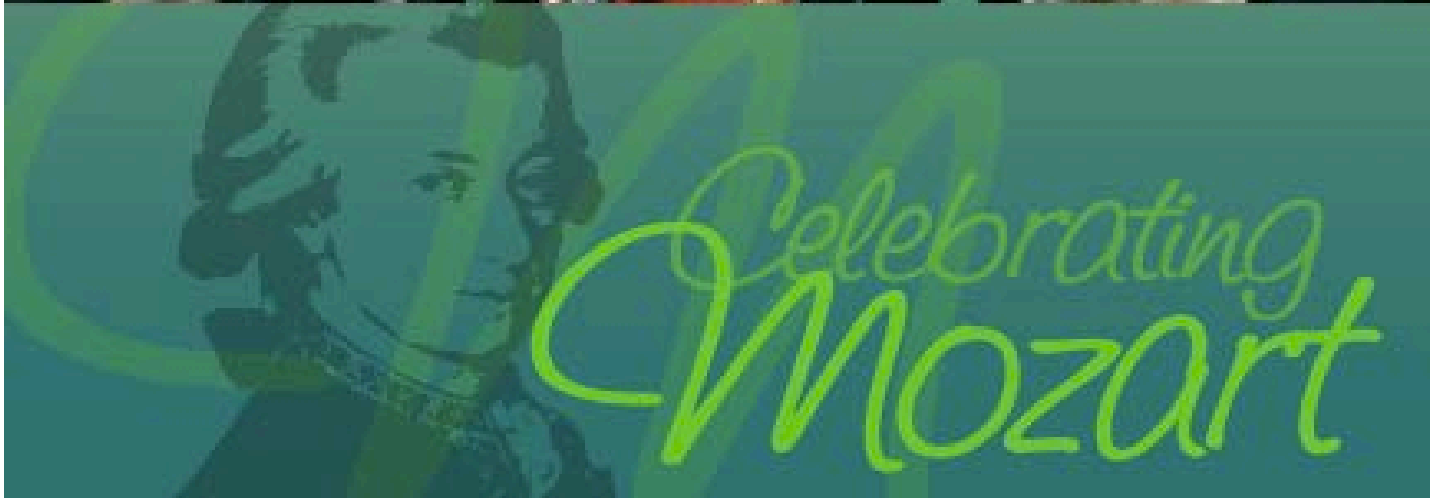




**ORCHESTRA
LONDON**

Alain Trudel
MUSIC DIRECTOR

2013
2014





ORCHESTRA LONDON

The Bravo Strategic Plan
609 Wellington Street
London, Ontario, Canada
N6A 3R6

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www.orchestralondon.ca

Our Mission is to enhance the quality of life in the region through distinctive and inspirational performances of classical and a wide variety of other orchestral music. We undertake to support and foster Canadian performing and creative musical talent and to provide leadership and resources in the musical education of our communities. We are committed to delivering the highest standards in all of our programming and correspondingly to developing broad-based financial support, to ensure the sustainability of the Orchestra as a vital community asset.

Dear Mayor and City Councillors,

City Council requested Orchestra London to provide an updated business plan. Orchestra London is pleased to provide full and complete details of the significant achievements we have made to maintain a vibrant, full time, professional orchestra in the City of London. We are pleased to provide you with our updated Bravo Strategic Business Plan (April 2013).

In late 2009, Orchestra London initiated Project Bravo, a collaborative effort of our Board volunteers, musicians, staff and unions to stabilize the organization, trim expenses, and increase revenues through higher levels of audience participation, corporate sponsorships, special events and individual donations. The Bravo Strategic Business Plan commenced with the full support of London City Council and included Council's support for a new letter of credit guarantee and continued investment in Orchestra London with an annual operating grant. Council's confidence has been well placed and demonstrates Orchestra London remains a relevant economic asset to the residents and business community of London and our music remains a major cultural asset and contributor to the quality of life in London. The Bravo Plan extended Orchestra London's community impact with our music products and services and we now reach over 40,000 patrons at our concerts, serve over 10,000 elementary and high school students and have collaboration projects in place with Western, Fanshawe College, Thames Valley District School Board and RCSS. The Bravo Plan also added several new community partnership concerts such as Support our Troops, Unity Christmas Carol and the London Pro Musica choral exchange. The efforts have increased and diversified our audiences, expanded corporate and community support, welcomed new immigrants, supported youth and Orchestra London has assist other charities fundraise over \$100,000 in support of the relief for homelessness and military families; all through the joy of music.

Board members are recruited to take a leadership role in revenue growth. For every dollar of city investment Orchestra London generates an ROI of 5 times that amount from other sources. Each year volunteers fundraise over \$750,000 from special events, individual and corporate donors. This is in addition to earned ticket revenues of over \$1.2 million and the commitment and support of almost \$900,000 from all three levels of government. The funds raised supports 40.5 FTE staff and musicians, 19 part time musicians, 40 guest artists and generates over \$10 million* dollars in economic impact in the local music and hospitality industry. The Bravo Strategic Business Plan has built core programs in Music Excellence, Music Education, Music Collaborations and Music Leadership as the foundational pillars of the new vision for Orchestra London. The Bravo Strategic Business Plan has produced results.

Orchestra London has generated an accumulated operating surplus of \$132, 378 in the last 3 years and the Bravo Plan provides a clear path forward for a healthy and sustainable future. Londoner's have shown that is possible to have an Orchestra that is classical, modern and successful.

On behalf of Orchestra London, I want to thank City Council, all of our Board, staff, musicians, concert patrons, guest artist sponsors, corporate partners, program advertisers and subscribers for their hard work, sacrifice and wonderful support in this transformative journey.

Sincerely,

Joe Swan
Executive Director
Orchestra London Canada

Description of Business Concept, Industry and Market

Orchestra London is dedicated to enhancing the cultural experience in London and throughout Southwestern Ontario by offering inspiring music, supporting education and mentorship programming for students; presenting a broad range of affordable collaboration concerts that are accessible to all sectors of the community; and engaging leading Canadian musicians, conductors, and composers to create exciting musical experiences for our community.

Orchestra London serves a CMA population of just over 475,000 people. Each year we perform over 50 concerts with more than 42,000 people attending concerts and 10,000 children experiencing classical music in local venues such as churches, schools, libraries, and public space in the Counties of Oxford, Middlesex, Elgin and Chatham-Kent.

A 2012 PricewaterhouseCoopers study that Music Canada commissioned, found that music companies made expenditures and investments in Canada exceeding \$398 million in 2011. A recent report on the music industry highlights the benefits of the music industry to local municipalities through opportunities and advantages of things like music tourism and music education. From the Music Canada executive summary:

“Municipalities and regions are well positioned to create robust music tourism industries that drive local economic activity by engaging existing festivals, venues, music production facilities and a vast body of talent. While larger Canadian centres are, inevitably, better positioned to create year-round tourism driven by commercial music, even small centres stand to benefit if they skillfully exploit their live music assets. The live music industry has extensive experience marketing to a diverse and far reaching fan base using an array of social media tools. The best outcomes in this area can be achieved through public/private partnerships that leverage the knowledge that both government and the music industry bring to the table.”

We have enclosed a profile of performing arts spending by the Government of Canada and the Province of Ontario. Note the City of London trails other communities in attracting our fair share of cultural investment in the performing arts by other levels of government. We note the City of Toronto continues to receive proportionally a higher per capita spending than any other city in Ontario.



Organizational Profile

Vision 2020

- To be nationally recognized as a premier regional orchestra, with a reputation of exceptional quality, diversity, and esprit de corps
- To be locally valued as an essential cultural asset, with accessible and affordable programming that attracts local and out of town audiences
- An educational resource for students, teachers, schools and community groups.
- To be at home in a world-class community concert hall
- To be sustainable, innovative and plan for a bright future

Mission

Orchestra London's Mission is to enhance the quality of life in the southwestern Ontario region through distinctive and inspirational performances of a broad range of orchestral music, including classic symphonic, chamber, choral/orchestral, popular, and rock symphony experiences. We undertake to support and foster Canadian performing and creative musical talent and to provide leadership and resources in the musical education of our communities. We are committed to delivering the highest standards in all of our programming, and will develop broad-based financial support to ensure the sustainability of the orchestra as a valued community asset.

Principles

Orchestra London will be guided by the following principles:

- Have a visible passion for sharing the love of orchestral music
- Retain and attract world-class professional musicians
- Focus on community service, youth mentorship and education
- Be open and transparent to the community
- Be a sustainable learning organization
- Generate new opportunities for growth in income streams

Objectives

- Enhance the quality of life in London Ontario and the surrounding region by presenting a broad spectrum of quality music and entertainment events for local artistic, cultural, and educational groups.
- Serve a wide range of activities to include musicals; symphonic, choral and band concerts; dance performances; readings; speakers; and lectures.
- Enhance performance space with respect to stage size, acoustics, lighting, and seating capacity.
- Provide cultural activities such as traveling music shows, renowned guest artists and speakers, which remain affordable because of the center's seating capacity.
- Provide high quality acoustical facilities for concerts, music festivals, institutes and other performance activities.
- Provide linkage and allow for enhanced and/or expanded activities with other community assets, such as the Don Wright Faculty of Music, Fanshawe College, Amabile Choir, Gerald Fagan singers, London Symphonic Chorus, and a wide range of Community Band, community choral, and dance groups, and multiple private performance groups through agreements with event promotion companies such as Don Jones Promotion and Global Spectrum and Live Nation.

- Partnerships and collaborations with Thames Valley District School Board, London District Catholic School Board, visual artists, K-12 educational activities, tourism industry, and churches, to name some examples.
- Provide an asset which will be attractive to students, families and retirees considering relocation to this area.

To have an economic relevancy and impact in our community

- Promote a positive image and pride in London, Ontario.
- Provide additional opportunities for the commercial sector, such as small businesses, restaurants, hotels, and recreation, by increasing destination events and attractions.
- Further develop a cultural niche in the Southwest Ontario region as a year round event and facility management company that advances marketing to destination visitors.
- Attract more than 100,000 visits by regional attendees to performances each year.
- Expand overnight visits by tourists, regional residents, conventioners, school groups.
- Increase off-site spending directly associated with music and entertainment centre attendance.
- Support new direct and indirect FTE off-site jobs in the local economy.
- Provide an additional quality-of-life asset to help attract businesses with up to 2000 direct and indirect well- paying jobs to the area.
- Provide a long-term asset that will support economic development efforts.
- Link with business and community activities that need additional space for their events.
- Complement and benefit other London Ontario performing arts venues, theatres, museums, and tourism, through joint and complementary marketing of activities.
- Add to the promotion of London, Ontario when marketing to outside interests.

Education

- Provide the public with opportunities for fulfillment through experiencing live performances.
- Provide music education recruitment opportunities for post secondary school students.
- Provide additional opportunities for local talent to be incorporated in traveling shows that encourage local participation when extras are needed.
- Provide educational programming especially designed for children and young people, such as master story tellers, authors of children’s books and plays intended for young audiences.
- Provide the youth of the area with exposure to a variety of art forms.
- Expand visiting performing artists’ presentations to our area youth through outreach programs.
- Provide student internships in all facets of concert hall operations.
- Allow larger student audiences to attend youth concerts.
- Provide a large venue for performances, concerts, graduations and other activities involving K-12 students and those at the college and university community.



Our History

Orchestra London was incorporated on June 25, 1957 and we are very proud of the incredible achievements and development of our orchestra over the past five decades. In this time, the organization has overcome many obstacles and celebrated many great successes, but no period in Orchestra London's history has seen as much excitement as the last 3 years. The orchestra is a healthy, dynamic organization that is growing to meet the needs of a diverse regional community. The expansion of activities has successfully increased our impact in the community, and we are prepared to meet new challenges in response to changing demographics, exciting new community collaborations, and several business opportunities that will expand the music industry in London. We are excited with the opportunity to build a new concert hall in time for Canada's birthday in 2017.

