**Executive Report**

**CCO 2012 Musician Engagement Survey**

**In a Nutshell**

In general, musicians enjoy playing with the CCO and support the goal of making classical music more accessible. They have suggestions about repertoire, fundraising and outreach/marketing and appreciate the opportunity to have input into decision making. They would be willing to become more involved if they were asked personally, or given details about what's needed.

**Commitment**

The most important factors that affect the orchestra members' commitment to the CCO were repertoire and the camaraderie among musicians. For the most part, musicians enjoy being challenged, and having the opportunity to discover new works and non-traditional pieces. One respondent said, "The CCO plays some unique repertoire each season, pieces that no other musical group in the area plays."

Musicians often made a point of saying that playing with the CCO is and/or should be fun. Comments included, "It allows us to enjoy making music together in a friendly and low pressure setting" and "This is a volunteer and unpaid group... where we want to take out our instruments and play with our friends."

There were concerns as well as positive comments about the quality of musicianship. Comments included, "We need Jamin to point out our weaknesses, and we need to respond by following his direction" and "We have a solid core of good string players, and seem to attract quality new, younger players.

The other issue that came up most often was repertoire, although the responses were split between those who wanted more traditional pieces, those who wanted classical but less known works, and those who would like more pops.

**Recruitment**

Musicians are willing to help with orchestra recruitment and many noted that they already do. They requested more detailed information about the orchestra's needs, requirements and the selection process in general. A few mentioned that the musicians they know "don't want to play for free." The other comments were directed at issues that the musicians themselves were concerned about. Examples include more classical programming, higher caliber of musicianship, etc. It reinforced the idea that our members will only recommend the CCO if they, personally, are satisfied with the experience.

**Audience Development**

The majority of musicians invite audience members either verbally or by forwarding our email or sending their own. About half say that they either handout or post our fliers. They commented that we need to make sure that material is available "earlier" (although did not define specifically when).

The overwhelming majority of musicians say they have between 1-4 guests in the audience, on average. That said, there were still a number of requests for lower or "family-friendly" ticket pricing.

**Musician “Ownership”**

Musicians expressed an interest in having a more active role on the board, better understanding of the finances and increased opportunities to give feedback. They noted that they prefer to be invited individually -- verbally or via email --
to participate, rather than as a group during rehearsal. Members also wanted to have input on repertoire and theme selections.

A number of respondents noted that they would be willing to pay a fee to participate. They would like it to be tax deductible and the only number mentioned was "$250 or something large enough to make them appreciate the value of this experience." Another suggested that those who could not afford the fee could earn "Concord Bucks" by playing in promotional programs.

**Corporate Sponsors & Advertisers**

In general, the comments had to do with being better trained in how to reach out to employers and potential sponsors. Members want "an understanding of how to pitch/market CCO." Suggestions included a letter of introduction or other handout, and examples of how others made similar, successful approaches. They also said they needed a better sense of what we are specifically seeking. A number of respondents seemed unaware that we already have an advertising brochure.