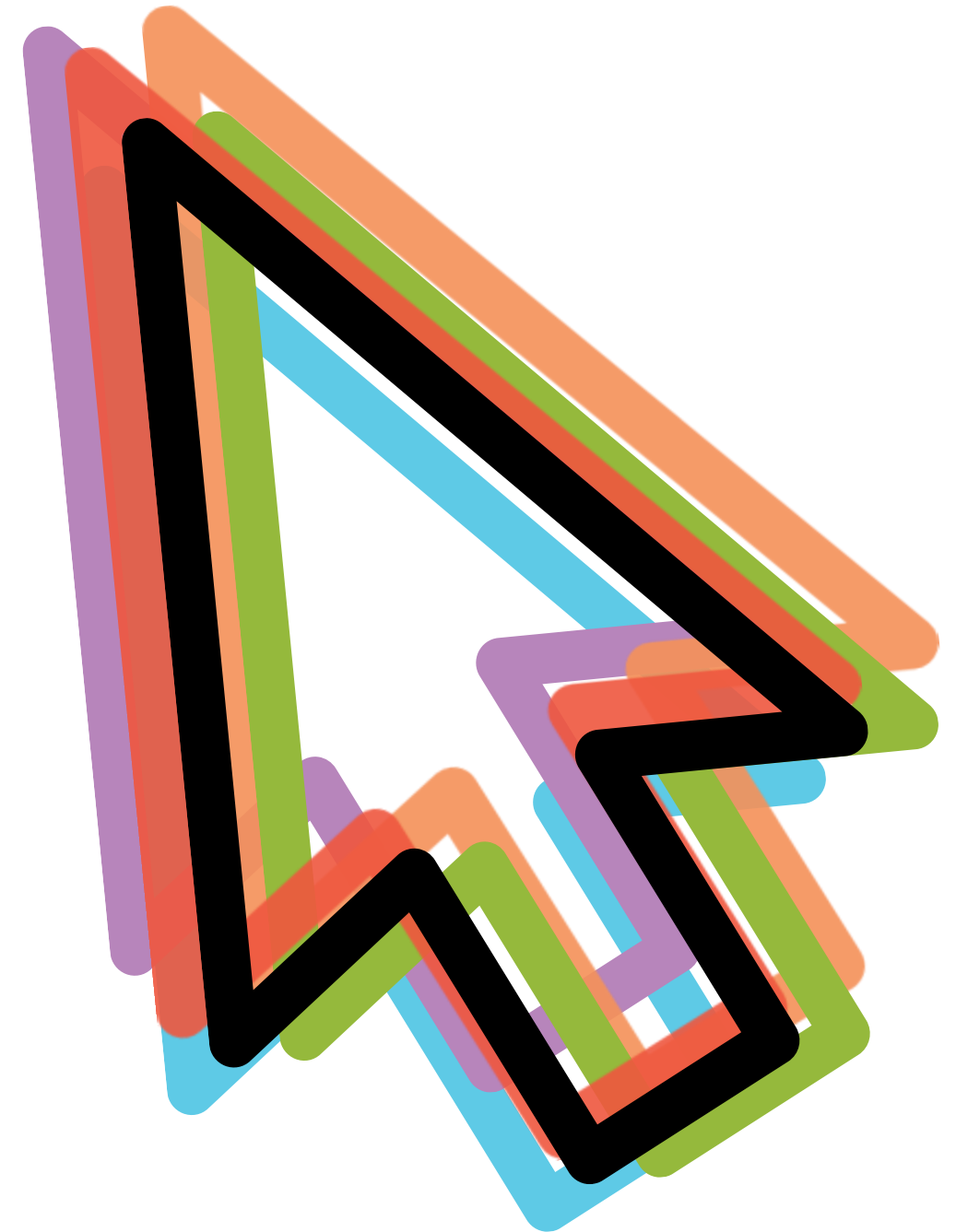




ORCHESTRAS
ORCHESTRES | CANADA

**THE FUTURE OF THE
DIGITAL ORCHESTRA
PRIDE OF WORK**

**L'AVENIR DE
L'ORCHESTRE NUMÉRIQUE
FIERTÉ AU TRAVAIL**



Canada Council
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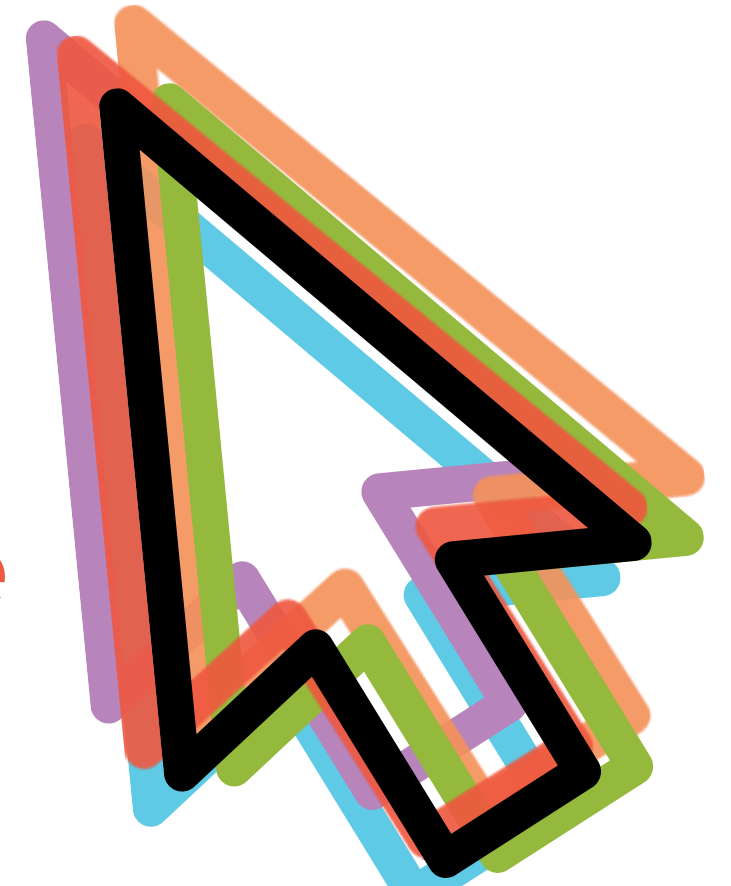


THE FUTURE OF THE DIGITAL ORCHESTRA PRIDE OF WORK

June 4 at 12:00 pm EDT

L'avenir de l'orchestre numérique FIERTÉ AU TRAVAIL

4 juin à 12h00 HNE



Andrew Bennet
Kitchener-Waterloo
Symphony Orchestra



Daniel Bartholomew-Poyser
Toronto Symphony Orchestra
Symphony Nova Scotia



Robin Whiffen
Against the Grain
Theatre



Robert "Bob" Fraser
Organization of
Symphony Orchestra
Musicians



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LOGISTICS

 Please keep your video/audio muted. We are recording.

 Q&A portion near end. Type your questions in chat!

Instructions in chat to enable:

 • Live simultaneous interpretation in English and French.

 • Viewing slide decks in English or French.

 English closed-captioning from Rev.com.

 Recording + summary resources in the coming weeks.

LOGISTIQUE

 Veuillez garder votre vidéo/audio en mode silencieux. Nous enregistrons.

 Une partie questions-réponses est prévue vers la fin. Posez vos questions dans le chat!

Instructions dans le chat pour activer.

 • L'interprétation simultanée en direct en anglais et en français.

 • La possibilité de visionner des diaporamas en anglais ou en français.

 Sous-titrage en anglais de Rev.com.

 Enregistrement + résumés dans les semaines à venir.



