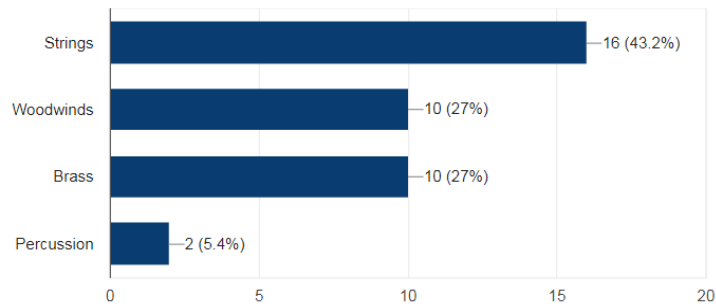


Musician Survey Results 2018

Membership

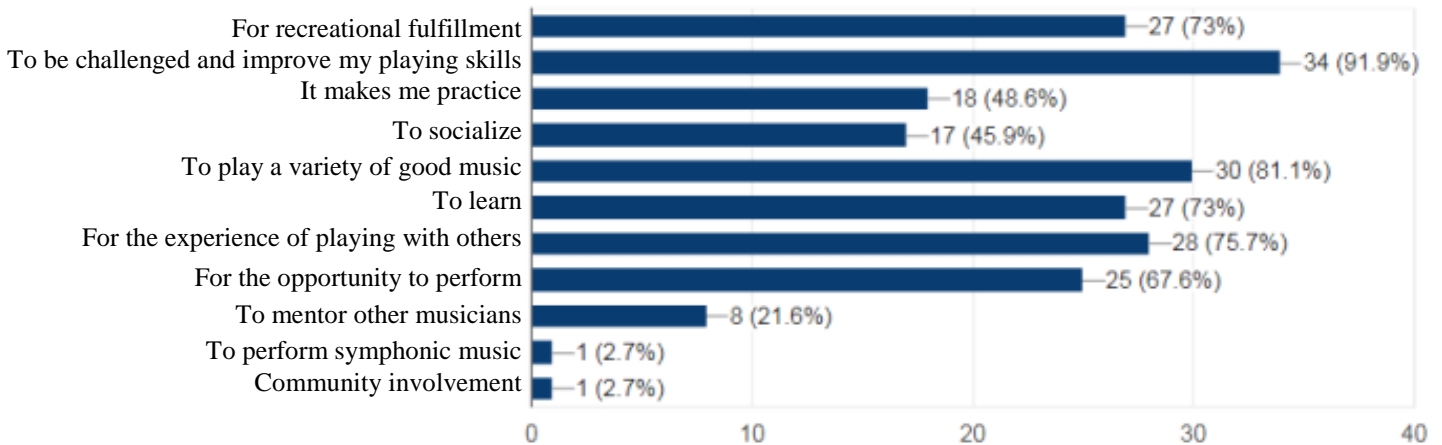
I play in the following section(s):

37 responses



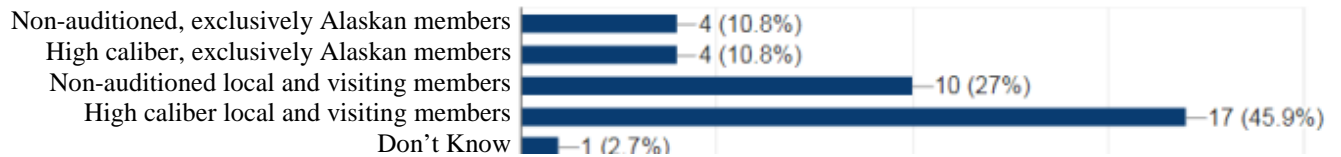
Why do you play in the Juneau Symphony (JS)? (check all that apply)

37 responses



I prefer the Juneau Symphony be comprised of:

37 responses

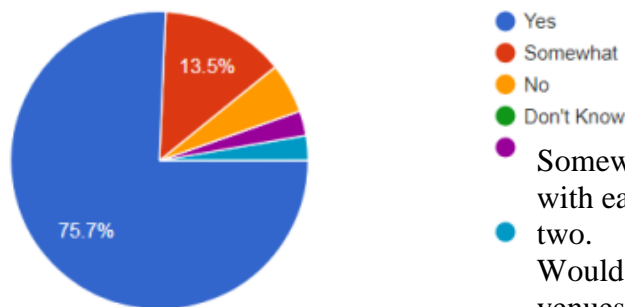


Additional Responses:

- 1)local musicians, 2) Southeast AK, 3) Alaska, 4) down south. Auditions may be necessary for some positions but not all
- Give local musicians a platform to perform classical music supported by high caliber visiting musicians.
- It's difficult to select one of the above since I don't really know what the implications are of each selection. I believe JS should primarily consist of Juneau musicians augmented by visiting musicians as needed. We need to be sure that we are using our local resources and not replacing them by visiting players. Where we bring visiting musicians from isn't as important treating our local players with respect. That said, we do need to have players that are competent so that we can play music of good quality. This balance is difficult.
- Just fewer out of town folks
- High and adequate caliber local, then Alaskan, then outside.
- High caliber local and visiting members; The best musicians we can attract and retain.
- Non-auditioned Alaskan members & High caliber local & visiting members
- Non-auditioned local and visiting members; There are ways other than auditions to identify high caliber local players. Also, non-auditioned and high caliber are not mutually exclusive
- Non-auditioned, exclusively Alaskan members; We should invite others, including paid visitors, to play with us when needed for the programs we want to play. I.e. we shouldn't be so rigid about having Alaskan members that we never play anything with a harp part because there is no Alaskan harpist available. But we should strive to maximize local and Alaskan available musicians before inviting paid visitors.

Are you satisfied with the current season structure of 5 concerts (4 mainstage + Symphony Showcase)?

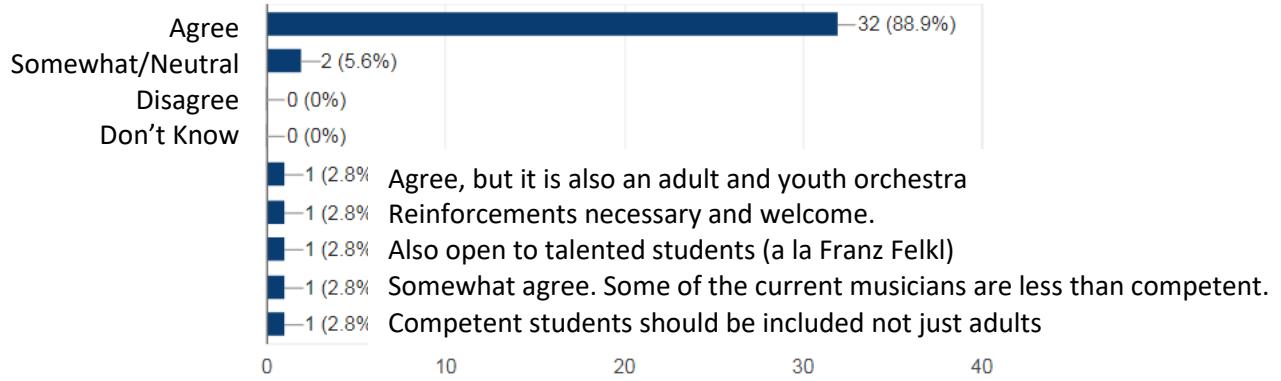
37 responses



- Somewhat--I wouldn't mind an additional performance with each concert event, three performances instead of two.
- Would like to see something like this, plus other smaller venues open up that are out of the box and different

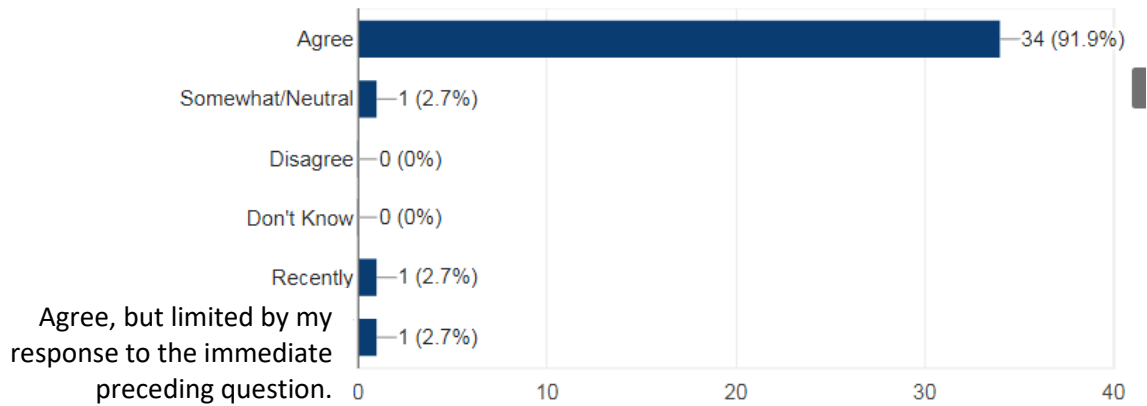
I currently see JS as a non-professional adult orchestra representing the Juneau community with a mix of competent amateur and professional-standard players.

