

THE EARLY MUSIC ENSEMBLE IN 21<sup>ST</sup> CENTURY AMERICA

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The early music ensemble has evolved from a counterculture to a mainstream musical genre. Because of this early music is having to learn arts management. Once a unique force it now competes with other arts organizations for funding and audience. Unlike other arts groups, early music has little help from within to clarify non-profit management.

Through three types of surveys that were e-mailed to 239 early music organizations and 20 early music societies, an assessment of what is currently happening with early music ensembles in terms of growth, funding and over all well-being can be made. The information obtained revealed that most early music ensembles have little or no training in how to run an organization. This inexperience is creating problems and changing the face of early music. Information from the surveys also reveals that even with the economic problems over the last three years, early music is continuing to survive.

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## PREFACE

### Defining the Early Music Ensemble

For the purpose of this study, the early music ensemble is defined as a group of two or more individuals who perform music from the Medieval, Renaissance, Baroque, or Classical eras. Members from the ensemble perform the music using the performance practice style from the above mentioned eras and use replicas or original instruments from the same period.

Ensembles include: Chamber (defined as ten or smaller), Orchestra, Choral/Vocal or any combination of the three.

### Defining Societies and Organizations

Early music societies and organizations are defined as organizations that keep early music ensembles and the general public informed on historical performance. Some are presenters of concerts and some are for informational purposes only.

## CHAPTER 1

### INTRODUCTION

#### Overview of the current state of the arts in America

During the 1990s non-profit arts organizations saw a boom in ticket sales, individual gifts and funding from foundations, corporations and the government. This trend began to slow down at the beginning of the 21<sup>st</sup> century. After September 11, 2001, it became apparent that non-profit arts groups were struggling to maintain funding from all sources. The battle for survival, that seemed to have been won years ago, was back. Non-profit arts groups would have to give people a reason as to why their product was important to the American culture.

Shortly after September 11, AMS Planning and Research Corporation<sup>1</sup> conducted a study of 850 different arts organizations. They found an immediate deterioration in ticket sales compared with the year 2000, lower revenues from corporate sponsorships, and a decline in giving from foundations and the government.<sup>2</sup> This trend would continue for the next two years. The initial shock from September 11 came with cancellations of programs resulting in refunded tickets. The loss of revenue measured into the millions. But according to the study, the recovery from the decline in ticket sales will be much easier to overcome than the decline from foundation and government funding. Some organizations actually reported a substantial increase in attendance at programs in 2003.<sup>3</sup>

But the decline in giving will take a much larger toll on organizations. This decline began before September 11, due to many foundations seeing a loss in the value of their assets.

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<sup>1</sup> The letters AMS are not an acronym.

<sup>2</sup> Steven A. Wolff, "A Summary Report by AMS Planning & Research Corp on Performing Arts Groups" (New York: AMS Planning & Research Corp., 2001), p. 1.

<sup>3</sup> Ibid. p. 2.

After September 11 happened many reallocated their funds for disaster relief.<sup>4</sup> Individual gifts declined because several donors delayed their decisions to donate funds. Board members postponed money-giving campaigns for fear that this would be perceived as inappropriate.<sup>5</sup>

Moneys from the government have been redirected to “quality of life” programs or public safety.<sup>6</sup> It would seem that the average American is in agreement with this idea because there is a trend towards staying home and spending quality time together as a family. Less travel, fewer outings and more time around the dinner table have once again become popular.

But September 11 was just one of the symptoms. Threat of war, potential terrorist attacks and deterioration in the economy all contributed to fewer gifts, lower ticket sales and loss of tourism dollars. It is now a matter of survival of the fittest. Because of this financial stress that has occurred over the past 17 months, arts groups are having to rethink budgets and cut back on programming and staff. Many organizations are going back to the old standards in programming of less elaborate productions and more well known works.

The AMS Planning and Research Corporation study done shortly after 9-11, found many groups struggling to recuperate financially. Three years later this recovery is still continuing and there does not seem to be a change in the near future. As a direct result of this, several arts organizations in 2003 were forced to file for bankruptcy or to close altogether.

The Foundation Center, an organization that works with non-profit organizations in finding funding and writing grants, shows in their report on growth and giving the following overview:

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<sup>4</sup> Ibid p. 3.

<sup>5</sup> Ibid p. 3.

<sup>6</sup> Ibid p. 3.

- Giving remained steady in 2002 at 30.3 billion, but there was a .7 percent decline from 2001 at 30.5 billion, which is the first reported since 1983.<sup>7</sup> This slight decline reflects three years of decreasing stock prices and a year-long recession.
- Foundation giving was down in 2002, but it still reflected a 10 percent increase from 2000.<sup>8</sup>
- Foundation assets declined in 2001, which resulted in lower giving in 2002.<sup>9</sup>
- Due to these findings foundation giving will decline in 2003, but will be relatively modest ranging from 1 to 10 percent.<sup>10</sup>

In February of 2003, *The New York Times* reported that some states were considering eliminating spending on the arts. States are currently trying to reduce their growing budget deficits and one way to do this is through cutbacks.<sup>11</sup> Unfortunately many of those cutbacks come from funding for the arts. Of course arts groups are lobbying in an effort to secure some of this money. According to Kimer Craine, a spokesman for the National Assembly of State Arts Agencies, governors are trying to alarm people about the seriousness of the situation. States are facing the worst budget crises since World War II and deficits are huge.<sup>12</sup> Arts groups see it as a message that the arts are no longer important within the community, and that the arts are more of a frivolous luxury.<sup>13</sup> It is a quality-of-life issue in that arts and culture attract residents, industry and tourism and in the end create more tax dollars.<sup>14</sup> A likely observation to this issue is that support and attendance may decline if people feel that arts programs are not worth their time and

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<sup>7</sup> Steven Lawrence and Loren Renz, "Foundations Growth and Giving Estimates 2002 Preview." (The Foundation Center: United States of America, 2003), p. 1.

<sup>8</sup> Ibid p. 1.

<sup>9</sup> Ibid p. 1.

<sup>10</sup> Ibid p. 2.

<sup>11</sup> "Some States Consider Eliminating Spending on Arts," *New York Times*, 20 February 2003. Site Address: <http://fdncenter.org/pnd/news/story.jhtml>.

<sup>12</sup> Ibid

<sup>13</sup> Dave Schlenker, "Artless Budget Cuts," *Gainesvillesun.com*, 17 June 2003. Site Address: <http://gainesvillesun.com/apps.pbcsc.dll/article>, p. 1.

effort. Generally speaking, if a state has nothing to offer the public, the public will not support that state.

More and more companies are having financial problems. For many years ChevronTexaco was the major sponsor of performance broadcasts from the Metropolitan Opera. In 2003 they made the decision to stop the sponsorship due to financial difficulties. In addition to this The Met also has had a rough year. It now faces a \$10 million deficit attributed not only to the loss of funding but also to the drop in foreign tourism.<sup>15</sup>

This year alone nearly a dozen orchestras across the country have closed or are in danger of doing so.<sup>16</sup> Administrators are blaming this on a weak economy, but critics say that many orchestras have failed to adapt to changing times.<sup>17</sup> There is a combination of lethargy and traditionalist thinking. Critics say that orchestras need to reach new audiences and in order to achieve this, a new way of thinking with more imagination is needed.<sup>18</sup> Critics also say that if a city cannot afford symphonies, then maybe they don't need one.<sup>19</sup> As fingers are pointed, excuses flow. Management says it is hard to sell classical music because the current population has no direct connection with the European cultures that produced most of the music. They also claim that many universities are failing to expose more students to studies in the fine arts.<sup>20</sup> According to Henry Fogel, president of the American Symphony Orchestra League, it is not a systemic problem that is unique to symphony orchestras, because airlines, hotels and sports teams are also suffering. His opinion is that during the 1990s orchestras expanded faster than

<sup>14</sup> Ibid p. 1-2.

<sup>15</sup> Robin Pogrebin, "ChevronTexaco to Stop Sponsoring Met's Broadcasts." *nytimes.com*, 21 May 2003, Site Address: [www.nytimes.com/2003/05/21/arts/21CHEV.html](http://www.nytimes.com/2003/05/21/arts/21CHEV.html). p. 2

<sup>16</sup> Stephen Kinzer, "As Funds Disappear, So Do Orchestra," *nytimes.com*, 14 May 2003, Site Address: [www.nytime.com/2003/05/14/arts/music/14Symp.html](http://www.nytime.com/2003/05/14/arts/music/14Symp.html), p. 1.

