

The Landscape of American Orchestras: A Guide for New Board Members

February 4, 2025

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00:00:46.640 --> 00:01:00.369

David Styers, League of American Orchestras: Good afternoon and welcome to today's webinar from the League of American Orchestras, entitled The Landscape of American Orchestras: A Guide for New Board members. My name is David Styers. I'm the Director of Learning and Leadership

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00:01:00.370 --> 00:01:20.979

David Styers, League of American Orchestras: Programs at the League, and the constituency liaison for Orchestra Board members at the League and over the past 20 years I have served on the staff as a senior governance consultant for both Board Source in Washington, D.C. and the Center for Volunteer and Nonprofit Leadership in California. If you have any governance questions at any time, or

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00:01:21.010 --> 00:01:29.590

David Styers, League of American Orchestras: if the League can be of any service, don't hesitate to contact me at my email address and my phone number on the screen.

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00:01:30.070 --> 00:01:53.820

David Styers, League of American Orchestras: I want to also again welcome you to today's free webinar being presented as part of the League's Noteboom Governance Center, with additional support provided by generous grants from the Howard Gilman Foundation and the National

Endowment for the Arts as well as in part by public funds from the New York State Council on the Arts, with support of the Office of the Governor and the New York State Legislature.

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00:01:54.810 --> 00:02:14.529

David Styers, League of American Orchestras: For some housekeeping, a few quick technical notes about the Zoom Webinar again feel free to introduce yourself in the chat, and if you have questions for our presenters. Please ask them in the Q. And a box on your screen, and we'll be addressing questions before the end of the session, and you can also find the closed captioning

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00:02:14.760 --> 00:02:28.440

David Styers, League of American Orchestras: Live Transcript option through the Icon in the Zoom Toolbar. Also, everyone who registered for today's webinar will receive an email with the recording, the PowerPoint slides, and the transcripts of this webinar by the end of the week.

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00:02:28.580 --> 00:02:31.590

David Styers, League of American Orchestras: And we also have put together

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00:02:32.030 --> 00:02:42.630

David Styers, League of American Orchestras: various resources on our website, which we have a QR code that you can click on. And those resources will also be listed in the follow-up.

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00:02:43.660 --> 00:03:05.230

David Styers, League of American Orchestras: We also want you to make sure that you access the benefits of being a member of the League. So through your orchestra's membership, the League provides not only the staff and volunteers, but all board members and access to a wealth of governance resources and orchestra field research at our website, americanorchestras.org.

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00:03:05.230 --> 00:03:19.610

David Styers, League of American Orchestras: Now, some of our resources are member only login, and you can do that through your own personal account. If you have any questions, just contact us at member at americanorchestras.org, and we can help you get that set up if you need.

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00:03:19.690 --> 00:03:45.850

David Styers, League of American Orchestras: Also we encourage you, if you don't already receive our latest articles and news emails, please sign up for *Symphony* at Symphony.org, and when you go to Symphony.org you'll see a screen with an easy button to quickly sign up, and we do not spam you. We'll send you about 2 or 3 emails a week, but it will help you keep abreast of all that's happening in the orchestra field

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00:03:46.430 --> 00:03:58.550

David Styers, League of American Orchestras: on a weekly basis of different major concerts, news happenings concerning orchestras as well as changes within the field of people moving to different places.

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00:03:59.290 --> 00:04:05.699

David Styers, League of American Orchestras: Also, we've prepared a benefit sheet that's on our website that you can download and feel

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00:04:06.320 --> 00:04:28.199

David Styers, League of American Orchestras: free to share with all your board members or anyone who wants to make sure that they understand how to access all these benefits of being a League member orchestra, and then our Orche Board member benefits. And again, don't hesitate to ask for help at any time.

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00:04:29.170 --> 00:04:58.090

David Styers, League of American Orchestras: It gives me great pleasure to introduce our presenters today, our immediate past chair of our board, Doug Hagerman, who's also a past chair of the Milwaukee Symphony Orchestra, as well as our President and CEO Simon Woods, who's been with the League for just over 4 years. Now. He started in fall of 2020, after about 25 years of a very distinguished career, with various orchestras

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00:04:58.090 --> 00:05:07.109

David Styers, League of American Orchestras: across the country and the globe. And so again, it gives me great pleasure to welcome Doug and Simon to continue with our presentation today.

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00:05:07.760 --> 00:05:29.870

Doug Hagerman: Thanks, David, and welcome everyone. Thanks for your participation today and thank you for thinking orchestras are important enough to volunteer your time to support them. Today's program has 3 premises. One is that to serve effectively as a board member of an orchestra, you need to follow trends in the field.

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00:05:30.070 --> 00:05:32.900

Doug Hagerman: Keep yourself informed about what's going on.

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00:05:33.020 --> 00:05:54.320

Doug Hagerman: Number 2. There are national resources that will help with local discussions. We have case studies best practices, guides, peer group interactions and so forth, that whatever issue you're facing locally, we can probably find other orchestras that have dealt with the same thing.

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00:05:54.650 --> 00:06:00.030

Doug Hagerman: And then the 3rd premise of this is that you will be filled with strength.

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00:06:00.260 --> 00:06:06.640

Doug Hagerman: determination, and just enthusiasm

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00:06:06.780 --> 00:06:20.200

Doug Hagerman: by knowing that you are not alone in your work, and whatever seemingly intractable problem you are addressing in your orchestra, whatever budget deficit you face, whatever challenge you're looking at.

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00:06:20.290 --> 00:06:40.379

Doug Hagerman: you're not alone. Other people are dealing with the same thing, and there are things that people are working on to get out of those situations and make and really optimize the effectiveness and the mission of their orchestra, so that with those premises stated, let's dive into what's actually going on. So, Simon, take it away.

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00:06:40.740 --> 00:07:09.619

Simon Woods: Thank you very much. Thanks, Doug. Thanks, David. It's great to see everybody. This is a little bit of an experiment. We've known for a while that there was a need for this to help new board members get oriented to the field and to the services of the League. But we've not been able to put it together until now. So this is somewhat of an experiment. It's the 1st time we've done it. We've got a tremendous amount of content. You'll be getting an evaluation at the end of this.

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00:07:09.620 --> 00:07:23.560

Simon Woods: and we will really appreciate your thoughts about how we've done, how helpful it was, how useful. It was so that we can calibrate this for next time. We are planning to make this

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00:07:23.880 --> 00:07:39.959

Simon Woods: a regular annual event, probably in the fall. Every year, as we know, board members tend to start at the beginning of the seasons, and we hope it's going to be useful to you all, and I'll just reiterate what? What David, and what David said, and what Doug said about

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00:07:40.330 --> 00:07:59.999

Simon Woods: not being alone. You know the League is an amazing community, and we are here for you, and so you should never hesitate to be in touch with David or with me with Doug, and we'll be happy to help guide you through whatever issues you may be dealing with.

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00:08:00.750 --> 00:08:06.814

Simon Woods: Okay, so let's start off. Then introduction to the orchestra field.

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00:08:07.320 --> 00:08:31.900

Simon Woods: this will give a little bit. We'll just have a little bit of an overview about what the orchestra field is. We have a document that we've linked in our resources guide, which is called orchestras at a glance which we update every year. And this is a really critical document that we use particularly in our advocacy in Washington, DC. And we give to orchestras to help with their advocacy in their local communities.

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00:08:31.900 --> 00:08:49.880

Simon Woods: And one of the big takeaways from these slides is the sheer size of the orchestra community. There are, you know, we say here approximately 2,200 professional community youth orchestras in the Us. It is a huge field.

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00:08:50.584 --> 00:08:55.025

Simon Woods: We are in every state. And

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00:08:55.910 --> 00:09:00.920

Simon Woods: We are in every community, from rural to suburban to urban

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00:09:01.434 --> 00:09:19.649

Simon Woods: with a huge range of budgets. And it's often context for Board members who may be board members of a major American orchestra in urban centers. You know they may not realize just how broad the field is.

