

Free Member Webinar: Stories of Progress in Audience Engagement

January 17, 2024

** This text is being provided in a rough draft format; it is provided in order to facilitate communication accessibility and may not be a verbatim record; time stamps do not correspond to the final recording **

3

00:02:52.160 --> 00:02:56.660

Karen Yair (she/her) League of American Orchestras: Good afternoon, everyone. Welcome and thank you for joining us for this afternoon's webinar.

4

00:02:56.700 --> 00:03:11.209

Karen Yair (she/her) League of American Orchestras: My name's Karen Yair, and I'm Vice President of Research and Resources at the League. I am thrilled to welcome everyone to Stories of Progress in Audience Engagement from some of the League member orchestras who have featured in our recent Catalyst guide on audience diversification.

5

00:03:11.600 --> 00:03:17.320

Karen Yair (she/her) League of American Orchestras: Before we start, I want to express a sincere thanks to our funders who made this free webinar possible.

6

00:03:17.460 --> 00:03:36.000

Karen Yair (she/her) League of American Orchestras: The webinar is sponsored by The Wallace Foundation and the Catalyst Guide: Audience Diversification was made possible by the Mellon Foundation, with additional support from the Paul M. Angell Family Foundation, the National Endowment for the Arts, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

7

00:03:36.380 --> 00:03:57.530

Karen Yair (she/her) League of American Orchestras: Additional support for the webinar is also provided by a generous grant from the Howard Gilman Foundation, and the National Endowment for the Arts, as well as in part by public funds from the New York Department of Cultural Affairs, in partnership with the City Council and the New York State Council on the Arts, with the support of the office of the Governor and the New York State Legislature. Thank you so much to all our funders.

8

00:03:57.990 --> 00:04:15.080

Karen Yair (she/her) League of American Orchestras: Just a few quick technical notes about Zoom Webinar. First, please feel free to introduce yourself in the chat and make comments and be sure to address them to everyone, which is an option on the chat's drop-down menu. If you have questions specifically for our speakers, please put them in the Q&A Box, and we'll be taking questions at the end.

9

00:04:15.880 --> 00:04:26.499

Karen Yair (she/her) League of American Orchestras: Secondly, for everyone who registered for today will receive an email with the recording, the Powerpoint slides, and the transcript of the webinar. So please feel free to focus on the conversation itself.

10

00:04:26.960 --> 00:04:32.109

Karen Yair (she/her) League of American Orchestras: You'll find closed captioning live transcript options through the icon in the Zoom toolbar.

11

00:04:32.640 --> 00:04:46.999

Karen Yair (she/her) League of American Orchestras: Now I am so pleased to welcome our moderator today. Donna Walker-Kuhne, who is founder and president of Walker Communications Group. Donna, I will hand over to you and leave you to introduce our panelists for today. Thank you.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

12

00:04:48.570 --> 00:04:59.359

Donna Walker-Kuhne, she,her: Thank you very much, Karen, and thank to all of you for your great support in advancing inclusion in the classical music arena.

13

00:04:59.630 --> 00:05:01.890

Like greetings. Everyone.

14

00:05:01.900 --> 00:05:08.940

Donna Walker-Kuhne, she,her: Thank you so much for joining our webinar today. Based on a Catalyst guide on audience diversification.

15

00:05:09.090 --> 00:05:18.979

Donna Walker-Kuhne, she,her: As Karen said, my name is Donna Walker-Kuhne. I'm President of Walker International Communications Group. My pronouns are she her?

16

00:05:19.270 --> 00:05:32.450

Donna Walker-Kuhne, she,her: I would like to acknowledge. The Lenapehoking peoples on whose ancestral lands we work, learn, and live. I'm located in the northeast corridor, and we are on the land of the Lenapehoking peoples.

17

00:05:32.480 --> 00:05:41.190

Donna Walker-Kuhne, she,her: We pay respect to the Lenape, land stewards, elders, past, present, and emerging and sharing knowledge, learning and performing.

18

00:05:41.890 --> 00:05:59.010

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Donna Walker-Kuhne, she,her: I'm really pleased today to have a conversation with four dynamic orchestras and symphonies who will provide unique and diverse approaches to engaging audiences. I believe this is such an important time for the arts to lead as we always have.

19

00:05:59.710 --> 00:06:17.120

Donna Walker-Kuhne, she,her: These four orchestras, Virginia Symphony Orchestra, New Haven Symphony Orchestra, Johnston Symphony, and Wisconsin Chamber Orchestra have made a commitment to honor, discover, and celebrate the diversity of their respective communities.

20

00:06:17.230 --> 00:06:38.040

Donna Walker-Kuhne, she,her: Yesterday marked the eighth annual National Day Of Racial Healing, offering the arts community, the opportunity to lead the way with programs and events that help us see not only who we are as a nation, but also the potential of what we can become. And I believe our four presenters are doing just that.

21

00:06:38.310 --> 00:06:55.670

Donna Walker-Kuhne, she,her: After they present, we will have time for questions and answers. But also wanna remind us, on Monday we celebrated the birthday of Reverend Dr. Martin Luther King, Jr., who advocated a strong connection between the arts and faith and the arts and the civil rights.

22

00:06:55.910 --> 00:07:01.189

Donna Walker-Kuhne, she,her: There were also a number of poignant responses in the arts to Doctor King's assassination.

23

00:07:01.250 --> 00:07:10.490

Donna Walker-Kuhne, she,her: and we had many artists that composed music that created paintings and sculptures that were inspired by the impact of his life.

24

00:07:10.590 --> 00:07:20.389

Donna Walker-Kuhne, she,her: So I firmly believe that the arts are exactly the change makers that our country needs today and can't think of a better environment than the one we're in right now.

25

00:07:20.490 --> 00:07:41.269

Donna Walker-Kuhne, she,her: So I'd like now to invite each panelist to come on screen to introduce themselves. Tell us how you began the process to engage diverse audiences. What were those first steps? So let's start with Nikki Thorpe, Director of Diversity and Engagement at Virginia Symphony Orchestra. Hi, Nikki!

26

00:07:41.290 --> 00:07:59.439

Nikki Thorpe Virginia Symphony Orchestra: Hi, hi! Everybody! And thanks for joining us today. I am the Director of Diversity and Engagement for the Virginia Symphony Orchestra. I started there'll be 2 years on February second. So I'm excited to do this work alongside my colleagues here and I'm Gonna share my screen. I hope it works

27

00:08:00.170 --> 00:08:01.000

Donna Walker-Kuhne, she,her: it. Would

28

00:08:08.010 --> 00:08:09.289

Nikki Thorpe Virginia Symphony Orchestra: you all see that?

29

00:08:09.540 --> 00:08:10.390

Donna Walker-Kuhne, she,her: Yes.

30

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:08:10.540 --> 00:08:11.360

Nikki Thorpe Virginia Symphony Orchestra: great.

31

00:08:11.560 --> 00:08:17.920

Nikki Thorpe Virginia Symphony Orchestra: So I want to talk about a relationship that the Virginia Symphony has with the local organization.

32

00:08:18.200 --> 00:08:37.330

Nikki Thorpe Virginia Symphony Orchestra: and that organization is called teams with the purpose. So the Virginia Symphony Orchestra has what we call a Music Advisory council, and it is comprised of African Americans within the community who are in the arts. And we like to get their input on music and venues. And

33

00:08:37.559 --> 00:08:46.249

Nikki Thorpe Virginia Symphony Orchestra: just wanna have their the opportunity to hear their voices. The Hampton Roads Community, where the Virginia Symphony Orchestra serves is

34

00:08:46.400 --> 00:08:56.730

Nikki Thorpe Virginia Symphony Orchestra: 34% African, American. And our audiences obviously don't reflect that. So we wanted to engage this committee to help us along.

35

00:08:59.830 --> 00:09:02.269

Nikki Thorpe Virginia Symphony Orchestra: and I have the wrong screen. I'm so sorry.

36

00:09:02.320 --> 00:09:13.040

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Nikki Thorpe Virginia Symphony Orchestra: So one of the members of that committee is over a teen organization called teams with the purpose, and she is

37

00:09:13.190 --> 00:09:15.570

Nikki Thorpe Virginia Symphony Orchestra: very influential in the community.

38

00:09:15.640 --> 00:09:26.590

Nikki Thorpe Virginia Symphony Orchestra: And we do a lot of work with her and her organization. So the first thing that I wanted to do was meet with her to cultivate a relationship with her.

39

00:09:27.540 --> 00:09:36.079

Nikki Thorpe Virginia Symphony Orchestra: And everywhere I went. Everybody said, you need to meet Deirdre. You need to meet Deirdre. She is an amazing catalyst for this area.

40

00:09:36.550 --> 00:09:39.140

Nikki Thorpe Virginia Symphony Orchestra: and I'm gonna try this screen one more time.

41

00:09:46.560 --> 00:09:51.850

Nikki Thorpe Virginia Symphony Orchestra: I apologize for these technical difficulties. so I'll just continue.