Orchestra London Canada has been sharing the magic of live, orchestral music for more than 60 years. From humble beginnings as a community-based ensemble in 1936, through the formation of the Board of Directors and Volunteer Committee in 1950, to the evolution into a fully-professional ensemble in 1974, Orchestra London's performances have remained at the heart of London's cultural life.

In 2010-2011 we recruited internationally recognized Music Maestro Alain Trudel and he has programmed consecutively successful seasons in our flagship Masterworks, Classics and Beyond, POPS, and Red Hot Weekends rock symphonies. While most performances take place in London, ongoing outreach and run out activity stretches up to 150 km from the city serving cities like Woodstock, St Thomas and Chatham. The full-time core ensemble is a chamber orchestra of 29 players, and 17 part-contract players are added for large orchestra performances at the Masterworks and Pops concerts. Orchestra London is the largest music organization in the region, and one of three major performing arts organizations in the city. We play a significant role in music education in the region, and we collaborate with many other local ensembles, especially choirs. Orchestra London is a thriving cultural resource to the community.

Orchestra London Canada is a not for profit corporation in the Province of Ontario and a federally registered charity with the CRA. The annual operating budget averages \$3 million dollars. The charity business model includes a social enterprise which competes in the entertainment marketplace for audience share and our customers generate \$1.2 million dollars of earned revenues of which approximately 60% is from renewable subscriptions and the balance from single ticket sales.

Government provides the charity with approximately \$900,000 in grant revenues. Recent approval of multi-year funding from the Ontario and Canada Councils reflects confidence in our artistic and business programming and the expansion into youth community education and collaborations program has strengthened our capacity to serve. The City of London provides an annual operating grant of \$482,688 of which approximately \$100,000 a year is then transferred to subsidize business operations at the city owned facility, and our home base, Centennial Hall.

Each year community volunteers raise the balance of our funding requirements. The community has donated over \$7 million dollars in the last 10 years demonstrating the organization remains accessible, affordable and relevant to the community we serve.

Current Leadership

Meet our Music Director, Alain Trudel, Conductor, trombonist, composer

Music Director of Orchestra London Canada, l'Orchestre Symphonique de Laval, as well as Principal Guest Conductor of the Victoria Symphony Orchestra, Alain Trudel is one of the most sought after conductors on the Canadian Scene. From 2006 to 2008 Trudel was the conductor of the CBC Radio Orchestra, bringing the orchestra to new heights of artistic quality as well as public critical acclaim. Trudel was also guest musical advisor for the Manitoba Chamber Orchestra in 2007.

A frequent guest of the major orchestras in Canada, Trudel appeared at the helm of orchestras in the UK, the USA,

Sweden, Russia, Japan, Hong-Kong, Kuala Lumpur and in Latin America. Highly appreciated for his collaborative spirit, he has worked with many world-famous artists including Ben Heppner, Anton Kuerti, Measha Brueggergosman, Herbie Hancock, Alain Lefèvre and Pinchas Zukerman. Trudel made his Opera de Montréal debut in 2009, Conducting Mozart's Die Zauberflöte, as well as the 30th anniversary gala, which was released as a live CD and nominated at L'ADISQ award.

In 2010 he also made his debut at l'Opéra de Quebec conducting their Gala as well as leading the 2011 production of Die Fledermaus. Recently appointed as Principal Youth and Family Conductor at the National Arts Center Orchestra in Ottawa, Trudel has always been highly committed to the new generation of musicians. He was for eight seasons (2004-2012) Conductor of the Toronto Symphony Youth Orchestra, and has been regularly invited to conduct the National Youth Orchestra of Canada since 2006. Their recording of Mahler's 6th Symphony and Le sacre du printemps was nominated as "Best Orchestral Album of the Year" at the 2010 Juno Awards. Since September 2012, he has been appointed conductor of the orchestra and Opera at the University of Western Ontario

First known to the public as a trombone soloist, Alain Trudel made his solo debut at the age of 18, with Charles Dutoit with l'Orchestre Symphonique de Montreal. He has been guest soloist with leading orchestras on five continents including the Orchestre Philharmonique de Radio-France, the Hong-Kong Philharmonic, The Austrian Radio Orchestra, Carnegie-Weill Recital Hall (NY), Dresdner Neue Musik Tage (Germany), Tasmania New Music Festival (Australia), Conservatoire National Supérieur de Paris (France), Festival Musica Strasbourg (France), Klangbogen Festival (Vienna), Akiyoshidai and Hamamatsu festival (Japan). and was the first Canadian to be a Yamaha international artist. As a composer Trudel has been commissioned by the CBC, the National Art Center, Bellows and Brass, among others. His works have been performed by orchestras in Atlanta, Québec, Toronto, Ottawa, Montréal, Kuala Lumpur, Buffalo. Alain Trudel is the recipient of numerous Awards, among them the Virginia Parker, Le grand prix du disque Président de la République de l'Académie Charles Cros (France), the Heinz Unger Prize for conducting. He has also been named an Ambassador of Canadian Music by the Canadian Music Center.



The Team

Orchestra London Canada is a vibrant and engaged organization within the community. The Board of Directors (*see Appendix A) is comprised of 15 voting members, 3 non-voting civic advisors, two non-voting musicians, and two non-voting volunteer members. The OLC Foundation has five new members. The AGM is well attended and attracts members of the media and the social networking community. The Board is a governance and policy making Board and established three standing committees: Revenue Growth, Finance and the Executive. Revenue Growth guides marketing and promotion, ticket sales, special events and fund development. Finance monitors sustainability, oversees the annual audit process, approves month end and annual reports to funders and grant agencies and the Executive guides strategic planning, human resources, collective agreements and community relations.



Our new Music Director has had a very significant and positive impact on the morale and optimism of the musicians. Executive Director Joe Swan was hired to direct business operations and has successfully restored financial stability. Mr. Swan's political background, strong business experience and community-building skills have been major assets in restoring Orchestra London's viability over the past three seasons of operating surplus. Joe has served on numerous boards and commissions and is considered an expert in turn-around environments by his peers. He has over 20 years experience in not-for-profit management and a public administration degree. Joe currently serves on London City Council and chairs the London Investment and Economic Prosperity Committee. The Chief Financial Officer and Executive Assistant round out the management team. The partnership of the Music Director and the Executive Director provide OLC with the professional skills needed for music making and management.

Support staff includes a Manager of Sales and Marketing and 3 full time support staff in box office. The Manager of Artistic Operations is supported by 5 full time seasonal employees including a music librarian, personnel manager and latse crews at each performance. The Executive Director leads fund development with 1 full time, 1 part time and a professional services contract with a special event and fund raising company in London.

Orchestra London's Product and Services

Orchestra London's product and service offerings are built upon on four different but compatible offerings. The two market driven products are Music Excellence and Music Collaborations. The products compete in the market place as social enterprises and rely on earned revenue and corporate sponsorship to succeed. We also offer two charitable services to the community; Music Education and Mentorship and Music Leadership. These services are primarily supported by special events, donations and government revenues. The products and services we offer must remain consistent with our mandate as a not for profit charitable organization.

Music Excellence relies primarily on subscription sales, single tickets, group sales and special event revenue. It is important the music product that is produced at the highest professional level and consistently strives to be the best in the classical music business. We have raised expectations of our audiences and improved the quality of the music we perform due to the amazing abilities, creativity and energy of each of our individual musicians. They have renewed their commitment, passion and excitement and are drawing rave reviews from the critics and our growing audiences. We continue to build product desire and appreciation because of our musician's skill and expertise. The Orchestra builds consumer loyalty and confidence with each successful performance. Recently we have been focusing on the quality of the sound of the strings, the intonation of the wind section and overall ensemble. New hiring of promising Canadian musicians in our orchestra is also part of our current product development strategy. Adding quality guests artists increases audience attendance and appeal.

Local reviews, peers and public alike have been noticing Maestro Trudel's impact on quality. Critics comment: "Saturday night's Masterworks program was a masterpiece in terms of concept and performance." And "of all the repertoire thus far presented by Trudel and Orchestra London, this one received the most outstanding treatment." As well as "the performance was truly breathtaking. The work is intricate and difficult, making demands on every section of the orchestra."

It is an integral component of the mission of all regional orchestras to feature our own artists. Guest artists, conductors, and soloists are chosen for their strength and background in the selected repertoire and for their ability to attract an audience. We remain committed to selecting Canadian guest artists whenever we can. Each year the Ontario Arts Council and the Canada Council for the Arts conduct an independent peer assessment of the quality and caliber of music performed. We consistently receive the highest marks possible for Music Excellence from the peer review panel.

In November 2003, Orchestra London was awarded a 2003 Lieutenant Governor's Award for the Arts in recognition of our commitment to artistic excellence and demonstrated community and private sector support. The orchestra continues to be recognized as best in class for professional achievements and this year we are the proud recipient of the 2013 Jack Richardson Award as the outstanding orchestra group as voted by our peers and by popular vote. Centennial Hall however continues to be a significant detriment in offering the public a quality experience and to compete effectively in the music marketplace. Revenue growth, audience expansion and commitment, plus increased sponsors will come from a new concert hall.

Music Excellence Product Details

Orchestra London is comprised of 29 full time and 17 part time musicians each capable of performing at the highest level in their profession. The quality and caliber of the orchestra as a whole remains a priority as we strive to be the best regional orchestra in Canada. The symphony is experienced and professional with an average length of service of over 20 years. New recruits bring vital energy and a fresh perspective to the Orchestra and with Maestro Trudel at the helm, our audiences are inspired, our attendance numbers are growing and our demographic base is being diversified.

The concert season will stay focused on 35 main series concerts, five music collaborations and 20 community outreach and music education performances. The orchestra musicians are provided with 520 hours of personal practice time and rehearsal time has increased to an average of five rehearsals for each classical program. Serving our audiences with a diverse array of classical and popular music remains the foundation of our success. Concerts are arranged in series that appeals to unique demographic and music taste “niches” in the community. The 35 major concerts are grouped as follows:



Classics and Beyond

This series attracts a very knowledgeable and appreciative audience in the age group 55 plus, and delivers the finest of classical music performed by our core 29 musicians and guests artists. This series appeals to those most knowledgeable and interested in classical works. The series is an important artistic focus for Orchestra London as it features the core of the orchestra and highlights performances of 18th century classical works. The Classics and Beyond presents works each Wednesday at St Paul's Cathedral and is enjoyed by an audience of approximately 600 to 700 per concert, seven times a year. In each season the focus is on the works of the Masters in classical music. In 2012-2013 Beethoven, 2013-2014 Mozart and 2014-2015 Tchaikovsky takes centre stage.



Kaili Maimets
October 9, 2013

Classics & Beyond

Beautiful music from the Baroque to the 21st Century periods in a glorious setting.
Wednesdays at 8 pm at St. Paul's Cathedral. Free Pre-concert Chat with the Conductor at 7 pm.

MAIMETS PLAYS MOZART

October 9, 2013
Alain Trudel, conductor
Kaili Maimets, flute

Join us for a Mozart celebration, including the *Flute Concerto No. 2* starring Principal Flutist Kaili Maimets, the joyful *Eine Kleine Nachtmusik*, and the dramatic *Symphony No. 40*.

BEETHOVEN'S PASTORAL SYMPHONY

November 13, 2013
Alain Trudel, conductor
Christopher Herrick, organ

The heavenly sounds of pipe organ and orchestra will fill St. Paul's Cathedral with Poulenc's *Organ Concerto* starring internationally renowned organist Christopher Herrick. Beethoven's *Pastoral Symphony (No. 6)*, an homage to nature, completes this beautiful program.

MESSIAH

December 4, 2013
Alain Trudel, conductor
Taylor Serande, soprano
Charlotte Burrage, mezzo soprano
Colin Ainsworth, tenor; Sidney Outlaw, bass
London Pro Musica, choir

London Pro Musica & soloists join Orchestra London for Mozart's arrangement of Handel's beloved holiday classic. A not-to-be missed Orchestra London tradition!

