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**Nineteen U.S. Orchestras Receive Grants
from the League of American Orchestras'
American Orchestras' Futures Fund
to Support Array of Bold Initiatives**

New York, NY (July 11, 2019) – Nineteen U.S. orchestras have received grants from the League of American Orchestras to support innovation and organizational learning. The two-year *American Orchestras' Future Fund* grants, in the amount of \$80,000–\$150,000 each, are made possible by the generous support of the Ann and Gordon Getty Foundation.

“This forward-looking work—on stage, in the community, and within the organizations themselves—is essential for the evolution of the art form and the institutions that perform it,” said Jesse Rosen, the League’s President and CEO. “The Ann and Gordon Getty Foundation has been a catalyst for innovation, and we are grateful for their vision and support.”

“The initiatives represented by the first two grant cycles far exceeded our expectations,” said Lisa Delan, Director of the Ann and Gordon Getty Foundation. “The level of press attention many of these programs received reflects the timeliness of these efforts and makes clear there is much to gain by venturing outside of our comfort zones and carving new pathways through which to connect with our audiences and our communities. We look forward in anticipation to what this next round brings.”

This year’s Futures Fund grants demonstrate the innovative measures orchestras are taking to grow their audiences and increase their relevance. Programs receiving support include engagement of veterans with PTSD; research on the effects of music education on the emotional, social, and neural development of children; new uses of digital marketing; and partnerships with universities, public and private school systems, and other nonprofits to create new musical experiences.

This is the third round of the League’s \$4.5 million *American Orchestras' Futures Fund* program; previous grants were announced in [2017](#) and [2018](#).

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For this latest round, U.S.-based orchestras that are members of the League of American Orchestras were eligible to apply. An independent peer review panel selected the orchestras based on criteria including the organization's capacity to respond and adapt to opportunities and changed circumstances, and the potential for artistic, internal, community, public value, and field-wide impact.

This round's 2019 recipients include:

Boston Symphony Orchestra (MA)—support for the creation of the Tanglewood Learning Institute (TLI), a new adult-learning initiative designed to build new audiences and deepen relationships with current attendees. Launching this summer at Tanglewood, the TLI will offer year-round programming in the Berkshires, Boston, and beyond.

Cincinnati Symphony Orchestra (OH)— to support Proof, an experimental three-year project comprising nine performances designed to develop a new generation of patrons and innovate the orchestral concert experience, including implementing enhanced evaluation and outcomes sharing.

The Cleveland Orchestra (OH)— an evaluation of its Members Club program, an innovative mobile-app loyalty program built for patrons not being served by traditional subscriptions. Funds will allow the orchestra to identify those components of the program that are driving patron loyalty, and to further evaluate Members Club and other programs.

Detroit Symphony Orchestra (MI)—expansion of the orchestra's multi-disciplinary programming stream known as The CUBE to attract new audiences, develop new earned revenue, and activate The Max M. and Marjorie S. Fisher Music Center's campus as a community hub for arts engagement.

Eugene Symphony (OR)—support for the implementation and evaluation of its "Amplify Eugene" programming, designed to attract new and broader audiences by aligning the symphony's artistic, engagement, and resource development efforts with issues and organizations that reflect the values and interests of the local community.

Los Angeles Philharmonic Association (CA)—to support the Association's YOLA at Camino Nuevo initiative and a related partnership with the University of Southern California Brain and Creativity Institute (BCI). YOLA at Camino Nuevo is the program's fourth site and its first in-school model to provide free music and academic programming in underserved communities.

Minnesota Orchestra (MN)—supporting the Minnesota Orchestra's new model for musical diplomacy: a suite of innovative community engagement and artistic initiatives that will bring an increasingly diverse community together through musical exchanges that prioritize collaboration, reciprocity, and mutual understanding.

League of American Orchestras

Nashville Symphony (TN)— to support the next phase of the symphony's work around equity, diversity, inclusion and belonging, which involves continued anti-racism training, engaging the community, conducting an internal analysis of the institution, and developing a long-range plan for transformation.

New Haven Symphony Orchestra (CT)—expansion of the symphony's Harmony Fellowship for Underrepresented Musicians, adding one conducting fellowship, one arts administration fellowship, and one board fellowship. This expansion brings diversity to all areas of the symphony's operations, facilitating evolution in the areas of inclusion, equity, and access.

New York Philharmonic (NY)—development of new ways to advance classical music through innovative concert experiences and new cross-sector community partnerships. This will be done through an inventive artistic model that is built on thematic anchors and thought-provoking discussions around art and ideas.

Orchestra of St. Luke's (NY)— to implement an evidence -based digital initiative that will serve audience development goals and a new artistic vision for how an orchestra can thrive in a digital landscape. Guided by original market research, the orchestra will create digital content for today's audiences.

Oregon Symphony (OR)—support for the Hispanic Audience and Community Engagement (HACE) project. The initiative is designed to foster audience development and cultural inclusion with Oregon's Hispanic population. The two-phase project will examine programming, education work, and organizational culture through this lens.

Phoenix Symphony (AZ)— the design and implementation of live musical interventions for veterans with post-traumatic stress disorder (PTSD). The symphony will further its research on investigating the relationship of live music and stress levels for people and caregivers dealing with ADRD by working with local veteran groups.

Saint Paul Chamber Orchestra (MN)— support innovative digital marketing efforts to increase digital audience engagement with SPCO livestreams and on-demand videos through its free online Concert Library. Funds will amplify their ability to test different approaches with the ultimate goal of creating a digital audience that is the same size as the SPCO's in-person audience.

San Francisco Symphony (CA)—the launch of the Collaborative Artistic Leadership Model, a new initiative that grows directly out of the SoundBox Series of innovative performances in a club-like venue. This initiative will bring together eight artists who will have the freedom to consider new media technologies, alternative staging or environments, and hybridized art forms.

League of American Orchestras

Seattle Symphony (WA)—to support to support the creation and premiere of Community Compositions for the mainstage Beethoven Festival. The symphony will commission three Community Compositions for the festival, all done collaboratively with nonprofits, schools, composers, symphony musicians and staff, who will jointly compose and perform them.

Toledo Symphony (OH)—building a partnership between the Toledo Symphony and the University of Toledo to examine ways that classical music can help those with anxiety disorders or post traumatic stress disorder better manage and direct their emotions, leading to improvements in mood, functioning, and quality of life.

Utah Symphony (UT)—to support the symphony in conducting research in a new market for the orchestra and in formulating a new residency model for the community surrounding Utah Valley University. Demographics of this region point to a challenging and informative process as the symphony cultivates a new audience base in the area.

Virginia Symphony Orchestra (VA)— expansion of its community engagement programming by piloting three different formats of sensory-friendly concerts, including one in partnership with a local performing arts center. The orchestra's sensory-friendly concerts will celebrate neurodiversity in all its forms, making special physical and programmatic accommodations for those on the autism spectrum and with sensory sensitivities.

[Find more detailed program descriptions here.](#)

About the League of American Orchestras

The League of American Orchestras leads, supports, and champions America's orchestras and the vitality of the music they perform. Its diverse membership of more than 2,000 organizations and individuals across North America runs the gamut from world-renowned orchestras to community groups, from summer festivals to student and youth ensembles, from conservatories to libraries, from businesses serving orchestras to individuals who love symphonic music. The only national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement. Its conferences and events, award-winning *Symphony* magazine, website, and other publications inform people around the world about orchestral activity and developments. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners. Visit americanorchestras.org.