Pride of Work Forum

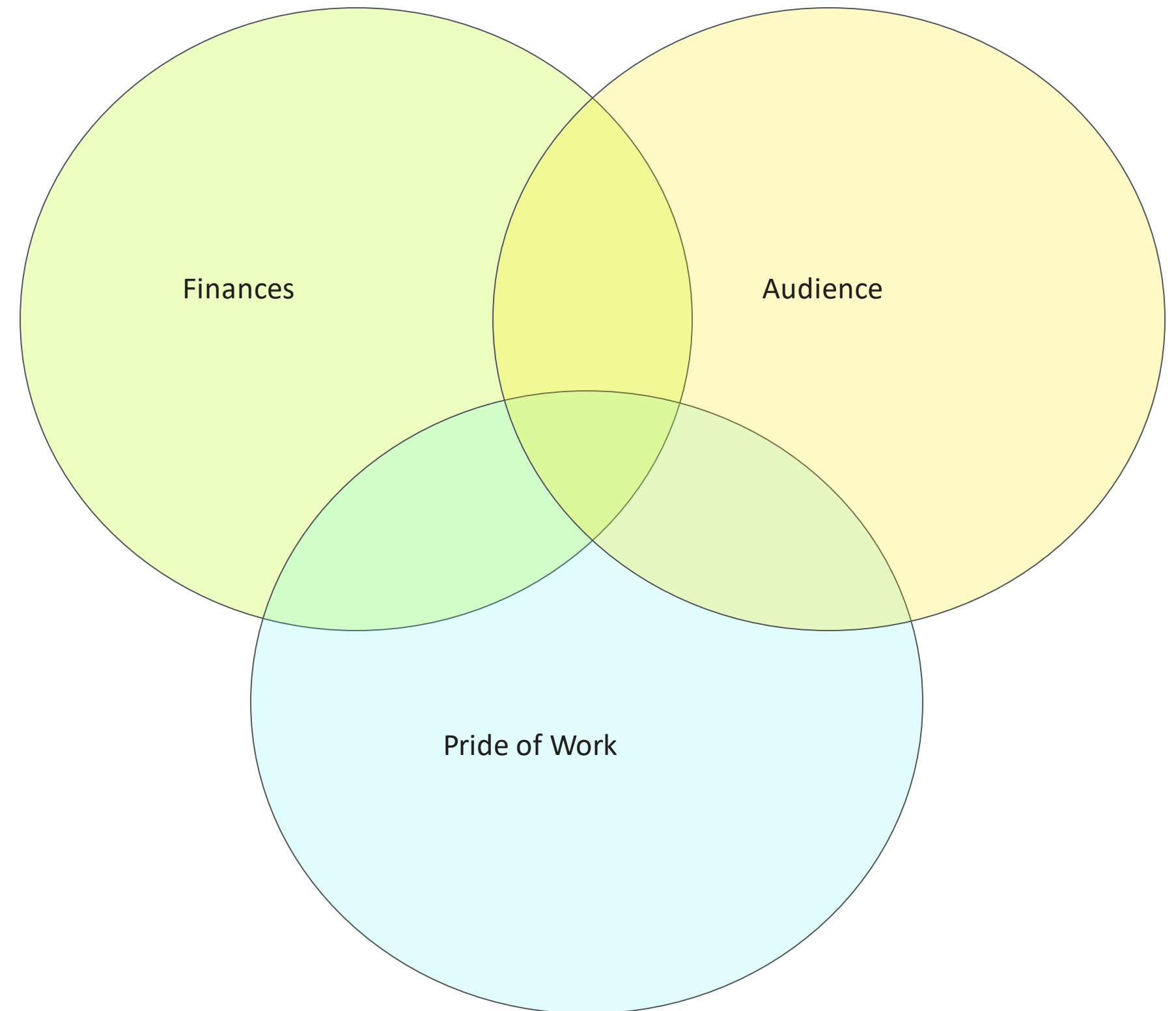
Interview Findings

Michael Morreale

By October 2020 84% of orchestras tried at least 1 digital initiative.

Three Forums about Three Connected Considerations

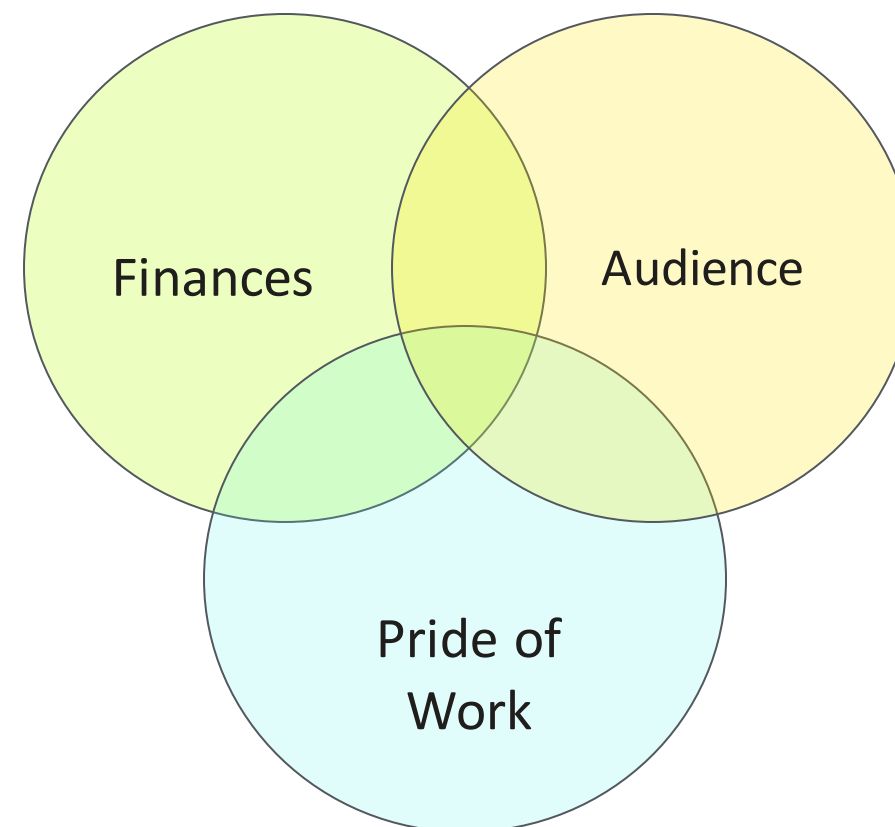
- Three elements that matter to success in digital
- **Audience:** Will happen if digital creates a great experience they value
- **Finances:** Has to be financially sustainable
- **Pride of Work:** If people are proud of the experience they create for the audience, they will be inspired to do more...



Three Forums about Three Connected Considerations

The development of digital into a sustainable long term offering for orchestras will require new ways of working that we bundle into the concept: **Pride of Work**.

- **Finances:** Digital will not fund itself in the foreseeable future



Audience: ticket buyers will watch online and pay for it, but in what numbers going forward?