MOZART COMES OF AGE

January 15, 2014
Joseph Lanza, leader/violin

Concertmaster Joseph Lanza leads the orchestra in Mozart's beautiful and bright *Violin Concerto No. 3*. Composed at age 19, the concerto marks Mozart's coming of age as an artist. Included in this survey of the young Mozart's musical world is Haydn's delightfully comedic *Symphony No. 60 (The Distracted)*.

SHOSTAKOVICH & BRITTEN

February 12, 2014
Alain Trudel, conductor
Cameron Crozman, cello

Emerging local superstar cellist Cameron Crozman reunites with Alain Trudel for a performance of Shostakovich's dramatic *Cello Concerto No. 1*. Maestro Trudel explores the unlikely friendship between the Russian master and English composer Benjamin Britten. Includes Britten's *Variations on a Theme of Frank Bridge*.

APPALACHIAN SPRING

March 26, 2014
Lucas Waldin, conductor
Jayme Stone, banjo
Kevin Turcotte, trumpet

The beauty of the Appalachians springs to life in Copland's classic *Appalachian Spring*, inspired by the Shaker Hymn "Simple Gifts". Two-time Juno winner Jayme Stone is joined by special guest trumpeter Kevin Turcotte for Andrew Downing's *Concerto for Banjo*, and the orchestra performs Bartók's *Romanian Folk Dances*.

MOZART'S NIGHT AT THE OPERA

May 7, 2014
Simone Lubi, conductor
Canadian Operatic Arts Academy Singers

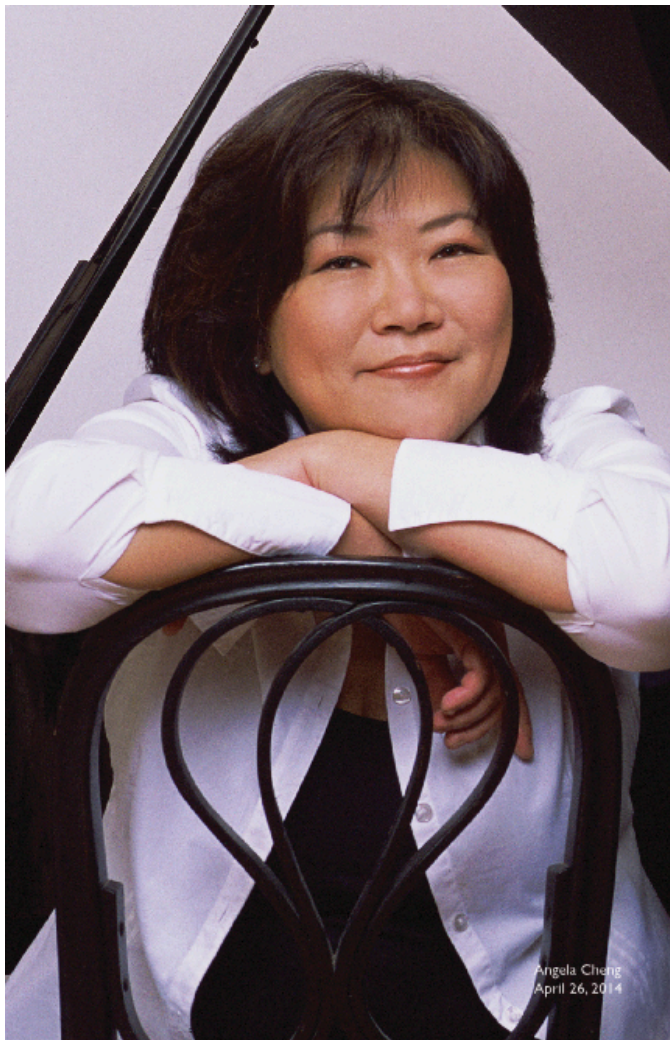
The Marriage of Figaro, *Don Giovanni*, *The Magic Flute*. Mozart's operas have delighted music lovers for centuries. The COAA singers join Orchestra London for a spectacular evening of arias and overtures from Mozart's most beloved operas.

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Save

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Masterworks

The orchestra's flagship series brings the large 46 person symphony to the stage and seeks to present orchestral music at its highest level. This series focuses on standard orchestral works and also highlights Canadian repertoire. Maestro Trudel has been instrumental in engaging audiences since his arrival with his pre-concert talks at all concerts and introduction to the repertoire. The audience averages 700 to 800 per concert and is broader in age groups and music knowledge levels. Masterworks is a favorite of the university/college crowd and we have established special packages for students and emerging leaders in the 36 and under age range. The strategic business plan focus will attract new audiences by creating concerts that are fun, accessible, and enables the audience to appreciate classic and contemporary music.



Angela Cheng
April 26, 2014

Masterworks

Our flagship classical series presenting magnificent masterpieces.
Saturdays at 8 pm at Centennial Hall. Free Pre-concert Chat with the Conductor at 7 pm.



MOZART & BRAHMS -OPENING NIGHT

October 5, 2013

Alain Trudel, conductor
Timothy Chooi, violin

Hear Canadian rising star Timothy Chooi perform Mozart's Violin Concerto No. 5 on the multimillion dollar 1729 Guarneri del Gesù violin. This dynamic program also features one of the landmarks of the symphonic repertoire, Brahms' Symphony No. 1.



ARABIAN NIGHTS

November 2, 2013

Alain Trudel, conductor

Cast off the grey November skies with Rimsky-Korsakov's exotic and colourful Scheherazade. Based on tales from The Arabian Nights, it features some dazzling solo work by concertmaster Joseph Lanza. Orchestra London's wind players shine on Mozart's beautiful Serenade No. 12, and the powerful brass section is showcased on Hindemith's Concert Music for Strings and Brass.

AN ENGLISH ROMANCE

November 30, 2013

Alain Trudel, conductor
Mary-Elizabeth Brown, violin
Kelvin Enns, viola

Escape to the seaside towns and weathered heaths of the English countryside with Britten's Double Concerto for Violin & Viola, Elgar's Pomp & Circumstance, and William Walton's Symphony No. 1.

SHAKESPEARE IN LOVE

February 1, 2014

Jean-François Rivest, conductor

Special guest Jean-François Rivest conducts a Shakespearean soiree, featuring Mendelssohn's brilliant soundtrack to the woodland tale A Midsummer Night's Dream (including the famous Wedding March); and Tchaikovsky's hauntingly beautiful The Tempest.



MOZART'S REQUIEM

March 8, 2014

Alain Trudel, conductor
Frédérique Vézina, soprano
Sophie Louise Roland, mezzo-soprano
Isaiyah Bell, tenor; Theodore Baerg, bass
Amabile Chamber Choir; Carol Beynon, director

Orchestra London, soloists, and the Amabile Chamber Choir collaborate on a grand scale for Mozart's final testament, the Requiem in D Minor. Mozart's last and greatest symphony, No. 41 "Jupiter", completes this moving program.

CHENG PLAYS SHOSTAKOVICH

April 26, 2014

Alain Trudel, conductor
Angela Cheng, piano

Canadian star pianist Angela Cheng performs Shostakovich's spirited Piano Concerto No. 2, on an all-Russian program that also includes Tchaikovsky's lyrical Symphony No. 1.



TOUR EIFFEL

May 24, 2014

Alain Trudel, conductor
Sara Davis Buechner, piano

Take a stroll with Mozart, Poulenc, Debussy, and Ravel along the rivers, streets and cobbled lanes of old Paris. Maestro Alain Trudel is your guide for an evening of fine French music, including Ravel's Piano Concerto in G and Poulenc's Sinfonietta. Mozart's dazzling Symphony No. 31 "Paris" concludes a season commemorating one of history's most inspiring composers.

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Pops

The very popular 7 concert series is led by Canadian conductor Brian Jackson and special guest conductors from across the country. Maestro Jackson's is the Principal Pops Conductor and a fan favorite for over 33 years. Audiences frequently reach over 1,000 patrons and have the highest proportion of individual donors to the orchestra. Music selection can range from movie themes, Broadway show tunes, pop, rock and light classics. Audience numbers continue to be stable and grow as we identify special guests that appeal to a wide range of the buying public.



Cassandra Hodgins
May 4, 2014

Pops

Dazzling orchestral entertainment, including Broadway, jazz and light classics.
Sundays at 2:30 pm at Centennial Hall.

SHOWSTOPPERS

October 20, 2013

Alain Trudel, conductor
Guy Few, vocals/trumpet/piano

Triple threat performer Guy Few will dazzle you with his singing, trumpet, and piano skills in this homage to showmen of the 50's and 60's, including Liberace, Mancini, Bernstein, and Harry James. Selections include Somewhere (West Side Story), Round Midnight, and Once Upon a Time.

RHAPSODY IN BLUE

November 17, 2013

Airat Ichmouratov, conductor
Kornel Wolak, clarinet; Chris Donnelly, piano

The charming Wolak/Donnelly Duo blend jazz standards and traditional classics for an entertaining afternoon of music. Selections include Gershwin's Rhapsody in Blue, Oscar Peterson's jazz classic Hymn to Freedom, Ennio Morricone's beloved Cinema Paradiso theme and music by Bach and Rossini.

CHRISTMAS EXTRAVAGANZA

December 8, 2013

Brian Jackson, conductor
Amabile Boys Choir; Carol Beynon, director

If you only see one show this Christmas season, make sure it's this one! Santa's coming early at our annual holiday family concert, this year featuring London's own Amabile Boys Choir and local dancers.

POPS BY REQUEST

January 19, 2014

Alain Trudel, conductor
Anastasia Ritzkov, piano
Karine White, soprano Kwanis Rose Bowl winner

You pick em, we'll play em! Maestro Trudel conducts the best in Pops classics as chosen by you. Visit orchestra.london.ca to vote! 12-year-old piano prodigy Anastasia Ritzkov and Kwanis Rose Bowl winner, soprano Karine White, make their Orchestra London debuts.

THE GREAT CANADIAN SONGBOOK

March 2, 2014

Alain Trudel, conductor
John Connolly, vocals
Emma-Lee, vocals

Maestro Trudel and Canadian singer/songwriters John Connolly and Emma-Lee honour Canadian legends Gordon Lightfoot, Joni Mitchell, and Leonard Cohen.

SWINGIN' SIXTIES with HOWARD CABLE

April 13, 2014

Howard Cable, conductor
Michael Vanhevel, vocals

Celebrated conductor/band leader Howard Cable and Big Band Legends crooner Michael Vanhevel take us back to the baby boomer era with Bobby Darin's *Beyond the Sea*, Sinatra's *I've Got the World on a String*, and Neil Diamond's *Sweet Caroline*.

BROADWAY BEAUTIES

May 4, 2014

Francesco Milioto, conductor/piano
Cassandra Hodgins, vocals
Megan Nuttall, vocals

Pianist/conductor Francesco Milioto is joined by local songstresses Cassandra Hodgins, finalist on CBC's *Over the Rainbow*, and Megan Nuttall, star of the Toronto cast of the *Sound of Music*. Don't miss a delightful afternoon of Broadway tunes, opera hits, duets and comedy!

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Red Hot Weekends

This double-performance weekend of 14 classic-rock symphony shows features major Canadian popular music stars. The concerts are presented cabaret-style with table seating in a unique nightclub atmosphere allowing our patrons to enjoy food, wine and beer during performances. This makes the series more accessible for younger audiences and is a favorite social gathering event for the London business community. RHW remains very popular and contributes significantly to our economic sustainability. The series attracts artists with an international reputation such as Barenaked Ladies, Chantal Kreviazuk, and Alex Cuba. Canadian songwriter Jim Witter provides tribute concerts to such greats as the Beatles, Simon and Garfunkel, Billy Joel and Elton John and a rock Christmas show. Attendance is the 1,000 to 1,300 seat range. Global Spectrum and Orchestra London are now collaborating on guests that will enhance destination marketing to London and produce higher utilization of the RBC Theater with Red Hot Weekend stars. Video Games Live was our first show together and attracted 1,800 patrons. We are now planning shows and guest appearances for the next three years.