42

00:09:54.320 --> 00:10:09.279

Nikki Thorpe Virginia Symphony Orchestra: I went to teens with a purpose for a visit to get to know Deirdre. and during our tour and our visit we met with their artistic director, who said, I wrote a song that the teams perform, and I

43

00:10:09.320 --> 00:10:15.370

Nikki Thorpe Virginia Symphony Orchestra: want the symphony to play along with it. He played the song I'm like, that is wonderful. So I invited our

44

00:10:15.520 --> 00:10:22.030

Nikki Thorpe Virginia Symphony Orchestra: music director, Eric Jacobson to visit their facility. A little bit while later

45

00:10:22.540 --> 00:10:29.330

Nikki Thorpe Virginia Symphony Orchestra: he listened to the song, and he loved it too. So he had the song scored for the orchestra.

46

00:10:29.420 --> 00:10:38.380

Nikki Thorpe Virginia Symphony Orchestra: and he subsequently invited this organization to perform. At our next concert, which was the symphonic celebration of water.

47

00:10:39.400 --> 00:10:43.729

Nikki Thorpe Virginia Symphony Orchestra: The song was called Troubled Waters, so it all worked out perfectly.

48

00:10:45.320 --> 00:10:55.830

Nikki Thorpe Virginia Symphony Orchestra: so we were able to have this teen organization join us on stage at our Chrysler Hall, which is our largest hall in Norfolk.

49

00:10:55.880 --> 00:11:05.130

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Nikki Thorpe Virginia Symphony Orchestra: They sang along with us, but ironically, that same day they were having a festival, so we sent 4 of our musicians to their festival

50

00:11:05.190 --> 00:11:10.370

Nikki Thorpe Virginia Symphony Orchestra: to participate. So we got a kind of a cross pollination of audiences there.

51

00:11:10.770 --> 00:11:25.780

Nikki Thorpe Virginia Symphony Orchestra: and when they performed at our hall afterward, there were so many people that came up to me and said how much they enjoyed it, and said that they had never experienced anything like this before. They've never been to the orchestra, but because because of reciprocity

52

00:11:26.090 --> 00:11:35.630

Nikki Thorpe Virginia Symphony Orchestra: them coming to our event, and performing their original music and us joining them at their event, we were able to get more audience members that don't

53

00:11:35.790 --> 00:11:38.679

Nikki Thorpe Virginia Symphony Orchestra: necessarily attend these events.

54

00:11:39.330 --> 00:11:49.150

Nikki Thorpe Virginia Symphony Orchestra: So a couple of months later, Pharrell Williams was having a forum here in Norfolk it was called The Mighty Dream Forum. Everybody was clamoring to be a part of this

55

00:11:49.370 --> 00:11:55.460

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Nikki Thorpe Virginia Symphony Orchestra: program, and we couldn't find figure out how to get a an entry way in. Well.

56

00:11:55.590 --> 00:12:02.299

Nikki Thorpe Virginia Symphony Orchestra: this same organization teams with a purpose was able to invite us to play with them

57

00:12:02.340 --> 00:12:15.930

Nikki Thorpe Virginia Symphony Orchestra: on the mighty dream Forum for Pharrell Williams. So not only is the relationship beneficial for them to come and play at our hall, but they were able to get us in a door that we wouldn't be able to normally get in. So

58

00:12:15.980 --> 00:12:32.509

Nikki Thorpe Virginia Symphony Orchestra: I just wanna talk about the value of community relationships, because it's not always us giving them something. But they also have value. So they were able to open up a door that we wouldn't be able to get in, and we were able to be in front of an audience, so we normally wouldn't be able to be in front of

59

00:12:34.090 --> 00:12:44.620

Nikki Thorpe Virginia Symphony Orchestra: subsequent to that last year we had our community playing and sing along. And this is where members of the community play along with our orchestra. So our Director of Education

60

00:12:44.990 --> 00:12:51.830

Nikki Thorpe Virginia Symphony Orchestra: recomposed Mozart 40, and added a component for teams with a purpose to do a rap.

61

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:12:52.160 --> 00:12:59.270

Nikki Thorpe Virginia Symphony Orchestra: So they did rap along with the symphony playing to Mozart, 40, and it was an amazing opportunity for us.

62

00:13:02.160 --> 00:13:23.289

Nikki Thorpe Virginia Symphony Orchestra: After that I attended some of their events, and I was pleasantly surprised when they started singing or performing the Mozart 40 piece. They had a recording, and they were playing it, and that they said, This is unusual to have classical music, but we want to introduce you to something new. So as they're out in the community, they're also

63

00:13:23.500 --> 00:13:33.640

Nikki Thorpe Virginia Symphony Orchestra: showcasing classical music and showcasing the collaboration that they have with the Virginia Symphony Orchestra, and again exposing them to audiences

64

00:13:33.930 --> 00:13:49.259

Nikki Thorpe Virginia Symphony Orchestra: exposing us to audiences that would normally not have that opportunity. So I just wanna again, stress reciprocity is key. You have to build relationships. You have to bring them into our spaces. And then we have to also go to where they are.

65

00:13:49.450 --> 00:13:50.380

Donna Walker-Kuhne, she,her: So.

66

00:13:50.860 --> 00:13:52.090

Donna Walker-Kuhne, she,her: Thank you.

67

00:13:52.460 --> 00:13:55.320

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Donna Walker-Kuhne, she,her: Thank you, Nikki. That sounds amazing.

68

00:13:55.760 --> 00:14:02.289

Donna Walker-Kuhne, she,her: Next, James, let's hear from you. James Blachly, the music director of Johnstown Symphony.

69

00:14:02.950 --> 00:14:21.430

James Blachly – Johnstown Symphony Orchestra: Welcome, thank you so much. Donna and Nikki. That's a perfect transition. Actually go to where they are is exactly what I'll be speaking about. When I first came to Johnstown from New York City, where I was born and raised. I proposed to the Board to have 2 mutually reinforcing commitments

70

00:14:21.690 --> 00:14:33.210

James Blachly – Johnstown Symphony Orchestra: to excellence and accessibility. and to do this, we needed to have the audience feel welcome at the symphony and to bring the symphony to the city.

71

00:14:33.680 --> 00:14:51.290

James Blachly – Johnstown Symphony Orchestra: So in order to implement this, we developed a new approach to our ushers, calling them ambassadors, taking pride in how we welcome the audience to our beautiful concert hall, and especially first time audience members, and I would always ask my first 5 years with this symphony, how many of you here, for the first time.

72

00:14:51.480 --> 00:14:56.699

James Blachly – Johnstown Symphony Orchestra: roughly, 40% of the audience who is there for the first time each time that I ask that question.

73

00:14:57.060 --> 00:15:02.380

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

James Blachly – Johnstown Symphony Orchestra: But to bring the audience to the city we needed to find a way to perform downtown

74

00:15:02.430 --> 00:15:14.490

James Blachly – Johnstown Symphony Orchestra: while making our concert hall as inclusive and welcoming as possible so just a word about Johnstown. It is a community that has had more than its share of challenges, including 3 major floods.

75

00:15:14.950 --> 00:15:19.589

James Blachly – Johnstown Symphony Orchestra: But it is also a resilient and strong city and region

76

00:15:19.630 --> 00:15:23.349

James Blachly – Johnstown Symphony Orchestra: still in 90 92. When Bethlehem steel left.

77

00:15:23.710 --> 00:15:36.799

James Blachly – Johnstown Symphony Orchestra: the economy was devastated, and the perception of the orchestra which has helped the community get through all of these hard times, was still that the symphony was really only for a small portion

78

00:15:36.860 --> 00:15:47.330

James Blachly – Johnstown Symphony Orchestra: of the community and not for everyone. So one way to change that perception we felt was to perform in a place where some people would feel much more welcome.

79

00:15:47.510 --> 00:16:00.890

James Blachly – Johnstown Symphony Orchestra: and we were looking for a concert hall or someplace to perform downtown, and on one of those days I saw this huge abandoned mill, and I said, Is there any way for us to get into that space?

80

00:16:01.190 --> 00:16:13.720

James Blachly – Johnstown Symphony Orchestra: So first we had to gain access to a space that had been abandoned and in disuse since 1,992. When we finally did get inside, it took my breath away to be in this

81

00:16:13.830 --> 00:16:26.390

James Blachly – Johnstown Symphony Orchestra: rather beautiful and stunning, rusty but gorgeous 40,000 square foot building. It was called the Cambria Ironworks Machine Shop, and in this building they built

82

00:16:26.400 --> 00:16:37.289

James Blachly – Johnstown Symphony Orchestra: the parts that built the other mills, and that built also the railroads and and all these things that that Johnson has helped to create for the American industry.

83

00:16:37.490 --> 00:16:40.979

James Blachly – Johnstown Symphony Orchestra: So I'm gonna share my screen briefly to show

84

00:16:40.990 --> 00:16:43.329

James Blachly – Johnstown Symphony Orchestra: this space as I first encountered it.

85

00:16:44.620 --> 00:16:46.220

James Blachly – Johnstown Symphony Orchestra: This is
520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

86

00:16:46.600 --> 00:16:57.930

James Blachly – Johnstown Symphony Orchestra: what it looked like. The first time that I walked into the space. And I love this picture because it's the first time I was dreaming up this concert and encountering

87

00:16:57.950 --> 00:17:05.280

James Blachly – Johnstown Symphony Orchestra: this, this space. the next thing we did was to invite our principal trumpet

88

00:17:05.500 --> 00:17:35.300

James Blachly – Johnstown Symphony Orchestra: to come in and test the acoustics, and that was when we really knew we were onto something, because the acoustics were actually stunning. I mean really good. And one of the things we discovered when we, when we first got access to the space, was not only had we been able to enter the space, we also had entered into a great partnership with Mit Komar and the Johnstown redevelopment authority, which is the organization through the city that had ownership of the of the space.

