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Advocates of Change



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Advocates of Change

In mid-2000, as reported in *Harmony #11*, the Institute initiated the formation of Advocates of Change.

The goal of this movement is to provide any participant from any constituency within a symphony organization, and any supporter of such an organization, from any corner of North America, a public voice in fostering organization change and improvement within this field.

AoC is a grassroots movement focusing personal commitment toward developing new approaches to the organizational issues facing North American symphony institutions.

Beliefs

Advocates of Change embrace the following beliefs:

- ◆ As a supreme form of human creativity and achievement, music performed by symphony orchestras ennobles the spirit.
- ◆ Symphony orchestra organizations preserve symphonic music performance so that this art form may be passed from generation to generation.
- ◆ The environment for symphony organizations is rapidly changing.
- ◆ To flourish in this changing environment, symphony organizations must evolve into high-performance institutions universally valued in the communities they serve.
- ◆ Everyone concerned must take an active stake in how effectively our symphony organizations function, how organizational performance can be improved, and how all participants must work together toward these ends.

As of the publication of *Harmony #11* in October 2000, 37 persons had become AoC founding members. By year-end, this group had grown to the 108 persons whose names and locations are listed at the end of this report. We hope the AoC will further expand in 2001.

Membership in Advocates of Change

Anyone embracing the Advocates of Change beliefs and wishing to become an AoC member is welcome!

To become a member, complete the detachable form in the back of this issue, make out a check to the Institute in an amount matching the strength of your commitment, and mail your form and check to the Institute. Alternatively, submit your membership interest and commitment via our Web site at < www.soi.org > .

Warmest thanks!

Member Voices

In our first communication with founding members, we asked them to suggest how symphony organization participants, individually and collectively, might enhance the health of their organizations and help them grow, prosper, and better serve their communities. Here are some of the early responses, edited and condensed in some cases for enhanced readability. These initial comments are also available at < www.soi.org/AoC.htm > and will be supplemented as we receive more suggestions.

Mark Jamison—*Toronto, Ontario*

- ◆ Become ‘servant leaders’ for the course.
- ◆ Engage *everyone* (all stakeholders).
- ◆ Answer the three questions:
 - Why are we here?
 - What are we going to do about why?
 - How are we going to treat each other?
- ◆ Embrace the diversity of your environment as the opportunity, not the challenge.
- ◆ Have fun.

Mack Richardson—*South Bend, Indiana*

- ◆ Invest in professional training, particularly technology, for *all* staff. Do not balance the budget by trimming staff salaries and [already] meager increases.
- ◆ Assess volunteerism in the 21st century. Be open to new ways, such as project-based volunteering.

- ◆ Simplify union contracts/master agreements to deal only with compensation. Everything else is relegated to another document called Policies and Procedures, drawn up by the Orchestra Committee, Music Director, CEO and Personnel Manager—the people who will have to live with it.
- ◆ Insist that if orchestra members serve on the Board of Directors (and they should), they be fully involved (including committees), working members.
- ◆ Invest generously in marketing and public relations and do not cut their funding in order to balance the budget. PR must include public advocacy and “connecting” with the people of the city/region served.
- ◆ Reflect the diversity of the community in your Boards of Directors.

Kathy Kahn Stept—*Pittsburgh, Pennsylvania*

- ◆ Hire outside professionals, at least in the early stages, to find a method/program that brings inclusiveness to the four constituencies—board, musicians, staff, volunteers—and creates full participation in all areas of the organizational operations.
- ◆ Develop a program that connects the board and volunteers with the musicians to enable them to become acquainted and educated relative to each constituency’s purpose and method of operation.
- ◆ View volunteer programs as a part of the organization’s administrative department and hire a manager to oversee/manage/coordinate all volunteer activities.

Charles Cheyney—*San Diego, California*

Communication between staff and volunteers should be more than a 24-hour-advance phone call when a mailing is due to go out, requesting help with stuffing envelopes. One solution would be standing committees consisting of board, staff, and volunteers, all with permanent assignments. This would help staffs that are short-handed and overworked, because many projects could be handled by volunteers!