Alannah Myles
October 11 & 12, 2013

Red Hot Weekends

Legendary rock classics and pop hits with world-class artists and full symphony orchestra. Friday and Saturday at 8 pm at Centennial Hall.

ALANNAH MYLES - LIVE OCTOBER 11 & 12, 2013

Put on your best velvet as Grammy & Juno-winning singer/songwriter Alannah Myles makes her North American orchestral debut! Myles, known for her hits *Black Velvet*, *Still Got This Thing For You*, *Love Is*, and *Lover of Mine* is touring in support of her latest album, *Black Velvet*.

DOWN ON THE CORNER: MUSIC OF CCR NOVEMBER 8 & 9, 2013

Credence Clearwater Revival defined American rock and roll in the late 60's and early 70's with songs such as *Fortunate Son*, *Proud Mary* and *Bad Moon Rising*. Join members of Canadian rock bands *The Beauties* and *Flash Lightnin'* on a trip down Green River into the Bayou of CCR's legendary songbook.

CHRISTMAS ROCKS DECEMBER 13 & 14, 2013

Get into the Christmas spirit with rock & pop hits featuring Juno nominee Jim Witter. Raise your glass to holiday cheer with Bruce Springsteen's *Santa Claus Is Coming to Town*, John Lennon's *Happy Xmas (War Is Over)*, The Royal Guardsmen's *Snoopy's Christmas* and more!

KINGS OF CORDUROY: THE '70S JANUARY 24 & 25, 2014

Jim Witter pays tribute to beloved folk singer/songwriters of the 1970's including James Taylor, Jim Croce, Gordon Lightfoot and many more. Tracks include *American Pie*, *Cats in the Hat*, *Operator (That's Not the Way It Feels)* and *If You Could Read My Mind*.

MATT DUSK: MY FUNNY VALENTINE FEBRUARY 14 & 15, 2014

Juno-nominated jazz vocalist Matt Dusk makes his Orchestra London debut, bringing his smoldering vocals and modern twist on the classics. With *My Funny Valentine*, *I Only Have Eyes For You* and *Angel Eyes*, this will be a romantic night your sweetheart won't soon forget!

THE BEST OF THE BAND MARCH 28 & 29, 2014

The Beauties! Shawn Creamer and Jud Ruhi will be joined by very special guests to honour The Band and the late singer/drummer Levon Helm, including classics *The Night They Drove Old Dixie Down*, *The Weight*, *Ophelia*, *Rag Mamma Rag*, and *I Shall Be Released*. It will be *Out of the Blue*.

START ME UP: MUSIC OF THE ROLLING STONES MAY 16 & 17, 2014

Orchestra London and members of Canadian rock bands *The Beauties* and *Flash Lightnin'* celebrate undeniably the best rock band in history, revisiting favourite songs such as *Sympathy for the Devil*, *Wild Horses*, *Shine a Light*, *Gimme Shelter*, and *Angie*. On this night you *Can Always Get What You Want!*

Subscribe &
Save **25%**
or more

call today 519.679.8778

Music Collaboration

Revenues are earned through ticketing, advertising, corporate support and revenues from Canada Council and the Ontario Arts Council. Each year we host the Canadian New Music Festival at UWO. Collaboration with emerging Canadian musicians, composers and conductors is a showcase for London and assists the faculty attracts and retains new students to Western. Orchestra London partners with many choral societies, and also supports the Unity Project each Christmas to raise funds for the relief of homelessness. The Christmas project has shared over \$100,000 dollars to Orchestra London and the Unity Project in the last three years. Corporate support through GDLS helps cover costs for Orchestra London's support for the Military Family Resource Centre, The combined effort has raised \$90,000 for Orchestra London in the last three years and over \$50,000 for the Resource Centre. The Orchestra has also supported charity events for tsunami relief in Sri Lanka and Japan and to support earthquake victims in Haiti. We provide over 100 charities with tickets to assist with local charity auctions supporting band travel funding, relief to the poor, and children's health and education research. Corporate support is a must for these worthy endeavours and generates approximately \$150,000 a year for Orchestra London's collaboration services to the community.

Music Collaboration Product Details

Opportunities for musical collaborations will enable Orchestra London to share resources and best practices. The more orchestras and other music organizations work together as partners the better the results. Strong long term relationships will enhance our audience, develop additional career and job opportunities for the OLC musicians and enhance the overall music and entertainment sector in our community.

Our current collaboration programs include:

- Unity Project: an annual joint production sponsored by law firms to recreate reading and music of Charles Dickens' A Christmas Carol; raises \$25,000 for a homeless shelter.
- Support Our Troops: annual joint concert sponsored by GDLS, with military and police bands, emerging artists and soloists, raising \$15,000 to support local military families.
- Music of the World: joint concerts with the local cultural organizations. This collaboration raises \$5,000 per event.
- Global Spectrum Co-Production: annual concert(s) designed to make OLC musicians an asset in the City of London's Tourism Destination marketing plan. Performances at the 3,500 seat RBC theatre and/or 9,500 seat John Labatt Centre.
- TD New Music Festival: annual event with Western University - a week of mentorship, lectures and Canadian performances to attract new audiences to the OLC.
- Music Makers in the Community: Chamber ensemble performances in our community in an intimate setting, to make the experience of music a positive and enjoyable one.
- London Life Community Music Program: A series of community performances sponsored by London Life Insurance Company to engage the business sector and promote the arts.

We are active participants in our local community and are members of the London Arts Council and the London Musicians' Association and we participate in local cultural events. We also assist many smaller organizations with marketing sales and promotion. Our musicians are in high demand for community events and we try to accommodate their support of the community as much as possible. Events for next year include Open Doors, Canadian Culture Days and a unique local Arts Cultural Pass developed in collaboration with many other arts and music organizations to provide complimentary entrance for every new Canadian citizen to a concert of their choice.

Music Education and Mentorship is an important component of our service to the community. Orchestra London understands its mission is much broader than selling a ticket to an orchestra performance. It has a responsibility to educate the community and in particular the children of the community as to the beauty of the music. The service to community initiative reflects the Orchestra's commitment to relevance and accessibility. Our musicians work creatively and closely with London youth, enabling thousands of students each year to take on a positive and engaging role in our society. We host an annual music learning week at Western engaging aspiring musicians a professional experience and we partner with Western's Canadian Operatic Arts Academy to recruit international students stars for an intense professional development experience that results in a guest appearance with Orchestra London.

Our mentorship and education goals also include services to some of London's most disadvantaged families and youth. We visit 20 schools per year and entertain and inspire over 10,000 students each year. We provide 1,000 free tickets to families in need through the City of London, Children and Youth Network and an additional 1,000 free tickets to aspiring young musicians enrolled in the Kiwanis Music Festival. Our musicians annually host an Honours strings program for the brightest and the best students at the high school level as they prepare for a career in music, many of whom choose to stay in London at Western. The rapport with many community music organizations has been strengthened and we look forward to developing a shared space/shared services music hub in the next year. Collaborators include choirs, church and school groups, festival organizations and private music event organizations. Lead collaborators in the OLC music hub initiative are Global Spectrum and Western Fair District. Community consultations on the concept are being held by Chris Bentley, former Attorney General of the Province of Ontario and the Chamber of Commerce. Financial support is under development with the Trillium Foundation and London Community Foundation. .

The appointment of Maestro Trudel at The University of Western Ontario combined with a new OLC agreement with our local school boards has successfully launched the 3M sponsored "Composer in the Classroom" program. This Ontario curriculum based creative learning program enables the OLC musicians, music faculty, teachers and kids to work together to gain new skills in music composition, conducting and playing music. The end goal is to have the kids creatively compose and perform their works with the OLC in concerts designed especially for their peers.

Music Education and Mentorship Service Details

Every year Orchestra London exposes thousands of young people to classical music. For many, this is the first and sometimes only experience with live orchestral music. For others this is a transformative experience that provides a lifetime love of music. OLC will perform student concerts and provide associated curriculum learning opportunities to support teachers in the delivery of Ministry of Education approved programs at primary and post secondary institutions. Teachers will use the symphony for enrichment of their music curriculum and to give young people firsthand experience in key learning skills to be gained such as teamwork, specialization, leadership and practice.

Our Mentorship and Education Programs currently include:

- Orchestra 101: a creative composing class for High School students.
- A Thousand Ways to Love Music!: Distribution of 1000 tickets to underprivileged kids and their families and 1,000 tickets to Kiwanis Music festival entrants.
- Pre-Concert Chats: An expanded experience for patrons to hear from the Maestro and guest conductors.

We set a record number of participants in 2011-12.

- Young People's Concerts: Entertaining Theatre/Orchestral music programs serving a growing audience base of 20 schools and over 6,000 kids.
- Professional Development for School Teachers: OLC and its Music Director will dedicate two full rehearsals to give school teachers tips and podium time, to help develop their conducting skills.
- Honor's Strings Day: Classes with OLC musician's side-by-side performance ... and Pizza!!!
- Composer in the Classroom: OLC Composer-in-Residence will visit schools (up to six visits). Resulting compositions will be performed by OLC
- London Music Day: Amateur and young musicians join the pros for a day of music and sharing on the Ontario Culture Days agenda.
- Cushion Concerts: a three concert series for parents, caregivers and tots at local libraries with selected OLC ensembles. These concerts are sold out every year.

OLC is deeply committed to the development, production, and dissemination of Canadian orchestral works. Alain Trudel is a strong advocate of Canadian music and has been central in the inclusion of Canadian works in the Masterworks series. The intent here is to develop our audience's appreciation of contemporary music. Collaboration with Western University faculty continues in this season and new-music concerts, and workshops for student compositions will continue.

Each season, the orchestra features the winner of the local Kiwanis Rose Bowl, and collaborates with the London Youth Symphony and music students at Western. This gives our audience the chance to hear young artists at the beginning of their career. Maestro Trudel continues to mentor award winning composer Steven Creighton as his first youth mentorship opportunity as a promising young local composer.

Music Leadership provides strategic direction in facility and event management. The City of London has recently endorsed their support for a new concert hall in London for 2017. Orchestra London established the "Music London" Community Action Team to lead the development of a facility and event management company that will provide a solid foundation for Orchestra London's future financial sustainability. The new hall will proceed in three steps; design and function; location; and site management and operations. The \$200 million mixed used project includes a concert hall, commercial space and a 220 unit condominium fully supported by the private sector. The initiative has the full support of Western University, Fanshawe College and many professional and non professional musical and dance organizations.





ORCHESTRA LONDON

BRAVO STRATEGIC BUSINESS PLAN
MARKETING AND DEVELOPMENT
April 2013

A New Paradigm

Historically, symphony orchestras have operated within a paradigm whose elite status focused on sustaining a privileged organization dedicated almost exclusively to sustaining and preserving classical music. A schedule of performances was put in place and the invitation to come and experience the product was issued. This exclusive practice spent little time on whether the program was of interest to the patrons or relevant to the community neither served, nor convenient in time or location and did it concern itself with service to the community. The notion of relevance was defined by the institution not by the community it served. A sense of entitlement pervaded the institutional process.

The Project Bravo Strategic Business Plan embraced a New Paradigm. The focus of all efforts for audience growth and community support will be engaging with and connecting to the community. Expansion and growth of the orchestra comes from service and relevance to the community. The new paradigm will drive the Marketing and Fund Development Plan (The Plan) and be the base upon which the major revenue growth streams of ticket sales, individual donors, corporate sponsorships and special events will be executed. The Plan will utilize key skills from a relatively small but talented and hard working staff and an active and committed volunteer base.

Orchestra London produces over 60 concerts in a 28 week season. We have the unique opportunity and challenge to successfully market a wide variety of events. Every concert or event requires its own individualized marketing plan and must achieve a defined sales outcome with a cost-efficient, event-specific media schedule. A small staff and limited marketing dollars can be a real challenge in reaching audiences. For example, recently the organization presented Beethoven's Ode to Joy, a children's "Cushion" concert, and a cultural music event all in a one-week span.