36 responses



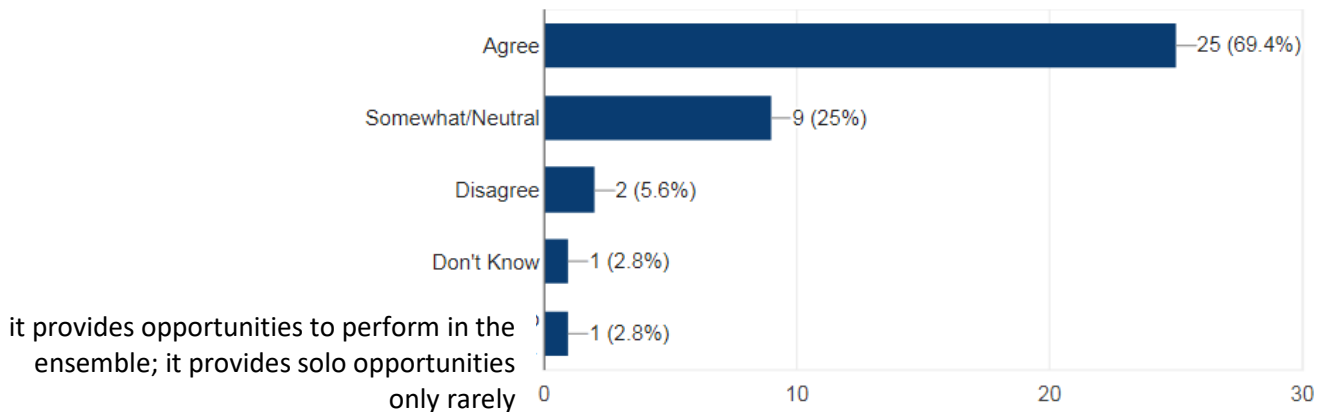
The Juneau Symphony produces quality orchestral concerts.

37 responses



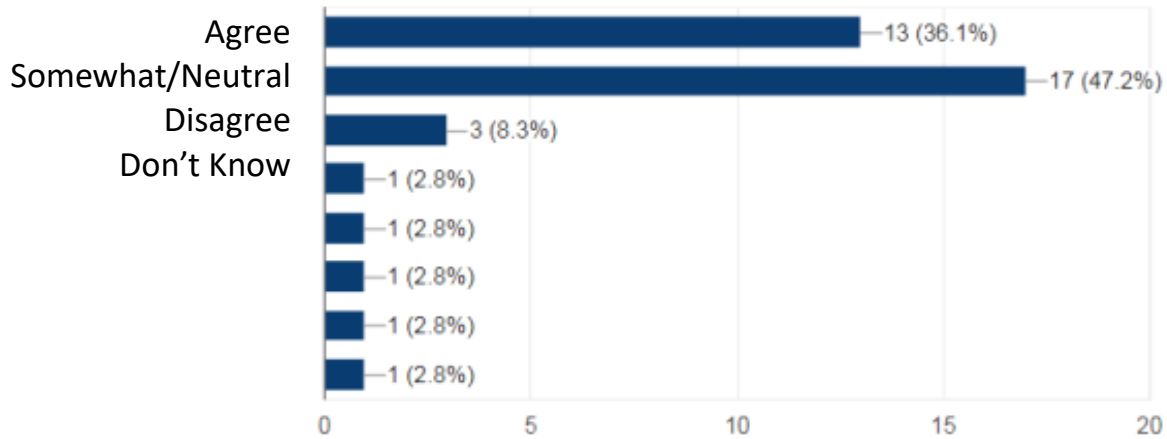
The Juneau Symphony provides opportunities for advanced musicians to perform a variety of orchestral music both as a soloist and in the ensemble.

36 responses



We have adequate musical diversity in our concert programming.

36 responses



Additional Responses:

- The past 3 seasons has not been diverse, but this upcoming season looks great.
- programming has varied over the last five years. What do you mean by diversity in this context?
- I thought Troy's -programs were wonderfully diverse. Kyle's less so.
- Need bigger works from what we have been playing the past three years.

Please share your suggestions for workshops or masterclasses for orchestra members.

9 responses

No particular topics to suggest but it would help to Communicate w sections in advance to measure interest in and availability for master classes/workshops/sectionals

We've had many opportunities for member improvement through masterclasses and workshops during the past three years in particular; I'd like to see that continued

The present cello-bass pre-rehearsal sectionals aren't of much help to the basses. If Drew or Bob Olsen could get here a little earlier than usual and lead a bass-only sectional or two, that would be of more value. They might have to be paid something to do this but it would help.

A workshop for orchestral woodwinds, that encourages everyone to show up for, including players who don't play that often.

Possibly more general woodwind workshops.

Would love more brass masterclasses-!

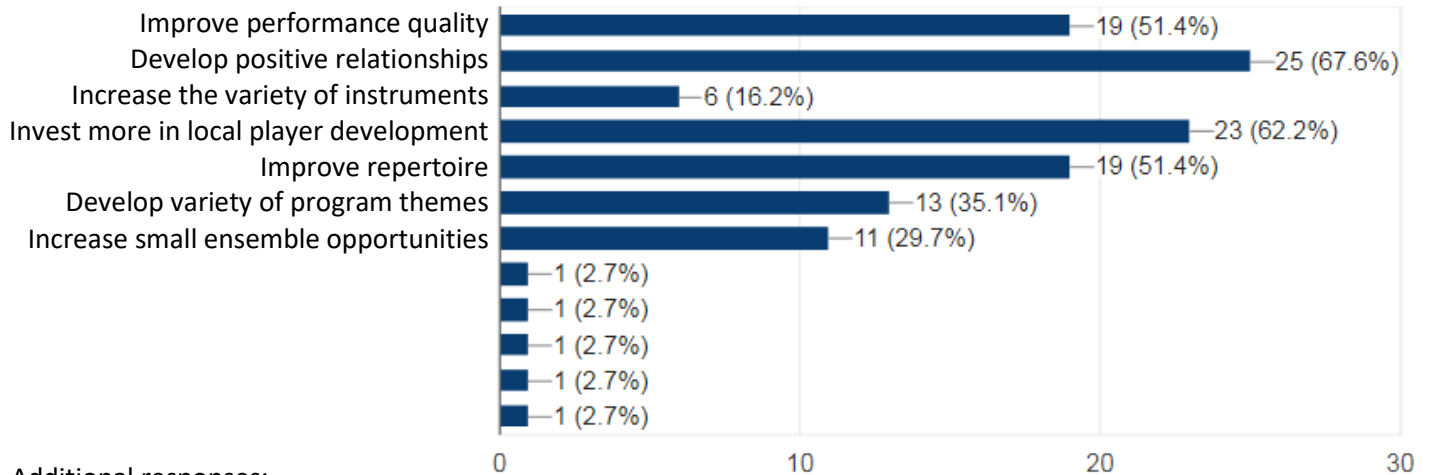
Longer workshops need to be held at times other than rehearsal/concert weeks. It is too difficult to ask players, most of whom have work obligations, to commit additional time to participate in workshops during the rehearsal/concert weeks. A one or two hour masterclass using our visiting players are easier to have during the three days the visiting players are in town. We need to have better advance publicity for the workshops or masterclasses so that players have time to arrange their schedules to participate. We should have a goal of having a masterclass or workshop for each section of the orchestra over a 2-year period.

I would like the masterclasses or workshops to happen outside of a concert cycle so we have more time to focus on them. It's hard to attend them on the Wednesday night of concert week.

I don't have ideas, although it sounds like a good idea to do something.

How do you want to see JS develop over the next two to three years? (check all that apply)

37 responses



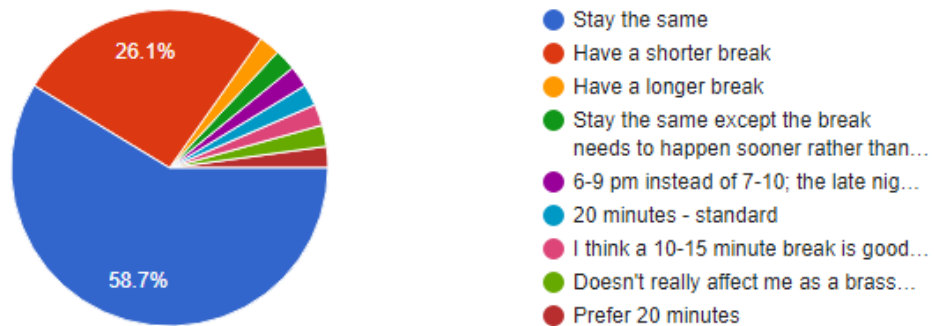
Additional responses:

- Restore sense of community within the orchestra, welcome back players who have drifted away
- Develop a symphony that works as a cohesive team that works together to create the best performances possible, setting aside any other personal differences to be the best group we can be.
- Playing music composed by women and people of color
- Weed out less than competent local musicians. Or, keep players/musicians off the board, even former players if you find a way to weed out the less than competent current local musicians.
- Have confidentiality preserved and respect restored between the board and its players; have the orchestra's culture and plan defined so it can drive the operational decisions

Rehearsals

Current rehearsals include a break of 10 to 20 minutes. I would like rehearsals to:

46 responses

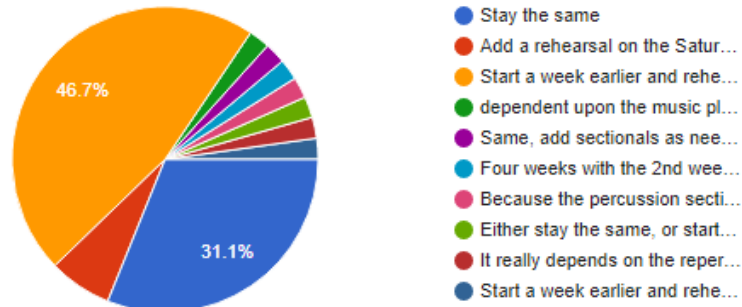


Complete answers:

- Stay the same except the break needs to happen sooner rather than later in evening like around 8:30
- 6-9 pm instead of 7-10; the late nights make it really hard on my day job
- 20 minutes – standard
- I think a 10-15 minute break is good. 20 minutes seems long, but shorter than 10 seems too short
- Doesn't really affect me as a brass player. Troy was really great at scheduling rehearsals so if the brass weren't needed on a piece, we didn't have to be there. That was a good routine.
- Prefer 20 minutes

The current rehearsal schedule begins two weeks prior to the weekend concerts. I would like the rehearsal schedule to:

45 responses

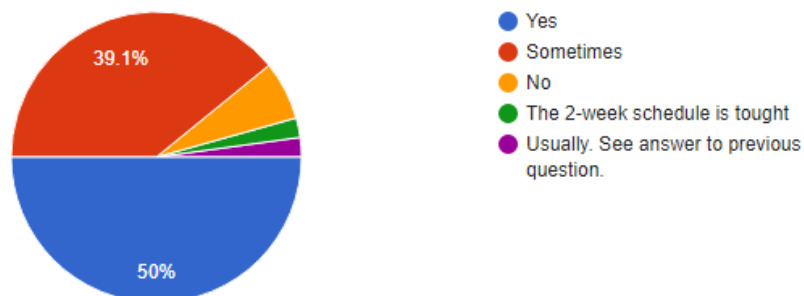


Complete answers:

- Stay the same
- Add a rehearsal on the Saturday before concert week
- Start a week earlier and rehearse for three weeks
- dependent upon the music played. If it requires 3 weeks, we should program it for three weeks. Many of the works played during the past 3 years were easily rehearsed satisfactorily in two weeks
- Same, add sectionals as needed.
- Four weeks with the 2nd week devoted to sectionals.
- Because the percussion section is not fully set up until the final week, earlier rehearsals have marginal value. This is there for not my question to answer.
- Either stay the same, or start a day or two earlier so we could have the concert dress rehearsal on Thursday night so we could have an additional performance Friday night.
- It really depends on the repertoire as to the length of the rehearsal cycle. Having a week of rehearsals, followed by a week of sectionals and individual practice, then 2 weeks of rehearsals has worked well in the past. It is easier to know which portions of the music need individual work after a full rehearsal.
- Start a week earlier and rehearse for 3 weeks provided 1-2 rehearsals are dropped the week of the concert.

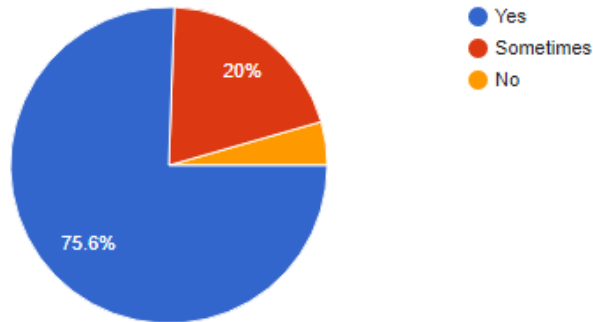
Does the current rehearsal schedule allow you enough time to learn your part?

46 responses



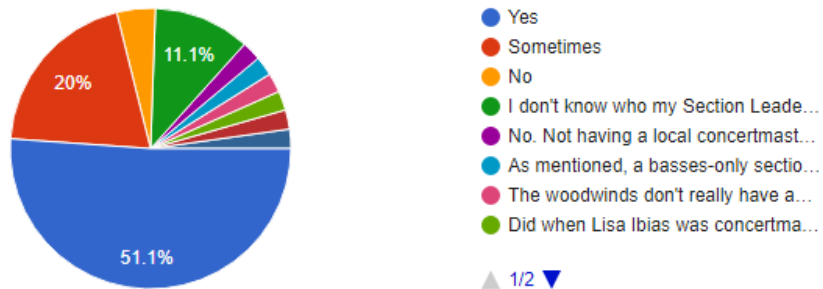
Do you feel well-supported by your section members?

45 responses



Do you feel well-supported by your Section Leader?

45 responses

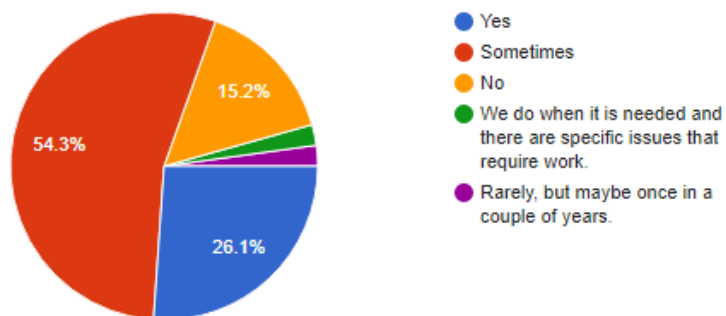


Complete answers:

- I don't know who my section leader is
- No. Not having a local concertmaster and principal 2nd is difficult. The last few concerts our bowings changed dramatically in the last few days before the concert from the bowings that came with the part.
- As mentioned, a basses-only sectional led by Drew or Bob, working on concert music would help.
- The woodwinds don't really have a section leader, but we all support each other.
- Did when Lisa Ibias was concertmaster.
- I don't believe there is a woodwind section leader at the moment, but I have felt supported by the ones we have had in the past.
- N/A

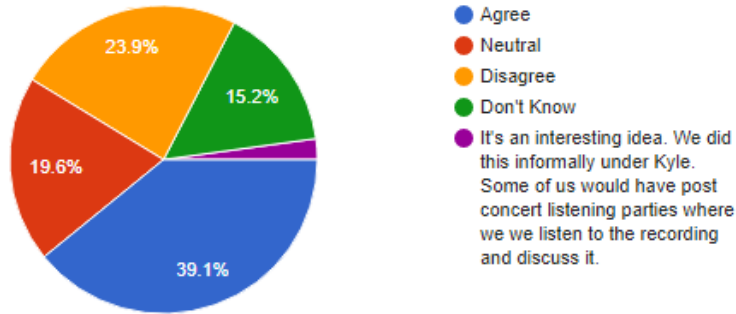
Does your section hold separate sectional rehearsals?

46 responses



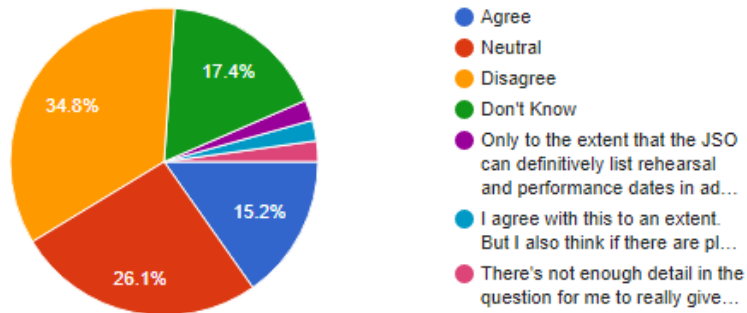
We should hold annual orchestra self-evaluations/performance assessments.

46 responses



We should sign annual player commitment letters.

46 responses



Complete answers:

- Only to the extent that the JSO can definitively list rehearsal and performance dates in advance.
- I agree with this to an extent. But I also think if there are players who don't want or can't commit to the entire year, we should get commitments for what they will commit to in advance. Also, what if people break these commitments? Do they mean anything? I think players should be required to find subs instead of just saying, sorry I can't make it and walking away. It's really stressful for section leaders to have to find someone at the last minute.
- There's not enough detail in the question for me to really give an answer.

Overall, what would make rehearsals work better for you?³¹ responses

Make sure rehearsals are scheduled so that those called for 1 or 2 pieces do not have to be at the entire rehearsal.

Stick to schedule

I like the two-week schedule. Depending on the repertoire being prepared, section leaders should schedule additional sectionals as needed. The Saturday before the concert could be used for larger group sectionals, as needed.

Less talking among players and use of media (print and electronic) during rehearsals; more attention to what we're trying to accomplish as a group

less work on strings or sections that need sectionals

3 weeks. I think this will also allow more local musicians to play. Right now it is hard to commit to play a concert if I will have to miss even one rehearsal for work or travel because there are so few rehearsals they are very crucial. Ironically, three weeks of rehearsal would actually mean I play more concerts.

Receiving our music at the earliest possible time, for home practice. Even parts of it if not all is in town yet.