<sup>17</sup> Ibid p. 1

<sup>18</sup> Ibid p. 2

<sup>19</sup> Ibid p. 2

they should have and did not create a cash reserve from the surplus to cushion themselves for the future.<sup>21</sup> Blame can also fall on the shoulders of administration and board members. Are they doing enough to garner support?<sup>22</sup> Fogel says that organizations haven't reached the end of their rope; it's just a matter of cutting back and being prudent. If they are going to stay alive, they must modify their operations.<sup>23</sup>

In San Francisco, many arts groups, for the first time in thirty years, are facing a drop in funding from foundations, government, individuals, corporations and ticket sales.<sup>24</sup> Funding from the California Arts Council will decline from \$30 million in 2000 to \$11.5 million in 2004. According to Adam Gottlieb of the Arts Council this will be extremely difficult for the smaller groups.<sup>25</sup>

In June the American Symphony Orchestra League held its annual conference in San Francisco. An article by James R. Oestreich for the *New York Times*, states that the conference attempted to minimize the potential panic over the situation. Funding cuts happened in the past and groups survived it. Oestreich says that because of the Internet, news of failing organizations is spreading faster than ten years ago. But for administrators of orchestras attending the conference, they see what is happening as a very serious threat to American arts.<sup>26</sup>

<sup>20</sup> Ibid p. 2

<sup>21</sup> Ibid p. 2

<sup>22</sup> Ibid p. 2

<sup>23</sup> Robin Pogrebin, "City's Arts Budget Being Cut in Money Pinch." *New York Times*, 13 February 2003.

<sup>24</sup> Todd Wallack, "San Francisco Arts Groups Weather Donation Slowdown," *San Francisco Chronicle*, 20 April 2003, Site address: <http://fdncenter.org/pnd/news/story.jhtml>.

<sup>25</sup> Ibid

## HOW EARLY MUSIC IS BEING AFFECTED

How has early music been affected by this trend? According to the surveys sent to early music ensembles, 48% have been affected by either September 11, the economy, or the war, and the other 52% have felt no affect at all. Because the majority of early music ensembles are smaller in size and have smaller budgets compared to symphony orchestras, there seems to be less of an affect on them. Groups that disbanded did so because of other factors, which are discussed later in this paper. But that 48% that felt an impact had less funding from foundations, government and corporations. None of this comes as a surprise. What is happening around the country with arts organizations will obviously impact early music groups in some way. What is encouraging is that most groups are managing to work through this. They are continuing to sell out concerts and find funding from other sources and many groups reported an increase in attendance. Seventy-two percent of the ensembles have not had to make budget changes even with a loss in funding. In fact 54% had an increase in budget last year. Many are relying on individual donors to make up the difference in income. Some ensembles have cut staff, performed fewer concerts or even reduced ticket prices to lure new patrons in order to keep budgets level. Overall early music groups appear to be maintaining these levels. This thesis examines current trends of the early music ensemble in terms of nonprofit management and will present conclusions and recommendations for its future.

<sup>26</sup> James R. Oestreich, "Orchestral Survival: It's not Simply the Economy, Stupid," *nytimes.com*, 29 June 2003, Site

## CHAPTER 2

### METHODOLOGY

#### Surveys

The research for this study was done through three different surveys. The first survey (see ex. 1) was sent to medium (10 or more musicians) and large (20 or more musicians) ensembles and ensembles that demonstrated through their web page that they had a full season of concerts (5 or more). The second survey (see ex. 2), which was condensed from the first, was sent to smaller organizations (ten or fewer musicians). A third survey (see ex. 3) was sent to societies or organizations that either presented or provided information to the ensembles and general public about early music.

A list of 362 ensembles and societies was compiled from the Pipe List on the Internet ([www.gfhandel.org/bleissa/pipe/](http://www.gfhandel.org/bleissa/pipe/)) and from the Early Music America member roster. One hundred and thirty-four ensembles were eliminated due to lack of information, were not strictly early music groups, were a school ensemble, or no longer exist.

A total of 228 surveys were e-mailed to early music ensembles and 19 e-mailed to early music societies or organizations. Survey 1 (see ex. 1) was sent to 146 ensembles. A total of 67 responses was collected. Forty-four filled out the survey, 7 declined, 3 disbanded, 4 filled out the survey but the information was unusable, and 9 promised responses but have thus far failed to respond. Survey 2 (see ex. 2) was sent to 81 ensembles. A total of 30 responses were collected. 19 filled the survey, 9 have disbanded, 1 refused and 1 felt that they did not fit into the survey, but sent information that was unusable. Of the questions sent to early music societies, 7 responded. There was a total of 48% response to the information requested. Several groups

address: <http://www.nytimes.com/2003/06/09/arts/music/29OEST.html>. p. 1-2

declined to answer certain questions (which will be noted in results); therefore the pool of responses for some questions are smaller.

CHAPTER 3  
RESPONDENTS

Type

Table 1

TYPE	TOTAL
Orchestra	4
Chamber	43
Choral/Vocal	6
Chamber/Orchestra	3
Chamber/Choral	3
Chamber/Orchestra/Choral	4

SIZE

Table 2

SIZE (number of musicians in the ensemble)	TOTAL
Small (10 and under)	39
Medium (11-20)	14
Large (20 +)	7
Size varies (small to large)	3

## NONPROFIT STATUS

Table 3

STATUS	TOTAL
Non-profit	34
No status	21
Umbrella	6
In process	1
Not intentionally <sup>27</sup>	1

This information reveals one of many changes in the early music ensemble based on its status in non-profit arts. In 1988 Early Music America conducted a survey and found that 28% of the ensembles who completed the survey had non-profit status<sup>28</sup> and a thesis done by Barbara Kallaur in 1992 found that 45% had non-profit status.<sup>29</sup> The current research shows that 66% of respondents either currently have non-profit status, are in process of obtaining non-profit status, or umbrella non-profit status through another organization. In researching this topic, one respondent stated that most chamber ensembles would not have non-profit status. Contrary to this statement, of the 34 respondents that said they have non-profit status, 24 of those labeled themselves as chamber. This data is proof that early music is becoming more consistent with the mainstream arts organizations.

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<sup>27</sup> One respondent to the survey presented this answer.

<sup>28</sup> Thomas Forrest Kelly, "Early Music in America: A Report on a Survey Conducted by Early Music America," (New York, 1989), p. 19.

## LOCATIONS OF RESPONDENTS

Table 4

STATE	TOTAL
Alabama	1
California	11
Connecticut	2
Georgia	1
Illinois	2
Indiana	1
Louisiana	1
Massachusetts	7
Maryland	1
Michigan	1
Minnesota	2
North Carolina	2
New Mexico	2
New York	14
Ohio	2
Oregon	2
Pennsylvania	3
Texas	3
Virginia	2
Washington	2
Washington D.C.	1

Forty-one percent of ensembles are from the Northeast and 14% of ensembles are from the Southeast. Thirteen percent of ensembles are from the Midwest. Eight percent of ensembles

<sup>29</sup> Barbara L. Kallaur, "The Funding of Early Music Organizations in the United States and Canada," (Master Thesis,

are from the Southwest and 24% are from the West. Compared with Barbara Kalluar's survey of 1992, percentages are relatively similar with little change.

YEAR ESTABLISHED

Table 5

YEAR	TOTAL
1815	1
1966	1
1970's	8
1980's	19
1990's	28
2000's	6

Results from this question show that many groups were formed in the 90s during the boom in giving to the arts. Early music societies and organizations were asked in Survey 3 if they had seen an increase or decrease in the number of ensembles in the last three years. They responded with several different answers. They are as follows:

1. About the same with smaller ensembles fading away
2. An increase in the number of ensembles
3. No data on ensembles
4. A mix of ensembles being formed and disbanding
5. A decrease in the number of ensembles

## BUDGET

Table 6

BUDGET	TOTAL
\$0-\$999	12
\$1000-\$9999	7
\$10,000-\$19,999	11
\$20,000- \$49,999	8
\$50,000- \$99,999	5
\$100,000- \$199,999	6
\$200,000- \$399,999	4
\$400,000 and above	5
Refused to answer	4

Age or type of group seemed to have no correlation to total budget. There were groups formed in 2000 that already had a budget over \$100,000, while there were groups formed in the 1970s that barely made \$1000. Also there were groups as small as four with a \$200,000 budget, while there were groups as large as 40 with a \$10,000 budget. Budget will be discussed further in the chapter on income.