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00:09:20.020 --> 00:09:42.049

Simon Woods: Often I you know, I say to people sometimes that the general public has really heard of 2 or 3 orchestras only the New Philharmonic and the Chicago Symphony, and they're an orchestra. I mean just to say, a few examples. I mean, the scale of the field is important to understand.

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00:09:42.470 --> 00:10:05.209

Simon Woods: and orchestras are a vital part of the landscape. These are all extracts from this document that you can look at your leisure. You know, orchestras are successful. They're vibrant. They're an incredibly important part of America's musical landscape. They've been around for a long time, and orchestras are resilient, and despite all the challenges of recent years, they continue

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00:10:05.330 --> 00:10:16.859

Simon Woods: to be successful and to thrive. And why do they thrive? Well, partly because they contribute to communities, they contribute to the creative workforce and to the financial help of

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00:10:16.870 --> 00:10:37.610

Simon Woods: health of communities. They are a critical source of creation, of jobs. They support business, they support local expenditures. They support tourism, hotels, restaurants, and parking. They are vital part of economies as well as being a vital part of communities.

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00:10:38.190 --> 00:10:45.177

Simon Woods: And you know, I think it's always very important to stress. Both of those things, you know, orchestras are both.

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00:10:45.760 --> 00:10:57.570

Simon Woods: you know. They're part of the fabric of our communities, but they are. When you're talking to people in your communities. It's important to keep in mind this kind of balance of economic impact.

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00:10:57.620 --> 00:11:22.420

Simon Woods: and also the sort of civic, educational, creative vitality and health of communities. And you know, if you think about how they draw people together, how orchestras bring together musicians, volunteers, philanthropists, young people. It's pretty extraordinary how many people are involved across the field.

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00:11:23.854 --> 00:11:30.329

Simon Woods: The next one is important here. Orchestras deliver on their nonprofit mission, thanks to charitable contributions.

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00:11:30.890 --> 00:11:52.779

Simon Woods: broad base of donors. This is really important, and we'll come back to a point about this a bit later in the slides, because one of the things where we always stress is that you know, orchestras are not elite. They're not elitist. We're always trying to counter this impression of orchestras as elitist organizations. And this is one example of it, 72% of charitable gifts to orchestras

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00:11:52.780 --> 00:12:03.019

Simon Woods: under \$250. So this is a very useful talking point about. You know the breadth of support that orchestras enjoy.

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00:12:04.060 --> 00:12:14.180

Simon Woods: So when we think about the orchestra field you know, the diversity of orchestras is enormous, everything from the orchestra that employs its musicians 52 weeks a year.

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00:12:14.450 --> 00:12:37.300

Simon Woods: to orchestras who hire their musicians on a per service basis, to orchestras that are entirely volunteer the smallest ones in our group entirely volunteer. There's many lines of business, from pure classical to pops to special concerts which have been particularly important in recent years in the kind of financial ecology of orchestras. And of course, education, community concerts.

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00:12:38.164 --> 00:12:55.509

Simon Woods: There's an enormous breadth of how orchestras actually rent their venues. We have orchestras who own their venues, orchestras, who manage them for a city or for community. We have orchestras who lease them, and then we have orchestras who rent per concert

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00:12:57.470 --> 00:13:07.670

Simon Woods: Most orchestras musicians are members of the American Federation of Musicians, but by far from all, when you get down into the smaller orchestras that tends not to be true.

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00:13:08.340 --> 00:13:10.260

Simon Woods: And there's an enormous

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00:13:10.400 --> 00:13:28.479

Simon Woods: breadth of different staff sizes. Sometimes, you know, we have to be very alert to this, because in all the work that we provide for orchestras or the resources we provide, you know, sometimes we can fall in, especially those of us like me, who've worked in

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00:13:28.810 --> 00:13:35.730

Simon Woods: worked in large orchestras. My entire career. I you know, it's very easy for us to sometimes slip into saying things like.

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00:13:36.319 --> 00:13:47.860

Simon Woods: You know, you should speak to your marketing department about this, and I'm often pulled up on when I say something like that from the one person who is the only staff member who says.

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00:13:47.860 --> 00:14:09.130

Simon Woods: I am the marketing department and the Development Department and the Hr. Department. So we just have to remember that enormous breadth, from the very, very largest organizations to the tiniest and the same with the budgets. Everything from the Los Angeles Philharmonic, with 150 million or so budget right down to our tiny community orchestras. And, as I said before, urban, and suburban

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00:14:09.200 --> 00:14:15.919

Simon Woods: rural, all 50 States, and the last one is also, I think, interesting, because,

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00:14:17.830 --> 00:14:36.120

Simon Woods: you know, music directors. There's also a big breadth there. You've got your music directors who fly in a handful of times a year to conduct extremely prestigious concerts on one hand, and then, on the other hand, then you've got music directors who are full-time employees, and then you've got

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00:14:36.510 --> 00:14:45.999

Simon Woods: music directors who are really community members. So again, I don't think we need to belabor the point here. The orchestra field has a

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00:14:46.190 --> 00:15:02.829

Simon Woods: you know vast diversity. You may see in front of you one kind of organization, but there's a vast diversity of kinds of organizations. And, by the way, one of the great things about engaging through the League, especially if you come to conference, which I really just cannot emphasize enough. We have a great

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00:15:03.060 --> 00:15:13.369

Simon Woods: board members track a conference. You will meet people from very different in orchestras to yours, and that's part of the joy of being involved with community of the League.

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00:15:13.790 --> 00:15:16.040

Simon Woods: So the kind of subset of

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00:15:16.540 --> 00:15:37.460

Simon Woods: orchestras is who's actually in who's actually in the League who are League members. Well, we have just under 500 adult orchestras, about 100 youth orchestras, some international orchestras, collegiate orchestras. And then we have an important group of individuals, people who have individual members which you don't need to have, but you can have and gives you different benefits.

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00:15:38.080 --> 00:15:42.089

Simon Woods: Then we have our very important business partners, who are

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00:15:42.661 --> 00:15:44.950

Simon Woods: more often than not in the

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00:15:45.450 --> 00:15:53.270

Simon Woods: commercial side of the business, providing services to orchestras and help us with our, you know, with sponsorships and commercial partnerships, and

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00:15:53.660 --> 00:15:59.219

Simon Woods: very important part of the orchestra, ecology, and some other institutions.

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00:15:59.740 --> 00:16:05.190

Simon Woods: And this is how we divide up orchestras. So we divide our orchestras into groups

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00:16:05.640 --> 00:16:11.120

Simon Woods: when this happens for the executive director meeting groups, it happens for the budget

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00:16:11.460 --> 00:16:36.520

Simon Woods: reporting which I'll come to in a minute, and you can see here it's everything. This is how we divide it from, you know the top, really the top 50 orchestras, which is group one and 2, and then the middle size orchestras and the smaller ones. And if you look at how this breaks down, you can see here it's quite informative. Slide this. So group one and group 2, as I said, about the top 50

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00:16:37.078 --> 00:16:51.410

Simon Woods: and then you've got the sort of medium sized orchestras between groups 3, 4, and 5, and then look how big the community of smaller orchestras is. So just absolutely important, also to realize that's part of the breath.

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00:16:52.230 --> 00:17:05.220

Simon Woods: So that's really it. Quick, very quick overview of the field. Lots more we can say about that, but I think it gives you a sense of how you fit in, how your orchestra fits into the whole picture.

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00:17:06.010 --> 00:17:12.209

Simon Woods: And so now back to you, Doug, to talk about governance for the next 15 min or so.

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00:17:12.210 --> 00:17:41.790

Doug Hagerman: Great. So you know, this is a topic that could be much longer. And I'm going to be quick, and I urge you to take a look at the slides afterwards to you know, to absorb all of this. So being on an orchestra board has some differences from other boards. And quickly. The most important one of those is that most orchestras have 3 leaders, a staff leader, or CEO, or executive director.

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00:17:41.840 --> 00:17:45.409

Doug Hagerman: a music director or chief conductor, and a board chair.

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00:17:45.700 --> 00:18:04.460

Doug Hagerman: And typically there are, the CEO will report to the to the board chair. Sometimes the music director reports to the board chair. Sometimes the music director reports to the CEO. There's lots of pros and cons to those different models but pay attention to how it's set up in your orchestra.