89

00:17:36.040 --> 00:17:56.419

James Blachly – Johnstown Symphony Orchestra: So with Mit Komar and the Jra, we gained an incredible partner, and she ended up setting up the stage for us, for free and providing police and fire support, and much more. The concert is really a result. That concert which launched. So much else for us was really a result of incredible partnerships.

90

00:17:56.540 --> 00:17:58.830

James Blachly – Johnstown Symphony Orchestra: So that was how it began.

91

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:17:58.860 --> 00:18:04.650

James Blachly – Johnstown Symphony Orchestra: and I'm happy to continue the story on our next segment. But we'll do this in installments. So

92

00:18:05.020 --> 00:18:06.410

James Blachly – Johnstown Symphony Orchestra: thank you so much. Donna.

93

00:18:06.710 --> 00:18:11.390

Donna Walker-Kuhne, she,her: thank you. Thank you very much. Wow, that building was amazing.

94

00:18:11.940 --> 00:18:33.660

Donna Walker-Kuhne, she,her: Okay, so next we're going to hear from the New Haven Symphony Orchestra. We have 2 presenters. We have Katie Bonner Russo, who's the marketing director, and we have Janaya Laude Harmony, who is the – I'm sorry – Janaya Laude, who is the Harmony Administration Fellow. Both of them are going to share with us their wonderful journey.

95

00:18:33.700 --> 00:18:34.940

Donna Walker-Kuhne, she,her: Thank you, ladies.

96

00:18:35.630 --> 00:18:50.959

Katie Bonner Russo - NHSO: thanks, Donna, so like Donna said. I am, Katie Bonner Russo. I'm the marketing director with the New Haven Symphony and New Haven Symphony. We are so honored to be included in this conversation today, really excited to be on this call with all of you guys. So thank you for

97

00:18:50.960 --> 00:19:08.020

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Katie Bonner Russo - NHSO: having us. The project we wanted to share today is about the composer, Helen Eugenia Hagen, who, was from New Haven, Connecticut, and she performed her first piano concerto with the New Haven Symphony in 1912.

98

00:19:08.080 --> 00:19:17.570

Katie Bonner Russo - NHSO: She was one of the first black women to perform with, you know, with the New Haven symphony, and likely the first black woman to graduate from Yale University.

99

00:19:17.710 --> 00:19:43.330

Katie Bonner Russo - NHSO: So we relearned about her in 2016, when we were approached by a historian who was trying to raise money to have a headstone put on her grave, which at the time was unmarked in New Haven, and so, after we learned more about her. It kind of set us on a path to figuring out how to best share and tell her story with more people.

100

00:19:43.410 --> 00:19:45.070

Katie Bonner Russo - NHSO: Which

101

00:19:45.140 --> 00:19:57.130

Katie Bonner Russo - NHSO: led us to commission a reorchestration of that piano concerto, and as we planned to perform it last season in May, we really wanted to think about the best way to

102

00:19:57.200 --> 00:20:11.669

Katie Bonner Russo - NHSO: tell her story, share her story, but in a meaningful way that was important to us to share with people who lived in New Haven, who had connections to her organizations and people that are around during her lifetime, including her family.

103

00:20:11.710 --> 00:20:13.250

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Katie Bonner Russo - NHSO: And so I think

104

00:20:13.300 --> 00:20:33.849

Katie Bonner Russo - NHSO: the theme that I would want folks to take away from this project was the idea of relationships and sort of getting to know community one person at a time and letting it grow that way. So to talk a little bit more about some of those relationships and kind of the form that the project took. I'm gonna hand over to Janae.

105

00:20:34.850 --> 00:20:51.039

Hi, everyone. Thank you, Katie. Hello! My name is Janaya. I am a former Arts Administrative Fellow for the New Haven Symphony Orchestra, and a recent graduate of Southern Connecticut State University, with a Bachelor of Science in Public Health.

106

00:20:51.160 --> 00:21:17.400

Janaya Laude New Haven Symphony Orchestra: From my experience as a public health and equity blends, it was my approach that more young people, especially in the BIPOC community, should know about Helen and her roots in New Haven, Connecticut, and to help tell her story in preparation for the orchestra's premiere of her piece. We wanted to collaborate with New Haven community members to determine how best to tell her story.

107

00:21:17.400 --> 00:21:51.579

those collaborations and research included, working with historians at Yale's, Weinekee Library, Dixwell, Congregational Church. Local Chapters and national Histories of Alpha, Kappa, Alpha, the Naacp and Black Lives Matter Librarians at the Stetson Library located in the historic Dixwell Neighborhood where Helen lived, and students from Southern Connecticut, State University, and local artists and teachers to help create materials for children about Helen's life.

108

00:21:51.600 --> 00:22:06.720

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Janaya Laude New Haven Symphony Orchestra: Now the N. Hso's string quartet and opera singer, Doctor Lisa Williamson, performed music by Helen Hagen at the Stetson Branch Library, Dixwell Congregational Church and Bloom flower shop.

109

00:22:06.780 --> 00:22:18.120

Janaya Laude New Haven Symphony Orchestra: The orchestra also played the new commission of Helen's piano concerto with pianist Michelle can at Southern Connecticut State University.

110

00:22:18.380 --> 00:22:43.399

Now being that Helen Hagen was the first black woman to graduate from Yale University, and one of the first black women to perform for the NHSO. It was an honor, looking deeper into who she was. Her experiencing her music is magical, euphoric, vibrant. It was extremely an honor to even have the privilege to hear her music.

111

00:22:43.830 --> 00:23:01.139

Now the national Arts Education data Project states that as of 2,019 black students and schools with high levels of free reduced meal eligibility are amongst the least likely to have access to arts education in school.

112

00:23:01.140 --> 00:23:17.180

So I think Hagen's story and music is one that needs to continue to be shared in spaces such as Bloom Flower Shop, the Stetson Library, and the Dixwell Congregational Church, because there are young, aspiring artists in our community

113

00:23:17.180 --> 00:23:31.220

who need to be exposed to fine arts and develop a certainty that their aspirations are within reach. I believe that their gifts are valuable to the world, and Hagen's story is a Testament to that as well.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

114

00:23:31.410 --> 00:23:33.040

Janaya Laude New Haven Symphony Orchestra: So thank you so much.

115

00:23:36.380 --> 00:23:44.140

Donna Walker-Kuhne, she,her: Thank you. Thank you so much for honoring. This local Shero through the music. That's wonderful. Thank you.

116

00:23:44.210 --> 00:23:49.719

Donna Walker-Kuhne, she,her: Okay. Now we're gonna hear from Joe Loehnis. Joe. I hope I didn't mispronounce your last name.

117

00:23:49.800 --> 00:23:55.090

Joe is the Chief Executive Officer at Wisconsin Chamber Orchestra.

118

00:23:55.150 --> 00:23:56.250

Donna Walker-Kuhne, she,her: Welcome, Joe.

119

00:23:57.050 --> 00:24:11.850

Joe Loehnis (he/him) | WI Chamber Orchestra: thank you, Donna, and thank you. League for asking me to participate with these wonderful colleagues. It's an honor to be here, so I am Joe Loehnis. I am the CEO of the Wisconsin Chamber Orchestra. This is my fifth year

120

00:24:12.160 --> 00:24:17.440

Joe Loehnis (he/him) | WI Chamber Orchestra: the Wisconsin chamber orchestra has been in Madison for 60 years, and we

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

121

00:24:17.530 --> 00:24:28.390

Joe Loehnis (he/him) | WI Chamber Orchestra: have a pretty robust summer footprint called Concerts on the Square, which services it's free live music for 300,000 people every summer in downtown Madison.

122

00:24:28.600 --> 00:24:34.090

Joe Loehnis (he/him) | WI Chamber Orchestra: So we have a very strong footprint in the community.

123

00:24:34.130 --> 00:25:04.110

Joe Loehnis (he/him) | WI Chamber Orchestra: What's interesting about our community as well in many respects there are some thriving aspects. State government, the university. There are some of the worst disparities in the nation around. Student achievement, incarceration rates joblessness, homelessness between the white community and the BIPOC community. So there is, through arts and culture, many, many opportunities to try and provide value and bridge the gap into the community. We have that platform

124

00:25:04.130 --> 00:25:12.980

Joe Loehnis (he/him) | WI Chamber Orchestra: with concerts on the square. So what I wanna talk about today is a project we launched back in.

125

00:25:13.240 --> 00:25:18.670

Joe Loehnis (he/him) | WI Chamber Orchestra: Well, I guess in 2023, called musical Landscapes in color.

126

00:25:18.870 --> 00:25:28.950

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Joe Loehnis (he/him) | WI Chamber Orchestra: which was a Brainchild from 2021. When we started working with our composer in residence, Dr. Bill Banfield.

127

00:25:29.150 --> 00:25:36.179

Joe Loehnis (he/him) | WI Chamber Orchestra: who wrote a book called Musical Landscapes in Color in the Ninetys, where he interviewed 45 black American composers.