Pride of Work: We heard orchestras are proud of what they achieved online during the pandemic. *What does pride of work mean and how can it be maintained and grown?*

Pride of Work: New Ways of Working



- We heard orchestras talk about new ways of performing and operating to survive and thrive
- Most important was having the agility to respond to changing conditions

Pride of Work 1: What did we see?



- **Musician support** has enabled digital success during the pandemic. How will that continue once the crisis is over?
- The pandemic has been characterised by accelerated **learning** and experimentation: How do we ensure this continues?
- Continued **Leadership** from both the CEO/ED and the Music Director helps organizations articulate the “why” of a digital vision and will help organizations understand how to execute it

Pride of Work 2: What did we see?



- **Collaboration** with non-orchestral artistic partners has been important on several levels
- **Programming** has adopted digital during the pandemic. What programming choices will draw audiences in the post pandemic world?
- **Artistic excellence** remains a high priority for the orchestra community. Artists, audiences, the admin and production teams want it, but how do we know when we've achieved it digitally?

Pride of Work: Morale

We discussed the impact of digital on morale with managers and heard a mix of responses:

- Musicians have actively supported digital projects during the pandemic, but feel uncertain about what its role should be going forward
- Musicians have had to adapt to a new work environment during the pandemic (see panel)
- We were told by most that musicians were accepting of the shift to digital
 - In one organization we heard that a significant number of musicians were not supportive
 - Adoption of a business model for digital that works for all the participants in the orchestra will be a key to success.

While interviews with musicians themselves was not part of our work, managers often shared their perspective on how they heard musicians experience digital performances:

The changed work environment for musicians:

- Adapting to playing together while sitting at a distance, not sharing a stand, hearing through barriers
- Smaller ensembles, different repertoire
- The exposure of being recorded and filmed, with a microphone and camera up close
- “We want our musicians to smile for the camera. It’s foreign” - Orchestra CEO
- Isolation from colleagues and audiences
- Playing at home for your iPhone only!
- Risks of COVID exposure

Pride of Work: Various Perspectives

Several consistent themes emerged:

- Organizations need to work with a range of collaborators that are new to them
- It is important that the product be visually and aurally something to be proud of, hence the investments to get quality video and sound. Digital content must look great to sound great
- It was noted that during the pandemic, staff and musicians had the capacity to focus on digital whereas in a post-pandemic world, digital will happen in parallel with live concerts and the dynamic and may be very different
- The impact on staff and volunteers: this has been eye opening and energizing ... as well as scary

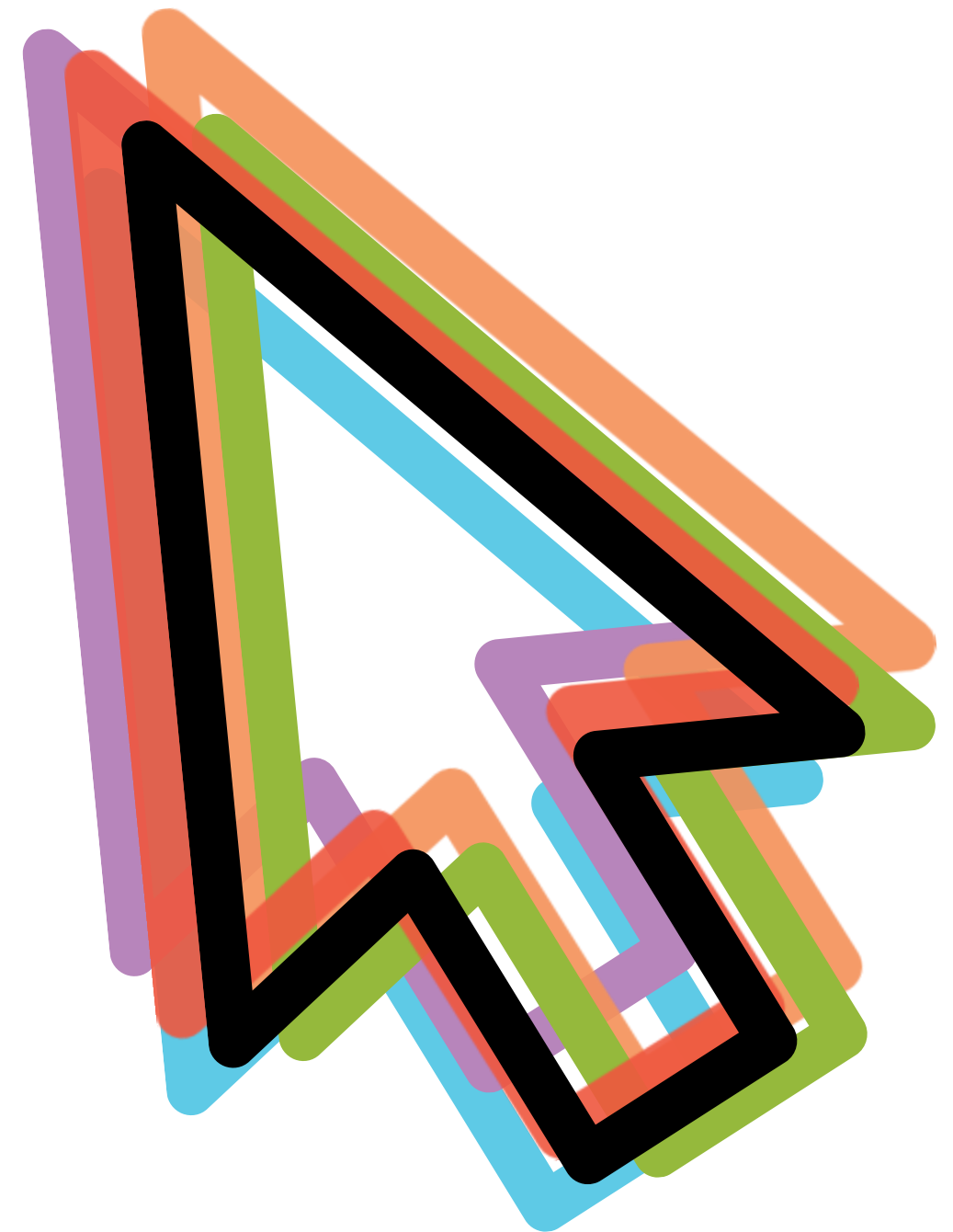
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Daniel Bartholomew-Poyser