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00:18:05.092 --> 00:18:25.389

Doug Hagerman: We have orchestra musicians involved in governance in most of our orchestras, sitting on committees and so forth, sitting on the board. We have some unique committees that you might not find, in addition to the typical stuff like a finance committee, a development committee, a Governance Committee, we might have some that are specific to the fact that we are music organizations.

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00:18:25.520 --> 00:18:32.319

Doug Hagerman: I think a lot of board members are unclear on what their role is as it relates to artistic matters.

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00:18:32.380 --> 00:18:38.016

Doug Hagerman: If I'm on the board, do I get to tell the orchestra whether to pay Tchaikovsky versus proms?

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00:18:38.380 --> 00:19:07.270

Doug Hagerman: spoiler alert? The answer is usually No, but you know. And then we have difficult business models. I saw someone asking about structural deficits. They exist through many orchestras in our field, and controlling costs and building revenue is a perpetual issue for us, and so we become dependent upon heroic philanthropy, and sometimes our orchestras are undercapitalized have weak balance sheets which plays a role as well.

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00:19:07.758 --> 00:19:31.600

Doug Hagerman: We're going to talk a little bit later about equity, diversity, and inclusion. It's an imperative for our field critical to our sustainability as organizations. And so a lot of orchestras are working on it. We have. We have. We do not have the world's greatest reputation. In Washington and in, you know, around the country orchestras are perceived as elitist.

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00:19:31.660 --> 00:19:38.150

Doug Hagerman: and that's a problem. People don't feel comfortable coming to orchestra concerts. If they feel that they're too, they don't belong there.

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00:19:38.710 --> 00:19:46.919

Doug Hagerman: And you know. So I'm going to move on to the next slide. But there's some key differences between

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00:19:47.500 --> 00:19:51.010

Doug Hagerman: other nonprofits and orchestras.

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00:19:52.090 --> 00:20:08.970

Doug Hagerman: So as you think about governance, think about who the constituencies are of an orchestra, and I've listed them here in the bullets, and perhaps this is obvious, but we need to make sure that we attend to all of these constituencies.

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00:20:09.030 --> 00:20:14.030

Doug Hagerman: They all have a strong interest in where the organization's headed, how it's run

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00:20:14.415 --> 00:20:42.040

Doug Hagerman: it. It's culture and so forth. So we don't just exist just for the donors. We don't exist just for the musicians. We don't exist just for the board. We exist for all of these communities, and they all play an important part, and the Board needs to be attentive to all of them. Someone told me once that the 2 most enduring constituencies of a nonprofit orchestra are the musicians and the audience, and there's some truth to that

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00:20:42.631 --> 00:21:04.539

Doug Hagerman: the place where the music gets made is in the concert hall with the musicians and the audience, and that's where the most important constituency work happens. Pay attention to your bylaws. The bylaws set the rules for how your organization is governed. If you haven't read your organization's bylaws, I recommend that you do so. Next slide

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00:21:04.790 --> 00:21:30.599

Doug Hagerman: we have. I. I touched on this briefly, but we have this leadership model where 3 individuals typically share leadership. One of them, the CEO, is usually a full-time employee. One of them, the board chair is usually a volunteer and a 3rd one. The music director could be anything from a part time. Employee to an independent contractor could be involved

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00:21:31.260 --> 00:21:42.389

Doug Hagerman: 50 weeks a year or could be involved 8 weeks a year depending on how their deal with the orchestra is structured. It's important that all these people have a job description.

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00:21:42.900 --> 00:21:53.389

Doug Hagerman: You would be surprised how many places where the job description of the music director is a mystery. Is it the role of the music director just to conduct great concerts?

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00:21:53.470 --> 00:22:21.200

Doug Hagerman: Or is it the role of the music director to make sure the orchestra thrives in the community? Is it the role of the music director to fulfill all aspects of the mission or just the performance side? These are important questions that orchestras need to address and have the conversation and document them in job descriptions. Now we have processes in our business for selecting music directors and CEOs, and sometimes we also have processes for selecting board chairs.

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00:22:21.390 --> 00:22:44.959

Doug Hagerman: and almost always this is done by some sort of selection committee, and almost always involves musicians in addition to board members and staff members. So if you're in a situation where you have a leadership hire to make, you have to pay attention to what those processes are. Your collective bargaining agreement will say how many slots you're

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00:22:45.140 --> 00:22:52.939

Doug Hagerman: musicians get on the Selection Committee and so forth, and I know not. All of you have collective bargaining agreements. But probably most of you do.

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00:22:53.330 --> 00:22:55.077

Doug Hagerman: In any event.

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00:22:55.870 --> 00:23:00.050

Doug Hagerman: all these 3 leaders have to figure out a way to get along and work together.

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00:23:00.170 --> 00:23:22.059

Doug Hagerman: The stories of administrative leaders and artistic leaders, of orchestras and other arts organizations, you know, plying at each other's like wild animals, are our legion, and we need to make sure that doesn't happen. Our organization. They need to be collaborative. We need to be thought partners with each other.

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00:23:22.110 --> 00:23:44.540

Doug Hagerman: And so everyone can play a role that supports your organization's mission, even though, everyone has a slightly different job to do in in supporting that. And then I guess the last point I want to make about the leadership model is that the Board needs to represent the community, and it needs to take an external vantage point.

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00:23:44.770 --> 00:23:50.439

Doug Hagerman: How well is this organization serving this community? How well are we reaching everyone?

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00:23:50.750 --> 00:23:59.360

Doug Hagerman: We're taking a large chunk of the arts dollars in our community. And oftentimes we're the largest arts organization in our city.

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00:23:59.610 --> 00:24:05.010

Doug Hagerman: Are we living up to the implications of that by making sure that we serve everyone?

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00:24:05.330 --> 00:24:12.680

Doug Hagerman: So take a take a perspective that you're representing the community as you do your work as an orchestra board.

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00:24:13.070 --> 00:24:17.211

Doug Hagerman: Okay, next slide. So

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00:24:18.650 --> 00:24:37.670

Doug Hagerman: building on that last thought, the Board is supposed to represent the public in maintaining the mission vision values of the organization as well as its integrity. And so there's a fiduciary component to this as well as an aspirational component.

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00:24:37.790 --> 00:24:45.600

Doug Hagerman: And our purpose really is to help the organization take community investment and translate it into public value.

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00:24:47.760 --> 00:25:13.609

Doug Hagerman: And if at the bottom of this slide I've set out some differences between how boards are supposed to look at the organization and how staff is supposed to look at the organization, and it's important that we realize the boards about oversight, not about management. The Board is not a board that gets involved in telling staff members what to do almost always causes more harm than good.

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00:25:15.421 --> 00:25:43.630

Doug Hagerman: And while the board is providing input to the strategy and approving the strategies. It's not executing the strategy. So the Board collaborates with the staff and ask the right questions.

The staff collaborates with the board and keeps the board informed, so recognize that there are limits on pushing your own ideas onto the staff. If you are an orchestra leader, you have people all day telling you what to do.

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00:25:44.060 --> 00:25:47.579

Doug Hagerman: You know what this the XYZ. Symphony should do.

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00:25:47.760 --> 00:26:16.309

Doug Hagerman: and then the person goes and says, you should have this kind of concert, or you should play in this venue, or you should have this partnership, and people who don't really know are always telling orchestras what to do. So as board members, you have to be careful not to contribute to that soul crushing dynamic with your staff leaders by piling on and doing your own version of here's what you should do, in short, stay in your lane next slide, please.

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00:26:17.640 --> 00:26:40.010

Doug Hagerman: So I have 2 slides here. One is the Board's collective responsibilities, and the other is the Board's individual responsibilities, and I don't really have time to talk about each of these, but the board as a whole needs to do all this. It needs to make sure you've got the right CEO and the right music director. It needs to set the strategy.