The marketing plans for each concert must take into account the target audience, projected income, and the most effective media mix, while maintaining Orchestra London's brand in each advertisement. It is a fine balance, but with a well planned and executed marketing plan, our sales goals are achieved and audience growth is continuing upward.

The Sales & Marketing plans centre on quality music, enjoyable experiences and highlights Alain Trudel's persona playing with an impressive team of professional musicians that deliver a variety of music that is accessible, affordable, relevant and a valuable service in the community.

The Sales & Marketing Team manages six sales campaigns:

Subscriptions

Single and Group Tickets

New Audience Development

Membership Sales

Special Events

Education & Community Outreach

OVERALL STRATEGY & TACTICS

Strategy

Strengthen the Orchestra London brand among key stakeholders and the community

Engage our loyal audiences to attract new patrons from the "inside out"

Attract new corporate sponsors to launch key audience development initiatives

Activate the single ticket/group sales VIP campaign for Red Hot Weekend tables
Use small ensembles as “Music Makers Everywhere” to engage the community
Balance the number of performances/program formatting to match community interests
Increase outreach programs at local schools, churches, community centres
Enhance traditional media campaigns with social media (facebook, twitter) and community group sales, corporate tables and events, expanded advertising programs

Target Audiences

Current Audience, Subscribers, Single Ticket Buyers

Lapsed buyers: last 3 to 5 years

Orchestra London Corporate Sponsors: lapsed, current and new

Individual donors lapsed, current and new

Targeted new audiences: Under 36 Club, Emerging Leaders, Corporate group sales, Community club sales such as seniors, service clubs, educators, youth, music, and agencies

Family Pass that is affordable and accessible for more Londoners

Key Messages

The Campaign Slogan - Bringing Music to Life

Orchestra that is relevant, accessible and of service to the community

Classical and Interesting Music Director—charming, personable, engaging

Major corporate sales focus on Red Hot Weekends – highest ROI in season is rock classics

Continued sub text: Positive Brand, back on track, New Paradigm, positive change, talented musicians, exciting lineup of concerts, value for money, asset to London

Sales Cycle

The Orchestra season runs from early October to late May in each year. Market competition for entertainment dollars are at their peak during this timeframe. Subscription renewals are launched each February in the current season for renewals the next season. Single ticket sales for current season commence in late September and run to May of each year. Marketing and sales challenges include selling next year tickets during the sales and fund development activity of the current year. In a sense this is perpetually selling two years in one year, or asking donors and corporate programs to sustain multiyear sponsor pledges.

Campaign success relies on timely delivery of artistic programs well in advance of the sales cycle and to communicate to the corporate sponsor and patrons the benefits of ongoing renewals. Benefits to the corporate community include high impact advertising to targeted audiences, alignment with their corporate mission, effective sales spending and direct access to potential customers. Individuals gain benefits through lower ticket prices, a secured seat position, ticket exchange privileges, special receptions and special receptions to meet and greet musicians and special guests.

Revenue Campaigns

Subscriptions

Orchestra London offers subscription packages to 6 different series

Masterworks (formerly Ovation)

Classics & Beyond (formerly Cathedral)

Pops

Red Hot Weekends

Serenade Brunch

Cushion Concerts

Target Audiences

Current Subscribers (Renewals)

Lapsed Subscribers (2008-2010)

Growth (New Subscribers)

1) Current Subscribers (renewals)

Tactics

Direct Mail

Renewal Notice #1 (brochure, letter, order form) planned for February each year

Renewal Notice #2 (letter, order form, postcard) planned for March 15 each year

Ticket packages (fulfillment) will be sent to subscribers in late August each year

Concert Promotion

Centre-spread ad on in March-May house programs

Announcements from Stage (time to renew)

Thank you/reminder Tent cards and candy on tables (Red Hot Weekends only)

Brochures on tables and in lobby

Telemarketing

In-house telemarketing call centre established each April with existing staff

Focus on calling un-renewed subscribers

Deal Seekers

A select group of lapsed subscribers were offered 2 for 1 subscriptions (Telemarketing)

For each season those that did not renew will be offered incentives to encourage them to return (offered during the August/September blitz). Seats are not guaranteed.

2) Lapsed Subscribers

Subscribers who used to have a subscription but have not in the past 3 seasons (1070 households total)

2 subgroups: Classical (MW, C&B, Pops, Brunch: 475 households) & Red Hot Weekends (268 households) + Flex (327 Households)

Tactics

Direct Mail

Campaign to lapsed subscribers from the past 3 years (come back offer)

Season brochure and letter/postcard with Buy One, Get One Half Off in early September.

Classical patrons to focus on subscriptions deal and flex pack
RHW patrons to focus on RHW subscription, Flex Pack, and Symphony Sampler
See attached Direct mail plan for more details

Telemarketing

Call centre follow up – with mini-pack options for those with cost or scheduling concerns
Track success

3) Growth (New Subscribers)

New subscriptions

Packages (mini subscriptions)

Target Audiences:

Single ticket buyers (Classical/Red Hot: attended 3 or more shows in previous years)

Holiday gift pack buyers (redeemed Red Hot Weekends, bought in the last 3 years)

Un-renewed subscribers and package holders that indicated price/schedule barrier to full subscription

Tactics:

Concert Promotion (February-May)

Announcements from Stage

Ad in house program

Brochures and postcards on house table, RHW tables

Advertising

4 x 100 ad in London Free Press (Red Hot Weekends) in Feb. 2013

Inside Front Cover Ad of four Beat Magazine Issues (May & July – Red Hot Weekends, June & August – Generic with Alain)

Direct Mail

Single Ticket Buyers (3x): Mail season brochure and letter in late August

Letter to Classical patrons to focus on subscriptions and Flex Pack

Letter to RHW patrons to focus on RHW subscription and Flex Pack

Holiday Gift Pack Buyers (Red Hot): Mail Red Hot brochure, order form & letter in early Sept.

Telemarketing

Call direct mail recipients August-September (lapsed subscribers, single ticket buyers, new audience development leads)

Packages (Mini Subscriptions)

Packages of 3-5 concerts designed for those with price and schedule limitations or desiring alternative options

Mini Pack (Classical) (3 concerts for \$99 to the same series—MW, Pops, or C&B)

Holiday Pack & Red Hot Sizzler (4 flex tickets January-May classical concerts & Red Hots, respectively)

Symphony Sampler (1 ticket to each of four main series)

Mini Pack (Classical Series)

Target Audiences:

MW, C&B, Pops, & Brunch Subscribers who have not renewed because of price or schedule

Previous mini pack buyers including Holiday Gift Pack (non-Red Hot)

MW, C&B, Pops, & Brunch Single ticket buyers (less than 3 visits)

Tactics

Direct Mail

Mail renewal package to existing mini pack buyers not reached by phone

Telemarketing

Follow Up with telemarketing phone call in September/October – use as option for those who can't commit to full subscription

Holiday Pack & Red Hot Sizzler

Target Audiences:

Previous Holiday Gift Pack buyers (separate by preference: RHW or other)

Current audience (concert promotion)

General Public (London Life, Tourism London, Music Stores, etc.)

Tactics

Direct Mail

Mail flyer to previous holiday gift pack buyers in mid November (flyer to show both options) & Telemarketing follow up Nov-Dec.

Advertising

Concert Promotion (insert in books, mention from stage)

Flyer distribution to music stores, libraries, tourism office, etc.

Symphony Sampler

Target Audiences:

Single Ticket Buyers

New audiences

Everyone

Tactics

Direct Mail

(Aug/Sept) campaign. Include Symphony Sampler as an option in the letter (second to full subscription)

Telemarketing

Phone call follow up (and option for all calls)

Internet

Website – Create splash ad promoting the Offer – target at new audiences – “Entry Package”

Advertising

Include ad in house program

Regular updates on Twitter and Facebook will support all of the above campaigns.

Subscription brochures to be distributed across town in June 2012 for summer events

SINGLE TICKETS

Single Tickets for all 35 regular season concerts go on sale to the general public begin each August. Limited singles were released to the general public (for the first time) beginning in April (Red Hot) and May (other series). Also new this season, subscribers were given the opportunity to purchase additional tickets upon renewing their subscription, a change which was well received.

Single Tickets Sales Goals (Based on 1,000 seating capacity)

'A' CONCERTS: Projected Sell Out (Opening Night, Closing Night)

'B' CONCERTS: Projected 85% Sell Out

'C' CONCERTS: 75%

'D' CONCERTS: 70% All remaining concerts

Sample Year 2012-2013 as follows:

TACTICS (ABCD CONCERTS)

Advertising:

Print

London Free Press

Renew agreement 50/50 cash donation silt to provide an ad in each Thursday (Entertainment/What's On) issue for the 2012-2013 season. All main series concerts (MW, C&B, Pops, RHW, & SB) will be featured.

The Beat Magazine

Renew Season Agreement – Publication moving to quarterly (renew inside front cover for all four issues).

Mom & Caregiver Magazine

Renew Sponsorship agreement (in exchange for event listings, ticket giveaways, contests—select which concerts to promote)

Brochure Distribution

Distribute Season Brochures at local libraries, tourism offices, music stores, and other locals (1st wave in June 2nd wave as well as poster distribution in September)

London Pro Musica Flyer Exchange. 1500 panel cards, with OLC material on one side and LPM on the other.

LPM to distribute 500 around town, and OLC to distribute at concerts.

Flyer #1: Print Deadline September 1, Content: Holiday concerts

Flyer #2: Print Deadline January 1, Content: DuffleBag Family show

Flyer #3: Print Deadline March 1, Content: May concerts

E-Marketing

Event details for all concerts to be submitted in August to various online event listings (Tourism London, London Free Press website, Orchestra London web calendar, etc.)

Create slider for website promoting on-sale date for all concerts

Social Media (Event reminders, contests, discussions for all to be posted on social media sites (facebook, twitter). See attached facebook/twitter marketing plans for detailed plans

Publications

The Take Note newsletter (published August and February) in part to encourage subscribers to purchase additional single tickets/make donations

Concert House Programs (5 total) to include advertisements/promotion for upcoming concerts.

Bravo Bulletin weekly e-newsletter (internal audience) to remind supporters of upcoming concerts and special events.

Media Relations

Press releases for all concerts will be written and sent to local media 1 month in advance & again the week of the concert

Media interviews to be arranged throughout the season

ADDITIONAL TACTICS

'A' Concerts

Advertising:

Print

London Free Press: Select weekend ads and earlugs

Sunfest & Home County festival ad swaps; SNAP magazine ad

Radio: 2 week Corus campaign (103.1 Fresh) with ticket giveaways on Afternoon Drive show

Web: Targeted Facebook and Google Adwords

E-Marketing

Internet/Phone Pre-sale scheduled for August (10 am to 4 pm only)

E-blast with social media support to promote pre-sale

Link to pages on our website describing the pre-sale and on-sale dates (see JLC for examples)

Run Facebook Ads and possible Google AdWords ads targeting fans of guests. Promote single ticket on-sale date in all subscription campaign letters

Public Relations

Household Connection (Donated advertorial) profiles

Take Note newsletter profiles

Opening Night Only

Direct Mail

Opening Night Offer in late September to select previous single ticket buyers (STB)

E-Marketing

E-blast Offer to Existing E-list (3000 people) and Music Teachers in late September – 1 week only

'B' Concerts (Remaining Red Hot Weekends, select Masterworks concerts)

B-1 Red Hot Weekends (Christmas Memories, Beatles, Simon & Garfunkel, Elton John & Billy Joel)

Advertising

Online: Facebook Ads targeting fans of musical groups covered and similar musical acts

Radio: 2 week campaign with giveaways (Beatles & Elton John/Billy Joel only)

Direct Mail

Mail special Xmas show offer to Barenaked Ladies & Chantal Kreviazuk single ticket buyers (balcony)

Mail special S&G offer to past single ticket buyers of similar RHW shows (James Taylor, Beach Boys, Beatles, Fleetwood Mac, Elton John)