128

00:25:36.490 --> 00:25:53.179

Joe Loehnis (he/him) | WI Chamber Orchestra: and made a compilation and musical landscapes and color. Here. The Wco. Is a 5 year recording project, where we hope to feature up to 20 living black American composers on a multi year 5 year recording and performance project

129

00:25:53.490 --> 00:26:08.769

Joe Loehnis (he/him) | WI Chamber Orchestra: in terms of initial first steps to get this project started back in 2021. You hear a lot from the panel. About relationships. So I'll stress a little bit on relationships. Also alignment

130

00:26:09.080 --> 00:26:16.399

Joe Loehnis (he/him) | WI Chamber Orchestra: both internal and external stakeholders. And then, of course, commitment. So in terms of

131

00:26:16.630 --> 00:26:19.130

Joe Loehnis (he/him) | WI Chamber Orchestra: Dr. Bill Banfield, he wrote in

132

00:26:19.340 --> 00:26:25.130

Joe Loehnis (he/him) | WI Chamber Orchestra: Symphony Magazine, in the What's next portion in the winter, 2,021 magazine
520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

133

00:26:25.190 --> 00:26:54.679

Joe Loehnis (he/him) | WI Chamber Orchestra: where the League interviewed several members of our orchestra community. And he said, the best way forward for today's arts making institutions is to have these institutions boards seriously invest in contemporary composer residencies where black concert composers are there in the house with the musicians and connecting with local communities. That's how you make music meaningful, relevant, and connect in sustainable ways with your programming and arts outreach.

134

00:26:55.080 --> 00:27:00.659

Joe Loehnis (he/him) | WI Chamber Orchestra: So I look at that quote often when I think about our musical landscapes and color project.

135

00:27:01.060 --> 00:27:20.489

Joe Loehnis (he/him) | WI Chamber Orchestra: as it relates to what? What was the the initial alignment and catalyst to get this started, and it was all about thinking of ways to leverage our composer in residence and our orchestra to connect in community with with relevant ways, with with living composers. So there's that alignment piece that I spoke of

136

00:27:20.590 --> 00:27:26.579

Joe Loehnis (he/him) | WI Chamber Orchestra: additionally around alignment. It was imperative that we started to

137

00:27:26.600 --> 00:27:32.629

Joe Loehnis (he/him) | WI Chamber Orchestra: Think about institutionally. Where do we want to be? In 3 or 5 years from a strategic planning standpoint.

138

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:27:32.690 --> 00:27:41.439

Joe Loehnis (he/him) | WI Chamber Orchestra: from a community impact standpoint. And we have an incredible board here at the Wisconsin Chamber orchestra that really rallied behind a strategic plan

139

00:27:41.480 --> 00:27:56.920

Joe Loehnis (he/him) | WI Chamber Orchestra: and some of our key priorities that this project, musical landscape and color centers around. So without this alignment, I don't think at the onset we could have lifted a project of this magnitude last fall.

140

00:27:57.220 --> 00:28:02.749

Joe Loehnis (he/him) | WI Chamber Orchestra: In terms of relationships. Back in 2021, we started

141

00:28:02.800 --> 00:28:05.150

Joe Loehnis (he/him) | WI Chamber Orchestra: engaging our artistic committee.

142

00:28:05.240 --> 00:28:22.399

Joe Loehnis (he/him) | WI Chamber Orchestra: Obviously, I mentioned the Board of Directors. I had strong alignment with our music director. We started having conversations with local funders, and I'll talk about a little bit later. But I'll introduce here a really key partnership in this project is the Uw. Odyssey Project.

143

00:28:22.630 --> 00:28:32.009

Joe Loehnis (he/him) | WI Chamber Orchestra: which is a college entrance program for adult learners at the University of Wisconsin-Madison. Here here in Madison, Wisconsin.

144

00:28:32.140 --> 00:28:43.199

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Joe Loehnis (he/him) | WI Chamber Orchestra: where they have a literacy component within a one year curriculum, and we added an arts and cultural component, where the composers actually come in and engage with these students

145

00:28:43.260 --> 00:28:55.139

Joe Loehnis (he/him) | WI Chamber Orchestra: to learn about arts and culture within the context of literacy. And these students which you'll see in some photos later. Get to engage with the composers both at the university and again at the concert. So.

146

00:28:55.340 --> 00:29:00.140

Joe Loehnis (he/him) | WI Chamber Orchestra: relationships I cannot stress enough it. This is

147

00:29:00.310 --> 00:29:14.970

Joe Loehnis (he/him) | WI Chamber Orchestra: you know, one day at a time, one relationship at a time, and that was key to our initial success. As we lifted this project off the ground, so I'll talk a little bit more later on some of our other segments of this talk. But thank you again for letting me be here.

148

00:29:15.540 --> 00:29:21.459

Donna Walker-Kuhne, she,her: Thank you. Thank you very much. I couldn't agree with you more relationships. That's the core.

149

00:29:21.630 --> 00:29:42.970

Donna Walker-Kuhne, she,her: So now that we've all gotten an idea of how you launched these amazing initiatives. Let's talk about what challenges you faced, because we know everything is not just smooth sailing. So please just share briefly one challenge that you had, and then how you were able to really address that challenge to lead to the completed project.

150

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:29:43.030 --> 00:29:46.930

Donna Walker-Kuhne, she,her: So let's start again. Nikki, why don't you start?

151

00:29:48.240 --> 00:29:54.579

Nikki Thorpe Virginia Symphony Orchestra: I think one of the challenges is just the cultural barriers. So

152

00:29:54.590 --> 00:30:02.939

Nikki Thorpe Virginia Symphony Orchestra: the performers from the team group came to our rehearsal, and they were a little bit intimidated. They

153

00:30:03.020 --> 00:30:06.219

Nikki Thorpe Virginia Symphony Orchestra: we're very, very nervous and

154

00:30:06.360 --> 00:30:12.150

Nikki Thorpe Virginia Symphony Orchestra: I think, a little bit overwhelmed by the whole concept of performing. So

155

00:30:12.420 --> 00:30:22.239

Nikki Thorpe Virginia Symphony Orchestra: I had to be relational with them, so I hug them and encourage them like you can do this act like you're at home in front of your mirror and just

156

00:30:22.460 --> 00:30:33.529

Nikki Thorpe Virginia Symphony Orchestra: perform as if no one is in the audience. So I had to try to overcome that, because a lot of times when people that are not in the symphony world come into the symphony world.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

157

00:30:33.650 --> 00:30:47.080

Nikki Thorpe Virginia Symphony Orchestra: They just are overwhelmed. They have this mentality, that this is an Elitist organization, or I don't belong here. So I think, overcoming some of the cultural barriers and some of the myths

158

00:30:47.120 --> 00:30:48.310

Nikki Thorpe Virginia Symphony Orchestra: behind. Oh.

159

00:30:48.380 --> 00:30:53.600

Nikki Thorpe Virginia Symphony Orchestra: they're not completely myths, but I think coming out of that type of

160

00:30:54.970 --> 00:31:06.559

Nikki Thorpe Virginia Symphony Orchestra: that type of feeling. Now we want to be more engaging. We want to be culturally relevant to everyone, and I believe most orchestras now are embracing that kind of community outreach

161

00:31:07.680 --> 00:31:17.500

Nikki Thorpe Virginia Symphony Orchestra: approach versus this being an exclusive type of place to be so. They were once I talked to them and broke it down and

162

00:31:17.830 --> 00:31:40.120

Nikki Thorpe Virginia Symphony Orchestra: made them comfortable. Then they were able to kind of relax and perform a little bit better, but the more that we're out with them, the more that we go to their events, and the more that they come to our events, the more comfortable they become. And

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

then they could tell their parents. They tell their friends, and it becomes normal instead of Oh, my gosh! That's the symphony. So I would.

163

00:31:40.730 --> 00:31:46.580

Nikki Thorpe Virginia Symphony Orchestra: I would say my biggest culture was the cultural biggest challenge was the cultural barrier.

164

00:31:47.390 --> 00:31:51.530

Donna Walker-Kuhne, she,her: Thank you, Nikki, that that was so important. Creating a safe space.

165

00:31:51.640 --> 00:31:58.779

Donna Walker-Kuhne, she,her: you know, or they could be themselves, and then also you surrounding them, you know, with the assurance and building trust.

166

00:31:58.920 --> 00:32:03.319

Donna Walker-Kuhne, she,her: Great. Thank you. Thank you. Okay. James, challenges

167

00:32:03.960 --> 00:32:05.090

Donna Walker-Kuhne, she,her: Dictator. Sure.

168

00:32:05.210 --> 00:32:06.900

James Blachly – Johnstown Symphony Orchestra: Yes.

169

00:32:06.980 --> 00:32:12.320

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

James Blachly – Johnstown Symphony Orchestra: Well, one of the major challenges we had in trying to put on a concert in a steel mill

170

00:32:12.350 --> 00:32:42.090

James Blachly – Johnstown Symphony Orchestra: was first of all how to fill the space. There's a lot of room in there, and the other was how to get the word out to steelworkers, to the former steel workers that they were welcome there. Part of the issue is that they weren't, in fact, people who were coming to the symphony very much, and we were trying to reach them. So the the Union magazine actually helped quite a bit. They did. A feature story about the concert, but it was really word of mouth, and what we found is that people had just spread this announcement with their friends and family.