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00:26:40.540 --> 00:27:07.219

Doug Hagerman: It needs to ensure that the organization is able to function by having an adequate financial resources, having its assets protected with good financial oversight, that the Board will go forward and will be a strong board that can support the organization in the community, and it will make sure that the Board has a sound reputation in the community, and as a board, you have to figure out how to do this.

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00:27:07.220 --> 00:27:30.822

Doug Hagerman: And so the work of this of the Board of over a cycle of a year or 2 between the board meetings and the committee meetings. You need to really tackle all this, and not all of it will

happen at the full board. Some of it will happen at committees, but this is the collective responsibilities, the Board turning to the individual responsibilities of board members on the next slide, Simon.

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00:27:31.240 --> 00:27:32.000

Doug Hagerman: the

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00:27:33.050 --> 00:27:41.170

Doug Hagerman: Each of you, I would contend, has an obligation to be each of these 10 things for your orchestra.

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00:27:41.440 --> 00:27:52.999

Doug Hagerman: You, you know you're here today learning about trends affecting orchestras. Hopefully. You understand your mission. You're helping with fundraising. I would. I would assert that that's part of the job.

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00:27:53.130 --> 00:28:09.489

Doug Hagerman: Some people don't want to ask for money, but every single person can introduce people to the orchestra can take people to concerts, can talk up the orchestra from people who might be potential donors. So get your head around the fact that you have a role in fundraising.

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00:28:09.926 --> 00:28:19.709

Doug Hagerman: It's not something. It is just for the staff. It is part of the Board's role. Hopefully, you provide your financial support. Hopefully, you're prepared for meetings

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00:28:19.880 --> 00:28:24.610

Doug Hagerman: and you understand the financials and the budgets and so forth.

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00:28:25.270 --> 00:28:34.720

Doug Hagerman: you need to respect the abilities of the CEO and the music director but be prepared to assist them and be prepared to provide high level guidance.

116

00:28:35.320 --> 00:28:50.939

Doug Hagerman: And so if we do all of these 10 things for our orchestra, and we get our head around that. That. That's part of our job; we will propel the orchestra forward with momentum. Okay.

117

00:28:51.090 --> 00:29:04.370

Doug Hagerman: I want to briefly touch on this subject of equity. Diversity and inclusion is very much in the news these days. This could be a whole seminar. But I'm going to make only 4 points.

118

00:29:05.370 --> 00:29:14.869

Doug Hagerman: One is that most orchestras are working on this, and I think Mo. Most orchestras don't plan to stop working on this in light of the stuff that's going on.

119

00:29:15.360 --> 00:29:21.850

Doug Hagerman: Number 2. There are good business and artistic reasons for this. They're listed on. The slide

120

00:29:22.180 --> 00:29:34.410

Doug Hagerman: doesn't have anything really to do with being woke. It has to do with orchestra being as sustainable as possible in its community and serving the largest part of the community so that it can grow and thrive.

121

00:29:35.110 --> 00:29:52.630

Doug Hagerman: Number 3. Most orchestra equity, diversity and inclusion programs are about creating access and opportunity for those who have been excluded in the past. They are not about lowering standards. Most orchestras have blind auditions.

122

00:29:52.760 --> 00:29:57.140

Doug Hagerman: And no EDI programs are going to take that away.

123

00:29:57.220 --> 00:30:25.769

Doug Hagerman: And then the 4th point is that there is, and most people don't know this. And but there is a painful history of O. Overt discrimination in orchestras. We ran off talented performers, composers, and audience members for decades, and we need to bring these people back in the field because we need their artistry, we need their support. We need their engagement. So that's just a little bit about equity, diversity, and inclusion

124

00:30:26.330 --> 00:30:29.338

Doug Hagerman: moving on to my last slide

125

00:30:30.170 --> 00:30:38.784

Doug Hagerman: boards operate in 3 modes. They operate in fiduciary mode, strategic mode, and generative mode, and

126

00:30:39.990 --> 00:30:49.400

Doug Hagerman: you know, the fiduciary mode is about, you know, the financials and the ethics policies and the checks and balances and all that stuff

127

00:30:50.307 --> 00:30:55.740

Doug Hagerman: that has to do with making sure the organization is run properly.

128

00:30:56.680 --> 00:31:07.729

Doug Hagerman: Secondly, the board plays a strategic role when it plans for the future when it sets new goals and prioritizes things and aligns resources to those future goals.

129

00:31:07.920 --> 00:31:15.570

Doug Hagerman: And 3rd boards act in a generative way where they're thinking through tough problems, asking tough questions.

130

00:31:15.930 --> 00:31:45.500

Doug Hagerman: identifying what we'd like the future to look like and really prioritize. What's the most important? And if your board is spending all of its time checking compliance boxes and listening to committee reports or staff reports. You might not be making adequate time for the really critical, strategic, and generative work that your board needs to get to. So I urge you all to think about how you can support the

131

00:31:45.993 --> 00:31:54.570

Doug Hagerman: strategic and generative work of your board where people can air their opinions and have input into what the future is going to look like for

132

00:31:54.700 --> 00:32:21.429

Doug Hagerman: for this orchestra. So I am. I am going to stop there. I want to ask David to put in the chat a link to the Noteboom Governance Center on the League website - <https://americanorchestras.org/learn/governance/>. And I also want to make you all aware of this book - <https://americanorchestras.org/effective-orchestra-governance-a-guide-for-boards-free-to-members/>. It's called *Effective Orchestra Governance*. It's a League publication. You can get it in PDF form or in paper form. It is our

133

00:32:21.871 --> 00:32:33.480

Doug Hagerman: short book guide to Orchestra governance. I hope you all get a copy and read it so with that said, I'm going to turn it back over to Simon.

134

00:32:34.780 --> 00:32:55.109

Simon Woods: Thanks, Doug, and I'll also mention about governance resources that we put as an attachment for this webinar. There's also an article that I wrote for Symphony Magazine, which is a kind of provocative. Take on what governance of the future might look like for orchestras, and you might want to have a look at that. See? If you agree with it. You may not.

135

00:32:55.200 --> 00:33:11.500

Simon Woods: but it puts some, some rather slightly different ideas out for discussion. And you know, governance, I'm sure Doug would agree. Governance is not a fixed role. It evolves and changes according, you know, to the climate and according to

136

00:33:11.500 --> 00:33:29.919

Simon Woods: each organization's needs. And it's a very fascinating area. And I'll also say, Thank you to Doug. One of our most important programs is essentials of orchestra management, which is our main training program for leaders in the field. And Doug just did in 15 minutes what he spends 2 hours doing

137

00:33:30.333 --> 00:33:36.689

Simon Woods: in essentials. So that was literally a very, very quick walk-through governance. Okay.

138

00:33:37.200 --> 00:33:56.219

Simon Woods: let's go on to issues and trends in the field. Now we're going from kind of the sort of abstract theoretical fixed stuff into a very live view on what's actually going on right now and again, this is an area we could. We could spend all afternoon on this topic.

139

00:33:56.220 --> 00:34:14.350

Simon Woods: So I've tried to pick out a few things that are important. And I'm going to talk about what's going on in fundraising and in sales and in overall financial picture. But let's start with this. You know, as we think about our work at the League.

140

00:34:15.301 --> 00:34:38.419

Simon Woods: You know there are certain themes that come back time and time again. We have a strategic plan, which we use as a guide. And these themes flow right through our strategic plan, growing, the audience base, broadening, the demographics of audience relevance and building deeper communities in the community. It's 1st on the list for a good reason. There's actually probably nothing.

141

00:34:38.834 --> 00:34:50.429

Simon Woods: That we are doing right now in our field. That is more important than this, as we work to make the field sustainable for the long term.

142

00:34:50.570 --> 00:35:03.309

Simon Woods: And of course it's related to what we put on stage programming, creativity and new forms of presentations, an incredible amount of creativity going on around the field right now. And we're always happy to showcase that. And it's part of what makes the field vibrant.

143

00:35:03.330 --> 00:35:29.439

Simon Woods: Financial and organizational sustainability hardly need mentioned. I think everybody is aware of that. Youth, development, and participation. Orchestras have always had a deep relationship with young people in their communities. It's more and more important, especially as we get more and more worried about educational standards and how those, as it relates to music, and how that feeds through, into what future audiences look like.