Mail special Beatles & Elton John offer (i.e. \$10 off ticket) to single ticket buyers of S&G show & past Beatles shows

Telemarketing

Follow up offer with a phone call, resources permitting

B-2 Masterworks (Beethoven's 9th, Tchaikovsky's Violin Concerto, Italian Opera Finale)

Advertising

London Free Press earlugs

Targeted Facebook & Google Ads 1 month before

Direct Mail

Beethoven 9th/Violin Offer in early February to targeted previous single ticket buyers

Opera postcard in envelope to previous opera ticket buyers

E-Marketing

E-blast Offer to Existing E-list (3000 people)

E-blast Offer for Ontario Registered Music Teachers Association (ORMTA) members (teachers and students) via Clark Bryan, President

Public Relations

9th & Opera: Meet with Western (Janis Wallace) to discuss promotion on campus and through COAA (i.e. singers perform in Covent Garden Market)

Invite media to dress rehearsal for video/photo/interview opportunities

Feature story on one or more of the guest artists (soloists) and/or COAA performers

Book guest artists on Rogers Daytime

"C" Concert (Alex Cuba)

Target Audience: Fans of Alex Cuba, London Latin Community

Tactics

Advertising:

Print

Sunfest program full page colour ad (trade with house program)

Latino!—London/Kitchener Spanish newspaper & La Jornada (London bilingual newspaper/online site). Meet in the summer with both papers to negotiate deal (i.e. buy advertising for front page coverage, ask about how to involve Latin community)

Postering: Create a list of Latin community businesses/locations (i.e. salsa dance studio) and distribute posters in the fall

Online: Facebook Ads targeting fans of Alex Cuba and Latin music & Targeted Google Adwords

Direct Mail

Mail special offer to past single ticket buyers of similar concerts (Latin Pops, Latin Night)

Telemarketing

Follow up direct mail with a phone call

Public Relations

Target local Latin media (i.e. Rogers Latino TV) for interviews

Other ideas

Contact Chamber of Commerce Hispanic Business Opportunities committee & request e-blast be sent to members list

Research other websites / associations to advertise or submit event listings

Additional Single Ticket Strategies

Family/Cushion Concerts

Target Audience: Young Children and Families

Tactics: Postcard flyer to distribute to child-friendly businesses (daycares, theme parks, hotels, tourism London) along with regular September brochure distribution; Additional distribution points to include: concerts, board members, sponsors, and libraries.

Group Sales / New Audience Development

Strategy: Through promotions, giveaways, and group discounts increase the number of new patrons attending concerts

Tactics:

Group Sales

Sell corporate group packages (concert with reception option) such as Christmas Parties, Employee Recognition events, Client Appreciation Events and not-for-profit group sales (London Public Library – Books & Beethoven event; Rotary Club, etc.)

Under 36 Club

Through e-marketing, promote \$20 offer to members and potential members (18-35)

Invite members to open rehearsal and have meet and greet with Music Director (Beethoven's 9th)

Fanshawe Alumni

Offer \$15 off a pair of tickets to all Fanshawe Alumni (100,000 members)

Fanshawe Alumni to distribute through e-marketing and direct mail.

Barenaked Ladies Ticket Giveaway in late August, followed by the offer to all regular season concerts (excluding BNL & Chantal).

Western University Student Guide

Offer 2 for 1 coupon to any regular season concert (excluding BNL & Chantal)

Coupon reaches 31,000 students and 4000 staff

Dollars & Sense

3 Coupon Offers in the 2012-2013 Dollars & Sense Coupon Book for the Daily Bread Food Bank. 2 for 1 to

Masterworks & Pops and \$10 Off Red Hot Weekends

Bottomless Pass Student Promotion

On-campus (Western) student promotion (see attached plan for details)

Membership Sales

During the 2011-2012 season, a third party sales professional was hired to create a networking membership program, Red Hot Insiders to drive revenue. It was determined that the third party sales approach generated few sales, and that a direct approach by the Executive Director and Fund Development department led to greater sales.

For the 2012-2013 season, new sales will be driven by the Executive Director and Fund Development department as part of the sponsorship "menu" of options.

Special Events

Orchestra London typically presents several special events per year. The following special events are confirmed for the 2012-2013 season:

TD New Music Festival (November 19-23, 2012)

In collaboration with the Don Wright Faculty of Music at Western University

A Christmas Carol Fundraiser

In collaboration with The Unity Project (December 12, 2012)

London Life Holiday Concert (December 13, 2012)

Dufflebag Theatre Family Concert – Romeo & Juliet (February 27, 2013)

Separate marketing plans are created for the TD New Music Festival, A Christmas Carol, and the DuffleBag Theatre family concert. These events are also promoted in combination with regular series concerts to single ticket buyers and current subscribers (house program advertising, website, e-marketing, social media).

Education & Community Outreach

Orchestra London performs many concerts for schoolchildren and for the community-at-large each year. During the 2011-2012 season, Orchestra London

Performed 22 concerts for over 10,000 students and chaperones

Visited elementary and high schools in London and surrounding areas (Aylmer, Woodstock)

The 2012-2013 education program will continue the 2011-2012 Dvorak concert series in the fall of 2012 and introduce the fifth annual collaboration with DuffleBag Theatre Romeo & Juliet in February of 2013.

A third party education coordinator has been hired to recruit schools and schedule venues.

Finance will handle invoicing to schools.

Sales and Marketing will be responsible for promotional material for distribution by the education coordinator, handling front of house and volunteer management at performances, and Box Office in-bound inquires

Public Relations: For selected events, Press releases will be sent out and Media interviews will be arranged



ORCHESTRA LONDON

BRAVO STRATEGIC BUSINESS PLAN
FUND DEVELOPMENT
2012-2016

Introduction

The purpose of the Bravo Fund Development Plan is to align Orchestra London products and services with a corporate Business Approach enabling target and growth targets to be analyzed and measured quarterly. It allows for understanding of the Strategies of each Product and Service and ensures the effective integration and resource utilization throughout the Orchestra London to meet their revenue targets.

The Fund Development Case should be prepared to provide a methodology for assessing the impact of the significant each product and service. Orchestra London must use donor dollars wisely and at the same time respond to the ever-increasing needs of the Organization. The competing demands for donor dollars generate close scrutiny of each Case for Support to match sustainability for the mandate of Orchestra London and relevancy to the donor in both qualitative and quantitative terms.

Executive Summary

Description of Business Product or Service

The case for Support inspires investments from individuals, corporations, and special groups.

Benefits to Orchestra London and Organization

The approximate breakdown for revenue is \$1 million in tickets, \$1 million government and over the next three to five years grow corporate and individual donor programs from approximately \$750,000 to \$1.2 million in fund development efforts.

Competitors

The fund development program's major competitors are Museum London and Grand Theatre. Impacts are also felt from the major education and hospital institutions. In response we are working with Fanshawe College to synergize our fund development programs for the arts to garner the strengths of the partnerships to raise more funds for both organizations.

Who is involved in managing Project/Program?

Board of Directors, the Revenue Growth Committee, Volunteers, Executive Director and 1.5 full time staff, and ConnectDot, is a fee for service from a private Event Management Company.

Other impact on staff resources

In order to successfully identify, cultivate, solicit and steward fund development prospects/donors, the fund development team must rely on every program of the Orchestra London.

Volunteers/Committees

The main sources of volunteers include the Board of Directors, Fund Development Committee, employees, Organization Champions, and Community Champions.

Financial Overview of the Program

Revenue Trends

Annual Results

Risks involved

Summary from Risk Analysis section

The major risks to the fund development program include the current economic climate in the private sector, higher than normal rates of unemployment and the increased competition for charity dollars. The positives remain: a loyal audience, the Orchestra remains an important cultural asset supported by the Chamber of

Commerce and the business community as an important symbol of a modern progressive city, the downtown BIA and the broader community support the Creative City agenda, the LEDC, University and College agree the orchestra helps with recruitment and retention of young people and the City financial ROI is relatively good at 5 to 1

The fund development program is a major source of revenue and must thrive through the business case for donor and corporate sponsorship support. The critical success factors for 2012-2016 include our ability to compete and “sell” our case to business and increase our donor to patron ratios.

Description of Business Project/Program

Individual Donor Opportunities:

Artist (\$100 - \$599)

- Charitable receipt
- Listing in concert program
- Invitation to AGM including voting privileges
- Evite to attend open rehearsals

Impresario (\$600 - \$1,499)

- Artist Level Recognition Benefits
- Concert tickets at 20% discount
- Evite to all special events and community concerts

Maestro Circle (\$1,500 - \$4,999)

- Impresario Level Recognition Benefits
- Invitation to select Maestro Circle events hosted by the Music Director
- Opportunity to support a musician through the Lerner's Chair Program

Major Gift (\$5000+)

- Maestro Circle Level Recognition Benefits
- Private meeting hosted by the Executive Director and/or Music Director

Clearly define objectives

Through the identification, cultivation, solicitation and stewardship of fund development prospects/donors, the fund development program will seek to inspire multi-year pledging in addition to annual gifts. Financial success will depend on three fundamental areas of focus including fund development officer activity, Organization relations, and volunteer relations which are all quantitatively measured on a quarterly basis.

Strengths and Weaknesses

Strengths:

Volunteer Leadership:

Volunteer leadership has continued to play a key role in the development program. The Revenue Growth Team and the Board of Directors are being fully engaged in the fundraising cycle through the regular contact of development staff and have served a critical role in the overall success of gift solicitations to date.

Organization Relations:

Tremendous advances in our relationship with key stakeholders within the Organization have been made over the past year. Our relationship with The City of London is enabling Orchestra London to build philanthropic partnerships with Organization sponsors and donors by guaranteeing our line of credit. Development staff has improved contacts and recognition efforts with respective donors and are now take benefiting from the impactful role Board/Committee members play in identifying, cultivating, and soliciting major gift donors.

Donor Base:

60 plus years of support and newly identified corporations, individuals, and special groups represent a robust donor base in which to inspire investment.

Monies in Action:

By strengthening the case and identifying project priorities for donors to support, it will simplify the process of stewarding donors on how their monies are spent and encourage them to give more.

Analysis:

Over the past 10 years, there was significant staff turnover and changes to the development team. There has been no full time dedicated staff person to the development role for 5 years. In the last year we have established 1.5 full time staff members. Staff training and development is now in progress to increase the knowledge skills and abilities of staff to fulfill their roles. ConnectDot is assisting in the professional development program to create team cohesiveness and maximize each team member's productivity and potential. Because of the unsteady economy and financial status of the market place, competition for donor dollars has increased and we will need to exceed expectations to be recognized as charity of choice. To compete effectively the organization has been successful in their renewed commitment, focus and consistency in stewardship and recognition of our donors. The Bravo Plan requires monthly results measurement to be shared with the Board of Directors to ensure the organization delivers benefits on time and recognition agreements are satisfactorily delivered.

Target Groups**Individual Donors**

We have a significant opportunity to solicit past, present and future donors because they have already expressed a strong affinity, loyalty and capacity to support Orchestra London via philanthropy or sponsorship in the past. The organization has 10,000 patrons in the ticket purchasing database and this target audience has the potential to increase donation revenues by 30% over the next three years.

Businesses and Corporations

The Orchestra has a current revolving donor base of over 100 corporations who provide financial support to the organization. The Bravo Strategic Business Plan has attracted corporate interest and the Fortune 500 companies in London (3M, London Life, GDLS etc) have provided valuable assistance to reconnect with the broader business community. The number of companies and the amounts of sponsorships are now on the rise. (In the last 30 days we have agreements with Highstreet \$10,000, Siskinds \$25,000, Trojan \$5,000, for example) The Bravo plan will engage the business community and through the Chamber of Organization, LEDC, Tourism London, London Convention Centre, and the hospitality industry to expand our destination marketing music events to maximize sponsorship opportunities in the business community. A new concert hall in downtown London will be a significant boost to these partnerships and the overall economic impact of the music industry in London

*See Appendix B for Corporate Sponsorship Opportunities with Orchestra London

Benefits to Orchestra London

Identify cross over to the other Orchestra London programs

In order to successfully identify, cultivate, solicit and steward fund development prospects/donors, the fund development team must rely on every program of the Orchestra London. We rely on Marketing and Communications to effectively communicate our case for support with our donors and prospects and guide us in our daily messaging when building relationships with key stakeholders.