171

00:32:42.270 --> 00:33:04.459

James Blachly – Johnstown Symphony Orchestra: I actually ended up meeting somebody who was like my second, third, fifteenth cousin, or something from Ohio, who was a former steel worker. He came and said, I'm related to you. So that was nice, but it was it was really a turning point for us as an organization to be able to reach this this community, and we can point to a before and after as an orchestra, and as an organization

172

00:33:04.460 --> 00:33:29.589

James Blachly – Johnstown Symphony Orchestra: to how we were seen and understood before the concert, and how we were seen and understood afterwards, and it was also a little like Woodstock. A lot more people were at that concert than were actually at the concert. You know. People would say they had been there because they didn't want to admit that they hadn't been and for years people have come up to me and said, you know they were. They were devastated to have been out of town that one night, you know, they'll never forgive themselves.

173

00:33:29.830 --> 00:33:46.069

James Blachly – Johnstown Symphony Orchestra: But what happened when we had those 250 former steel workers and their families be recognized. I invited them to sit in the front of the of the audience, and when they stood and they were recognized is people realized we were serious as an orchestra about meeting the community where it is.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

174

00:33:46.070 --> 00:34:04.909

James Blachly – Johnstown Symphony Orchestra: and that everyone really is welcome, and that the orchestra represents the roots of the history of the city, because the orchestra was actually founded by steelworkers on Sunday afternoons, their one half day off a week they worked 6 and a half days, and then on their half day off, they formed an orchestra.

175

00:34:05.130 --> 00:34:10.210

James Blachly – Johnstown Symphony Orchestra: and so to draw our history back to that origin story is really important.

176

00:34:10.630 --> 00:34:33.709

James Blachly – Johnstown Symphony Orchestra: And when they stood, that was really a moment of healing for us as a community to have a moment where they could finally be celebrated for building. You know the economy of this of the city and region, but I also want to mention the economic impact afterwards of the concert for 25 years the space had been empty, and no one was interested in renting it or or leasing it.

177

00:34:33.780 --> 00:34:41.659

James Blachly – Johnstown Symphony Orchestra: The redevelopment authority shared with with us that within 3 months of that concert there were 12 bids to lease the space.

178

00:34:41.889 --> 00:34:49.030

James Blachly – Johnstown Symphony Orchestra: and it has now been, you know, fully fully occupied and rented since 2,017.

179

00:34:49.110 --> 00:34:58.599

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

James Blachly – Johnstown Symphony Orchestra: This also led to an entire mill concert series. So I'm going to share my screen again and show some of those subsequent

180

00:34:58.950 --> 00:34:59.980

James Blachly – Johnstown Symphony Orchestra: concerts.

181

00:35:00.310 --> 00:35:23.420

James Blachly – Johnstown Symphony Orchestra: so here is building out the stage, and you can see there's a lot of chairs to fill. And there was definitely a sense of anticipation and concern as we put all those chairs out, because we didn't know if there would be 25 people, or if there would be 1,500, and that's what it ended up being. Every every chair was filled. You can see this is a picture of the the concert itself.

182

00:35:23.630 --> 00:35:28.220

James Blachly – Johnstown Symphony Orchestra: And I think this picture was on the front of the

183

00:35:28.310 --> 00:35:33.460

James Blachly – Johnstown Symphony Orchestra: the the page on the the website. This is one of the subsequent

184

00:35:33.570 --> 00:35:57.169

James Blachly – Johnstown Symphony Orchestra: concerts at Gapfax, which is an active mill, and that presents its own unique challenges is how to put on a concert in a mill that's actually producing in this case large industrial vehicles. So they actually had to shut down production for an entire day and then build out the stage. The next year we were at Jwf. Industries, and this was an even larger concert.

185

00:35:57.180 --> 00:36:03.849

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

James Blachly – Johnstown Symphony Orchestra: This time we performed the music of Queen, which is one of the favorite bands of the the head of the company.

186

00:36:03.880 --> 00:36:12.019

James Blachly – Johnstown Symphony Orchestra: so this was especially large concert, and an especially large mill to shut down just for for the orchestra to perform.

187

00:36:12.110 --> 00:36:18.010

James Blachly – Johnstown Symphony Orchestra: So that was some of what we did after that initial concert.

188

00:36:18.730 --> 00:36:41.910

James Blachly – Johnstown Symphony Orchestra: but meeting the community where they are, reminds me of, you know, one of the other orchestras in the Catalyst Guide was the Detroit Symphony. I conducted their William Davidson Neighborhood Concert series this past summer, and being in 4 different neighborhoods, and with 4 very different audiences, a reminder of what we were also trying to do with the Johnstown Symphony, which is to bring the symphony to different neighborhoods.

189

00:36:41.950 --> 00:36:54.250

James Blachly – Johnstown Symphony Orchestra: One of the other challenges I would point to is, you know, the struggle to diversify our audience in the concert hall, and for us a lot of that is simply where we are geographically

190

00:36:54.280 --> 00:37:01.239

James Blachly – Johnstown Symphony Orchestra: there is a significant population that won't travel to our concert hall. They don't feel welcome in that area.

191

00:37:01.390 --> 00:37:25.420

James Blachly – Johnstown Symphony Orchestra: So in the course of the past 8 years, developing a really strong relationship with the local Naacp and representative Sylvia King and her Christ Center Community Church. We ended up having a series of performances in local black churches and performing their Juneteenth celebration every year, including a commission with Quinn Mason last year. But back to the steel workers, you know for this concert.

192

00:37:25.840 --> 00:37:52.070

James Blachly – Johnstown Symphony Orchestra: As we performed, we projected a video of them doing work in that space. So there was a video from 90 92 that Guggenheim had helped support, and they filmed workers in that same building where we were performing in 90 92 just weeks before the mill shut down, and we projected that video as we performed Bernstein's on the waterfront suite from on the waterfront. And so you could

193

00:37:52.070 --> 00:38:02.769

James Blachly – Johnstown Symphony Orchestra: see people, you know, doing this incredibly complex and difficult work in the mill. And then behind me I could hear people saying, That's your uncle.

194

00:38:04.600 --> 00:38:07.729

James Blachly – Johnstown Symphony Orchestra: Pointing to the person in the video, that's your father.

195

00:38:07.830 --> 00:38:11.549

James Blachly – Johnstown Symphony Orchestra: and I could hear one person say, That's me pointing up at the screen.

196

00:38:11.640 --> 00:38:20.500

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

James Blachly – Johnstown Symphony Orchestra: So when you're talking about a sense of belonging and a sense of of being invited and welcome. I think that was a moment where I felt like we had really

197

00:38:20.580 --> 00:38:40.020

James Blachly – Johnstown Symphony Orchestra: struck to the heart of what the community was built on which was the hard work of those those steel workers, and giving them a chance to be celebrated, and to know that they are welcome many people have stopped me on the street since then and said the reason they feel welcome at the symphony. The reason they became season ticket holders is because of that concern.

198

00:38:42.920 --> 00:38:44.149

Donna Walker-Kuhne, she,her: Thank you.

199

00:38:44.290 --> 00:38:57.020

Donna Walker-Kuhne, she,her: That's an enormous task. I just love the idea of the steelworkers being engaged in honoring their history and legacy. So much of our work is based on respecting the dignity of each person's life.

200

00:38:57.090 --> 00:39:04.839

Donna Walker-Kuhne, she,her: and it seems as if that was the core of what you were aiming for. How beautiful! Thank you, James. Okay, Alan, Janaya and Katie.

201

00:39:05.200 --> 00:39:10.300

Donna Walker-Kuhne, she,her: tell us what your one challenge and how you were able to really overcome that

202

00:39:11.030 --> 00:39:21.599

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Katie Bonner Russo - NHSO: jana and I were talking about this as we were preparing for today, and we wanted to touch on something that I think a lot of orchestras probably share as a challenge which is bandwidth

203

00:39:21.730 --> 00:39:24.349

Katie Bonner Russo - NHSO: to take on projects like this.

204

00:39:24.580 --> 00:39:32.990

Katie Bonner Russo - NHSO: And you know, we think we're a relatively small but mighty team that helps to run the orchestra.

205

00:39:33.020 --> 00:39:39.250

Katie Bonner Russo - NHSO: And when you're looking at commissioning a new work and then doing all of these additional

206

00:39:39.410 --> 00:40:03.049

Katie Bonner Russo - NHSO: performances and building relationships, the people that are building the relationships and planning the performances are the same people that are sending the emails and doing the payroll and creating the flyers. You know it's the same like, you know, small group of people. And so I think we wanted just to share that. Yes, that's also something that's difficult for us here, and some of the ways, I think, in New Haven that we've worked

207

00:40:03.050 --> 00:40:13.830

Katie Bonner Russo - NHSO: to try to address it, although I think we could always use more bandwidth whenever we can. Is to to figure out what you can let go of. That isn't really serving

208

00:40:14.070 --> 00:40:35.289

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Katie Bonner Russo - NHSO: you in the way that maybe something new could be. So for the marketing department, for example, what traditional kinds of media are we still either investing in or spending time on that? Maybe we can let go of a little bit or things like program books which can be really time consuming. And how do we cut away some of that work to make time for

209

00:40:35.310 --> 00:40:49.869

Katie Bonner Russo - NHSO: maybe something new. So I think that that both financially and time wise figuring out, what? What can you kind of? Let go of a little bit to make time for new project has been some of what we try to do to help with this work.