144

00:35:29.610 --> 00:35:51.010

Simon Woods: As Doug mentioned, equity, diversity, inclusion is critical, and the way we articulate it in. Our strategic plan is actually accelerating the pace of change. And there's some good news, and there's some less good news here, and I'm going to come to some data on that in a minute. But we really do believe that the pace is not going fast enough

145

00:35:51.400 --> 00:36:02.790

Simon Woods: right now for orchestras to think that to be comfortable, that they will be sustainable in a much more diverse country, the way the demographics of this country are going.

146

00:36:04.610 --> 00:36:09.010

Simon Woods: Internal alignment is a really important issue. Because,

147

00:36:09.800 --> 00:36:28.169

Simon Woods: of course, on any of these topics there are different perspectives. And if you look in our organizations. One of the things that makes our organizations very complicated is that we function in what we call this multi-stakeholder environment. You know, we've got board members, musicians, and staff.

148

00:36:28.240 --> 00:36:41.870

Simon Woods: artistic directors, music directors, and not everybody has the same vision of success, and you know our executive directors, particularly all your executive directors.

149

00:36:41.970 --> 00:36:44.219

Simon Woods: I will tell you, almost

150

00:36:44.490 --> 00:37:01.650

Simon Woods: almost 100% of them wrestle with on a regular basis this notion of internal alignment. How do they pull all the different constituencies of the organization together to face in the same direction. It's definitely a vital point.

151

00:37:02.000 --> 00:37:12.279

Simon Woods: And then I put this last point on here tension between the past and future tradition and adaptation. We're seeing that play out in real time, in in political life.

152

00:37:12.450 --> 00:37:18.550

Simon Woods: in society, and it makes the art of change leadership.

153

00:37:18.965 --> 00:37:25.390

Simon Woods: More and more complicated. So these are the things that I think everybody in our field is thinking about right now.

154

00:37:26.640 --> 00:37:35.300

Simon Woods: Okay, let's talk a little bit. Now we're going to get really specific. Let's talk about audiences. So the good news is they are slowly getting younger.

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00:37:35.872 --> 00:37:45.279

Simon Woods: We have a thing called the TRG benchmark. David can maybe throw that into the chat - <https://americanorchestras.org/learn/resources-data-and-research/data-partnerships/trg-arts/> - which is a partnership with our

156

00:37:45.340 --> 00:37:50.770

Simon Woods: data partners, TRG, to give us real time insights on what's going on in the field.

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00:37:50.830 --> 00:38:13.689

Simon Woods: and the TRG Benchmark reveals that audiences are slowly getting younger. We're seeing more millennial and Gen X purchases. And that's encouraging. We're also seeing tickets. Revenue rise significantly above pre-pandemic levels. Really, for the 1st time in the last 12 months, we're now not only back, but we're above

158

00:38:13.690 --> 00:38:26.990

Simon Woods: where we were before now. Of course, in the meantime we've had some pretty big inflation numbers, and so we haven't necessarily recovered on inflation. But the general trend is encouraging

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00:38:27.591 --> 00:38:54.709

Simon Woods: in single tickets and really, interestingly, in subscriptions. And we're still pressing on this because it's a relatively new data point. But you know there's a general societal trend towards membership people love membership, whether it's Amazon, whether it's Netflix you know whether it's your, you know, United Airlines, or whatever you airline travel with. People love their memberships, and it's and it's no

160

00:38:55.076 --> 00:39:01.500

Simon Woods: coincidence that that's flowing into a bit more than a trend now around subscription and memberships in orchestras.

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00:39:02.097 --> 00:39:21.330

Simon Woods: And it's good news because we've watched subscriptions decline for a long time. I'm going to be a little cautious about this data point because it's relatively early, and we still need to really validate it. But it's certainly an intriguing sign.

162

00:39:21.610 --> 00:39:24.640

Simon Woods: And the last point is anecdotal. We don't have data for it, but

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00:39:25.330 --> 00:39:31.770

Simon Woods: embedded in this increase in numbers, there is a sense that

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00:39:32.020 --> 00:39:46.220

Simon Woods: some of the growth may not be in classical. That orchestras may be seeing static or even slightly declining classical numbers while they're doing really well on

165

00:39:46.330 --> 00:40:04.460

Simon Woods: movie soundtracks on your Harry potters and things like that, and they might be doing really well on pops and on other programs. But there's a little bit of a concern about core classical audiences. It could have to do with education. These education issues I spoke to before. So that's just something that we're going to

166

00:40:04.910 --> 00:40:14.040

Simon Woods: very much keep an eye on in the years to come. So a very quick analysis on audiences fundraising

167

00:40:14.840 --> 00:40:21.814

Simon Woods: is not quite such good news. The indicators on fundraising are a little bit problematic.

168

00:40:22.360 --> 00:40:40.939

Simon Woods: donations are down, not only from the peak in the pandemic, which is not surprising, because we know that there was huge generosity that happened during the pandemic. But they're a

little bit down on 2019, which is concerning. And although we are seeing just as we're seeing Gen. X and millennial. More ticket buyers.

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00:40:41.230 --> 00:40:45.599

Simon Woods: We're seeing more Gen. X. And millennial patrons are increasing their giving.

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00:40:46.180 --> 00:41:02.450

Simon Woods: But it's not enough to offset what I think is the biggest issue going on in philanthropy right now, which is this issue about the generational transfer of wealth. And one of the things I would say about this is, you know, I spend a lot of time on the road visiting orchestras of all sizes across the country.

171

00:41:02.660 --> 00:41:13.860

Simon Woods: and you know we always emphasize every orchestra has its own story. You may hear all these trends from me. You may think that's not my orchestra. My orchestra's, like absolutely every orchestra has its own story.

172

00:41:14.100 --> 00:41:16.139

Simon Woods: This story is almost everywhere

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00:41:16.420 --> 00:41:38.719

Simon Woods: the generational transfer from wealth. It's trillions of dollars which are getting transferred over the next 10 to 20 years. And what's happening here is that wealth is being transferred from very, very long-standing donors to younger family members who may not, in fact, probably don't have the same degree of interest in what we do to their parents.

174

00:41:39.775 --> 00:41:42.459

Simon Woods: And when you add that on top of

175

00:41:43.084 --> 00:41:46.929

Simon Woods: aging out of longstanding donors who stop giving. Altogether

176

00:41:47.470 --> 00:41:49.799

Simon Woods: it is a very significant concern.

177

00:41:50.300 --> 00:41:55.160

Simon Woods: There are opportunities there. There are definitely opportunities around planned giving.

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00:41:55.450 --> 00:42:14.709

Simon Woods: If there's 1 question you should be asking your Development Department. Do we have a planned giving program? There you go. I just did it. Development Department. I'm sorry about that. You should ask your organization. Whoever deals with development you should be thinking about is, are we doing a plan giving? Are we doing a legacy giving program?

179

00:42:14.750 --> 00:42:27.900

Simon Woods: Because if you're not, you are losing a huge opportunity here to capture some of this wealth as we watch this kind of remarkable historic national transfer of wealth.

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00:42:28.250 --> 00:42:33.069

Simon Woods: And then the last thing is something that I think everybody's aware of, which is

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00:42:33.270 --> 00:42:47.750

Simon Woods: foundations and corporations have really moved away from the major art forms, and while family foundations continue to support us. The picture is not so rosy on the big national foundations and corporations.

182

00:42:49.864 --> 00:42:57.330

Simon Woods: Let's talk about finances. So we have a thing which we call the orchestra statistical Report - <https://americanorchestras.org/learn/resources-data-and-research/osr-orchestra-statistical-report/>

183

00:42:57.480 --> 00:43:25.969

Simon Woods: which has been going for many, many decades. It has hundreds of data points about orchestras, and every year about 150 to 200 orchestras. Fill out their data into the into the report, and they send it to us, and we analyze it, and we send it back by group size. It's not publicly available. We send it back by group size to executive directors and finance directors, and it's available to board chairs and board members as well.

