a reminder. Our email list has grown by hundreds over the course of the last six months.

>>> Thank you. Last final thought from everyone. James?

>> I'm inspired hearing how different some of the approaches are in a creative way out of necessity related to both the size and needs of an

organization, and also the city the organization is in, what else exists within that city. LACO is not the only one but I feel like using the structure of an organization to think about what is offered right now in terms of potential, can we view this as an opportunity to do something, shift our ways that the audience, even if the die hard audience is thrown off, what's the potential to expand our reach. LACO got its largest unsolicited donation through our first episode being released. Tapping into that feels good. I'm inspired by the Portland example, organizations thinking about how they did this for their location.

>>> Thank you. Tim?

>> Access and flexibility. We live in a time, people are busier than ever and accessing the content on their schedule is a hands down win for the arts in general.

>>> Thank you. Carolyn?

>> We're finding some of our patrons and supporters, and those new to the organization with watching the content multiple times. So a piece we just performed, that's more challenging for some listeners, we have been hearing, people listen multiple times to try to understand it. That sense of being up close, getting multiple exposure to something, zooming in, seeing people up close has been powerful. So access, that's another way to assess the art.

>> Mike?

>> I was thrilled that others are having administrative challenges too. A lot of people are bringing a lot of skills to the table people did not even know they had. Really exciting.

>> Our personnel manager is doing video editing, we did not know he had that skill. Airi?

>> It's experimentation, not expertise. Everyone is trying to do things they never did before.

>> Garrett?

>> So many arts institutions affirm than Black Lives Matter, paying attention to diversity, equity, and while that's beginning to fade across the field, it's so important, to understand that DEI must be an integral part of your survival, play a role in all aspects your of your institutions, including the content on digital platforms.

>>> Thank you, to all our panelists, and for the closing remarks, I turn it back to James Barry.

>> Thank you. Thank you so much to all our panelists. Thanks to Scott for leading the conversation. Everyone who registered will receive an email, transcript, recording, and PowerPoint presentation. We will include the links to the videos the organizations shared with us. We would be grateful if you complete our survey, because future webinar offerings are informed by your views. December 2, 3:00, join us for the next Wednesday webinar, how to continue fund raising a limited performance environment. Thank you for joining us. Enjoy the rest of your day.