Donors expect a high degree of accountability and we rely on our Finance department to provide us with critical information regarding how gifts are disbursed and used at Orchestra London. They also play a key role in providing financial accountability statements and status reports to various volunteers and Organization staff.

Stewardship remains a key focus of the fund development team. Recognition events, naming opportunities, and most importantly stewardship updates remain a critical element of fund development success. We have created a customized stewardship approach and we will see revenue growth in 2012-2013 and onward.

Annual Giving, Community events, Signature events, and Planned Giving are key collaborators that we must efficiently and effectively communicate with and engage as they represent a critical pipeline of future donors as well as excellent cultivation and stewardship opportunities for our fund development donors.

How does it support overall strategy of Orchestra London and Organization?

Orchestra London strives to create a culture that embraces fund development as it remains the single most important source of philanthropy to the Organization and contributes to one third of annual revenues.

Future outlook of Product and Services

We anticipate that revenues will be sustained and grow through the Bravo fund development program. Case for support is centred on Bravo's key strategic business plan products and services: Music Excellence, Music Education and Mentorship, Music Collaborations and Music Leadership. The fund development plan outlines over 30 specific sponsorship and donor gift programs that will attract support. The staff and volunteers will concentrate on priority opportunities and concentrate on building genuine relationships with donors and prospects in order to reap the benefit of their philanthropy.

Describe Sponsor and Donor Opportunities

All major gifts and Sponsorship agreements over \$5,000 are to be accompanied by either a Letter of Agreement or Memorandum of Understanding and signed by the appropriate authorities.

Management Summary

Who is managing Fund Development Program?

Fund Development Staff

Joe Swan	Executive Director
Eadie Micks	Finance
Stephanie Liokossis	Development
Paula Calzonetti	Development
Holly Doty	Owner ConnectDot

Specific skills and expertise required

Each fund development officer requires a unique set of skills including superb relationship building skills; proven success in identifying, cultivating, soliciting and stewarding fund development prospects/donors; understanding of fund development theory; understanding of Music and Art Organization funding model.

Volunteers required for Program/Project

An engaged and active Fund development Committee, Board of Directors, and Organization staff members are required for the success of the fund development process to maximize philanthropic potential of the program. Currently the base of volunteers for orchestra London is 200. The Women's Committee is a sub group of the volunteers and they annual raise \$60,000 a year through rummage sales, boutique and merchandise sales.

Board / Volunteers Committee

Describe Committee/Advisors

The Revenue Growth Team of the Board of Directors has been identified as Champions. They are skilled in special events, donor campaigns and business sponsorship. Several have served on major campaigns for hospitals, education institutions and local United Way campaigns. Community volunteers are recruited from the business and social development sectors of the community. They are established leaders in their respective fields and have experience and expertise in building relationships with peers and other industry/community leaders. (See Board of Directors)

Board / Committee Roles & Responsibilities

- Offer guidance and counsel in the development of fundraising strategies.
- Make calls on Prospects and Donors. In collaboration with the development staff, sustain an active agenda of donor prospect initiatives for which Committee members are responsible--including identification, personal cultivation, and solicitation.
- Provide entree to the business and Orchestra London community, both locally and nationally, and to foster connections that enable the institution to showcase its strengths and confidently seek support.
- Assist in identifying and screening prospective donors and providing information and perspective as to the best means of promoting their interest and support.
- Promote the Organization's Case for Support to prospective Donors.
- Assist in stewarding donors of gifts and, on occasion, play a key role in the execution of these initiatives.
- Provide leadership and direction to the formation of a major gifts volunteer network that engages a growing number of stakeholders in the Orchestra London's quest for support and confers appropriate recognition on those who serve in this capacity.
- Assist with the cultivation and recruitment of volunteers, and to participate in programs that promote and train volunteers to assist Orchestra London.

Professional Advisors

Project Bravo has also recruited three outstanding Londoners to assist and coach the fund development team. Janet Stewart, Managing Partner at Lerner, Geno Francolini, esteemed member of the London Business Hall of Fame and a well known entrepreneur and Doug Alexander retired hospital executive are members of the Orchestra London "Oversight Committee" to ensure revenue growth results are achieved.

Describe services provided

Development of the Fund Development Strategy:

1. Design of Products and Services – Case Development
2. Align Fund Development Plan with Strategic Plan

Create processes for Development Program including:

3. Development Budget & Systems
4. Solicitation Techniques
5. Donor Cultivation System
6. Stewardship – Definition of giving and recognition levels.
7. Systems of Measurement
8. Fundraising and relationship building

Other:

1. Organization Clean-up of development filing system and old records (electronic & hardcopy)
2. Establish a new process for Prospecting & Cataloging
3. Develop a Critical Path and Timelines for all development programs
4. Mentoring

Industry Overview

Target Market

With the vast majority of support originating from annual tickets holders and corporations with affiliations to the Organization the potential market includes a catchment area of over 500 thousand people.

Type of person you are targeting (Target Groups)

The fund development target group includes individuals, corporations, and special groups that have both an affinity and ability to make significant philanthropic investments greater than \$5,000.

Competition

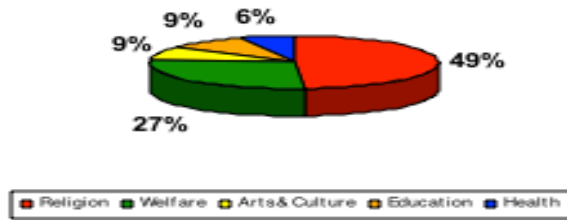
Canada, Ontario and London represent a robust charitable marketplace which in turn creates a highly competitive fundraising environment. The main competitors in London are the UWO Faculty of Music, The Grand Theatre, Museum London, and various local offices of Art related organizations including Arts Council, Arts Project, and Heritage London. Other non-related competitors include United Way of London, University of Western Ontario, Fanshawe College, Brescia College; Make a Wish, Mission Services, Salvation Army, London & District Food Bank, Habitat for Humanity, Big Brothers of London, and Big Sisters of London.

Describe Trends affecting Program

Marketplace Trends:

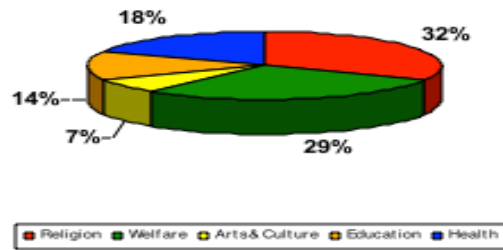
There are currently over 61,000 public and charitable groups that issue at least \$1 in tax receipted gifts in Canada each year. Below illustrates the number of charities within each key sector.

MARKETSHARE : # OF CHARITIES



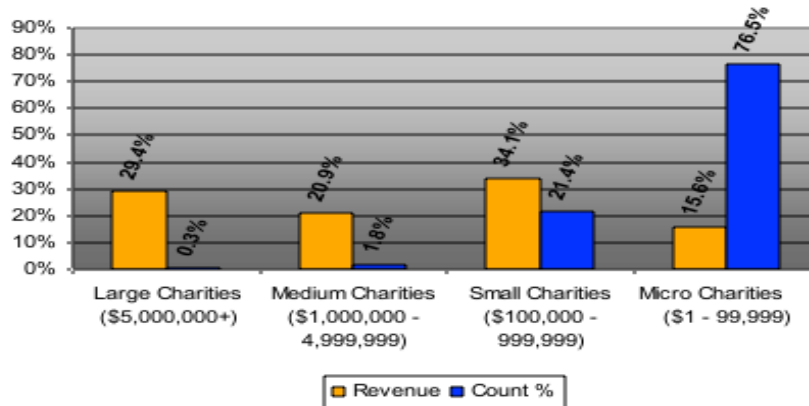
According to the Canadian Revenue Agency (CRA), there are currently 29,326 registered charities in Ontario representing the second largest marketplace in Canada next to Quebec. In London, there are 920 registered charities. Encouragingly, charitable revenues in Canada have grown approximately 46% from 2001 to 2006 (\$13.4B to \$19.5B). However, this growth was uneven across all sectors with welfare, health and arts gaining market share, while religion continues to lose ground. This is likely a reflection of the priorities of the baby boom generation who are entering in to their primary giving years.

2006 MARKETSHARE : DONATIONS



There is a disparagingly large dominance of fundraising revenue from large charitable organizations, specifically Universities, Colleges and Organization Orchestra London. In fact, approximately 2% of Canada’s charities represented over 50% of all fundraising revenues in 2005.

MARKETSHARE : FDR REVENUE



Political Trends

The relative decline of provincial funding for the Arts has pressured Organizations into seeking larger proportions of their revenues from private sources. It is apparent that the Organization will become increasingly reliant on donors and sponsors as a source of sustainable long term funding. The Orchestra has received multi-year pledges from Canada Council and Ontario Arts Council that will take us to season 13-14. We anticipate the support for orchestra will remain strong relative to other arts funding as the number, scope and scale of entities receiving support is reflective of a geographical distribution in each province and professional orchestras are limited in each part of the country.

Recent legislative changes eliminating capital gains tax on publicly traded securities gave donors an attractive option for giving. The potential of this legislative change being extended to privately traded securities and assets will expand the flexibility of our donors to give in yet another attractive way. The new rules for not for profit giving are currently under discussion and may offer some hope for added incentives for individual and corporate benefits for donor to give. Municipally the music industry is increasingly seen as a cultural asset with much potential to drive destination events and marketing opportunity as part of the cultural prosperity plans.

Economic Trends

The current condition of the economy and its direction (i.e. growth rates, interest rates, inflation rates, recession, unemployment etc.) will have obvious effects on contributions to the Orchestra London. According to a recent AFP survey of Fundraising Organizations across North America, 92% of development programs are planning on making no changes on revenue for their FY12 budget. The LEDC predicts a turnaround in the USA in 2013-2016 and this should have a positive impact on local industry.

Social Trends

The aging population could have a beneficial impact on Orchestra London over the next few years. Combined with efforts to expand the under 36 population the value Orchestra London in the community is likely to expand. The importance of “having something to do” in London has emerged as a critical component of marketing the community to younger families and urban professionals seeking to remain in London. This focus can only expand opportunities for the orchestra to engage the community in quality of life experiences.

Technological Trends

Rapid advances in communications technology continue to represent an opportunity for the Orchestra London to communicate and inspire our donors much more effectively and efficiently than ever before. Twitter, Facebook and other social media is at the tip of the iceberg in relation to lower cost broad based marketing opportunity. Benefits to date include the ability to share news/updates etc. with our donors faster than ever before and present our cases for support in a much more compelling fashion using social media, visuals and stories that are compelling – while continuing to communicate with our older market at the same time.

Describe Regulations which need to be adhered

The entire fund development team must adhere to the highest ethical standards and adhere to the Donor Bill of Rights.

Strategy

Revenue Strategy

Staff develops an annual gift plan with members of the Revenue growth (*See Appendix C)

Solicitation Strategy

How will you approach your target groups?

Our individual prospect plans will be based solidly in the proven fund development cycle of qualification, cultivation and solicitation and stewardship.

Marketing Strategy/Solicitation Strategy

Describe Marketing Plan

Personal one-on-one relationship building is the cornerstone of any successful fund development program. Therefore, will we be relying on support from the marketing and communications team to support the creation of case marketing documents that we can use to help build those relationships and garner interest in particular fundraising projects and supported by a specific case for support. (see appendix “ “ for a sample case)

Marketing materials required

The needs of the fund development team continue to be documents outlining the case for support, 2 page marketing briefs, proposals, personalized letters and customized stewardship reports.

Website requirements

The aforementioned marketing documents would be added to the website.