## CHAPTER 4

### INCOME

#### Sources of Income

(from this point forward it will be noted if Survey 1 or 2 is being used)

Survey 1 asked what percentage of income comes from the following sources:

Table 7

Type	No answer <sup>30</sup>	None	1-9%	10-19%	20-29%	30-39%	40-49%	50+	100%
Tickets	3	8	1	7	9	7	5	3	1
Private donors	3	6	3	7	7	4	6	7	0
Foundations	3	19	5	7	4	6	0	0	0
Corporations	4	23	10	3	2	0	1	0	0
State	4	14	19	4	2	1	0	0	0
Government	6	27	8	1	2	0	0	0	0
Recordings	4	19	17	3	0	0	0	0	0
Tours	4	22	4	6	0	4	0	3	0
Other <sup>31</sup>	NA	NA	3	2	0	0	0	1	0

Some gave percentages; others just explained the type of income. Answers included the following: contracted services, sponsoring organizations, churches or presenters.

Eighty-three percent of the respondents receive income from individual donors and 80% receive income from ticket sales. Ensembles receive the least amount of their income from

<sup>30</sup> A few gave the answer of yes or no, which did not answer the question.

<sup>31</sup> Some of the ensembles filled in the category other, which is not part of the original survey.

corporations and government. Fifty percent of ensembles receive income from foundations, recordings, tours or state.

Survey 2 asked ensembles if the majority of their income comes from tickets, or if not, asked them to name their major income source. Forty-seven percent said that the majority of their income is from tickets while other ensembles stated they receive their main income from the following: organizations or presenters who hire them for concerts, CD sales, or they fund themselves. The survey also asked if they receive funding from the following:

Table 8

TYPE	TOTAL
Individual	8
Foundations	0
City	1
Businesses	5
State	1
No Answer	4

Other funding comes from fundraising events or “gigs.”

## INCREASE/DECREASE IN FUNDING

Survey 1 asked ensembles if they have had an increase or decrease in the following types of funding sources:

Table 9

Type	Increase	Decrease	Same	No Answer
Tickets	10	7	10	17*
Private donors	11	8	9	16
Foundations	5	6	12+	21
Corporations	6	5*	11	22
State	5	10	12±	17

\*One ensemble does not charge admission.

+One respondent noted variations from foundation gifts.

\*One respondent says that corporate giving is down 37%, and that it is almost eliminated.

±One respondent says state funding varies.

The biggest decrease came from state funding and because of this, those ensembles that receive the majority of their funding from the state have had a more difficult year. But most ensembles do not receive their funding from the state.

Most groups had increases in tickets sales and individual funding. The majority of ensembles receive their funding from these two sources. These facts put early music in a unique situation. Other types of arts organizations have reported an increase in ticket sales, but because they depend heavily on funding from state and foundations have had major setbacks. Early music's lack of dependence on state funding and foundations will ease the effects of reduced funding from these sources.

According to a recent study done in five metropolitan areas by the Urban Institute, 80% of people agreed that the performing arts are a source of pride in their community.<sup>32</sup> People support arts organizations in their community whether they attend or not. Ninety percent say the arts contribute to the education of children, and 80 percent say the arts improve the quality of life. People surveyed state that the arts are thought provoking and helps them better understand different cultures. In the metropolitan areas surveyed there were high levels of attendance. Those not attending programs stated that time constraints or cost of tickets limited their ability to attend. The study was done in Alaska, Cincinnati, Denver, Pittsburgh, and Seattle.<sup>33</sup>

An article in the *Seattle Post-Intelligencer*, states that individual gifts are increasing. ArtsFund, which supports sixty arts organizations in the Seattle area, is mirroring a trend seen across the country: - a huge part of their funding is from individuals. In areas such as Cincinnati, Louisville and Charlotte there are similar increases in gifts, raising \$2 million to \$6 million annually.<sup>34</sup>

Fifty-two percent of respondents experienced an increase in income over the last year. A few of those were due to touring. One mentioned that because donations were down, they raised ticket prices and therefore increased income. Those that had a decrease in income gave the following reasons:

1. Presenting organizations had their budgets reduced which caused them to hire fewer high profile ensembles.
2. There was a major decline in ticket sales and fundraising.

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<sup>32</sup> "Value of the Performing Arts in Five Communities." (The Pew Charitable Trusts in Collaboration with the Association of Performing Arts Presenter, American Symphony Orchestra League, Dance/USA, OPERA American and Theatre Communications Group, 2003), Site address <http://www.nasaa.org/nasaa/news/performingarts.shtml>.

<sup>33</sup> Ibid

<sup>34</sup> R.M. Campbell, "Hello ArtsFund, Goodbye Corporate Council," *Seattle Post Intelligencer*, 29 May 2003, Site address: <http://seattlepinwsources.com/classical/123972-cca29.html>.

3. Touring.
4. Cancellation of programs.

Survey 1 asked if ensembles had to make changes in their budget in the last year. An overwhelming 72% did not. Those that had to make budget changes did so by scaling back on programming and staff. Some responded that they will have to make budget changes for next season (2003-2004). One commented that they will decrease programming and not replace staff lost through attrition. One organization that did have to make changes said they would have to pay performers less and cut back on the number of productions.

Only one group mentioned that they are experiencing a deficit for the first time as a result of less support from private funds. Another respondent, with over 20 years in the business, said that they have had major reviews, CD sales, and international exposure, yet cannot break into major funding from foundations and government. One reason for this is a shortage in staff. Funding is needed to hire more staff. The staff is needed to pursue funding. One respondent commented it cannot go on forever without funding and help.

#### ESTABLISHED INCOME

Since being established, 61% of the ensembles have increased their income levels, while 9% have seen a decrease in income levels. Another 9% have experienced fluctuations in income levels. One ensemble states that it not only increased 100%, but an astonishing 1000%! Another mentions that costs have risen and with that an increase in income, but this does not necessarily mean that the ensemble is financially sound.

## IN-KIND DONATIONS

(Survey 1)

All but seven groups received in-kind donations. The following types of donations were listed on surveys:

Food: cookies, fudge, catering services, dinners at restaurants, wine and champagne.

Brochures: printing, design, art work

Staff: Music director donates time, administrative staff donates time, ushers, ticket sellers

Musicians: housing for non-local musicians, performers frequently do it for love, airline tickets, airline miles, photography, donation of composer commissioning fees

Office: equipment, web design, software, space, printing, mail services

Concerts: radio ads, performance space, concert recordings, music, harpsichord rental and tuning, floral, security guards

## TYPES OF FUNDRAISING

Table 10

Type	No answer	No	Yes	Other answers*
Letters	4	10	29	1
Concerts	5	26	12	1
Events	4	19	19	2

\*Other answers include: Occasionally, rarely, sometimes and trying

Some of the respondents gave examples of what they do for fundraising. The following are examples of events:

- A drawing in the spring for trips and prizes
- Dinner with silent auction
- Several groups do galas at board members homes for corporate and major donors

- Cocktail parties

For the majority of the ensembles, fundraising is a once a year letter campaign. A few try letter campaigns at least twice, and sometimes three times a year. Other types of fundraising include telefundraising, direct mail, house concerts, and contributions solicited at concerts. One ensemble responded that they did not want to send letters or ask for donations from patrons for fear of offending them with too much solicitation.

A few groups asked for any great ideas on fundraising during the interview process. Many mentioned in e-mails that fundraising did not come easily, and that they were always looking for new ways to raise money. Some groups spend a considerable amount of time doing fundraising. These ensembles send letters at least twice a year, ask for money at concerts and try to do at least one big event or several smaller ones throughout the year. These groups maintained a steady budget and did not feel the effects of the economy.

The societies and organizations were asked in Survey 3 if their organizations help ensembles with fundraising. Early Music America and The Early Music Guild of Seattle allow groups to use either “Affiliate Status” or umbrella to apply for grants. One other group occasionally helps and the remainder do not provide assistance.