Longer rehearsals before concert week -- I'm there for the evening, so might as well go to 9:30 or 10:00.

They have been fine, thanks.

I think rehearsals are the best part of the process if they are: organized so as not to waste the time of the musicians who only play in part of the program or some of the movements. Troy insisted on rehearsing every thing in concert order because he was busy trying to memorize the program and he needed the rehearsals to be in the same order as the program. So every rehearsal, musicians who only played in say the first piece and the last piece would have to stay to the end of the rehearsal regardless. That's not right. Rehearsals would also work better if the break was shorter. I think 10 minutes is plenty. They would also work better if the violins and violas were more prepared by the first rehearsal. We need a local section leader(s) for those two sections, but we also need those players to be more committed.

Rehearsals would work better if the music director approached our ensemble more as a teacher and less as though we are all paid professionals. Make the rehearsals a musical learning experience. Discuss the composer's vision and intent. The place of the piece in musical history and even world history. They would work better if there were periodic announcements about the importance of showing up to every rehearsal, and of learning parts before the first rehearsal. Why those things are so important.

I enjoy rehearsals. I would not mind having more of them.

Conductor should share information about the piece

Arriving prepared to rehearse...

Better parking, less crowded, good lighting, good chairs

2.5 hour rehearsals

If other local players would learn their music before the first rehearsal instead of using rehearsal time to do basic preparation.

More time spent on working together as a symphony and less time spent on detail work that could be taken care of during sectionals.

I felt like rehearsals with Troy were well-run. We need a local section leader who can run a sectional

Some local musicians clearly don't start practicing early enough. Troy was good at getting the music available to us earlier than it had ever been available under Kyle. And the over all level of preparedness increased under Troy. But clearly some local musicians did not know their parts before the first rehearsal. That is really dis-honoring to the other locals who take the time to be prepared before the rehearsals start. Either weeding these musicians out, or getting them to be prepared would make rehearsals work better for me.

Add the Saturday rehearsal and require players to attend all rehearsals unless they have a very good excuse for an absence.

Overall, what would make rehearsals work better for you? (Continued)

Starting them at 7 or 7:30, ending by 9:30-10 PM for three weeks; have pre-calendared sectional rehearsals released with the full orchestra rehearsal schedule, preferably released at the start of the year (September); have rotating players and even principals in our section (as we already do) for ALL competent players in our community to perform; make sure section leaders hound their section and ensure their parts have been picked up well before rehearsals begin to ensure practice is happening in advance of rehearsals, as best as they can; pay a stipend to our section leaders and local principal players (if principals are visiting members, then enhance their stipend some); section leaders all need to be local to ensure the stability of the core player cadre since can be available to answer questions accurately about the orchestra and know local recruits for the sections so rehearsals can be functional for all players attending; having players sign an agreement that they will be there timely, have practiced, and are committed to attending all rehearsals unless agreed to by the section leader and principal chair of the instrument

Well organized and efficient use of time is most important

Getting done at 9:30 rather than 10 - hard to stay focused so late at night

I would like to see better attendance in the strings.

Weeknights are nearly impossible with my work schedule, but I know that is not the case for most people. When I know the rehearsal schedule in advance, I can usually juggle things in order to attend most of them.

Shorter break and end at 9:30

If there was more communication between players

Have them in the same location.

They are fine as is!

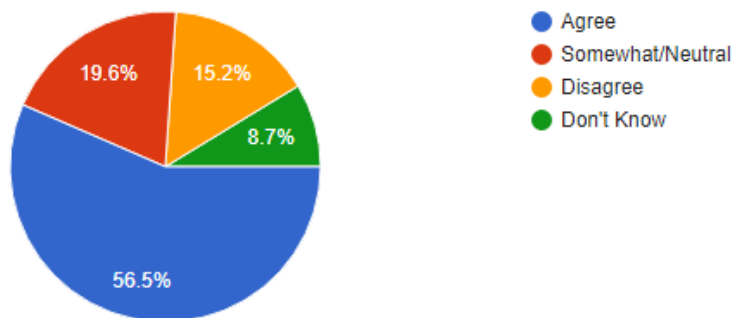
More individual preparation on everyone's parts, myself included.

Three weeks, with more time to practise after learning how conductor wants it done.

Player & Organizational Participation

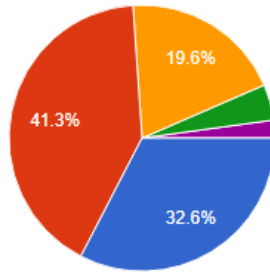
I am familiar with the JS mission statement.

46 responses



I am familiar with the Player Handbook.

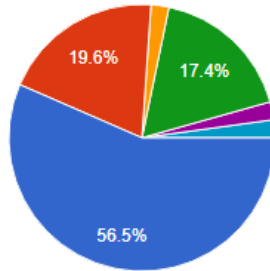
46 responses



- Agree
- Somewhat/Neutral
- Disagree
- Don't Know
- What player handbook? The last one was printed for the 2009-2010 season

I support and promote the JS mission.

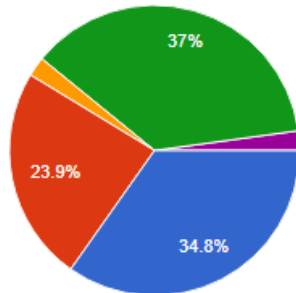
46 responses



- Agree
- Somewhat/Neutral
- Disagree
- Don't Know
- I think the JS mission needs revisions to match current goals.
- Disagree--I don't think "providing local musicians an outlet to perform" should be a part of the official JS mission.

I abide by the Player Handbook.

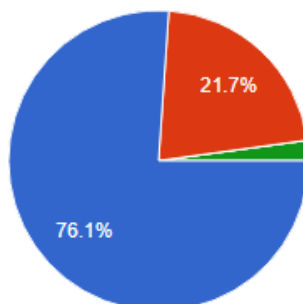
46 responses



- Agree
- Somewhat/Neutral
- Disagree
- Don't Know
- I follow its expectations for players.

I actively advocate for JS in the community.

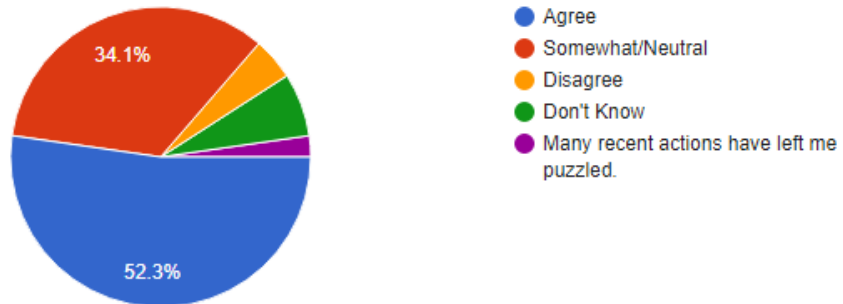
46 responses



- Agree
- Somewhat/Neutral
- Disagree
- Don't Know

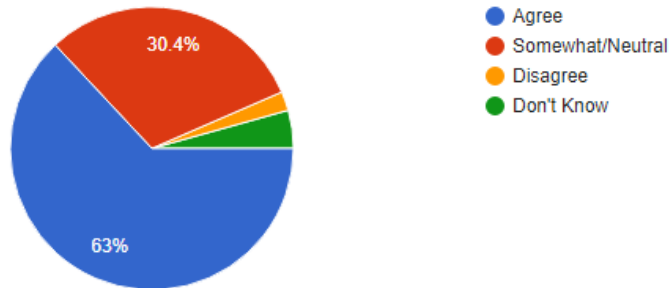
As a player, I understand what the Symphony Board does.

44 responses



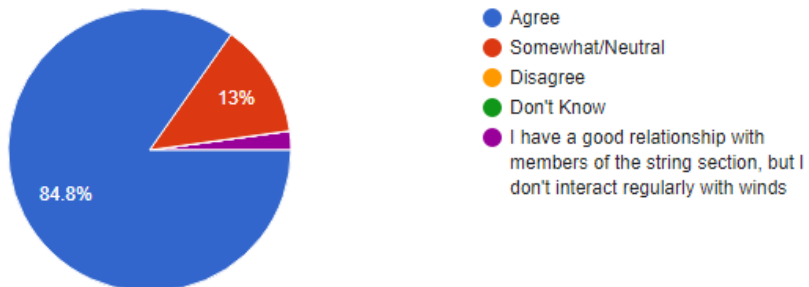
As a player, I understand what the Symphony Staff does.

46 responses



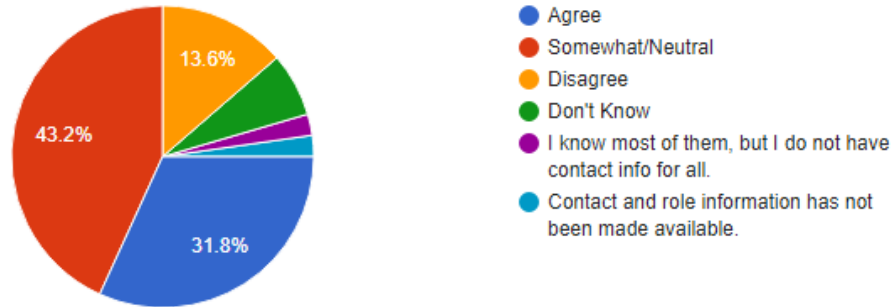
As a player, I have a good working relationship with other players.