210

00:40:54.020 --> 00:41:10.309

Donna Walker-Kuhne, she,her: Katie, you spoke as a marketing director, and so valuable to have your voice in this conversation, because the fact that you're able to review your budget and see how you can reallocate resources that would enable you to reach your target. Demographic

211

00:41:10.500 --> 00:41:23.859

Donna Walker-Kuhne, she,her: is is absolutely wonderful and integral to being able to activate those your vision and dream. So thank you for sharing that. That that lens that you put on, that it's okay to, as you said, what things can we let go?

212

00:41:24.660 --> 00:41:26.540

Donna Walker-Kuhne, she,her: Thank you for that great.

213

00:41:26.580 --> 00:41:29.740

Donna Walker-Kuhne, she,her: Thank you. Okay. And, Joe. please tell us

214

00:41:29.950 --> 00:41:31.279

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Donna Walker-Kuhne, she,her: your challenge.

215

00:41:32.580 --> 00:41:36.950

Joe Loehnis (he/him) | WI Chamber Orchestra: Yeah, I will highlight for us today.

216

00:41:37.570 --> 00:41:43.990

Joe Loehnis (he/him) | WI Chamber Orchestra: Our biggest challenge is we didn't have a roadmap for this 5 year

217

00:41:44.320 --> 00:42:01.290

Joe Loehnis (he/him) | WI Chamber Orchestra: undertaking. There wasn't a playbook within the Wisconsin Chamber orchestra, or or sort of our broader research to to to know what we were trying to accomplish, and as I was preparing, and actually kind of in real time here I was thinking, Well, how did I overcome that? There's no roadmap.

218

00:42:01.910 --> 00:42:02.920

Joe Loehnis (he/him) | WI Chamber Orchestra: I think.

219

00:42:03.330 --> 00:42:24.059

Joe Loehnis (he/him) | WI Chamber Orchestra: I think, embracing that if you're going to do something different or new, or something that hasn't been tried, that that embracing that you don't have a roadmap is the first step to realizing. This is how you solve that challenge. And what I really am finding wonderful about this 5 year initiative. And again, we're in year. One

220

00:42:24.460 --> 00:42:31.989

Joe Loehnis (he/him) | WI Chamber Orchestra: is that the road map is being built collaboratively with our funders. Our community partners
520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

221

00:42:32.310 --> 00:42:46.190

Joe Loehnis (he/him) | WI Chamber Orchestra: are the composers that are composer in residence. So we're building the bike as we're riding it. But I think what we're talking about today is orchestras being embedded in community and finding ways to build those

222

00:42:46.250 --> 00:42:49.369

Joe Loehnis (he/him) | WI Chamber Orchestra: mutually beneficial relationships. So

223

00:42:49.430 --> 00:42:55.590

Joe Loehnis (he/him) | WI Chamber Orchestra: as I'm reflecting in real time, I think the fact that there isn't a roadmap

224

00:42:55.950 --> 00:43:12.629

Joe Loehnis (he/him) | WI Chamber Orchestra: is a good sign, because we're trying to do things differently as a field to become more more sustainable and relevant. So that's been my biggest challenge. But as I'm speaking, it also is our biggest opportunity, so we can redefine the playbook

225

00:43:12.860 --> 00:43:20.900

Joe Loehnis (he/him) | WI Chamber Orchestra: and what I'll I'll I will share my screen to just give you some visuals of this project.

226

00:43:21.580 --> 00:43:22.870

Joe Loehnis (he/him) | WI Chamber Orchestra: let's see.

227

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:43:24.120 --> 00:43:43.810

Joe Loehnis (he/him) | WI Chamber Orchestra: So you should see an image. So in the center. Here is Dr. Bill Banfield, who is our composer in residence. He's been with us for 3 years, 2 major commissions, and he was the gentleman who wrote the book, Musical Landscapes in color, and he's here with our partner, Uw. Odyssey project, which I mentioned earlier. So

228

00:43:44.000 --> 00:43:58.540

Joe Loehnis (he/him) | WI Chamber Orchestra: this is a class that beats every Wednesday for an arts and literacy one year curriculum, and we've added sorry literacy and comprehension, and we've added an arts and culture component. And here he is talking about arts and culture. And

229

00:43:59.090 --> 00:44:18.129

Joe Loehnis (he/him) | WI Chamber Orchestra: he talked about motown, and then the the evolution of American music. And how does classical music fit into this this culture that we're living in? He may or may not have sung some motown songs during this hour. Long talk. But those are the students. And then this is the wonderful.

230

00:44:18.230 --> 00:44:30.690

Joe Loehnis (he/him) | WI Chamber Orchestra: amazing Grammy nominated Patrice Rushen, who we featured her piece. Mine eyes have seen the glory on the first album, and here she is talking to the students about her journey

231

00:44:30.900 --> 00:44:49.280

Joe Loehnis (he/him) | WI Chamber Orchestra: as an incredible artist and human being. And after the talk there was just, there was a reverberation between these 30 students and these composers, and this is a Wednesday night before the performance which is happening on Friday, and we learned that a lot of these students, this is South Park in Madison.

232

00:44:49.330 --> 00:44:54.220

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Joe Loehnis (he/him) | WI Chamber Orchestra: They don't go to the Performing Arts Center. They, as we talked earlier, a lot of our spaces that we play in.

233

00:44:54.360 --> 00:45:10.129

Joe Loehnis (he/him) | WI Chamber Orchestra: A lot of people don't feel they belong there, or it's elitist. And they were just so excited about coming to a performance after listening to the the artists that were making the music or compose the music. So here's the pre-concer. We had

234

00:45:10.130 --> 00:45:28.529

Joe Loehnis (he/him) | WI Chamber Orchestra: a 30 student class and a alum showed up. So we had 65 total Odyssey projects. Students, current and alum come they came early for the pre concert talk. This is probably a familiar picture for many of you. There's Patrice and Bill, with our music director talking about the music that they're about to hear.

235

00:45:28.760 --> 00:45:33.749

Joe Loehnis (he/him) | WI Chamber Orchestra: Here's a young student from South Park, Madison, who.

236

00:45:33.870 --> 00:45:43.929

Joe Loehnis (he/him) | WI Chamber Orchestra: our community engagement manager, worked with some of the schools to do some projects on the music that they're about to hear, which were based on historical figures.

237

00:45:44.280 --> 00:45:53.369

Joe Loehnis (he/him) | WI Chamber Orchestra: And then I really like, I wanted to share this photo, because this is after the concert. Dr. Bill Banfield really wanted to talk to the people to ask them, what did you think about my music.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

238

00:45:53.600 --> 00:46:12.489

Joe Loehnis (he/him) | WI Chamber Orchestra: So here you have a composer talking in real time to patrons about their experience in the concert hall, listening to music that was created within the last 20 years, and Bill keeps impressing upon us. This is so valuable for our composers, but also our community, so we can have a dialogue of

239

00:46:13.040 --> 00:46:34.779

Joe Loehnis (he/him) | WI Chamber Orchestra: what? What is coming up in terms of your feelings. So Those are some of the images, and what's really cool, and then I'll pass pass it back to Donna is that that of the 65 students that came for the October thirteenth concert, first time ever at the Performing Arts Center 38 of them signed up for our first indoor classics concerts. So when you think about

240

00:46:34.850 --> 00:46:44.490

Joe Loehnis (he/him) | WI Chamber Orchestra: feeling comfortable in the space and and building that audience, I mean to me that that is a huge win, that they felt they wanted to come back and experience the orchestra. So

241

00:46:44.630 --> 00:46:47.730

Joe Loehnis (he/him) | WI Chamber Orchestra: I will stop sharing and pass it back to you donna.

242

00:46:48.040 --> 00:47:03.920

Donna Walker-Kuhne, she,her: Thank you, Joe. Oh, you covered a lot of ground there. But essentially, again, it's back to that feeling of belonging addressing the hard issues. You know there's a depth of honesty that is really required, I believe, to be impactful.

243

00:47:04.010 --> 00:47:13.629

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

Donna Walker-Kuhne, she,her: And it seems as if you all had no. Well, you you may have had some hesitation, but you allowed yourself to be in that space. So thank you for that.

244

00:47:13.930 --> 00:47:20.940

Donna Walker-Kuhne, she,her: Okay, our last question. And I'm going to ask our panelists to be brief, so we will have time for at least a few questions.

245

00:47:20.950 --> 00:47:25.729

Donna Walker-Kuhne, she,her: You know, we've been talking about this this whole effort and what it takes to execute.

246

00:47:25.980 --> 00:47:43.290

Donna Walker-Kuhne, she,her: I think our audience would like to know, how do you collaborate internally? What did you do? Give one brief example of how an internal collaboration allowed you to achieve your diversity goals and to execute these initiatives. Just one. Thank you, Nicky.

247

00:47:44.510 --> 00:47:51.490

Nikki Thorpe Virginia Symphony Orchestra: So we have an annual tribute to Dr. Martin Luther, King program and

248

00:47:51.690 --> 00:48:01.899

Nikki Thorpe Virginia Symphony Orchestra: Previously the programming was fine, and the people they invited in was fine, but this is held at a historically black church.

249

00:48:01.940 --> 00:48:06.709

Nikki Thorpe Virginia Symphony Orchestra: and the audience is composed of, comprised of mostly black people.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

250

00:48:06.750 --> 00:48:13.909

Nikki Thorpe Virginia Symphony Orchestra: and so I presented the idea to have us feature Dr. King as a preacher.