#### EFFECTS OF SEPTEMBER 11 ON FUNDRAISING

Has September 11 affected fundraising? Thirty-four percent said yes, however 39% do not feel that September 11 has affected their fundraising. The stock market affected 4.5 % of the respondents in fundraising. According to one respondent the main impact is that donors, foundations and corporations have watched their values decline. Foundations are not adding new clients, and individuals are more selective in contributing. Raising money and keeping support

had nothing to do with size, age or location of the ensemble. Having a staff, a large group of volunteers, or a regular board structure seemed to influence the ensemble's ability to do more effective fundraising. Because many groups have reduced staff, they have had a more difficult time fundraising and handling the other numerous responsibilities of running an ensemble. A few that responded to e-mail requests, but did not respond to the written survey, stated that the required time to complete grant proposals left little or no time to even complete a survey. All the societies and organizations made comments that they have been affected by September 11 and have seen the effects on other ensembles.

In Survey 2 respondents were asked how the economy has affected them. Most said that they have received significantly smaller grants from state arts councils. This will effect their programs for the season. Grant funding is down and maintaining low ticket prices has helped retain their audience. Within that audience they have found supporters. One group said the economy affected their day jobs, leaving little time for the ensemble. The majority of the smaller ensembles have had to make more of an effort in promoting themselves because of changes in public policy and the general attitude toward the arts. These groups have seen fewer bookings and lowered fees. State arts groups that bring in early music ensembles have told many that they either will not be able to hire them for next season or will have to hire them at a reduced rate. One group claims that a sluggish economy has benefited them because they are smaller in size (3). Presenters are using them versus the larger groups due to their fees and travel expenses being much lower.

#### PART OF THE PROBLEM

Part of the problem with funding may come from the fact that patrons are inundated with the negative publicity that arts organizations are in trouble. Money woes seem to scream out in

headlines in overnight sections. With the Internet, news travels faster and to far more people. Could all the negative press be effecting giving? People will not invest in a program that they think is going to fail. Very few people will pull extra money out of their pockets without knowing that it is going to a cause that will remain viable. Foundations and corporations do not give money to organizations lacking a strong financial base. This theory requires further study to be confirmed.

### RESPONSES FROM SOCIETIES OR ORGANIZATIONS ON FUNDING

Survey 3 asked organizations about the current state of ensembles in their area. A few responded by saying that they do not keep up with other groups. Three organizations responded that groups seem to be struggling, but that attendance is at a high point. Organizations were also asked if they had seen an increase or a decrease in the following:

Table 11

Type	Increase	Decrease	No data
Tickets	1	2	4
Individual donors	2	2	3
Foundations	1	3	3
Corporations	0	4	3
State	1	3	3

A key element, which will be discussed later, is that there is an extreme lack of communication among early music ensembles. Many, including the societies or organizations, have no idea what is happening within the community of early music on a arts management level.

## CHAPTER 5

### ADMINISTRATIVE STAFF

(Survey 1)

Table 12

Type	Total
No Full Time Staff	30
No Part Time Staff	16
One Full Time Staff	6
One Part Time Staff	11
Two Full Time Staff	5
Two Part Time Staff	5
Three + Full Time Staff	3
Three + Part Time Staff	9
Musicians are staff	3

Sixty-eight percent of ensembles have no full time staff. Thirty-two percent have at least one full time staff member. As mentioned before, part of the problem of fundraising is a lack of full time staff to do this work. The majority of groups are run by an artistic director who must not only deal with music and musicians, but also with the day to day operations of the organization.

## PAID/VOLUNTEER

Table 13

Type	Total
Paid	18
Volunteer	12
Paid and Volunteer	5
No staff	8
Reimbursed	1

One respondent noted that a huge problem they are having is recruiting volunteers. This is more prominent since 9/11.

## EXECUTIVE/ARTISTIC DIRECTOR

Fifty-seven percent of the ensembles have an Executive Director (sometimes the artistic director and executive director are one in the same), and 80% of the groups have an Artistic Director. Other ensembles are run by a committee of musicians.

## INCREASE/DECREASE IN STAFF

Many ensembles discussed in their responses that they have, or will, cut staff due to lack of funding. Contrary to this 13 of the 44 respondents have had an increase in staff. Six had a decrease, nine stayed the same and 16 gave an answer of non-applicable.

## ENSEMBLES THAT HAVE STAFF VS. THOSE THAT DO NOT

For those ensembles with a staff made up of non-musicians, the burden of raising money and managing the day to day operations was an easier process. Most of these organizations were able to provide outreach programs, tour, and have fundraising events on a regular basis. For those that do not have staff, or only have volunteers, they struggle with the issue of raising the money necessary to hire full-time staff. The time constraints of maintaining the day-to-day operations gives musicians little free time to sit down and write grant proposals. Many musicians have very little experience in the process of funding. For those with an Executive Director, their budgets as well as the number of performances were higher. Executive Director is defined as a full time staff member and not the Artistic Director. One solution to shortage in staff is discussed further in chapter 11.

## CHAPTER 6

### BOARD OF DIRECTORS

#### Overview

Among the groups surveyed, the smallest board had three members while the largest board had 85 members. The majority have an average of ten to twelve board members. Seventeen of the groups have an Executive Committee and many of those are not complete (President, Vice President, Treasurer and Secretary). Over 50% of the respondents said their board is all-volunteer. Only 9 require their board members pay dues, but most board members donate time and several donate money. Most of the boards for early music ensembles give their time and not their money. Only two organizations require that the board pay dues and volunteer time. One respondent said the executive committee gives money, while the rest of the board members volunteer time only. A few organizations ask board members to make contributions only when needed. One of the best responses about a board was that the board argued too much with the artistic director over vision, and that is why they went with the fiscal agent and umbrella: to quote, "This is an artistic autocracy." Another ensemble said this is a private dictatorship. One respondent states that their board is still learning how to be a board. They note success by sending the members on retreats to teach them how to function best.

#### VOLUNTEER BOARD

A few respondents did not understand what the survey meant by volunteer board. A board of directors, depending upon an organization's definition, may be many different things. Some boards only give money and do not volunteer their time at concerts or events. Some respondents state that the board is only there for the income when needed and they do not set

policy as such. Some boards give only their time, working in the office or at concerts.

(Volunteer board) One respondent said their board is all-volunteer, that they do not give money, while some boards are a mix, they volunteer their time along with give money.

One respondent said the board is everything. They are the staff, answer the phone, write grants, sell tickets at concerts, handle publicity, and anything else that comes up. Some board members are there simply because they provide a needed service to the organization. One respondent states that they have an artistic board.

Musicians make up a portion of many boards. This could be considered another type of volunteer board. Ensembles with musicians on the board usually have a combination of non-musicians and musicians, but a few had boards composed entirely of musicians. For these boards, legal concerns arise. Most donate their income from concerts or are simply reimbursed for services rendered. Board members can not be paid employees of the company.

## DUES

Dues can range from a few dollars to several thousand dollars. One respondent said dues come in the form of money, concert subscriptions, purchasing tickets to fundraising events and in-kind services. As stated before, only 9 of the ensembles require their members to pay dues.

## ROLE IN THE ORGANIZATION

According to *The Non-Profit Handbook*, the board of directors has the following responsibilities:

1. Hires Executive Director. According to the *Handbook* this is the boards most important responsibility.<sup>35</sup> The board should also monitor the Executive Director's performance, set salary scales and job descriptions for staff.<sup>36</sup>
2. Approves budgets
3. Approves plans for fundraising, such as events and grant writing in which the board should approve before being submitted.<sup>37</sup>
4. Approves and monitors short and long range plans.<sup>38</sup>
5. Selects new board members.
6. Be aware of all activities within the organization.
7. Encourage the community to participate in activities.
8. Set all policies.