46 responses



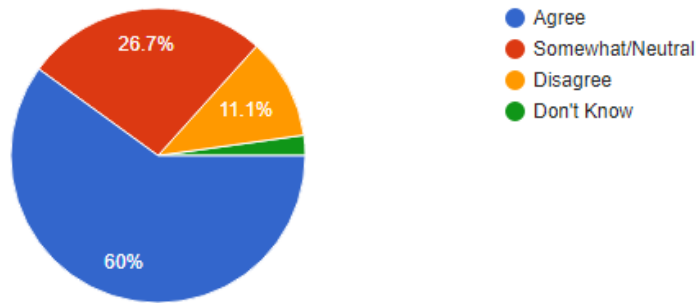
I know who is on the Juneau Symphony Board, their roles and how to contact them.

44 responses



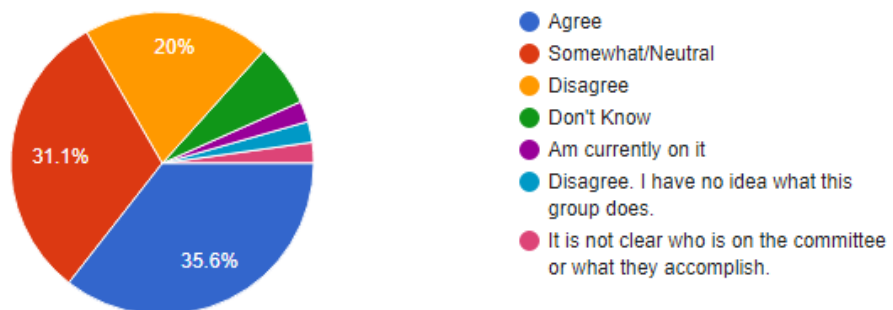
I know who is on the Juneau Symphony staff, their roles, and how to contact them.

45 responses



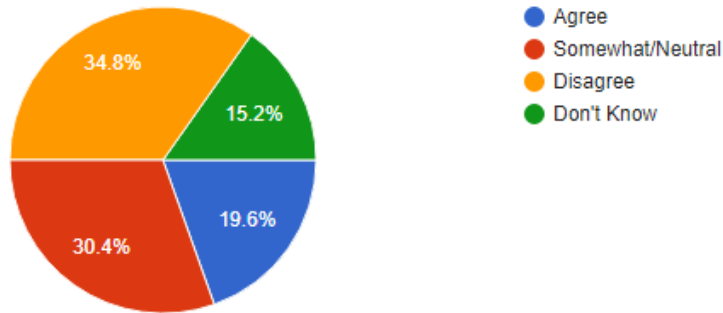
I understand the Player Relations Committee, their roles and how to contact them.

45 responses



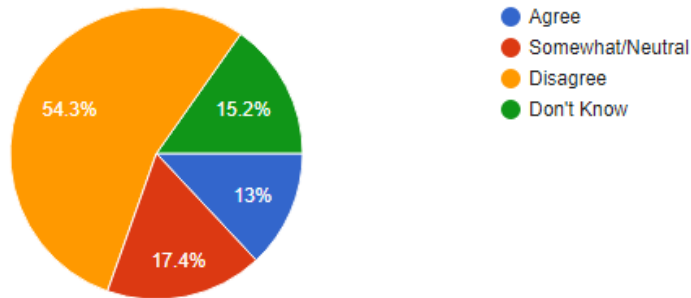
The JS Board and staff clearly communicate defined organizational goals, objectives, and performance outcomes

46 responses



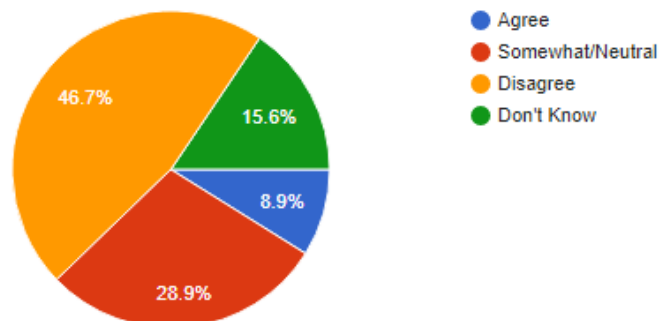
I am aware of the Juneau Symphony's short and long range strategic goals.

46 responses



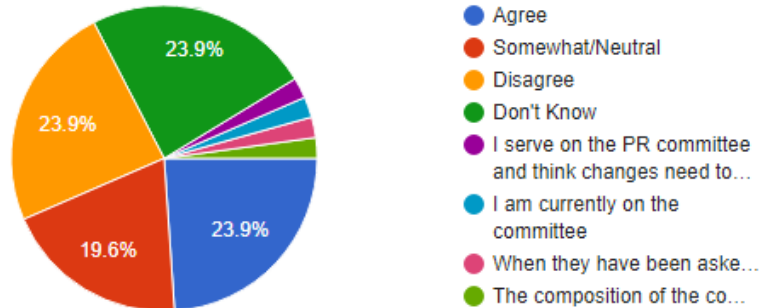
The Board and staff consistently solicit input from all players in making decisions for our organization.

45 responses



The Player Relations Committee consistently solicits input from all players in making recommendations on our behalf to the Board and staff.

46 responses

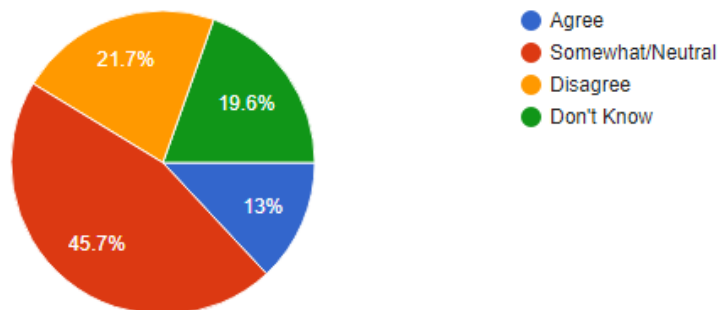


Complete answers:

- I serve on the PR committee and think changes need to be made to its structure, makeup and purpose.
- I am currently on the committee
- When they have been asked to do so, yes; otherwise, their input has been unwelcome these last three years under Troy's baton; they have been blown off, ridiculed, and seen as a rogue committee, no matter who has been at their helm. Troy made sure to paint that picture so their credibility would be shot.
- The composition of the committee is diverse – consulting all players isn't needed

The Board and staff respect and act on the requests and recommendations made by orchestra members.

46 responses



The Player Relations Committee respects and acts on the requests and recommendations made by orchestra members.

45 responses



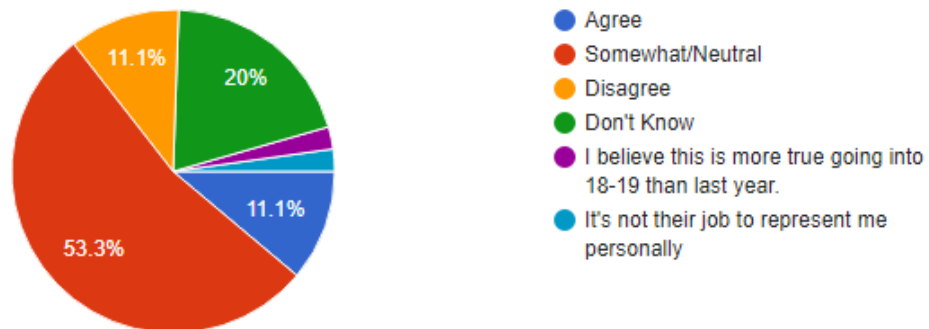
Complete answers:

-I am on the committee

-They have never been in the position to lead on anything, at least not recently, so how can they act? They have worked to make more positive activities happen, which has been great, but no one has asked for their leadership or input. When they have fielded complaints in the distant past and organized activists and socials, they have been always at orchestra members suggestions..

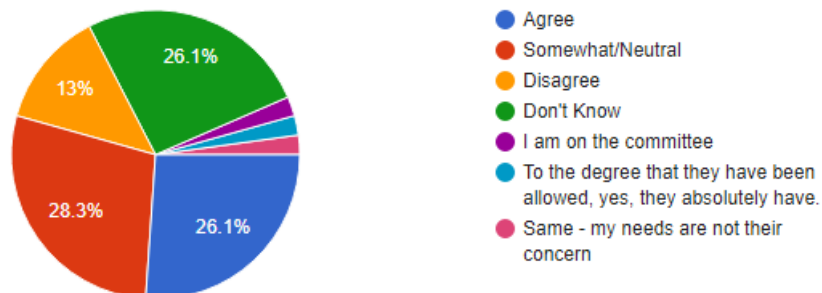
The Board and staff support my needs and represent my best interests.