184

00:43:26.753 --> 00:43:36.496

Simon Woods: And it makes really interesting reading because you can really compare and benchmark. What's going on in your orchestra?

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00:43:37.620 --> 00:43:41.260

Simon Woods: Relative to other orchestras, your size. So it's a very interesting report, which is

186

00:43:41.370 --> 00:43:46.219

Simon Woods: probably why it's 1 of those like fundamental League services that has been going forever.

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00:43:46.300 --> 00:44:01.821

Simon Woods: We have this divided up by every orchestra, every group size. This is the total picture. This is all size orchestras, from the biggest to the smallest. So it's incredibly generalized.

188

00:44:02.280 --> 00:44:19.569

Simon Woods: but you know, in general, we talk about finance, you know. Talk about financial crises in our field, but in general, orchestras are having across the whole field of positive change in net assets. Endowment draws between 4 and 5%, which I think is about

189

00:44:20.550 --> 00:44:28.640

Simon Woods: realistic average week's expense and liquidity. Is it's about.

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00:44:28.880 --> 00:44:36.599

Simon Woods: It's about half a year. It's about. It's not unreasonable, of course, in the pandemic and back in 2,010

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00:44:36.930 --> 00:44:40.629

Simon Woods: that was just absolutely nowhere. So we're in a moment.

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00:44:41.882 --> 00:44:44.629

Simon Woods: You know, it definitely could be worse.

193

00:44:45.342 --> 00:44:56.599

Simon Woods: Then there is just couple of data points here about the, you know, roughly, a 3rd of most orchestras performance. Revenue comes from subscription sales

194

00:44:57.562 --> 00:45:13.697

Simon Woods: and then I put down here this average cost of fundraising per dollar raised, in other words, 12 cents on the dollar for fundraising, and about 50 cents a dollar on for tickets purchased, and one of the things we can

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00:45:14.370 --> 00:45:16.290

Simon Woods: conclude from that is

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00:45:17.380 --> 00:45:23.540

Simon Woods: You know, it's fundraising is very efficient.

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00:45:23.730 --> 00:45:28.380

Simon Woods: And so when orchestras invest in development staff, they generally

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00:45:28.920 --> 00:45:32.330

Simon Woods: can see a very good net return on investment.

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00:45:33.650 --> 00:45:47.160

Simon Woods: Okay, so let's go on to. And again, I just emphasize again, this is highly averaged. So this is kind of a I mean, again, we could spend a long time on this slide, but we don't have. So I'm going to do this pretty quickly.

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00:45:47.700 --> 00:45:52.520

Simon Woods: How is the report card on orchestras with equity, diversity, inclusion. Well, it's mixed

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00:45:52.800 --> 00:45:56.340

Simon Woods: in some areas in programming we're in.

202

00:45:56.560 --> 00:46:15.400

Simon Woods: We've made a remarkable change. We've still got a long way to go. But it's been remarkable change in the last 10 years. Big increases in number of women who have women composers. We've had something to do with that. With our big Toulmin women composers. Program

203

00:46:15.750 --> 00:46:19.639

Simon Woods: living composers are very strong

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00:46:19.750 --> 00:46:36.980

Simon Woods: and composer color are very strong, and there's been huge growth that we still got a way to go. But there's been huge growth and really interesting, this last bullet. This is not regional. This change has occurred in all orchestra budget. Groups of all sizes, auctions, all sizes, and across all regions.

205

00:46:37.720 --> 00:46:54.710

Simon Woods: in terms of staff, staff, and board. Staff members are the most diverse, probably not surprising. Executive directors are roughly 50 / 50 men to women, but men are definitely dominant in the larger orchestras board. Diversity is improving.

206

00:46:55.349 --> 00:47:05.409

Simon Woods: But it's interesting to note that boards of orchestras are still less racially diverse than nonprofit organizations in general, and we still have a problem with women's representation

207

00:47:06.260 --> 00:47:19.700

Simon Woods: on the artist side. Again, like with composers, we've seen great increases with women conductors and conductors of color, and I will just observe being somebody who's spent my entire career watching conductors.

208

00:47:20.030 --> 00:47:27.059

Simon Woods: The talent coming here is absolutely terrific.

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00:47:27.690 --> 00:47:43.150

Simon Woods: and we have a whole new generation coming through now, which is exciting to watch. So we are. We're making good pro. We are making good progress there. And it's exciting to be able to report that because it matters in terms of representation of all communities.

210

00:47:44.420 --> 00:47:51.579

Simon Woods: Okay, so that's the baseline. So you know, lot of lot of exciting things, a lot of exciting progress there.

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00:47:52.160 --> 00:48:00.569

Simon Woods: So now, that's a kind of quick overview of what's going on in the field. What I think I'm going to do now is just talk a little bit about

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00:48:00.710 --> 00:48:05.580

Simon Woods: what we offer you here at the League, tell you a little bit about the League.

213

00:48:05.840 --> 00:48:08.710

Simon Woods: and about how we fit in what's our role

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00:48:09.400 --> 00:48:16.279

Simon Woods: and how you can. You can access some of the things we provide. So 1st of all.

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00:48:17.350 --> 00:48:19.293

Simon Woods: little bit of history,

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00:48:20.040 --> 00:48:35.120

Simon Woods: the League's been around a while. It's founded in 1942, initially as a small network for small orchestras. But after World War 2 or large orchestras came into the coalition, and that resulted in, you know, big

217

00:48:35.230 --> 00:48:56.119

Simon Woods: explosion in critical mass, the 1st League Conference in 1942. We're about to have our 80th Conference. The statistical report that I taught has been going on amazingly for decades and the beginning of our professional development programs goes back to the 19 fifties. And then in the 19 sixties, we were chartered back to Congress. So we got a long and established

218

00:48:56.310 --> 00:49:00.170

Simon Woods: history. In our own organization.

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00:49:00.990 --> 00:49:11.570

Simon Woods: There's 26 of us, plus some freelance contractors. We are headquarters in new headquarters in New York, but we became during the pandemic.

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00:49:11.680 --> 00:49:20.470

Simon Woods: largely virtual organization, and we have staff, as you can see here all over the country. Well, not quite all over the country because we don't have anybody in the West actually

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00:49:20.850 --> 00:49:31.009

Simon Woods: but in the Midwest and in and in the north and in the South we are, we are quite well represented, and that has become a source of strength for us, because we have people in the States where.

222

00:49:31.270 --> 00:49:34.270

Simon Woods: in the parts of the country where we have orchestras.

223

00:49:34.560 --> 00:49:42.680

Simon Woods: and we're about a 6.5-million-dollar annual budget. So we equate in our own organization to be kind of a medium sized orchestra.

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00:49:43.550 --> 00:49:49.850

Simon Woods: This is an important slide, because you will be aware that your orchestra pays dues

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00:49:50.280 --> 00:49:54.250

Simon Woods: in the case of large orchestras, pretty substantial dues.

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00:49:54.610 --> 00:50:00.020

Simon Woods: and you know our 450 or 650 or so members.

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00:50:00.531 --> 00:50:05.878

Simon Woods: Are certainly those dues are a vital part of us being able to provide

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00:50:07.060 --> 00:50:15.000

Simon Woods: You know the resources we provide to the field, but the dues only cover about a 3rd of the cost of running a business.

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00:50:15.612 --> 00:50:28.030

Simon Woods: So for us. You know, there's about a 3rd of running the business about a 3rd kind of earned revenue and then, you know, about a 3rd of what we do has to be fundraised.

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00:50:28.180 --> 00:50:29.560

Simon Woods: So

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00:50:29.700 --> 00:50:49.670

Simon Woods: our fundraising is vital. Many people support us generously from big philanthropy right down to small annual gifts. We appreciate every single donation. Many of the donors are actually people like you on this call board members of American orchestras is a critical constituency, and we're tremendously grateful to all of you.

232

00:50:50.610 --> 00:50:52.460

Simon Woods: This is our vision and mission

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00:50:52.680 --> 00:51:13.410

Simon Woods: thriving future for orchestras and their communities that celebrates creativity, artistry, and inclusion, and our mission to champion the vitality of music and the orchestral experience support the orchestra community and lead change boldly, and I always read those last few words kind of a little bit deliberately.