Artist in Residence & Community Ambassador,
Symphony Nova Scotia

Barrett Principal Education Conductor & Community
Ambassador, Toronto Symphony Orchestra

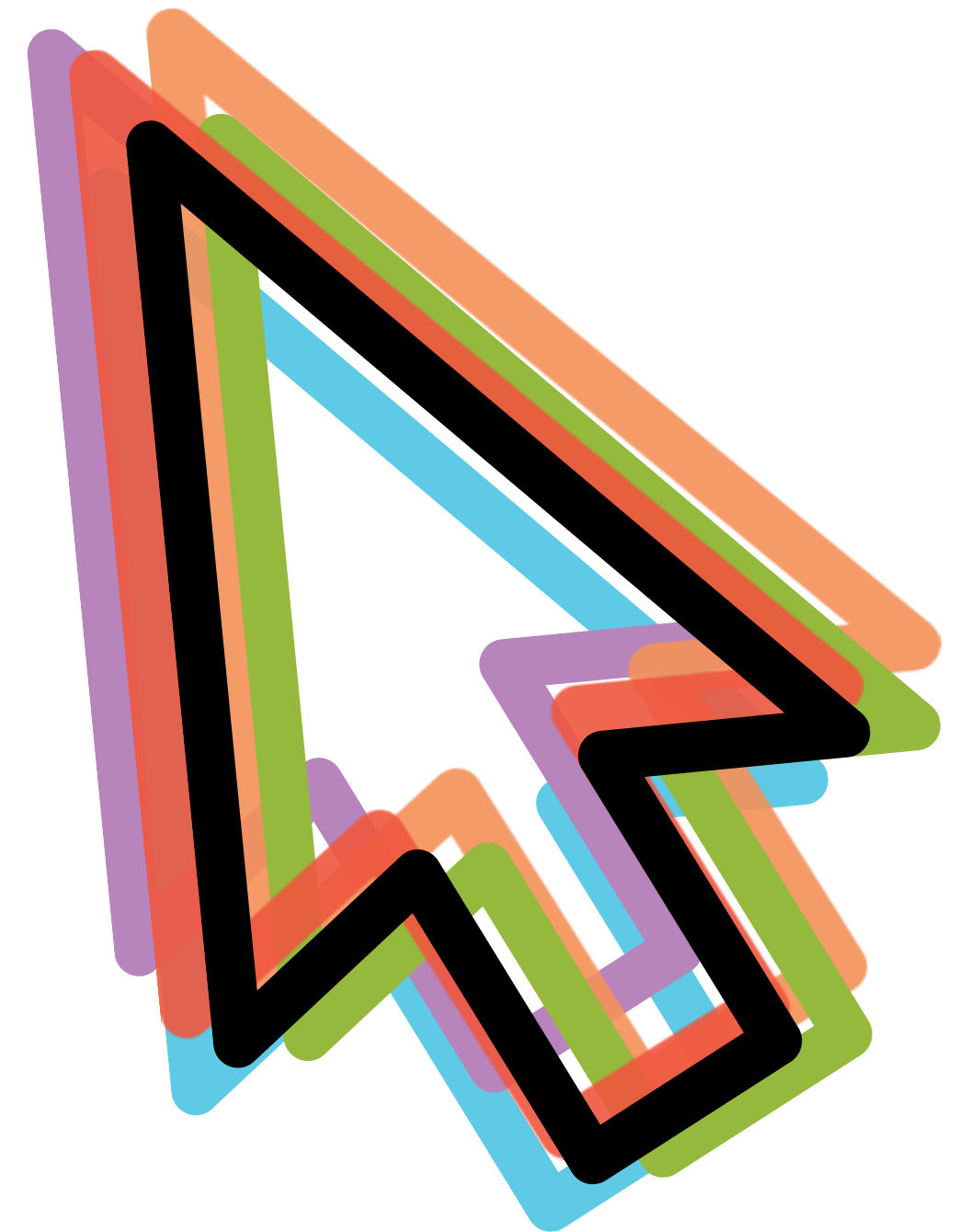


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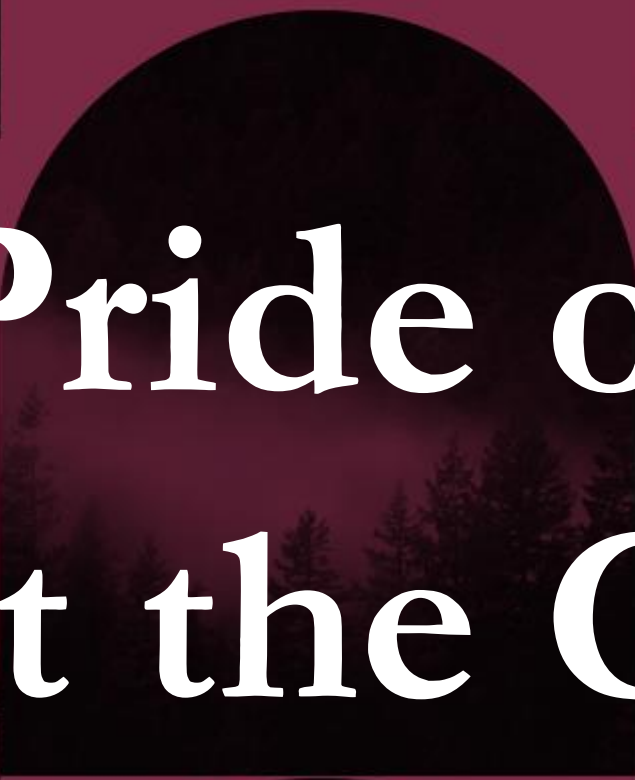
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Robin Whiffen
Executive Director
Against the Grain Theatre



**L'avenir de
l'orchestre numérique
FIERTÉ AU TRAVAIL**