45 responses



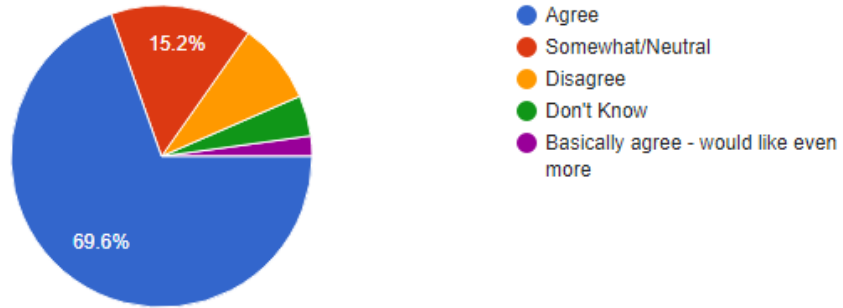
The Player Relations Committee supports my needs and represents my best interests.

46 responses



There are enough of planned social events for musicians.

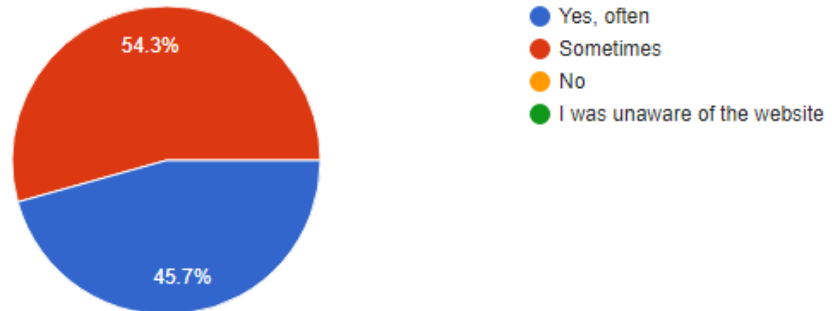
46 responses



Promotion & Support

Do you use the JS website?

46 responses



If you use the website, for what do you use it and how could it be most helpful?³⁵ responses

Rehearsal schedule, season program

Concert dates and repertoire

I use the rehearsal schedule online

Rehearsal schedules, past and future concert dates and programs, JSO documents.

list all members that are also private instructors so prospective students can link up for rehearsals and messages

I use it most for getting rehearsal schedules in advance.

usually for rehearsal schedule calendars. These used to be in the folders.

Having the orchestration of the material posted early and consistently would help -- especially for wind and brass players who do not play in every piece.

Rehearsal schedules.

I use it to find information about rehearsals and locations.

verify concert dates, rep, rehearsal schedule

Google calendar with rehearsal and performance times and places

Looking for rehearsal location, dates, and times. I want the staffing for each piece (2222 kind of thing) listed for each piece. I totally subscribe and use the JSO Google calendar, and am looking forward to this coming season's rehearsals and performances to be filled in (hint, hint, hint) BEFORE we get the email asking us for our availability this season.

To look up concert dates and before rehearsal schedules.

I check rehearsal schedules - time and place. It would be helpful to have sectional rehearsals also lists. Rehearsal order would be helpful so I can organize my music ahead of time. Also the concert listings should identify soloists by name.

Scheduling and programming.

Primarily for concert and rehearsal schedules.

I use it for the rehearsal schedule, directing others to buy tickets, and checking the Musician page for updates.

To look at rehearsal schedule for planning purposes in the off season

The musician's page (rehearsal information), current concert season page for concert dates.

Post the rehearsal schedule in September for the year, and include sectionals; have board member contact information up there and who is on what committee. Can musicians be on board committees? If so, how about it?

Concert/rehearsal dates

Musician's section; program and concert schedule

I use it to look up rehearsal and concert schedules. I would like it if the website listed who the symphony members are.

I reference schedules. It is helpful.

Finding local teachers for new students, finding concert dates and promoting to people

Contact info, repertoire

To check dates and rehearsal schedules

Find out things about rehearsals.

Rehearsal schedules

To find out when rehearsals are to take place and to keep up with the music.

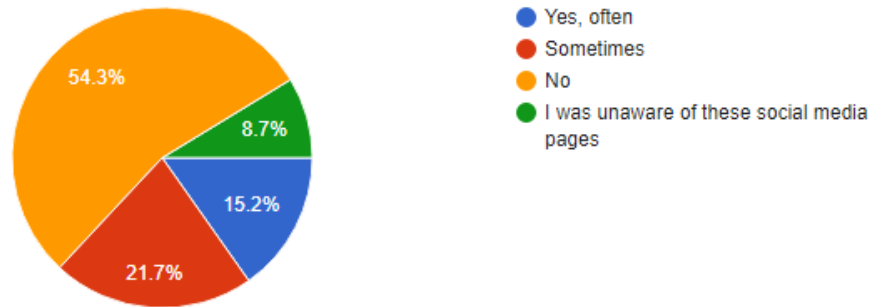
Rehearsal specifics

Rehearsal schedule

Rehearsal notes, dates and times

Do you use the JS Facebook or Instagram?

46 responses

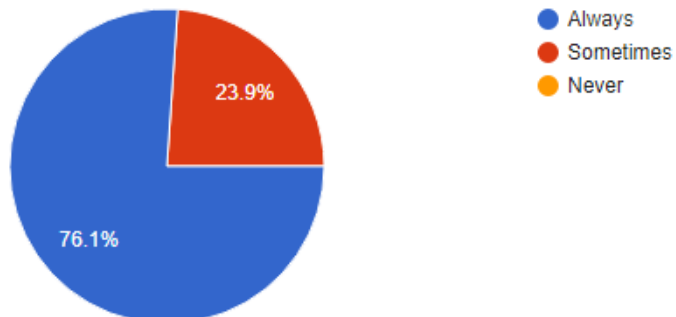


If you use the social media pages, for what do you use it and how could it be most helpful? 17 responses

- NA (2)
- Please go ahead and create Events in FB for the whole season now. Then we can share them when the timing is best for us, and when it can still do the job of filling up the hall.
- To share concert events.
- I "share" the FB page to promote events. I do not use instagram.
- News
- n/a
- I don't really "use" them but I do like and share events to spread the word
- I use it to advertise JSO concert info to folks I'm connected with on social media.
- Advertising venues and concerts, recruiting musicians, networking for new ideas musically
- I don't use social media
- No answer
- finding concert details
- Community outreach and updates of what we are doing
- I'm not a social media person, so I have no investment
- Promote events
- Updates to what is going on

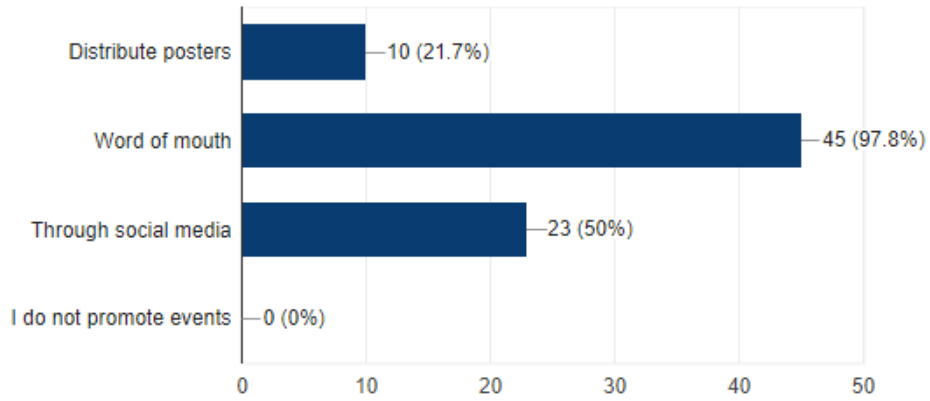
How often have you promoted concerts to friends, family and colleagues?

46 responses



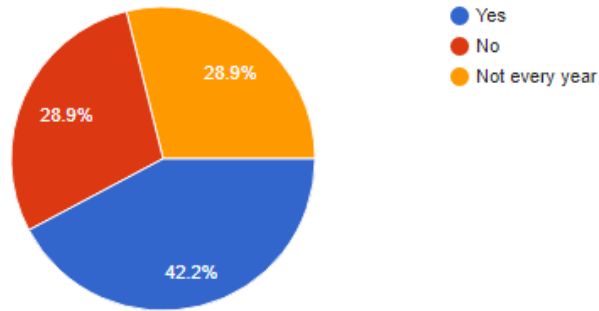
How do you promote concerts and events? Select all that apply.

46 responses



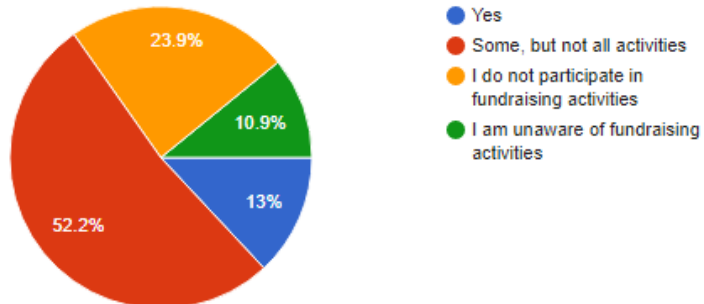
I make an annual financial contribution to the Symphony

45 responses



I participate in and support all Juneau Symphony/Student Symphony fundraising activities.