251

00:48:13.940 --> 00:48:25.759

Nikki Thorpe Virginia Symphony Orchestra: and have a gospel choir come in. And so our artistic, our administration, our production team. Everybody was on point to try to make that happen. So we invited a gospel choir in, and

252

00:48:25.830 --> 00:48:28.910

Nikki Thorpe Virginia Symphony Orchestra: there were a lot of hallelujah and hand raising, and

253

00:48:29.070 --> 00:48:45.920

Nikki Thorpe Virginia Symphony Orchestra: people feel comfortable in that environment. But the symphony was still there. The entire symphony played. So it was a a great way for us to show. Like, both things can happen at the same time, we can do something that's traditionally and historically.

254

00:48:46.690 --> 00:48:47.590

Nikki Thorpe Virginia Symphony Orchestra: black.

255

00:48:47.690 --> 00:49:09.539

Nikki Thorpe Virginia Symphony Orchestra: for lack of a better word, part of the black culture, and still play divorce out and play different pieces from other other composers. So it was just a really great collaboration, and our music director was on point, and they talked through the different pieces and explained like the historical significance. So it was

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

256

00:49:09.540 --> 00:49:33.960

Nikki Thorpe Virginia Symphony Orchestra: the best of both worlds. But it couldn't have happened without, like the whole team, our education, our production, our our CEO, obviously to even approve of this approach. So we collaborated, and we all had our assignments. So we made it happen. And I know, do you want to say the Virginia Symphony Orchestra strat staff is amazing. Everybody works well together the marketing team. And

257

00:49:34.280 --> 00:49:40.780

Nikki Thorpe Virginia Symphony Orchestra: I'm just really fortunate to be a part of this organization because we do really have a great team.

258

00:49:41.530 --> 00:49:46.999

Donna Walker-Kuhne, she,her: Oh, thank you. So your passion is leading the way. Thank you, James.

259

00:49:48.250 --> 00:50:03.860

James Blachly – Johnstown Symphony Orchestra: Yeah. So many places to start here. But I guess I'll just keep it to one as you say. You know, when I talked to Jim Cunningham at Wqed, and and he's I remember, in one of the interviews he said, the Board must have really trusted you to put on that concert and to take those risks.

260

00:50:03.900 --> 00:50:13.749

James Blachly – Johnstown Symphony Orchestra: But for me. It really actually all starts with the Board. The Board's commitment to these kinds of engagements. I never would have taken

261

00:50:13.800 --> 00:50:25.290

James Blachly – Johnstown Symphony Orchestra: these risks. I would never would have, you know, dreamt this big with this and other initiatives, if it didn't all come from the Board, and their commitment, and their their mission

262

00:50:25.330 --> 00:50:42.199

James Blachly – Johnstown Symphony Orchestra: and and visioning exercises the way that they declared their intentions for us as an organization. That's what sets us all in motion. So I think internally, you know, the executive director and I working so closely together on this and all the other collaborations that we established outside of the organization, that all comes

263

00:50:42.260 --> 00:50:45.320

James Blachly – Johnstown Symphony Orchestra: completely from the Board's commitment and their vision.

264

00:50:46.580 --> 00:50:55.510

Donna Walker-Kuhne, she,her: Thank you for bringing up the impact and role of the board of directors, and particularly in providing the oversight and guidance. Thank you. That's great.

265

00:50:56.180 --> 00:50:58.389

Donna Walker-Kuhne, she,her: Okay, Katie and Jania

266

00:50:58.730 --> 00:51:00.320

Donna Walker-Kuhne, she,her: tell us about New Haven.

267

00:51:01.060 --> 00:51:28.840

Katie Bonner Russo - NHSO: One of the things I wanted to mention was one of the ways we operate, which I think is so helpful is we don't really separate out community engagement from audience
520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

development which sometimes live in 2 different departments and a lot of orchestras. So we work. It's beneficial that we have a small team. In this case we work very closely together so that it's sort of a unified approach to all of those things as one instead of looking as

268

00:51:28.910 --> 00:51:33.149

Katie Bonner Russo - NHSO: one is, this one is that and, Janay, do you have anything you wanted to add to that?

269

00:51:35.840 --> 00:51:46.800

Janaya Laude New Haven Symphony Orchestra: Yes, just in my experience I realized that everyone was like minded with our goals, with the Helen Hagen project. So it just helped

270

00:51:46.810 --> 00:52:00.470

Janaya Laude New Haven Symphony Orchestra: that nothing will slow down. We didn't have to waver or get a confirmation. Everything was executed very smoothly, because we all had a common goal in mind. And we were on board for it. So

271

00:52:00.830 --> 00:52:05.539

Donna Walker-Kuhne, she,her: wonderful, thank you, thank you, Joe.

272

00:52:07.450 --> 00:52:12.500

Joe Loehnis (he/him) | WI Chamber Orchestra: yeah, I guess i'm, I guess i'm the quote person today I have. I have a quote. I want to share

273

00:52:12.680 --> 00:52:20.890

Joe Loehnis (he/him) | WI Chamber Orchestra: to me. So I'll start with visibility. So when we talk about what we're doing. the transparency and visibility across
520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

274

00:52:20.910 --> 00:52:36.850

Joe Loehnis (he/him) | WI Chamber Orchestra: departments is key. And and so this is a quote Simon Woods wrote this summer 2022 Symphony Magazine, another plug for the League. He wrote, it's time for artistic planners, marketing directors and community engagement directors to sit around a table before committing a single program to paper and ask.

275

00:52:36.970 --> 00:52:40.280

Joe Loehnis (he/him) | WI Chamber Orchestra: what does our community want and need from us?

276

00:52:40.310 --> 00:52:45.919

Joe Loehnis (he/him) | WI Chamber Orchestra: How might our individual goals better align in service of longer term institutional growth? So

277

00:52:45.970 --> 00:52:50.069

Joe Loehnis (he/him) | WI Chamber Orchestra: this quote actually is hanging on the wall of our community engagement manager.

278

00:52:50.080 --> 00:52:53.580

Joe Loehnis (he/him) | WI Chamber Orchestra: and really, I think, epitomizes how we approach

279

00:52:54.210 --> 00:53:01.869

Joe Loehnis (he/him) | WI Chamber Orchestra: operations planning our budgets, our execution of our strategic plan. I mean. I

280

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:53:01.880 --> 00:53:11.330

Joe Loehnis (he/him) | WI Chamber Orchestra: I always think about in within our strategic plan there are 3 pillars, and to the extent that the productions and the efforts we lift

281

00:53:11.520 --> 00:53:18.659

Joe Loehnis (he/him) | WI Chamber Orchestra: are hitting the bullseye. both in terms of those pillars, but also how we come together as a team and be visible

282

00:53:18.700 --> 00:53:20.770

Joe Loehnis (he/him) | WI Chamber Orchestra: to our activities.

283

00:53:21.070 --> 00:53:31.040

Joe Loehnis (he/him) | WI Chamber Orchestra: We're gonna we're gonna make an impact. And I think this quote from Simon really speaks to that alignment that's necessary for us to have directionally aligned

284

00:53:31.410 --> 00:53:40.469

Joe Loehnis (he/him) | WI Chamber Orchestra: and impactful efforts in our community so definitely, visibility and alignment help us have that intersectionality.

285

00:53:41.450 --> 00:53:43.269

Donna Walker-Kuhne, she,her: Thank you. I agree.

286

00:53:43.900 --> 00:53:48.240

Donna Walker-Kuhne, she,her: And Simon thanks you for acknowledging. It's quote.

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

287

00:53:48.830 --> 00:53:56.179

Okay, let's have at least get to a couple of questions. Thank you so much. Panelists. I have one question from Chloe Levine.

288

00:53:56.770 --> 00:53:58.939

Donna Walker-Kuhne, she,her: and this is a question for you, Nikki.

289

00:53:59.420 --> 00:54:11.709

Donna Walker-Kuhne, she,her: she said, what an incredible collaboration could you comment on the engagement you saw from the new audience you reached at the regular season events? Not just the collaborative events.

290

00:54:14.050 --> 00:54:15.470

Nikki Thorpe Virginia Symphony Orchestra: Yes,

291

00:54:15.500 --> 00:54:24.290

Nikki Thorpe Virginia Symphony Orchestra: it's funny we had yo yo ma come performing was amazing, but I was observing the audience, and you saw

292

00:54:24.550 --> 00:54:29.430

Nikki Thorpe Virginia Symphony Orchestra: people in jeans and young people, teenagers.

293

00:54:29.980 --> 00:54:43.869

Nikki Thorpe Virginia Symphony Orchestra: black people, white people. Some were dressed up, some were and it was just amazing that the audience was so. I mean, visually, you could see the diversity of the people that were attending

294

00:54:43.980 --> 00:54:55.250

Nikki Thorpe Virginia Symphony Orchestra: and we are still working on developing our metrics around and our measurement of the impact of our di engagement. But

295

00:54:55.530 --> 00:55:02.950

Nikki Thorpe Virginia Symphony Orchestra: visually we are seeing more people of color. And again, this is a journey is a slow process.

296

00:55:03.060 --> 00:55:20.030

Nikki Thorpe Virginia Symphony Orchestra: But, we're having a concert that's coming up soon. Part of it is getting out on the community and it giving comp tickets, and for people in their first time. So we can ensure that audiences come, invite them to some of our free events.