Marilou Moore—*Fresno, California*

- ◆ Establish a philosophy and structure that are democratic versus authoritarian.
- ◆ Develop a feeling of ownership among all participants by open communications, shared goals.

- ◆ Provide the musicians, subscribers, staff members, volunteers, and board members with equal opportunities to share ideas related to:
 - programs,
 - performances,
 - promotion and marketing,
 - education (audience, schools, musicians, etc.), and
 - leadership (administrative and artistic).
- ◆ Keep subscribers, volunteers, and donors informed of progress and ways to help, and extend influence in the community.
- ◆ Foster the idea that change is a part of life and is necessary to maintain and enrich life, grow in status, fulfill goals, and preserve the past for the future.

James Mabie—*Chicago, Illinois*

- ◆ Create a more participatory experience between the orchestra and audience. Make a way for the audience to get to know the performers.
- ◆ Generate a feeling of ownership in the musicians so they feel part of the marketing effort.
- ◆ Create a different type of concert for young adults drawing on *their* musical experiences.
- ◆ Draw musicians into the management of the organization.

Patrick Kulesa—*Chicago, Illinois*

Any type of organization requires reliable and intelligent information to understand how to take full advantage of its strengths and resources. Among the most critical resources an organization possesses are its people. Gaining insight into the views of its people is a valuable process that can point the way toward concrete steps an organization can undertake to affect real and lasting change. Symphony organizations would benefit from efforts to better understand the opinions of their people, regardless of job title or position. Periodic surveys of members would provide the intelligence needed to guide change efforts, revealing, for instance, what drives pride in the organization, morale, and engagement in the profession. Individually, symphony organizations could use opinion surveys to tailor change efforts to the unique needs of their members, both musicians and those who service and support their efforts.

Collectively, information from surveys conducted across symphony organizations could be combined with financial metrics or other business measures to uncover the links between members' opinions and real numbers on organizational performance, connecting people to the financial health of

symphonies. These techniques have been applied for decades in many industries and could be adapted for use in the unique context of symphony organizations.

Joan Greabeiel—*Calgary, Alberta*

One of our biggest challenges/opportunities lies in music education and community outreach. That's not a new idea, but perhaps innovative ways of getting involved are required.

Richard (Brad) Kapnick—*Chicago, Illinois*

- ◆ Increase the availability of information about the orchestra's business and affairs to orchestra members and donors.
- ◆ Decrease the absolute and nearly unreviewable power of the music director in programming decisions and in musician hiring.
- ◆ Accept the vision that educational and outreach programs are "core" functions of the orchestra.

Edward F. R. Hearle—*Jacksonville, Florida*

To expand symphony audiences, present programming that features at least one of the following:

- ◆ Music that is familiar and captivating.
- ◆ Artists who are recognizable and exciting.

Founding Members

The following persons became founding members of Advocates of Change during 2000. To show the diversity of membership but to protect privacy, the general metropolitan area of residence of each Advocate of Change is listed, unless otherwise requested.

Hogan Allen, Jackson, MS
Victor J. Bauer, Newark, NJ
Robert Bell, Toledo, OH
Stephen Belth, Chicago, IL
Peter Benoliel, Philadelphia, PA
Millie and John Boaz, Chicago, IL
Martin Bookspan, New York, NY
Paul V. Boulian, New Haven, CT
Michael F. Brewer, Washington, DC
Roger O. Brown, Chicago, IL
Catherine M. Cahill, New York, NY
Nicky B. Carpenter, Minneapolis, MN
Charles Cheyney, San Diego, CA

NancyBell Coe, Aspen, CO
James Copenhaver, Chandler, AZ
Peter D. Cummings, Detroit, MI
Myra Janco Daniels, Naples, FL
Ann L. Drinan, Hartford, CT
Christopher T. Dunworth, Miami, FL
Ruth L. Eliel, Los Angeles, CA
Ernest Fleischmann, Los Angeles, CA
Ryan Fleur, Boston, MA
Henry Fogel, Chicago, IL
William Foster, Washington, DC
Catherine French, Washington, DC
Soong Fu Yuan, New York, NY