The essential role of the board according to *The Non-Profit Handbook* is to assure that organizations are mission driven and are an active member in the community. What boards should not do is become too involved with minor issues such as what computer to buy or what color the brochure should be. These issues are the responsibility of the staff. Too much interference by the board can be destructive.<sup>39</sup> Many board members have very little training as it relates to their role within the organization. Many times this leads to a routine of approving things.<sup>40</sup> The *Handbook* also mentions that board members as volunteers is a worthwhile activity, but in reality has nothing to do with board members as governors of the agency.<sup>41</sup>

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<sup>35</sup> Gary Grobman, *The Nonprofit Handbook* 3<sup>rd</sup> ed,(Pennsylvania: White Hat Communications, 2002) p. 42

<sup>36</sup> Ibid p. 42

<sup>37</sup> Ibid p. 43

<sup>38</sup> Ibid p. 43

<sup>39</sup> Ibid p. 69

<sup>40</sup> Ibid p. 69

<sup>41</sup> Ibid p. 69

## ROLE ACCORDING TO SURVEYS

In answering the question concerning the role of the board in their organizations, some of the respondent's comments in survey 1 were quite different from the role defined in *The Handbook*, while others had the ideal board. Respondents had the following to say:

1. The board organizes fund-raisers and fundraising concerts.
2. The board gathers resources of all-kinds.
3. The board is a figurehead only, they are non-functional within the organization.
4. The board sets all policies
5. The board is responsible for the fiscal health, planning, operations, fundraising, budgets and act as advisors.
6. The board meets once a year to plan the season.
7. The board plans and advises strategies, especially marketing and financial
8. The board works on audience development.
9. Perpetuating themselves (this is critical for all boards!)
10. The board opens doors for staff to make new foundation and corporate connections.
11. It is a hard working board – all members are expected to serve on committees and are expected to contribute time as well as money to the orchestra's success.
12. Board has no say so in artistic matters, only fundraising.

A few respondents said that the role of the board was to be a board and that this question seemed unnecessary. But looking over the surveys it is obvious that each ensemble has a different way of defining the role of their boards.

Information given by respondents that had a budget of less than \$100,000 shows the following:

- Smaller board of directors (ten or less)
- Board is less active in the organization
- Musicians and staff make up the majority of the board
- Group has little idea as to what the role of the board should be

Information given by respondents that had a budget of over \$200,000 shows the following:

- Larger board of directors (ten or more)
- Majority of groups were formed in the 1980s
- Have an Executive Director
- A large part of their income is from private donors
- Do several different types of fundraising throughout the year

## CHAPTER 7

### CONCERTS

Number of performances per season

(this chart includes both Survey 1 and 2)

Table 14

Number of concerts	Total
1-3	17
4-5	17
6-10	13
11-20	6
20+	7
Varies	3

### REPEATS

Thirty-three of the 44 from Survey 1 repeat their concerts with the average repeat of 2-4 times.

### SIZE OF PRODUCTIONS

Eighty-four percent of concert productions are small. Most groups do more chamber concerts than large productions. Part of this is due to money constraints and another part is due to size of the group. Only four of the ensembles currently have an opera on their season schedule. The larger groups vary the size of their productions, but mainly restrict the production to chamber size.

## INCREASE OR DECREASE IN CONCERTS SINCE ESTABLISHED

(Survey 1)

Table 15

Type	Total
Increase	23
Decrease	5
Both	3
Same	9
No answer	4

According to the surveys, when asked when the decrease in the number of concerts took place one said 1980, another 1999, one 2000 and two in 2003. Many responded that the number of concerts has increased in number since the group was established, but a few said in the 2003-2004 season there will be a decrease in concerts performed.

In Survey 3 societies and organizations were asked if they have seen an increase or decrease in concerts presented by ensembles during the last three years. Responses were as follows:

- Most are decreasing or presenting less expensive programs
- Decrease- beyond the loss of performing groups
- Most functioning groups just are not presenting their own concert series
- We have not seen a decrease
- No data to answer this question

## COLLABORATIONS

(Survey 1)

Table 16

Type	Amount
Yes	28
No	12
No answer	2
Occasionally	2

Ensembles in Survey 1 were asked if they do collaborations with other groups on a local, national or international level. Of the 28 that do collaborations, 89% of the respondents perform on a local level, 25% of the respondents perform on a national level and 32% of the respondents respond perform on an international level. The majority of ensembles that do collaborations labeled themselves as a chamber group with ten or fewer members.

## TYPES OF PROGRAMMING

(Survey 1)

In Survey 1 ensembles were asked what types of programming they do: was the program geared more toward the audience or the artists? For the most part there is a mix in programming. Some groups have little concern for the audience, while others gear concerts directly toward the audience. Many also utilize themes and base programming from that. Most try to introduce “new” music while still performing old favorites, but for the most part groups are performing pieces that they, as well as the audience know. The following are some of the more interesting responses received:

1. The audience would come only if the programs were of high artistic quality. Our concerns are always artistic. That is the only way to build an audience, but you must have great talent.
2. High quality music programs which integrate history, music, education and audience participation.
3. We gear our concerts towards families.
4. All Bach, all authentic instruments, usually at A415, with high quality, professional musicians.
5. This is an irrelevant question – any good performing ensemble tries to achieve a balance. Otherwise we would not be up on the stage in front of an audience.
6. We produce performances of the highest artistic quality and market them in an attractive way. We do not pander or dumb-down our artistic product in any way.
7. We program music written from the baroque, classical, and early-romantic eras only. This narrows our choices considerably, and provides the audience with a degree of predictability that in today’s market is very much welcomed. Audiences know they will hear tonal music with the nation’s best period instrument musicians.
8. Our primary decisions are artistic – what are our ensemble’s and individual artist’s strengths, what are we longing to do? We rarely feel concern that something is too esoteric for the audience.
9. Depends on the audience – art groups should play what the community wants.

Often the programming is chosen based upon the type of group such as Renaissance brass band or Bach-only ensemble. Some groups have a specific program theme, such as women composers or sacred music. Several responded that they did not understand the question. In fact, a few stated that the title “early music” defines itself.

Societies and organizations were asked if ensembles in their area were doing more traditional works (Bach, Handel, etc) or were branching out to lesser-known composers. One

organization said they had not noticed a change, and that Medieval groups are always more esoteric, Renaissance music is usually mixed and the Baroque concerts seemed to always include the most popular composers. Another society states ensembles are concentrating more on traditional, crowd-pleasing programming in an attempt to win more donations and subscriptions. One stated that “pure” early music ensembles branch out to lesser known composers and repertoire. Another stated that ensembles have, and always will, continue to perform the most well-known composers as well as the lesser-known composers. Contrary to this, another respondent comments that ensembles seem to be programming more Bach and Handel and branching out less frequently to obscure or less-known composers.

#### TICKETS SALES

Survey 1 asked if the ensemble had an increase or decrease in ticket sales in the last two years:

Table 17

Type	Total
Increase	20
Decrease	4
Not applicable (concerts are free)	6
Same	4
No answer	10

Audiences appear to have remained large and enthusiastic. A few groups have seen a drop in attendance since 9/11. The early music societies and organizations were asked if they had noticed a change in audience (increase or decrease). Two gave the response that they did not

know because no one kept up with this information; two said attendance was down, one said it had increased and the other stated that it had been consistent.

Single ticket prices ranged from \$5 to \$72 per concert. Nineteen of the groups have season subscriptions and those range in price from \$20-\$200.

When asked if they give discounts, ensembles answered in the following ways:

Table 18

Type	Total
Yes	30
No	2
N/A (Free)	6
No Answer	5

Discounts were for students and senior citizens.

When asked if you donate tickets responses were as follows:

Table 19

Type	Total
Yes	27
No	3
N/A (free)	6
Sometimes	2
No answer	6

## MUSICIANS

Survey 1 asked if musicians that performed in the ensembles were paid.

Table 20

Paid	Total
Yes	37
No	2
Some yes, some no	1
Mostly	2
No answer	2

Some of the more interesting responses included:

- Always!
- Of course they are paid.
- Always, even if minimal.
- From the beginning.

When answering this question, respondents wanted it to be clear that musicians were not volunteers. Even those without a budget have found a way to pay musicians for their work. One respondent said that the local musicians were paid a simple honorarium and that guests were paid more. Another respondents states that musicians get equal shares while another states that musicians are reimbursed per performance.

Survey 1 asked ensembles if the musicians were locally based or brought in from other areas.

Table 21

	Local	Brought In
Yes	33	13
No	2	12
NEVER!	0	1
Some-to half	7	10
No Answer	2	3
Guest Artist	0	3
Director	0	1
Only one	0	1

In a few areas around the country the issue of bringing musicians from out of state or out of the local area has caused problems. Many local musicians who have established feel that they have earned a spot within an organization. But many directors and boards want to bring in out-of-town musicians to boost the appeal of the organization. According to the responses to this question, the majority of groups use local musicians. Also there was no correlation with size, budget, or location for those who brought in musicians. A further study is needed for this subject.