297

00:55:20.500 --> 00:55:22.389

Nikki Thorpe Virginia Symphony Orchestra: so yeah, we haven't

298

00:55:22.940 --> 00:55:32.559

Nikki Thorpe Virginia Symphony Orchestra: gotten the the data that we would like to have. But visually. I am seeing more people of color attend our events.

299

00:55:34.010 --> 00:55:35.240

Donna Walker-Kuhne, she,her: Thank you, Nikki

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

300

00:55:35.620 --> 00:55:38.469

Donna Walker-Kuhne, she,her: Karen, are you? Do you see some questions?

301

00:55:39.220 --> 00:55:49.889

Karen Yair (she/her) League of American Orchestras: We've just had a question come in about measuring success. And the question is a broader question about metrics, how the panelists define and then measure success in this work.

302

00:55:53.970 --> 00:55:55.960

Donna Walker-Kuhne, she,her: Anyone want to address that

303

00:55:56.770 --> 00:56:18.009

James Blachly – Johnstown Symphony Orchestra: I could try. I don't have a metric, because that's not actually my expertise, but I can say there was an energy shift that that we can identify. That's pretty palpable. When you walk down the street and people stop you and say, I love that concert. That's a pretty good way to know that that this was impactful and exciting. We have, you know, a board meeting recently.

304

00:56:18.450 --> 00:56:44.390

James Blachly – Johnstown Symphony Orchestra: People went around the room and talked about. You know our identity, where we are, where we're going. And this concert kept coming up. And so I think that's a sure sign that that this was something that that launched a new kind of energy for us as an organization. And people said, You know, what's next? What are you going to do next, and then we had to go. We went to the airport, and now we're going to the hockey arena, you know, said all these different things now they're expecting us to be imaginative about where we take the orchestra.

305

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

00:56:44.390 --> 00:56:50.920

James Blachly – Johnstown Symphony Orchestra: So I'd just say it's it's palpable, you know, when when it's in the room. You can feel it when it's impactful.

306

00:56:50.920 --> 00:56:56.869

James Blachly – Johnstown Symphony Orchestra: And then that does have an impact over time. And and you know, in a variety of different ways.

307

00:56:57.950 --> 00:57:08.010

Donna Walker-Kuhne, she,her: Thank you. And I invite the field to think about redefining. What metrics looks like doesn't have to look the way it did before. This is 2024. What's new?

308

00:57:08.190 --> 00:57:10.440

Donna Walker-Kuhne, she,her: And so let's think about energy.

309

00:57:11.470 --> 00:57:24.730

Donna Walker-Kuhne, she,her: Make that one of your pure, your pillars, you know. Talk about the word of mouth, talk about the way people look at you and inquiring about new engagement. So I believe this is the time for us to redefine the field

310

00:57:24.940 --> 00:57:34.050

Donna Walker-Kuhne, she,her: we're looking at. What DEI looks like how we incorporate that in our work! How do we measure it? How do we narrate it? How do we honor

311

00:57:34.080 --> 00:57:37.539

Donna Walker-Kuhne, she,her: local heroes, individuals? So

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

312

00:57:37.920 --> 00:57:38.740

Donna Walker-Kuhne, she,her: thank you.

313

00:57:40.580 --> 00:57:42.090

Donna Walker-Kuhne, she,her: Karen. Anything else?

314

00:57:43.710 --> 00:58:01.339

Karen Yair (she/her) League of American Orchestras: We have a question about representation and the dynamic, or the relationship between diversity on stage and on staff and on board, and our ability to engage audiences. I wonder if you might like to speak to that yourself a little, donna, as well as to invite questions from the panel.

315

00:58:01.880 --> 00:58:06.000

Donna Walker-Kuhne, she,her: Well, it's absolutely essential, you know, I think, to be authentic.

316

00:58:06.300 --> 00:58:12.760

Donna Walker-Kuhne, she,her: to really be authentic. Then this, the board, the staff, the onboarding.

317

00:58:12.930 --> 00:58:16.569

Donna Walker-Kuhne, she,her: the lens in which the orchestras conduct their work.

318

00:58:16.590 --> 00:58:27.070

Donna Walker-Kuhne, she,her: It has to be inclusive. and that doesn't mean exclusive. That means you bring more chairs to the table. and it means that you look at. How am I making sure that

319

00:58:27.090 --> 00:58:46.520

Donna Walker-Kuhne, she,her: people of color have work here, that we're hiring them? That is not always the same people, you know, we look at tenure, and we look at who are we giving tenure to? That? Doesn't not? Who is not just white? But how many African, American Latino, Asian, American musicians actually have

320

00:58:46.520 --> 00:59:03.799

Donna Walker-Kuhne, she,her: tenure. So I think there are multiple ways that we are looking at. How do we embed? DEIA in our work. And frankly, it's that authenticity that attracts the audiences because they see it. And this, James pointed out, they feel it.

321

00:59:03.950 --> 00:59:13.439

Donna Walker-Kuhne, she,her: So. There's one thing to say, we're doing this, you know. Very diverse production. Lovely. Okay, who's on the team? More importantly, who makes the decisions on the team?

322

00:59:13.520 --> 00:59:33.039

Donna Walker-Kuhne, she,her: So again, 2024. These, these are one of the objectives that has to be different, and and that the answer can be, I can't find anyone that's never the answer, the same passion. We have to take this work out into the field. We have the same passion to build representation. For who the communities that we serve.

323

00:59:33.990 --> 00:59:37.000

Donna Walker-Kuhne, she,her: I don't know if panelists, if you would like to add anything else.

324

00:59:37.120 --> 00:59:46.509

Nikki Thorpe Virginia Symphony Orchestra: Yeah, I'd like to add that we have an African American fellowship, and we have 4 fellows that are currently a part of our orchestra, and

325

00:59:46.640 --> 01:00:06.899

Nikki Thorpe Virginia Symphony Orchestra: one of the stories that a fellow had was after a concert to. She was a black female and 2 little black girls came up to her and wanted to take a picture with her, because they saw themselves on the stage, and they were so impressed and amazed to see someone that looked like them. So they wanted to take a picture with her and

326

01:00:06.910 --> 01:00:25.420

Nikki Thorpe Virginia Symphony Orchestra: we send our fellows out into elementary schools so they can expose these children to possibilities of maybe you could be a full time professional musician when you grow up, but it a lot of it is exposure and opportunity to to see

327

01:00:25.620 --> 01:00:28.480

Nikki Thorpe Virginia Symphony Orchestra: just another field that you could possibly pursue.

328

01:00:29.400 --> 01:00:31.479

Donna Walker-Kuhne, she,her: Wonderful. Thank you.

329

01:00:31.770 --> 01:00:42.819

Donna Walker-Kuhne, she,her: Well, I believe it's time for us to wrap up this amazing dialogue. This was just like this, much of what everyone could have said. I was thinking. I said, my goodness, we could have done a webinar with each of you individually.

330

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

01:00:42.830 --> 01:01:05.199

Donna Walker-Kuhne, she,her: And maybe that's something that'll happen at another time. But I would love to thank our presenters, you know, for your inspiring stories, particularly real time examples. You know what you're dealing with and how you address that. It's truly been very informative, and also to show how we can affect change in our communities, each of you working in really hyper local spaces

331

01:01:05.200 --> 01:01:13.049

Donna Walker-Kuhne, she,her: and that, I think, is very instructive and showing how we can engage diverse audiences in a sustainable manner.

332

01:01:13.140 --> 01:01:17.640

Donna Walker-Kuhne, she,her: And so, as we've heard, it doesn't require a massive budget.

333

01:01:17.710 --> 01:01:30.950

Donna Walker-Kuhne, she,her: it does. But it does require passion, commitment, and an understanding of the demographics that we're engaging. So I invite everyone to please take a look at the catalyst guide. If you haven't read it. There's another

334

01:01:31.060 --> 01:01:43.429

Donna Walker-Kuhne, she,her: plethora of other case studies, and I thank the League of America orchestras for being committed to advancing these important initiatives, so that our art can serve all of America.

335

01:01:43.500 --> 01:01:45.759

Donna Walker-Kuhne, she,her: Oh, thank you so much, everyone.

336

520 8th Avenue, Suite 2005, New York, NY 10018

americanorchestras.org

01:01:46.260 --> 01:02:14.940

Karen Yair (she/her) League of American Orchestras: Thank you, Donna, for hosting a wonderful conversation. I personally am so inspired and moved by the stories that everyone has told today and by everyone's generosity and sharing their journeys from challenges to impact. Thank you so much. Links are in the chat to the catalyst guys that just been mentioned. You can find their stories from 13 other orchestras who were interviewed for this guide, and as a wealth of resources. connected to from the guide. As well.

337

01:02:14.940 --> 01:02:28.840

Karen Yair (she/her) League of American Orchestras: Thank you again for joining us this afternoon. We would really appreciate it. If you could take a couple of minutes to complete the evaluation form, you'll see a link when you exit the webinar, and we'll look forward to seeing you again on Thursday, February the 29th.

338

01:02:28.860 --> 01:02:47.170

Karen Yair (she/her) League of American Orchestras: for our next league, Webinar, which is on the theme of unlocking your budgeting success: 5 strategies for orchestras and art groups presented by J.L. Nave of Nave Strategies. Thank you again for joining us, and please reach out to the League if you need any assistance, or to continue the conversation. Thank you again.

339

01:02:47.550 --> 01:02:49.880

Donna Walker-Kuhne, she,her: Thank you. Bye-bye.