Dileep Gangolli, Chicago, IL
G. Michael Gehret, Chicago, IL
Michael R. Geller, New York, NY
Joseph Goodell, Buffalo, NY
Carole Haas Gravagno, Philadelphia, PA
Joan Greabeiel, Calgary, AB
Valborg L. Gross, New Orleans, LA
Sara Harmelink, Milwaukee, WI
Edward Hearle, Jacksonville, FL
Shirley Bush Helzberg, Kansas City, MO
Arthur Henrie, Jackson, MI
Daniel Hoffheimer, Cincinnati, OH
Joan J. Horan, Kansas City, MO
Robert Howard, Greenville, SC
Marguerite B. Humphrey, Cleveland, OH
Bernard Jacobson, Philadelphia, PA
Mark Jamison, Toronto, ON
William R. Jentes, Chicago, IL
Dwight A. Johnson, Hartford, CT
Paul R. Judy, Chicago, IL
Greg Kandel, Cos Cob, CT
Emil Kang, Detroit, MI
Richard B. Kapnick, Chicago, IL
Dennis Keller, Chicago, IL
John Kimball, Boston, MA
Robert A. Kipp, Kansas City, MO
Charles Kirkland, Valparaiso, IN
Joseph H. Kluger, Philadelphia, PA
Mitchell Korn, Rhinebeck, NY
Patrick Kulesa, Chicago, IL
Debra Levin, Chicago, IL
Sharon Litwin, New Orleans, LA
Carolynn D. Loacker, Portland, OR
Michael Luxner, Decatur, IL
James Mabie, Chicago, IL
Joel Mandelbaum, New York, NY
Anne Manson, Kansas City, MO
Nina Masek, Tucson, AZ
Craig McNutt, Providence, RI
Zarin Mehta, New York, NY
Marilou Judy Moore, Fresno, CA
William Moyer, Boston, MA
Raymond Murray, Tampa Bay, FL
Harold Newman, New York, NY
Siu Yui Pang, Chicago, IL
John Pfeffer, Naples, FL
Connie Pirtle, Washington, DC
Barbara Pollack, Denver, CO
Camille Reed, Modesto, CA
Mack Richardson, South Bend, IN
John M. Richman, Chicago, IL
Allen N. Rieselbach, Milwaukee, WI
Joseph Robinson, New York, NY
Laura Leigh Roelofs, Richmond, VA
William A. Ryberg, Grand Rapids, MI
Robert E. Sargent, Chicago, IL
Michael J. Schmitz, Milwaukee, WI
Ronald Schneider, Pittsburgh, PA
David & Marilyn Scholl, Chicago, IL
Harry Shapiro, Pittsfield, MA
Peter W. Smith, Grand Rapids, MI
Ward Smith, Cleveland, OH
Robert Spich, Los Angeles, CA
Stephen Stamas, New York, NY
Margery S. Steinberg, Hartford, CT
Kathy Kahn Stept, Pittsburgh, PA
Jeffrey Stewart, Baltimore, MD
Patricia C. Syak, Youngstown, OH
Richard L. Thomas, Chicago, IL
John Thorne, Houston, TX
Donald Thulean, Seattle, WA
Gideon Toeplitz, Pittsburgh, PA
Robert J. Wagner, Newark, NJ
Christopher Weait, Worthington, OH
Albert K. Webster, New York, NY
Robert S. Weiss, Toronto, ON
James A. Wilkinson, Pittsburgh, PA
Neil Williams, Atlanta, GA
John Wisotzkey, York, PA
Thomas H. Witmer, Pittsburgh, PA
Anthony Woodcock, Portland, OR
Frederick Zenone, Washington, DC

Special thanks to Richard (Brad) Kapnick for becoming Chair of AoC, and to Richard Thomas, Institute Board member, for helping to build the AoC membership during 2000.