46 responses



Summary

What do you think is the biggest challenge facing our Juneau Symphony today?⁴² responses

Communication between the Board and players

Finding a music director that is a good fit for our community orchestra.

Facing yet another conductor search, it is important that everyone acknowledge the roles of the musicians (the voting bloc), the board (the fundraising bloc) and the staff (the worker bees). I feel like there is a big disconnect between the musicians and the board, and that each side needs to understand the goals of the others.

1. Unclear roles of board members and the how they support the desire and vision of players. 2. Poor communication from the board to players. 3. Aging, non diverse donors/ lack of audience diversity.

Building consensus around selection of a new Music Director. There will be intense discussions, but we need to keep positive and focused on moving JSO forward.

Attrition of qualified members, availability of competent local replacements repertoire and respect among players

Defining who we are. We were traditionally a local amateur symphony, but Troy and possibly the board have lately been pushing us into more of a professional direction to the point that as much as a third of the string section were paid professionals. We need to be one or the other: all players are professional, auditioned, and expected to meet those standards wherever they are from, or an amateur group with only occasional professional assistance. I strongly prefer the amateur format. I don't think Juneau audiences and donors care about the difference in quality between the amateur and professional group, and prefer to see their friends and neighbors perform, and to feel pride in their community. I don't think that Juneau can financially sustain a professional orchestra and I don't think they would value it as much as they value an amateur primarily local group.

Keeping concert quality high, with a mix of local & out-of-town musicians. And finding a quality new conductor.

Being able to have a symphony with both professional musicians and local musicians

Funding -- especially keeping the demand for donations within the resources available. I think Juneau is nearly saturated with worthy organizations requesting donations, so I hope the symphony can maintain itself at its current budget.

Morale. Losing Troy was a major mistake. Very disappointed in board leadership during this time.

Keeping local players.

morale

Conductor choice

Continuing to improve as a symphony without excluding decent players. Staying within a reasonable budget.

The only thing that comes to mind is lack of available local players(keeping in mind, people do have lives and sometimes it is out of their control.)

There is an enthusiasm gap.

Replacing a brilliant maestro and keeping the forward momentum he brought.

Divisiveness among some players and board members.

Finding the next conductor.

Miscommunication and a difference in goals between musicians and board members.

Bringing the group back together and hiring a music director

The element w/n the orchestra that pushed Troy away. That same element that seems to prefer a mediocre orchestra consisting of mainly locals, or "Alaskans" over an orchestra that strives for the highest level of musical artistry.

Biggest Challenge continued:

Finding good local talent, enhancing the skill of marginal local talent and keeping local players involved and content.

Making sure integrity is in the process in everything we do because that has been doubtful in some cases, to include our former music director and what he told some board members, audience members and players - just disgraceful. Having a real plan where musicians are seen as the heart of the orchestra and not as worker-bees to deliver the best-sounding product at the expense of local players and what they wish to play, too.

Rebuilding and mending relationships with players who have felt unwelcome and not appreciated over the last 3 years.

Having AK musicians come back

Community support for symphony (as evidenced by participation, ticket sales, etc.)

I think we lost some of our local flavor under Troy Quinn. I would like to see a return to more Alaskan musicians and recruitment efforts in the other southeast communities.

It's hard to say. I only played in one concert last season, and previously I was inactive since about 2009. I have attended as an audience member since then, and I seem to see different guest musicians every year. I see a challenge in recruiting and developing local talent. For example, there is NO shortage of violinists in Juneau, and we should not have to fly them in from California or even Anchorage. There is an opportunity to truly make the Juneau Symphony the Juneau Symphony.

Figuring out if you are trying to be a local symphony or an elite competitive symphony and getting buy-in for whatever the decision is.

Finding a director who respects our community and orchestra and will work to develop and support local (regional) players.

Not the same vision for symphony among players

Financial

Holding things together during this interim period.

Developing a younger audience.

Continuing to provide the community with good entertainment while educating them as well!

Quantity of players vs quality of players and how that relates to programming.

Some of the old time musicians seem to resistant to change and programming innovation - want to supersede the Musical Director's decisions

Conductor search

Cohesion as we move into music director selection

PRIORITIES: Please list, in order of importance, action items JS must address in the next two years. 35 responses

1. Hire Music Director 2. Revamp Student Symphony: Rebrand it as Juneau Civic Orchestra (more inclusive) and take it more seriously 3. Clarify path of communication between players and admin (this means create a player handbook and effective Player Relations team) 4. Become a more interactive/present part of the community (more transparent workings, more opportunities to engage with the symph, boarder patron base--read: younger)

securing a music director; shaping and fundraising to support the MD's artistic vision

Communication between board and members Creating a clear plan for continued sustainability while actively seeking to reach out to - and reflect- a more diverse Juneau community

1) Setting priority goals for JSO 2) Consensus around new Music Director 3) Continuing to improve quality of performances

PRIORITIES continued:

Start a recruitment campaign for local and regional members as primary and fill-in musicians in order to beef-up our shrinking roster of musicians, particularly the string sections. Re-think the Student Symphony objectives, composition, title and music direction in an attempt to attract more high school and mid-level growing musicians. Stabilize the JSO Music Director position and attempt to hire somebody who lives in AK and will participate in the growth of the JSO. If funding allows, consider paying service fees to members of the JSO as an incentive to attend all rehearsals and performances.

conductor, and repertoire

1. Are we an amateur group or a professional one? 2. Assuming we decide we are amateur, how to re-grow our ranks of local musicians, including get back those who have left because of feeling unwelcome or unable to sustain the pressure of the two-week semi-pro rehearsal schedule. 3. Hire a musical director who is committed to our vision, whatever we decide it is, who is willing to make a long-term commitment to our vision and our community.

1. New conductor. 2. Positions for local players and out-of-towners where all feel they are contributing
Finding a new conductor who will understand that we are a community orchestra and encourage local players to play in the symphony, as well as those flown in from down south etc.

Hiring a conductor; deciding how much the Symphony will invest in travel for visiting musicians, bringing in guest artists, and rental or purchase of parts.

Nationwide conductor search.

1. Building the base of local players and stop discouraging locals from playing. 2. Expand the symphony with more innovative smaller events, such as pairing small ensembles with culinary events, comedy, wine tastings, local foods and beverages, art. Have a more innovative annual flagship fundraiser like a symphony fun run, or a beer tasting, or a showcase of local chefs and music, maybe an iron chef contest. Think of JWAC's WorldQuest, or JAHC Wearable Arts, or Rotary's Capital Brewfest, or Only Fools Run at Midnight. We need an exciting, don't-miss fundraiser that's better than the Symphony Raffle. One last time: the musicians can't stand to sell raffle tickets. 3. Play more core symphonic repertoire works and not have so many Pops-style concerts more than once a year. Movie music is great, but let's only do that once a year. Also longer concerts. At least 65- 70 minutes. 4.

get consensus about next music director, repair relationships with local/Alaska musicians that may have been lost or strained

I guess we need a new conductor. That would be good.

Figure out which direction you're going, forward or backward.

Music director search, identifying long term goals, board makeup

Guidelines for incorporating visiting players.

1) Create a more welcoming environment for local musicians while maintaining quality of performance. 2) Find a music director that will support not only the symphony and its goals but also the local music community as a whole. 3) Bring music to the schools and the community in general- find ways to incorporate the symphony/symphony musicians into other parts of the music community to further outreach

Hiring new music director, Continuing to build student symphony, Composer diversity

Finding the best possible conductor we can and retain him/her. Figure out how to transition from a small town-small vision orchestra to an orchestra that has a vision for excellence.

Find a musical director that fits well with our orchestra and with our community, and likes being here Find and entice good local players, especially violin players. Enhance marginal players by providing private lessons.

PRIORITIES continued:

1. Having the whole board attend musician functions - rehearsals and other events to get to know them better, understand what is involved, and have better communication. 2. Re-examine the mission. Identify our values like we have been told Foraker says to do. Having goals and objectives that have everyone's input in mind, where everything works in tandem. Then other written policies and decisions about everything can be born from that. In that order. 3. Return to a three week rehearsal cycle. Period. No more monkeying with that, ever again. 4. If this survey is an indicator, allowing player relations to do its job with the players instead of trying to run interference all the time with the MD like it had these last three years.

Defining and having a common understanding of what our mission is, balancing the different components of the mission statement and how to carry them out.

Promote AK musicians and keep mentor the youth

Need a conductor that will help us grow - as musicians, as valued community members supported by the community

Obviously, a conductor is important. I was so glad to see Todd Hunt in the candidate list. I think he is an obvious choice. Utilizing his talents is one way the JS can truly be the Juneau Symphony. It seems strange to me to have a musical director who lives out of state. There will never be the community cohesion possible with someone who lives regionally or locally.

Vision

Rebuild relationships with Alaskan musicians. Welcome back players who have been discouraged from playing.

New conductor

Keeping up our quality of making music.

?

Finding a good musical director Recruiting more good players from the community, if they're out there...