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00:51:13.510 --> 00:51:25.559

Simon Woods: because I always want to remind everybody that we're a support organization. We bring people together. But we also are a leadership organization, because

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00:51:25.760 --> 00:51:39.379

Simon Woods: we hope that we can lead the field into being its best, its most successful, its thriving self in the future. And so we take that very seriously as part of our mission.

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00:51:40.892 --> 00:52:04.530

Simon Woods: We have a national board again, there's a big constituent, 40, 54 people. A big constituency within our board is again, people like you, board members of orchestras, and that representation from across the field and across the music business, from other professionals, from different areas of life is absolutely vital to us, because it's how we get to understand what's going on in the field.

237

00:52:05.551 --> 00:52:10.060

Simon Woods: But we also have an ex-officio constituency

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00:52:10.950 --> 00:52:17.779

Simon Woods: on our League board, which is representatives from the different budget size groups. And this is important because

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00:52:18.080 --> 00:52:25.640

Simon Woods: this is really your way in which your voice is heard on the Board level about policy.

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00:52:25.850 --> 00:52:41.989

Simon Woods: The CEO groups meet regularly. If you have something you want to say to the League, you are absolutely welcome directly to say it to us, but you also have this route through your CEO to the CEO groups.

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00:52:42.550 --> 00:52:45.750

Simon Woods: through to us through our representatives.

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00:52:47.530 --> 00:53:07.890

Simon Woods: This is my leadership team. It's a terrific group of people. I will just one thing I will point out here, which is Kane, Thomas, and Reedus is A is not only a vice president, inclusion, and learning, but also performing musician plays with orchestras. So, having a musician participate to be one of our senior team is very important.

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00:53:08.020 --> 00:53:19.729

Simon Woods: Karen Yare is a is a researcher and a, you know, very established kind of thought leader in Research

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00:53:19.890 --> 00:53:39.830

Simon Woods: Heather, Noonan has been working in Washington, DC. For the League for more than 28 years and is one of the most important people in DC. In our leadership. I'm going to come to that in one minute, and then Marlah and Andrew are great finance and fundraising folks. It's a very strong team.

245

00:53:40.790 --> 00:53:47.959

Simon Woods: This is a little document where we have which we called lead by the numbers. You can take a look at this at your leisure, just share it with you.

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00:53:48.120 --> 00:53:49.702

Simon Woods: The website is

247

00:53:51.300 --> 00:54:07.320

Simon Woods: worth looking at. It's a very, very rich resource. And I would point out that these 4 categories on the website, learn, connect, advocate and envision. And really, how we think about our work. And I'm just going to take you really quickly through what's in the website. So

248

00:54:07.910 --> 00:54:12.340

Simon Woods: learning is all the convening. It's the conference. It's the

249

00:54:12.530 --> 00:54:20.050

Simon Woods: seminars and webinars like this. It's our professional development programs and all the different investment programs we have

250

00:54:21.220 --> 00:54:23.520

Simon Woods: then we also have publications.

251

00:54:24.160 --> 00:54:32.430

Simon Woods: And there's so much stuff on the website, it'll take you a lifetime to get through it. But if you go into the section on the website called Learn. You can look up.

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00:54:32.860 --> 00:54:36.869

Simon Woods: There's a whole section where you can go in and look up everything by topic.

253

00:54:37.150 --> 00:54:40.230

Simon Woods: which is an incredibly helpful resource.

254

00:54:40.820 --> 00:54:52.809

Simon Woods: Connect is all about symphony, magazine, media relations, social media, everything that we do to bring people together. And we regard bringing people together as a vital part of our road.

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00:54:52.990 --> 00:54:59.490

Simon Woods: of our work and then advocate. And this is really oh.

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00:55:00.360 --> 00:55:13.799

Simon Woods: I won't say it's the most important thing we do. But through the pandemic nothing has been more important. And today, now, as we're looking at a very complex environment in Washington, DC, it's more important than ever

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00:55:13.870 --> 00:55:24.169

Simon Woods: speaking up its representation for the White House Administration Congress and the entire nonprofit sector. It's all the specifics about not only

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00:55:24.230 --> 00:55:46.869

Simon Woods: hundreds of millions of dollars which came in covid relief which we were deeply involved in. But it's the practical stuff it's supporting good visa rules. It's supporting free movement of travel with musical instruments. It's about tracking, charitable, giving trends, and it's about helping orchestras build their advocacy capacity at home.

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00:55:46.970 --> 00:56:00.919

Simon Woods: And this is worth mentioning. We don't do statewide State advocacy. We only do Federal advocacy, but we rely on the national network. We rely on orchestras, and this is a powerful map.

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00:56:01.499 --> 00:56:07.789

Simon Woods: The League represents orchestras. In 313 out of 435 Congressional districts

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00:56:07.970 --> 00:56:12.479

Simon Woods: we reach 100% of the Senate and 72% of the House of Representatives

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00:56:12.630 --> 00:56:20.110

Simon Woods: and with our members evenly represented by both parties, continued bipartisan support for issues that impact orchestras remain critical.

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00:56:20.720 --> 00:56:27.939

Simon Woods: and I want to underscore very important point here. The League is a nonpartisan organization.

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00:56:28.120 --> 00:56:44.899

Simon Woods: we believe, and not only do we believe we have decades of experience that support for the arts is a bipartisan issue. The arts have thrived because they are supported by members on both sides of Congress and the House.

265

00:56:45.310 --> 00:56:54.200

Simon Woods: and send it to the house, and we work productively right across the political divide.

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00:56:55.100 --> 00:57:04.230

Simon Woods: So, although you will see us, you know, espousing some important causes, particularly around inclusion.

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00:57:05.120 --> 00:57:10.970

Simon Woods: we are definitely staunchly nonpartisan in the way we approach our work.

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00:57:12.590 --> 00:57:17.259

Simon Woods: This is just as you can. You know, we regularly issue advocacy updates.

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00:57:17.904 --> 00:57:35.859

Simon Woods: This is just not going to talk about. These are a few of the live issues right now, and you can see just how important it is. This is stuff that happens behind the scenes that nobody gets to see about. No, no member of the public gets to see this work going on, but we are constantly working and fighting for orchestras

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00:57:36.060 --> 00:57:47.149

Simon Woods: behind the scenes. And it's not an important takeaway from this slide is. It's not just about funding. It's about a broad range of issues. Right across

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00:57:47.820 --> 00:57:51.100

Simon Woods: right across the kind of national and legal picture.

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00:57:53.282 --> 00:57:57.290

Simon Woods: And then the last part, you know, the last part of our website is what we call envision.

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00:57:57.520 --> 00:58:07.780

Simon Woods: imagining the future of orchestras. That is really the connection to these words and lead change boldly. That's

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00:58:08.660 --> 00:58:15.840

Simon Woods: that's the part of our mission that we regard as extremely important, and we don't think we're always right.

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00:58:15.990 --> 00:58:23.090

Simon Woods: but we certainly think that it is our role to provoke discussion and to

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00:58:23.270 --> 00:58:29.819

Simon Woods: to constantly think about how orchestras can be better and more successful and thrive in the future.

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00:58:31.680 --> 00:58:47.080

Simon Woods: So, amazingly enough, 3 58, Doug and David. I think we've timed it pretty well. We said we would finish at 4, but then we would allow another 15 min for anybody who wants to stay on.

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00:58:47.080 --> 00:58:53.340

Doug Hagerman: So. So we, Simon, have a question that's open in the in the QA. That I think we ought to try and answer. Live.

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00:58:53.400 --> 00:58:53.930

Simon Woods: Okay.

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00:58:53.930 --> 00:59:01.409

Doug Hagerman: Question, is any comments about impact on the arts of the new administration? And I know you touched on that a little bit.

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00:59:01.410 --> 00:59:01.730

Simon Woods: Yeah.