Pride of Work Against the Grain Theatre



Messiah/Complex

A timeless piece of music with a distinctly Canadian twist.



12 SOLOISTS

4 CHOIRS

25 PIECE

ORCHESTRA



Against
the
Grain
Theatre

7 LANGUAGES
16 LOCATIONS
10 FILM TEAMS





138,341 VIEWS
44 COUNTRIES
3 RUN
EXTENSIONS



WHAT DID WE LEARN?





COLLABORATION
AND ARTIST-
CENTRED WORK
INCREASES PRIDE
OF WORK

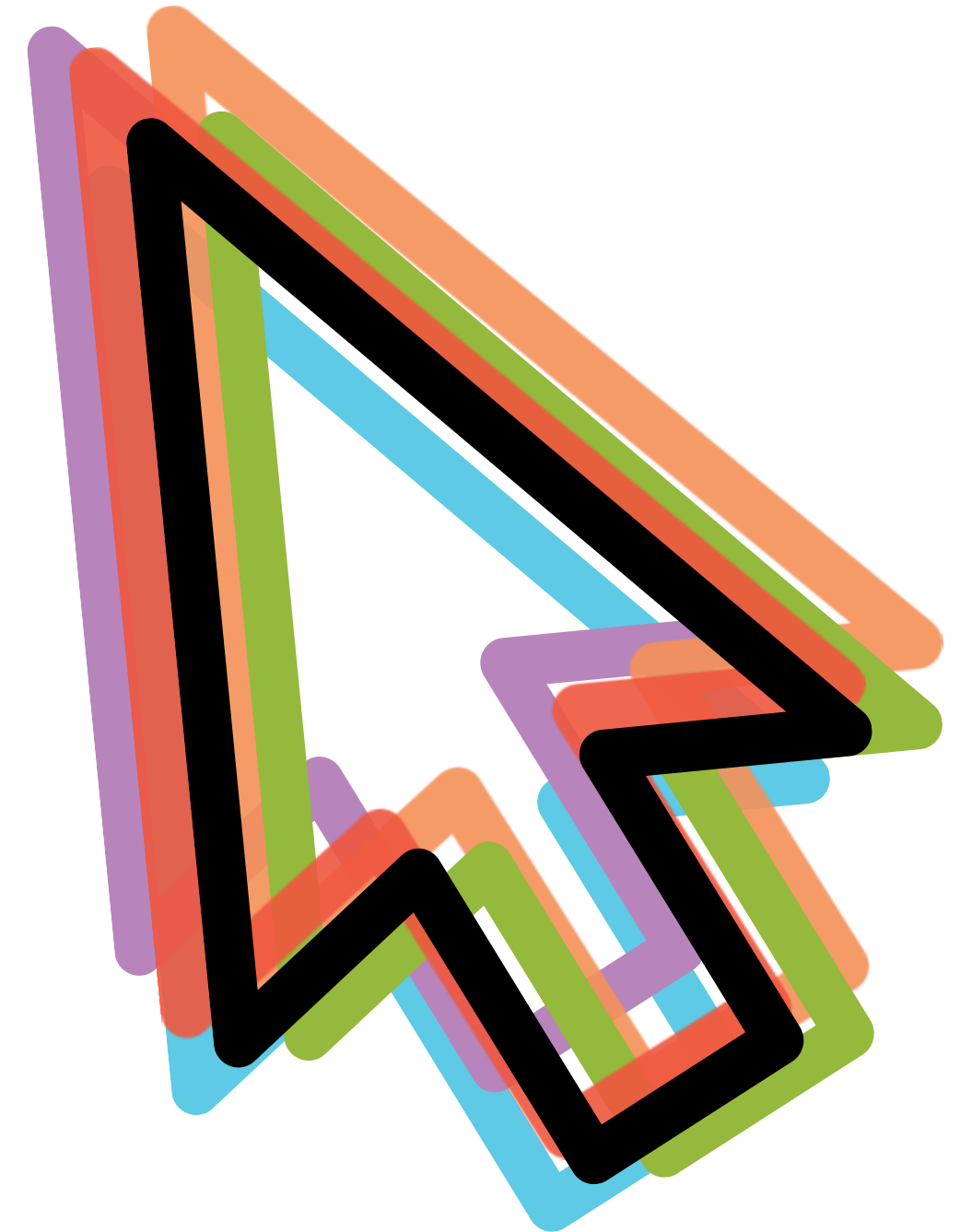
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Andrew Bennet