Only two groups have reduced the number of musicians. Sixteen have stayed the same, while 7 had an increase. The rest gave no answer. Forty-five send musicians out to other gigs besides their own concerts for the season.

CHAPTER 8

OTHER DATA

Outreach

(Survey 1)

Table 22

Answer	Education	School programs	Community
Yes	21	22	20
No	19	19	22
Invitation	2	1	1
In process	2	2	1

Of the 44 groups that responded to the survey, 13 do no outreach programs. There was no correlation to the size or the budget when it came to doing outreach programs. Some of the groups with the largest incomes did not do outreach, while there were those with no income doing all three.

In the Boston Early Music Festival & Exhibition program, there is a short section on Educational Outreach Programs. BEMF has formed a program for early music education for school-aged children. The importance of this is to develop performers, scholars and audience for the future. The BEMF perspective is that with so many cuts in arts programs it is time for educators, performers and financial supporters to work together to increase interest. In doing so, classical music education will be available to all schoolchildren.<sup>42</sup>

## TOURING

Survey 1 asked ensembles if they toured.

Table 23

Answer	Locally	Nationally	Internationally
Yes	22	22	18
No	20	19	24
Planning	0	1	0
Used to	1	1	1
N/A	1	1	1

There was no correlation to size, budget, or type on whether or not a group toured. The reason to tour seemed to be based upon the desire to do so.

## PUBLICITY

Table 22

Answer	Newspaper	Radio	Flyers	Mailings	e-mail	Newsletters	Web
Yes	30	27	35	38	36	21	42
No	8	10	4	2	7	18	1
Only if free	2	3	0	0	0	0	1 in process
No answer	4	4	5	4	1	5	0*

\*Since most groups were contacted via their web site, web pages for all but two were found.

These two answered that they did not have a web page or were in the process of developing one.

<sup>42</sup> Meg Pash, "The BEMF Educational Outreach Program," (Boston Early Music Festival & Exhibition: Stephen Bentley Design, 2003) p. 123.

Societies and organizations were asked if over the past three years, ensembles were advertising more. Two found groups advertising less; two said they were advertising more due to newer, more cost effective ways to advertise, *i.e.*: web and e-mail. Print and radio ads are utilized less and two did not have information.

When asked in Survey 3 if the community is more or less aware of early music, societies gave the following responses:

- Audiences are much more aware of early music.
- Because there are more ensembles there is more media coverage of concerts.
- Awareness seems to be building somewhat and is due, at least in part, to the quantity of early music played on the radio
- There has been an exciting renaissance in awareness and popularity of early music noticeable in this area over the last three years
- Less awareness based on the observation of disappearing groups and fewer major sponsors of early music concert series
- Much more aware than when we started 20 years ago.

Survey 3 asked societies and organizations if they help ensembles with advertising. Most have a newsletter in which they promote upcoming concerts. Early Music America has a pamphlet called “Getting the Gig,” and they also hold professional development sessions on marketing at early music festivals.

## MISSION STATEMENT

A good mission statement should encompass the activities of an organization. The statement is important in that the law obligates the organization to limit their activities to those covered in the mission statement.<sup>43</sup> It should give direction to the organization in regard to programs, services and activities.<sup>44</sup> Defining its services to the public involves a well-defined understanding of the organization's public, involvement with this public at all levels and programs and activities that demonstrate a strong commitment to the public.<sup>45</sup>

For the ensembles that have a mission statement, the majority of the statements were a single line and lacked detail. Most just defined themselves as "an early music ensemble." Many have had the same mission statement since their inception and have felt no need to change or update it. According to Thomas Wolf in his book *Managing a Non-Profit in the 21<sup>st</sup> Century*, it is important for organizations to review and revise their mission statement periodically.<sup>46</sup> For many ensembles it is of little concern. They have the statement to put on grant applications and be done with it. There were a few very detailed and highly structured statements that defined the ensemble and the program as a whole. One example from the responses:

ABC's mission is to (a) enrich the lives of audiences worldwide through performances of music composed for the instruments of the baroque, classical, and early romantic periods that are of the highest quality, (b) contribute to the development of those audiences through touring, education, community outreach, and recordings of the highest standard, and (c) achieve and maintain financial stability and public recognition, as essential to fulfilling the other components of its mission.

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<sup>43</sup> Thomas Wolf, *Managing A Nonprofit Organization in the Twenty-First Century*, (New York: Simon & Schuster Inc., 1999) p. 23.

<sup>44</sup> Ibid, p. 23

<sup>45</sup> Ibid p. 35

<sup>46</sup> Ibid p. 24

## CHAPTER 9

### RESPONDENTS WHO DID NOT DO THE SURVEY

#### Disbanded

Twelve ensembles responded that their organization was no longer functioning. Of those that sent reasons, none were because of September 11 or the economy. It may be too soon in this research to determine if groups will disband due to the current situation within the arts. The majority of groups have disbanded due to personal situations. In Survey 3 societies and organizations were asked if in the past three years how many ensembles had disbanded in their area. Two have seen five to six groups disband, while the rest have not seen any. This information is not tracked, so it is difficult to get a clear record as to whether or not this is a growing issue. Because most early music ensembles are small, they receive far less attention when they disband compared to the symphony orchestras, in which that information is widely publicized.

#### REFUSED TO DO THE SURVEY

For the purpose of this section, nonprofit organization needs to be defined because many ensembles do not understand the meaning. A non-profit organization as defined by Thomas Wolf is a legal, constituted, non-governmental entity incorporated under state law as charitable or not-for-profit corporations that has been set up to serve some public purpose and is tax-exempt according to the IRS.<sup>47</sup> Because of this definition, all financial information is readily available to the general public. A few of the ensembles that refused to answer the survey did so because they said the information is personal and that the information is not available to the public. It must be

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<sup>47</sup> Ibid p. 20-21

noted that the National Center for Charitable Statistics lists on their web page copies of 990 forms for all non-profit organizations in the United States. Information on budgets, income and financials are available on the web page. Also, most states will provide information on a non-profit organization from that state. It is alarming that the people with management roles do not understand that this information about non-profit organizations is readily available to anyone with Internet access. If managers of non-profit groups have no knowledge of this, then what other things do they not understand. One respondent refused to do the survey because they were not sure what they would gain by responding to it. This respondent was also concerned that revealing this information might be detrimental. These comments are alarming. If this is a representation of attitudes by some early music ensembles then early music is not working together. Individuals are working against each other in order to achieve some personal gain. Since only one respondent posed this question, one can not assume that this is an overall view of what is happening in early music. Some refused because they are for profit ensembles and that information does not have to be disclosed to the public.

## CHAPTER 10

### THOUGHTS

Many articles written on ways to solve the current situation within the arts exist. In particular, ideas of survival for art organizations are abundant. Most of these articles pertain specifically toward larger groups, symphonies, and opera companies. Information provided is essentially the same for early music ensembles. The most common theme was giving audiences what they want to hear; i.e.: going back to the more traditional music. Bernard Holland of the *New York Times* blames disappearing audiences on classical music itself. He states that musical

groups have spent too much time on the avant-garde and not enough effort reaching out to the average listener by performing old favorites mixed in with new music.<sup>48</sup> Many critics of the current state of the arts say the same thing: Give the audience what it wants. Mike Greenberg in *MySanAntonio*, says that groups need to get back to making music. They need to do more fee-for-service concerts, festivals, local touring, and cash-cow special events. Bring the music back to the people.<sup>49</sup> This is a gap that early music can fill by presenting the classics in original form while introducing audiences to “new” composers. This can help keep old favorites from becoming pop-culture clichés, which according to Holland is part of the problem with classical music. One respondent to the survey said audiences know that they will hear tonal music with the nation’s best period instrument musicians. Early music ensembles are small enough in size that it is easier to transport themselves to do service concerts, festivals and tours. In addition it has that special niche of authenticity that creates the “cash-cow.” One respondent said a healthy way to look at this is to rely on themselves and not depend on state money to survive. Fit your project to the funding.