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00:59:02.674 --> 00:59:06.449

Doug Hagerman: just a few minutes ago. But the

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00:59:07.135 --> 00:59:19.220

Doug Hagerman: I think I think the answer is probably yes. We have in the past successfully rebuffed attacks on the arts

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00:59:19.370 --> 00:59:45.530

Doug Hagerman: through a through a set of bipartisan relationships, just to say a small example, there was an attempt during the 1st trump administration to 0 out the national endowment for the

arts and Republicans in Congress said no. And so our relationship with across the aisle with both sides of the aisle is critical.

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00:59:46.000 --> 00:59:56.360

Doug Hagerman: What happens beyond NEA funding with regard to anything else is anyone's guess. My guess is that there's someone who's launching a

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00:59:56.550 --> 01:00:01.770

Doug Hagerman: a lawsuit that basically the says the Federal government under the 1st Amendment can't

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01:00:02.170 --> 01:00:11.920

Doug Hagerman: qualified grant and aid programs on people adopting a particular point of view on any topic, including diversity, equity, inclusion.

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01:00:12.466 --> 01:00:18.520

Doug Hagerman: Who knows how that will play out? I wouldn't be surprised if there's an attempt

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01:00:19.040 --> 01:00:32.359

Doug Hagerman: to make that a touch point issue that would affect orchestras. But it hasn't happened yet. And for the reasons that we kind of laid out of. Why, there's a business case

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01:00:32.510 --> 01:00:40.799

Doug Hagerman: for this work. We're urging orchestras to not, you know, not give up on that at this point. So.

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01:00:40.800 --> 01:00:41.480

Simon Woods: Yeah.

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01:00:42.660 --> 01:01:00.400

Simon Woods: I would just. I would just add to that one of the things like if Heather Noonan were here. You know she has vast experience in advocacy. One of the things that I think that we want to just continue to emphasize is that we're not going to respond to conjectural supposition or fear.

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01:01:00.750 --> 01:01:27.649

Simon Woods: So we don't know what this new administration is going to bring just what we've seen in the last few days of new programs, new rules being introduced, and then immediately pulled themselves pulled off, is a good example of why we should not overreact here. We're going to we at the League. We're taking a fairly kind of thoughtful approach to responding to what we hear, and if and when

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01:01:28.270 --> 01:01:34.010

Simon Woods: we have particular issues that we need to tackle, we will tackle them.

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01:01:34.540 --> 01:01:43.969

Simon Woods: It is absolutely clear that we're in. We're in a new world. It's a new paradigm of political thoughts.

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01:01:44.534 --> 01:01:47.830

Simon Woods: And I don't think we know where it's going yet, but

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01:01:47.950 --> 01:01:49.659

Simon Woods: we'll continue to be thoughtful about it.

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01:01:50.210 --> 01:01:52.230

Simon Woods: I'm going to take this slide off here. Now

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01:01:55.300 --> 01:02:11.660

David Styers, League of American Orchestras: And I just want to add and put in the chat. Our next free member, webinar, is coming up in just a few weeks. On Tuesday, February 25, where Heather will talk about "Playing Your Part: Advocacy in 2025." So this conversation continues in about 3 weeks' time.

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01:02:12.100 --> 01:02:12.840

Simon Woods: H

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01:02:14.189 --> 01:02:18.730

Simon Woods: what else do we have, David? Any other questions that we didn't pick up as we went along?

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01:02:18.730 --> 01:02:21.140

David Styers, League of American Orchestras: No more specific questions.

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01:02:21.140 --> 01:02:46.030

Doug Hagerman: We did at the very outset. We had a question about structural deficits, and we touched on that. But I'm not sure we provided an answer that would be satisfying for the person who posed the question, I mean, and that's partially because there isn't. There isn't a particular answer. We have a finance resource center on our website that includes a lot of materials that would help an orchestra

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01:02:46.629 --> 01:03:11.110

Doug Hagerman: fine tune. Its finances. ultimately dealing with a structural deficit comes down to either cutting expenses or adding revenue, although the balance sheet and the ability of the balance sheet to support the organization's income statement is a related topic and shouldn't be overlooked.

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01:03:11.680 --> 01:03:19.679

Doug Hagerman: There are a lot of organizations out there that are now desperately seeking revenue increases with the

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01:03:21.064 --> 01:03:41.570

Doug Hagerman: understanding that if those new revenues don't come, they're going to be much more vigorous about cutting expenses, and that's always a difficult challenge for our field. the largest expense of most orchestras is the cost to employ the musicians.

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01:03:41.610 --> 01:04:02.169

Doug Hagerman: And so then it becomes a real clash of interest potentially between organizations and the musicians that that they employ. And so it's a subject that has to be approached very thoughtfully in collaboration with the musicians.

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01:04:02.220 --> 01:04:11.020

Doug Hagerman: looking at every possible tool you can employ and it's really, I would say it's

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01:04:12.020 --> 01:04:35.039

Doug Hagerman: it's not usually successful, just to say, well, our biggest expense is the orchestra. Let's cut the cost of the orchestra that almost always ends poorly. So, approaching that structural

deficit topic in a holistic way, with the involvement of the musicians, gives you a chance of success without creating

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01:04:35.410 --> 01:04:37.490

Doug Hagerman: huge drama in your organization.

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01:04:39.390 --> 01:04:56.330

Simon Woods: One topic I'll just pick up really, briefly, here somebody mentioned strategic planning. I just want to let you know that I am actually running a seminar on strategic planning like a full afternoon seminar on Strategic planning at the conference in Salt Lake City this June.

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01:04:57.114 --> 01:05:03.600

Simon Woods: I think it is not sure if it's formally announced yet, David, whether people can sign up.

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01:05:04.050 --> 01:05:09.610

Simon Woods: Is there a sign up? You can put it here – www.leagueconference.org - just in case anybody is interested. If anybody is planning to come to Salt Lake City

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01:05:10.220 --> 01:05:15.590

Simon Woods: you feel like having, I know. Strategic planning is a constant topic of interest to people I've done quite a bit of it. And

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01:05:16.188 --> 01:05:20.719

Simon Woods: I've talked about it before. So that's a topic that I we'd love to see some of you there.

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01:05:23.059 --> 01:05:28.329

Simon Woods: Are there any other questions that anybody would like to ask?

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01:05:31.480 --> 01:05:34.200

David Styers, League of American Orchestras: Think you have covered everything very thoroughly.

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01:05:34.570 --> 01:05:39.749

David Styers, League of American Orchestras: and again feel free to follow up with us with any questions at any time.

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01:05:40.440 --> 01:06:03.379

David Styers, League of American Orchestras: But yes, again, everyone registered for the webinar will receive the slides, the transcript, the recording, and we are also going to post these on our website on our note boom governance center as well. So you can have access to them. 24, 7, probably until the next time we do this, webinar and maybe replace and update some of the resources

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01:06:03.380 --> 01:06:32.470

David Styers, League of American Orchestras: and the conference sessions. The big opening and closing sessions will be videoed and put on our website as in the past, and we'll make audio recordings of most of the other sessions during the Conference as well. But this will be our 1st conference in Salt Lake city hosted by the Utah Symphony, Utah Opera. And so we're very excited to be going to a new city again this year and hope that maybe you can join us in the dates for the conference are June the 11.th Through the 13.th

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01:06:35.380 --> 01:06:37.559

Simon Woods: Wonderful. So I guess that's it.

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01:06:38.150 --> 01:06:53.769

David Styers, League of American Orchestras: And again, please share this recording the resources, the links with board members who could not be with you today, and we look forward to seeing you many again on February 25 for our next webinar on advocacy questions.

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01:06:54.960 --> 01:06:55.679

Doug Hagerman: Thanks. Everyone.

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01:06:55.680 --> 01:06:57.310

Simon Woods: Thank you very much. Everybody.

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01:06:57.310 --> 01:06:58.800

Doug Hagerman: For fighting for the music.

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01:06:58.800 --> 01:07:00.089

Simon Woods: Go for it. Thank you.

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01:07:00.090 --> 01:07:00.680

David Styers, League of American Orchestras: Thank you all.

328

01:07:00.680 --> 01:07:01.889

Simon Woods: Bye, now bye.