Executive Director

Kitchener-Waterloo Symphony Orchestra



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KITCHENER-WATERLOO
SYMPHONY

Digital learnings for a regional orchestra

KWS key facts

- 52-piece permanent orchestra on 35-week annual contact
- 1,700-seat home venue Centre In The Square
- \$5.5m pre-Covid annual revenue
- No previous experience of streaming
- Tessitura CSR software



KITCHENER-WATERLOO
SYMPHONY

Serendipity

- Music Director Andrei Feher is based in Canada
- Huge concert platform at CITS allowed the full orchestra to perform in a physically distanced format



KITCHENER-WATERLOO
SYMPHONY

The 2020-21 KWS season

- 12 monetized streams: 6 'Signature' and 6 'Pops'
- 4 free streamed concerts: 3 'Kinderconcerts' and 1 'Family'
- Free on demand concerts: Schools, long-term care facilities, community outreach



KITCHENER-WATERLOO
SYMPHONY

Opportunities

- Judicious tiered pricing for monetized streams: 44% of tickets and 71% of revenue from top 3 tiers (\$40 to \$100)
- Tessitura used for all bookings for monetized content to maintain customer record continuity
- Short-term planning cycle based around 3 'tranches' of concerts during the season
- Some greater experimentation in programming than for a conventional season.