At the recent American Symphony Orchestra League conference, many were saying that it is time to restructure cost revenues and product. One advantage that early music has over other musical arts organizations is the ability to have more freedom in their expenditures. While symphonies are tied into the fixed cost of musicians’ salaries and benefits, early musicians tend to perform more for the love of the music, financial benefits are secondary. Most are willing to take cuts in pay to keep an organization alive. Unfortunately, this ‘laid back’ thought process is

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<sup>48</sup> Holland “How to Kill Orchestras,” p. 2

<sup>49</sup> Mike Greenberg, “Symphony Solutions: Short-term, long-term, not gonna happen,” *MySanAntonio*, 22 June 2003  
Site Address: <http://news.mysanantonio.com/story.cfm>, p. 2

slowly starting to disappear among early music ensembles. More and more players are demanding to be treated like professional orchestra players.

Douglas McLennan, in an article for *Newsweek* online, says that classical music is no longer one of the essential arts.<sup>50</sup> This is a day and age when people can give critical opinion on a movie, play or book, but draw a blank when it come to classical music.<sup>51</sup> McLennan says that audiences seem more intent on knowing when to clap or give a standing ovation (which has become a ritual at concerts) than knowing whether or not the performance was worthy of anything at all.<sup>52</sup> Critics have become more advocates than critics, but he notes classical music is not dying. Ticket sales are up and there is a huge selection of recordings. Classical music is more widely available than ever before and it is a part of our aural lives thanks to elevators, hotels and public spaces.<sup>53</sup> He says the biggest problem is that classical music is no longer the trendsetter. It no longer produces ideas that attract artists. There is no hype for classical music like that of movies or theater. He thinks music has become more like a business and less like art.<sup>54</sup> There are far too many mediocre orchestras and soloists who all sound alike. There is too much emphasis on audience building and music education. The actual making of music has become a secondary goal.<sup>55</sup>

Is this true? Has classical music sacrificed itself to management? Has management tried to create the latest and greatest summer hit? Has early music fallen into this trap? Taking a look back through the surveys, many state that their programming is of the highest level. Pumping out another *Messiah* for the sake of money is not the highest level. But according to Greenberg,

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<sup>50</sup> Douglas McLennan, "Requiem," *Newsweek Web Exclusive*, 7 July 2003, Site Address: <http://www.msnbc.com/news/934538>, p. 1

<sup>51</sup> Ibid p. 1

<sup>52</sup> Ibid p. 1

<sup>53</sup> Ibid p. 2

<sup>54</sup> Ibid p. 2-3

arts groups need the ‘cash-cow.’ This is not to say that Handel’s *Messiah* is not a great work, but it has fallen into the category of Beethoven’s Fifth. Audiences sometimes miss the beauty and complexity of the piece. There has to be a way to find a good balance - A mix of the old and the new. Maybe instead of twenty groups in an area, there should be a combination of forces creating higher levels of music. Are there too many groups and ensembles? Bernard Holland seems to think so. His comment is that groups need to adjust to smaller ideas, fewer ensembles serving wider areas and smaller audiences.<sup>56</sup>

One serious issue among early music ensembles is a lack of communication among the different organizations. Many groups seem to have little knowledge of what is taking place across the country in early music as it relates to non-profit arts groups. Many groups inquired as to what was happening nationally and were surprised at the answers. In fact, the societies and organizations did not have full knowledge as to what was occurring within the early music community on a management level. This lack of knowledge can greatly affect the entire industry. Many groups would benefit greatly given the opportunity to review the successes as well as failures of other organizations. With early music becoming more mainstream, it needs to have a deeper knowledge of its own community.

One suggestion is the creation of an organization that concentrates solely on early music in non-profit arts. A successful model is the American Symphony Orchestra League. Early Music needs an organization that monitors the current state of the arts.

Another issue among the early music groups is proper staffing and better management. The idea of the perfect management team has been a dream that non-profit groups have rarely achieved. Most organizations are fortunate to have a staff, let alone a good staff. The low pay

<sup>55</sup> Ibid p. 4-5

and long hours cause the new and fresh administrators to ‘burn out’ and longevity in the position is rare. In an article by Bernard Holland in the *New York Times*, he states that organizations do not have problems because of bad management, but that they have bad management because of their problems. Hurting companies do not attract top employees.<sup>57</sup> He states that many musical organizations have a music-illiterate staff. The culprit being the arts-administration degree that pumps out young minds that can administer but know little about what they are administrating.<sup>58</sup>

Is there a solution to this shortage of properly trained management? The challenge is to help early music ensembles raise enough funding to either hire a staff or to properly train the current staff. One possible solution would be to hire a consultant to help with the grant writing process and to train the staff in proper non-profit management. Where does one find this type of person? The organizations and societies that help to promote early music and work with early music musicians could sponsor a consulting program that works with ensembles around the country. Funding for this job could come from foundation funding and from the organizations using the service. Please see example four for a proposal and plan in using this system.

It is important to have good management in place. It is important to foundations, corporations and the general public to see a strong support system in place. Potential donors will provide funds if they see a solid organization to insure that their money is used properly.

<sup>56</sup> Holland, “How to Kill Orchestras,” p. 3

<sup>57</sup> Bernard Holland, “How to Kill Orchestras,” *nytimes.com*, 29 June 2003, Site Address: <http://www.nytimes.com/2003/06/29/arts/television/29HOLL.htm>, p. 2

<sup>58</sup> *Ibid* p. 2

## CHAPTER 11

### Summary

So where does the early music ensemble go from here? Is it a matter of readjusting, looking elsewhere for money, or cutting programs, staff or musicians? Should ensembles sacrifice art for audience and funding or should they create the art and work with a smaller audience? Many of the ensembles are doing these things. The older organizations have stated that they have experienced this before and have survived. Many stated that “this too shall pass.” The doom and gloom that the newspapers and the Internet portray all too frequently are a reality, but not to the extent that one might believe. After reading the multitude of articles on what is happening within the arts, it might appear that this is nothing more than groups whining and complaining about their situations. One must ask, has it not always been this way in non-profit arts? There has always been a lack of something. It is a part of what makes it non-profit; that is the struggle. Complaining is not the answer. The answer is simple - it takes hard work to thrive. In order to achieve success you have to work. Looking through the responses to the surveys, many groups are working at fundraising, promotion, board development and audience building. Many are putting forth every effort they have to continue doing what they love. Unfortunately this is taking a toll on many good administrators and performers. Early music is going to continue to grow as an art form, but is it ready?

The development of early music ensembles is important. Ensembles must know what is currently happening on a management level. This is but a small glimpse as to what really is occurring in the United States. What made early music such a unique genre is that it was all about the music. Musicians performed purely for the love of making music. What seems to be

happening today is a group of musicians who want to take the simplicity of early music and create a genre equal to that of symphonies or opera companies. And those musicians may ask, why not? It's not a question of why not, but is early music ready? Does it have the systems in place to continue to the next level? Not all the groups that responded had this attitude. Many stated that they still do it for the love of early music.

Harry Haskell in *The Early Music Revival: A History* makes the charge that new performers lack depth and originality. To quote: "What gives this charge special gravity is that early musicians have long prided themselves on being different from other musicians – more adventurous, readier to question received opinions, less narrowly preoccupied with career-building. But the forces that have transformed musical life in recent decades – recordings, jet travel, high-powered publicity, superstar fees and the rest – have inevitably left their mark on early music as well. To expect early musicians to remain 'pure' and impervious to such enticements is simply unrealistic."<sup>59</sup>

Overall, there exists no pattern to the success of one group versus another. There was no consistency in age, budget, size or location as it relates to success. Many of the groups have wishful thinking. Many answers consisted of "we will", "trying", "planning" or "getting there." Several respondents seemed almost angry at their situation and took it out on the survey, but many had a refreshing attitude toward the situation and are making the best of it.

In the *New Grove Dictionary of Music and Musicians*, Haskell states that now in the 21<sup>st</sup> century the revival that took place thirty years ago has had a wide impact on music. Music schools in Europe and the U.S. are now offering courses in performance practice and historical instruments. These developments have raised standards and have helped traditionally trained

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<sup>59</sup> Harry Haskell, *The Early Music Revival*, (New York: Thames and Hudson, 1988) p. 170.

musicians become more aware of historical issues. As early music fields become increasingly professional in funding, marketing, and training it has lost much of the attractiveness of a counterculture and has become more and more integral to mainstream musical life.<sup>60</sup> Is this good thing? The strength is that early music was once considered a hobby and is now beginning to be taken more seriously by musicians, critics and audiences. It is showing the world that it is important to history, music and life. Many groups are receiving funding from the National Endowment for the Arts and many other major foundations across the country. Funders understand that early music is a serious art. The weakness is a loss of originality. It becomes like any organization in town, another group performing the same songs. It begins to turn into the dollar amount and not the music. It can lose its joy if musicians see it as just another gig and not a historically informed performance that they are bringing to the audience.