1. Select a new Musical Director 2. Recruit more local and regional upper string players (violins, violas)

Conductor search, providing opportunities for local musicians, strengthening JSS

Director selection, cohesion of musicians, listening to community and players

IMPROVEMENTS: Please list, in order of importance, operational improvements that should be made over the next two years.²⁴ responses

Same as above

Improved relationship between board members and musicians!i headl

Find ways to work together with other local organizations Strengthen communication!! (yes, I know there is a player relations committee, but all that seems to do is promote social events, not strengthen communication) Work towards a more proactive board Clarify JSO's position on local/ out-of-town players and musical objective

Improve policies and procedures, including both internal management controls and docs that provide transparency to players and JSO supporters. This includes a revised player handbook and better understanding of how the player relations committee works.

see above

I'm not sure what is meant by "operational" here. I have no complaints about the day-to-day operation of the symphony.

I like the 3 week rehearsal schedule.

(1) The symphony bought sound shields for the stage -- that helps; check with the musicians that the shielding is adequate and buy more if needed. (2) Arrange more rehearsals on stage, instead of KTOO or other cramped spaces (that also don't have sound shields or risers).

IMPROVEMENTS continued:

Spread fundraising throughout year.

1. Re-energize our fundraising events. Have you asked the audience about those? 2. Bring in supplemental musicians first from Alaska. 3. Openly broadly recruit for JSO slots that are vacant or intermittently staffed, like the violins, principal clarinet, etc. 4. Publish board agendas on the JSO website and the dates of the board meetings in advance. 5. JSO players are members of the organization. Invite their participation instead of discouraging it and hiding what the board does. This will build transparency and mutual understanding of the challenges that players face and the challenges that the board faces. 6. Keep JSO players on the board as voting members.

Possibly a more unified system for get player's availability.

National MD search

1) Sustain a Symphony Board of less than a dozen members that work towards the best interests of the symphony musicians AND the symphony in general. Musicians are human and not just assets on a page- we appreciate you looking out for us. 2) Create a system to encourage auditions to enter the symphony- perhaps work with section leaders to create this. Local musicians should always have preference, but quality should also be a factor. 3) Find other sources of revenue that musicians can aid in growing- perhaps we can work with the new JAHG/JACC to facilitate new small ensemble outlets? 4) Work towards small stipends for musicians when they play the concerts. ALL musicians, local AND out of town. If the Anchorage Symphony Orchestra can do it, so can the Juneau Symphony.

Not sure

I know Bruce worked very hard on the existing plywood acoustic shells, but it would be nice to fully outfit the performance stage with commercially designed and constructed acoustic shells.

1. Allow musicians to be on board committees, and ask them to participate in more than just selling raffle tickets as fundraisers. 2. Have a minimum of a third, if not half, of the JS board be musicians. Make that part of the by-laws. 3. Have more communication and understanding occurring with mandating that non-player board members attend rehearsals at least once a concert cycle. 4. Allowing player relations to be involved, maybe be as a communication conduit, in decisions that affect musicians and mandate a process that if operational changes such as those to concert rehearsals, repertoire, and others proposed affecting musicians must go before the membership BEFORE the MD makes the changes and the board votes on them or forms an opinion. 5. Have visiting musicians be from Alaska first and those who have been in our orchestra beyond the last three years and also within the last three years, even if plane tickets are more. 6. Develop your local players. 7. Allow musicians' input into repertoire for real, not this dog and pony show that was going through the motions that did not incorporate musicians' wants and needs.

Let's forgo the 2-year search process and negotiate with Dwayne Corbin to be our next MD. He brings a lot musically and personally that we need now. And he likes Juneau.

Find a conductor

More local musicians. Otherwise I have no complaints. I'm just happy to be a part of it!

Rehearsals should be three weeks to allow more time to prepare for the concert. This may encourage more local participation.

?

1. The Executive Director and staff need to be on top of organizational issues and logistics - too many details fall through the cracks

Three week rehearsals written into new contract and make it stick. Getting the percussion instruments to rehearsals and storing them so percussionist are not having to commit as much time to get things there set up and returned to storage. We really miss things when the percussion isn't at rehearsals

Other comments that you wish to share, to be considered for discussion at a future board meeting and/or next board strategic planning retreat: 18 responses

I hear there has been some very emotional and strident dialogue at the board level - it seems like the board needs to do some work acknowledging and healing discord. Serving on this board should be a pleasure not a stressor!

I like the Every Given Child performance; I wish JSO would strive to do more outreach..I do also like that players go to the schools in the spring- please continue that, I appreciate that. Although playing in other communities is a tough & expensive project, I think that it would be good to reach out to more of the Southeast, which sincerely expands the community that we serve. (plus there are grants that would help with this)...so a spring/ summer concert somewhere outside of Juneau would be great. I think that section leaders should be paid a stipend; they work on fingerings and offer sectionals. many section leaders (like Jackie and Irina this past year) played in the schools prior to the concert in order to promote the concert. Plus, section leaders commit to every concert and rarely miss rehearsals. Perhaps in return for a stipend, section leaders could also be asked to attend 2-3 board meetings a year, which could help with communication.

I really appreciate the effort to have potlucks at the start of each concert rehearsal cycle! Also love the post-concert receptions.

Hire a Music Director using a detailed contract that will be enforced, then codify those remaining duties and functions to be performed by the Board (in the By-Laws) so that when board members rotate out, their skills are replaced by the new members being considered. e.g.: if the Board is tasked with marketing and fund-raising, be sure that is put in writing and Board members with fund-raising and marketing skills are recruited to fill positions being vacated. If marketing and fund-raising duties are to be performed by the MD, those duties should be spelled out in the contract and regular performance reviews made to ensure those duties are being carried out

See above. I think there are a number of quality musicians in the community who choose not to play with the symphony because of our intense two-week rehearsal schedule and because the symphony has lately seemed not to value or cultivate local players. I can think of one violinist who used to play with us regularly but who left town for a few years. She moved back and tried to rejoin but Troy informed her she needed to send in an audition tape. She was intimidated and also didn't want to put the time into creating a tape and so never rejoined. I feel confident there are lots of stories like that, and we could grow our local ranks with the right outreach and changes.

Can't think of any at the moment...

The quality of the JSO is fantastic. It has been under all the years that Kyle and Troy conducted our orchestra. Audience members will always say, "that performance is the best yet that I've heard the JSO sound!" Yes, they've been saying that for EVERY concert since Kyle took over. Stop worrying about it and make the JSO about our community. Don't give up on local players. Part of the JSO's cachet for the audience is seeing locals, their friends and family, on stage who are lawyers, policy analysts, architects, teachers, students, accountants, and so on. Celebrate that! Find a conductor who can make the most of our local talent, and make us all work our butts off. Troy didn't work our butts off. He often cut rehearsals short and let us go early. Kyle pushed us to the limit. It was exhausting and exhilarating and incredibly rewarding.

Personally, I don't believe the Symphony should become a high-caliber, audition orchestra. This would discourage potential players from joining when we really need all the players we can get. This direction would make the Symphony too exclusive and possibly cost the Symphony more money to bring in all the appropriate musicians. Having less-experienced though competent musicians play provides a great opportunity to improve.

I believe that players should not serve as board members, and their doing so reflects a conflict of interest. This was demonstrated clearly regarding Troy Quinn's contract debacle in Spring 2018. I would urge the board to also establish term limits.

I appreciate you taking the time to ask our opinions on this. Thank you for reaching out and taking these comments into consideration.

This symphony exists because of the musicians, locals first and then the people who come to fill out our ranks are second. We enjoy what the symphony has become, but it can go back to not having big donors and whatever. We can play symphonic music without all that fluff. We want our group to enjoy playing together and get along, first and foremost, and continue to be better players, then everything else comes next. We want our audience to enjoy themselves, but they are also not the reason we, as musicians, play. The musicians need to have a very strong role in leadership and in carrying out the mission.

The board needs to be more accepting of player involvement, especially at the board level. The recent idea that having players as board members is a conflict of interest is erroneous and needs to be removed from the board's thinking. Players are not paid and they have valuable insights into the symphony operations that non-player board members just cannot have.

As an on-and-off player, it's mysterious to me how the symphony works. I wonder if there are better opportunities for utilizing funding rather than buying plane tickets for tons of out of town musicians. How can the symphony become more of an interactive institution of the community rather than an untouchable occasional outing for community members? I don't know the answer to that question, but I suspect there are lots of folks in the community who have ideas to take the JS from beyond a traditional performance group to something that enriches the community in various ways. Thanks for all the work you do, and keep it up!

I feel strongly that guidelines need to be established for the music director before he is hired. This is our community and our musicians and we should not be pushed aside by a director manipulating the orchestra to suit his ambition.

Keep up the good work! Although I'm not always familiar with the inner workings with the various committees whatever you are doing seem to be working!

I'm sorry that JSO couldn't come to terms with Troy Quinn. My impression is that we were less than friendly toward him, even though his programming and audience numbers were great. We need to get away from "this is how we do things in Juneau" thinking and instead adopt the attitude "what does this Musical Director have to offer and how can we improve under his or her guidance?"

Please prioritize providing opportunities for local musicians. Outside musicians should augment as required, but never ever replace qualified local musicians. We have a lot of local talent that we are not using effectively. I enjoy playing with these fantastic musicians from outside, but only to fill in what we are missing. Same goes for conductors- don't overlook local talent!

Thank you

--END--