KITCHENER-WATERLOO
SYMPHONY

Issues and questions

- Challenges



KITCHENER-WATERLOO
SYMPHONY

Issues and questions

- Notable successes
- Noble failures



KITCHENER-WATERLOO
SYMPHONY

Issues and questions

- Learnings
- Key questions that (probably) can't yet be answered



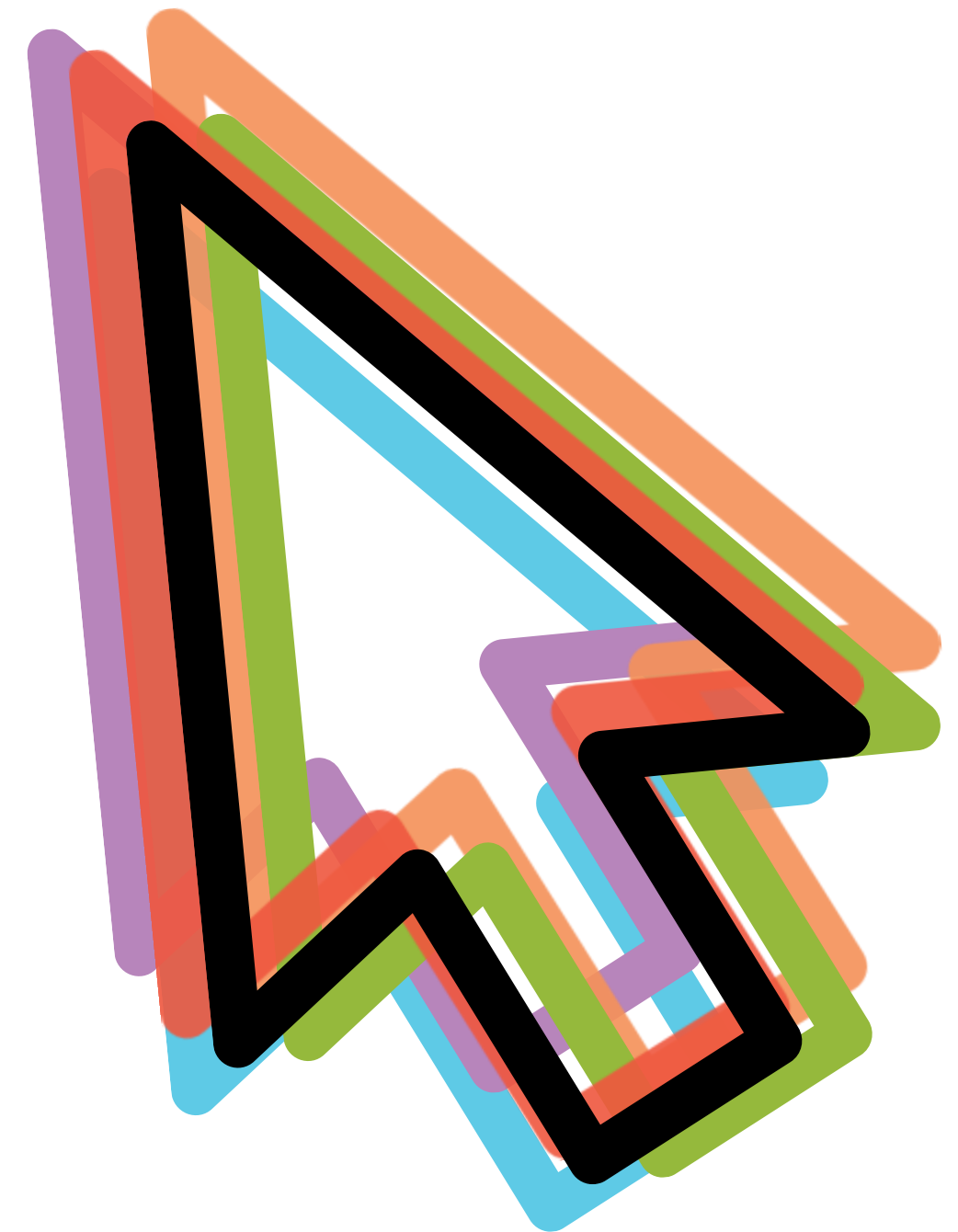
KITCHENER-WATERLOO
SYMPHONY

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Robert "Bob" Fraser

**Bass Trombonist, Victoria Symphony Orchestra
President, Organization of Canadian Symphony
Musicians**



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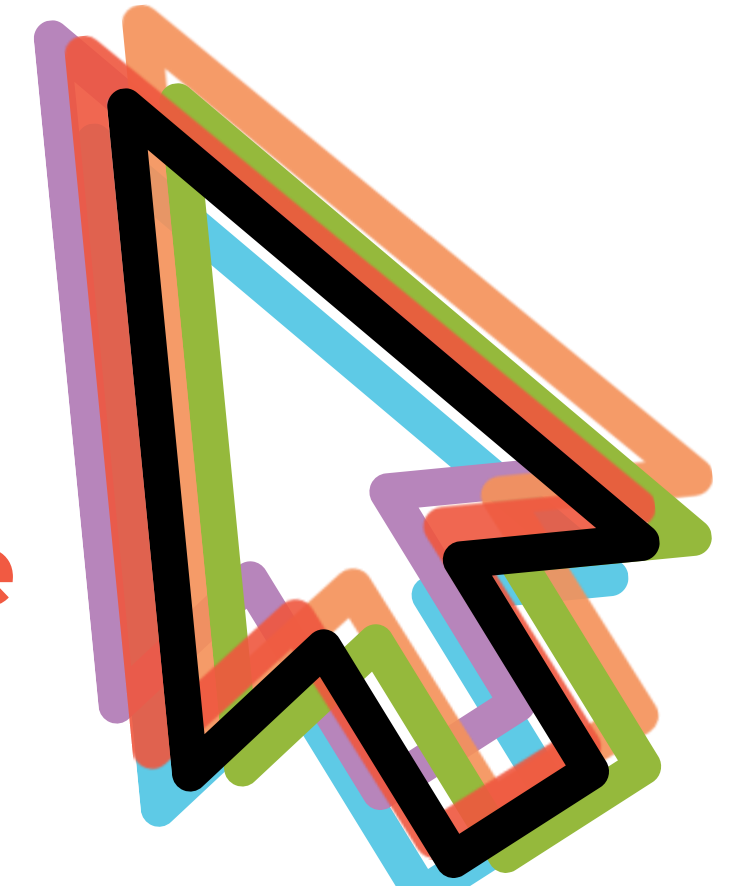


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