In the end, early music will move forward, but will continue to have issues in dealing with non-profit arts management and its place within the arts. Because of this it is extremely important for early music to develop some form of networking. Better communication on a local and national level must take place. Finally training must exist to help ensembles understand the business of operating in a non-profit environment. Early music has to be ready for the next wave of issues in order to continue growth through the 21<sup>st</sup> century.

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<sup>60</sup> Harry Haskel, "Early Music," *The New Grove Dictionary of Music and Musicians*, (New York: Thames and Hudson, 1988), p. 834.

APPENDIX A

SURVEY 1  
EXAMPLE 1

EXAMPLE 1

Survey 1

Name of group:

Name of person filling survey:

Type: Orchestra                      Chamber                      Choral

Large \_\_\_\_\_ Small \_\_\_\_\_ (number of musicians)

Nonprofit status:

Location:

Year Established:

Budget for season:

INCOME:

What percentage from:

Tickets:

Private donors:

Foundations:

Corporations:

State:

Government:

Recordings:

Tours:

What types of In-kind donations do you get?

TYPES OF FUNDRAISING:

Letters:

Concerts:

Events:

Increase or decrease in funding from:

Tickets:

Private donors:

Foundations:

Corporations:

State:

How has September 11 effected budget? Fundraising?

In last year have you had increase or decrease in annual income?

Have you had to make major changes in budget?

Since established how has funding been? Increase? Decrease?

#### STAFF

Full time or Part time

Paid or volunteer

How many?

Executive Director

Artistic Director (original)

Have you had cutback with staff? Increase in staff?

Cutbacks with musicians? Increase in musicians?

#### BOARD OF DIRECTORS:

Size:

Executive Committee

Volunteer Board:

Dues:

What is their role in your organization?

#### SEASON:

How many concerts?

How many times do you repeat concerts?

Big or small productions? Opera? Full scale productions?

What types of programming do you tend to do? Geared more toward audience? Artistic?

Have you increased or decreased concerts since established? Or same amount

If decreased, when did this happen?

Do you do collaborations with area groups? Local? National? International?

#### TICKETS:

Increase or decrease in sales in last two years?

Season Subscriptions:

Single ticket orders prices:

Do you give discounts? How much?

Do you donate tickets?

OUTREACH:

Education Programs:

Schools:

Community:

TOURING:

Do you tour?

Locally?

Nationally?

Internationally?

PUBLICITY

How do you advertise?

Newspaper:

Radio:

Flyers:

Mailings:

e-mail:

Newsletters:

Web pages:

MISSION STATEMENT:

MUSICIANS:

Are musicians local?

Brought In?

Paid?

Do you do other gigs besides concerts? Send musicians out?

APPENDIX B

SURVEY 2

EXAMPLE 2

## EXAMPLE 2

### Survey 2

1. When was (name of organization) established?
2. What is your budget per season?
3. Do you have non-profit status?
4. How many concerts do you perform each season?
5. Where do you receive funding:
  - Individual donors
  - Foundations
  - City
  - State
  - Businesses
6. Does most of your income come from ticket sales?
  - If yes, how much?
  - If no, then where?
7. How do you think the economy is going to affect the ensemble?

APPENDIX C

SURVEY 3

EXAMPLE 3

## SURVEY 3

### Example 3

1. How many Early Music Ensembles do you have on record for the (name of city) area?
2. Have you seen an increase or decrease in ensembles being established in the last two years?
3. In the last two years how many ensembles have disbanded?
4. Financially how do most ensembles seem to be doing?
5. Have you seen an increase or decrease from the following:

Tickets sales

Donations from private donors

Donations from foundations

Donations from corporations

Funding from City or State

6. Do you help ensembles with fundraising?
7. Has September 11 affected your organization?
8. Has there been an increase or decrease in concerts presented by ensembles?
9. Have you noticed a change in audience (Increase/decrease)
10. Are ensembles tending to do more traditional concerts (Bach, Handel etc) or are they branching out to unknown composers?
11. In the last ten years would you say the community is more or less aware of Early Music?
12. Do you find Ensembles advertising more in the last two years?
13. How do they advertise:

Newspaper

Radio

Flyers

Mailings

E-mails

Newsletters

Web

14. Does your organization help ensembles with advertising?
15. Are the musicians that perform in ensembles local? National? Both?

APPENDIX D

PROPOSAL

EXAMPLE 4

## PROPOSAL

XYZ Organization(s) will sponsor a person to work with Early Music Ensembles on grant writing and staff training in arts management. This person will be used in the following capacity:

1. Will be available to ensembles via e-mail, phone or fax to answer questions regarding arts management. (free to early music ensembles)
2. Will maintain an online newsletter that allows ensembles to join and receive information on what is currently happening in the arts and early music. (free to early music ensembles)
3. For a small fee ensembles can bring the person to them to work with staff and board.
4. Will travel to early music festivals around the country to give seminars on non-profit management.
5. Will write articles on management for *Early Music America Magazine*.
6. For a small fee will be available to ensembles to help in grant writing process.
7. Will maintain a database of foundations and corporations that give to the arts. (This database will be available to early music ensembles.)

Requirements for the job:

1. Background in non-profit management
2. Knowledge of Early Music
3. Computer and Internet knowledge
4. Ability to write grants and proposals

Funding for position:

1. A proposal is to be submitted to ABC Foundations for the amount of \$60,000 to be used over a three-year period.
2. XYZ Organization(s) will sponsor part of fee. A total of \$30,000 over a three year period.
3. Other funding will come from ensembles using the services. Fees will include grant writing services (\$200 per grant) and working with staff and board (\$1000 for one-week period).

Funding will be used for the following:

1. Person salary (\$22,000 per year)
2. Travel (which includes airfare and room as needed) (\$5000)
3. Office expenses (\$3000)

APPENDIX E

LIST OF ENSEMBLES AND ORGANIZATIONS THAT ANSWERED SURVEY

## LIST OF RESPONDENTS

Albuquerque Baroque Players  
Allegro Baroque and Beyond  
Alta  
American Bach Soloist  
Anonymous (small chamber ensemble)  
Anonymous (small chamber ensemble)  
Anonymous (medium chamber ensemble)  
Apollo's Fire  
Ars Musica Chicago  
Artek  
Bella Voce  
Belladonna Baroque Quartet  
Blue Heron Renaissance Choir  
Boston West Recorder Group  
Brooklyn Baroque  
Camellia Consort  
Cappella Romana  
Carolina Pro Musica  
The Concord Ensemble  
Dodworth Saxhorn Band  
Early Music America  
Early Music Chicago  
Early Music Guild Seattle  
Fanfare Consort  
Favella Lyrica  
Fort Worth Early Music  
Four Nations Ensemble  
Friends of Chamber Music  
The Genesee Early Music Society  
The Goliards  
The Goliards of Atlanta  
Handel and Haydn Society  
Harmonia Baroque Players  
Hesperus  
Hildebrand's Studio  
Houston Early Music  
Indianapolis Baroque Orchestra  
Jefferson Baroque  
La Donna Musicale  
La Follia, Austin Baroque  
Liber UnUsualis  
Lorcian Early Music Ensemble  
Los Angeles Bach Society  
Lux Musica  
Lyceum  
Lyra Baroque Orchestra  
Mercury Baroque Ensemble  
Musica Antigua de Albuquerque  
Musici Anonymi  
New Amsterdam Baroque  
New Orleans Musica da Camea  
The Nightwatch Renaissance Band  
Orchestra of the 17th century  
Parthenia  
Pegasus  
Philharmonia Baroque Orchestra  
Piffaro  
Polyhymnia  
The Publick Musick  
The Queen's Chamber Band  
Rebel Baroque  
The Renaissance Street Singers  
Renaissonics  
San Diego Early Music Society  
Soli Deo Gloria  
Southern California Early Music Society  
Sympatica  
Tapia's Gold  
Tempesta di Mare  
Washington Bach Consort  
Zephyrus

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