Donor Recognition Plans

Describe recognition & naming opportunities

Recognition opportunities are extremely variable based on donor preferences; however we will use the donor relations and stewardship matrix as a guideline. Please refer to the gift chart that illustrates the anticipated size of the gift to extrapolate the particular recognition opportunities required. (see Matrix attached)

Implementation Strategy

As mentioned previously, the fund development team is responsible for the development, implementation, and ongoing adaption of their cultivation and solicitation plans for their primary prospects.

Periodic Reviews

Throughout the year, there will be biweekly fund development strategy sessions where the team will discuss changes to the cultivation/solicitation plans along with the requirements from other Orchestra London programs for the foreseeable future.

Success Measures

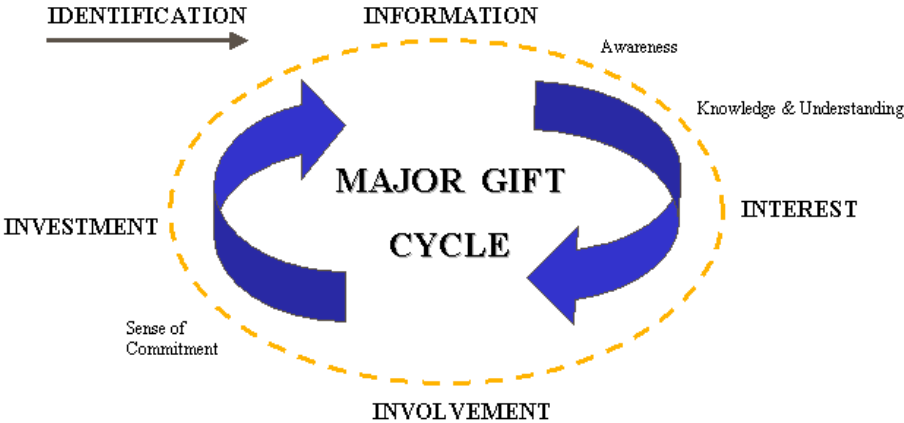
Identify Key success factors

The success of the fund development program will depend heavily on a clearly identified and articulated case for support, as well as the activity of the fund development officers with donors, prospects, volunteers, and Organization staff. The financial success of the fund development program rests heavily on the activity of the fund development team. The actions and face to face meetings will provide a critical measurement tool and will be reviewed on a quarterly basis.

Competition factors

As the University of Western Ontario, local hospitals, Fanshawe College and others have publicly launched their upcoming capital campaign there is a risk that many donors supporting these good causes may not have the

ability to support the Organization as well. This is an ongoing reality and we must effectively compete and have a strong business case to attract support. Remaining in a positive surplus position and running a professional organization will be a key factor in success. An emerging collaboration between Music London and Fanshawe College will provide institutional support to a broader range of revenue generating opportunities.



Critical Path

Identify Timelines of Development for each component of the Program/Project

Overall Timeline

The average length of time to secure a major gift is 18-24 months. Based on the fund development cycle (below) and the current stage of each fund development prospect, the team anticipates securing 25-35 gifts next fiscal year. Please refer to the fund development program budget details that illustrate predicted timelines for each gift. An important consideration is the major investments of philanthropy are according to donor timelines and rarely take into consideration the timelines of the institution.

Key Strategy Timeline

An in depth review of all key Organization vendors has been completed and they represent a significant area for growth during these economic challenges. The top 50 prospects have been identified and prioritized, and a system of contact has been underway over the last 15 months. Success of the program is evidenced by the new sponsors signed in the last 30 days. During the last quarter of this year a detailed analysis of past donors will take place by the team. A review of recent activity, assignment to the appropriate fund development officer, identification of stewardship needs and creation of cultivation plans will take place during the same time period.

Conclusion

Restate the goals and objectives for the project

Financial success will depend on three fundamental areas of focus including fund development officer activity, Organization relations, and volunteer relations which are all are required to be quantitatively measured on a quarterly basis.

What is the purpose of the business case/plan?

The purpose of this plan is to bring clear direction and strategic focus to the fund development program. It also serves as an important communication tool to enhance the integration of all programs within the Orchestra London.

Identify the required action needed to move forward?

Several key action items to ensure success include the development of the sponsorship strategy, past donor strategy, primary prospect strategies, as well development of the case.

Identify the Approvals required

Board, Fund Development Committee & Orchestra London Senior Leadership

Identify any financial impacts or requirements

Please see detailed financial budget.

Identify key success factors

The critical success factors for 2012- 2016 include our ability to continue to enhance relationships with staff and community volunteers; create and implement a targeted strategy for sponsors and our primary prospects; and develop clear, concise, and compelling case for support.

Appendix A: Orchestra London Board of Directors

Joseph O'Neill (President) is the Director of Business Development for PricewaterhouseCoopers LLP (PwC) for Southwestern Ontario. Joe develops new client relationships and helps private companies source and restructure financing. Outside of family, Joe's love of sports and community is equalled only by his love of music. An experienced community volunteer, Joe is currently President of the London & District Baseball Association, a former minor hockey executive and chair of the 2008 World Under 17 Hockey Challenge. Joe chaired three committees during his tenure on the Board of the St. Joseph's Healthcare Foundation. He was London's Sports Volunteer of the year in 2003 and Sports Person of the year in 2005.

Ailene Wittstein (Past President) is the Executive Director of Merrymount Children's Centre since 1994. Merrymount is a not-for-profit family support and crisis centre offering a range of family services and programs designed to strengthen and support family life and the well being of children, as well as providing immediate response to families in emergency or crisis situations. Ailene is involved with a number of boards and committees in the community. Her hobbies include sewing, weaving, spinning and spending time with her five grandchildren.

David Canton (Facility, Chair) is a business lawyer and trade-mark agent with Harrison Pensa LLP. David's practice focuses on technology and intellectual property matters such as licensing, technology transfer, privacy, e-business, software, the internet, and trade-marks. David is co-author of *Legal Land Mines in E-Commerce* published by McGraw-Hill, writes the Techlaw column in the London Free Press, and blogs on legal, business and technology developments at canton.elegal.ca and slaw.ca. and is a member of the Canadian IT Law Association.

Sherry Milne (Finance, Interim Chair) is a graduate of Wilfrid Laurier University in Waterloo with an Honours Business Degree Chartered Accountant, designation obtained in 1989. Professional experience includes employment as Controller for various companies in the London area since 1986. Currently, Sherry is consulting with Padgett Business Services in London performing accounting services for numerous small businesses. Sherry is a life-long resident of London.

Janis Wallace (Revenue Growth, Chair) is a London-based business communicator and freelance writer. She is employed at the University of Western Ontario in communications for the Don Wright Faculty of Music, as faculty for Continuing Studies and facilitator for the Teaching Support Centre. Janis earned her Bachelor of Music (Honours) and Bachelor of Education at Western.

Lezlie Wolfe (Board Development, Chair) is a Self Employed Human Resources Management Consultant. Lezlie is providing services for Bratton Consulting Inc; DBM Canada; and Netexpat Inc, in the areas of Strategic HR, Career, Expat Social Integration and Retirement Counseling, Performance Management, Policy and Program development, Compensation, Payroll and Benefits solutions for individuals and corporate clients in both the for profit and not-for-profit sectors throughout Southwestern Ontario.

Chris Collins brings a depth of experience to Siskinds' civil litigation group and practices almost exclusively in the area of personal injury litigation. After receiving a BA in philosophy from the University of Western Ontario, he received his LL.B from the UWO Law School in 1991. A Partner with the firm, Chris works primarily on auto insurance and personal injury claims. In his downtime, Chris enjoys the challenges of white water kayaking.

Mary Douglas is a recently retired Principal with the Lambton Kent District School Board. She has been associated with the Chatham Kent branch of Orchestra London for the past 20 years, serving as president for the past 10 years.

Al Edwards retired from London Life as EVP and Actuary and is a graduate of the University of Waterloo. Al and wife Susan are longtime residents of London and are active supporters of the London community.

Lorne MacDonnell is Owner and President of Lormac Renovation Centre specializing in replacement windows and doors to commercial and residential customers for over 40 years. Lorne brings a wealth of sales and marketing experience to the Board and is a strong community supporter.

Jeff Pratt is a Certified Management Accountant, currently employed with the Thames Valley District School Board in the capacity of Regional Internal Audit Manager. Jeff is a native of London and is excited to share his passion for orchestral music with such a talented organization.

Alina Szober Morkin brings a personal passion for music, skills in branding, marketing strategy, online presence optimization, retail sales, financial and brand analysis and more to the Board. Alina has a Business degree specializing in marketing from Wilfrid Laurier, and an MBA specializing in strategy from the Schulich School of Business at York University. Professionally, Alina has worked as Strategic Account Planner at an ad agency, as Brand Manager at a fashion company, in addition to experience in consumer packaged goods, hospitality, technology and more. Currently she is with CarProof Vehicle History Reports as Senior Marketing Manager in London Ontario, where she lives with her family.

Joyce Thomas works as an employment and labour law lawyer at Polishuk Camman & Steele. Joyce's goal is to attract new members of the community to the Orchestra to experience everything we have to offer.

Shawn Spicer has held the position of principal trumpet for Orchestra London since 1999. He received degrees from McGill and Yale Universities and is currently in the final stages of a doctorate at the University of Toronto. In addition to his orchestra commitments, Shawn currently teaches at the University of Western Ontario. He has lived happily in London for 12 years with his wife Barb and children Abbie and Owen.

Appendix B: Corporate Sponsorship Opportunities

ORCHESTRA LONDON STRATEGIC PRIORITIES			
MUSIC EXCELLENCE			
PRIORITY	Orchestra London will retain and attract the best musicians in Canada by constantly improving repertoire, musicianship skills and artistic merit, that will continue to delight, stir the emotions and build the music appreciation of our audience.		
OBJECTIVES	1: Perform world-class repertoire		
	2: Champion Canadian composers and their music		
	3: Perform with local, national and international guest artists		
PROGRAMS			
TITLE	DESCRIPTION	PER COST	GOAL
Program Partnership: Support Music Excellence	Partner with Orchestra London and be recognized as the presenter of Music Excellence	\$30,000	\$30,000
Season Sponsorship Program	Present Orchestra London's season including its four main series	\$50,000	\$50,000
Series Sponsorship Program	Support one of Orchestra London's four main series; Masterworks, Pops, Classics & Beyond or Red Hot Weekends*	\$30,000	\$150,000
Concert Sponsorship Program*	Support a single concert of your choice from one of our 35 main performances (*listing available)	\$10,000	\$350,000
Guest Conductor Program*	Support a guest conductor of your choice from one of twenty main performances	\$5,000	\$100,000
Guest Artist Program*	Support a featured guest artist(s) of your choice from one of twenty+ performances	\$10,000+	
Emerging Artists Program*	Support an emerging artist(s) of your choice from one of ten+ performances and help to develop their skills, technique and experience	\$2,500-\$10,000	\$25,000

Lerners Chair Program*	Support one of forty-five Orchestra London musicians!	\$1,500-\$10,000	\$150,000
MUSIC EDUCATION			
PRIORITY	Orchestra London's talented musicians will work directly in schools with educators to creatively foster a love of music, by providing mentorship and skill development		
OBJECTIVES	1: Musicians will support, encourage and train the next generation of musicians		
	2: Through mentorship, educate and inspire audiences		
	3: Serve audiences under the age of 25 throughout Southwestern Ontario		
PROGRAMS			
TITLE	DESCRIPTION	PER COST	GOAL
Program Partnership: Support Music Education	Partner with Orchestra London and support the Pillar of Music Education and the programs it encapsulates	\$30,000	\$30,000
Four Dufflebag Theatre Performances	A collaborative production of interactive storytelling, theatre and orchestral music.	\$5,000	\$20,000
Six Cushion Concert	Three concerts a season, two shows per concert of various OL ensembles. Introduces music to young children ages 8 and under in a fun and interactive way	\$1,500	\$10,000
20+ In-School Concerts	Perform concerts to 25 schools throughout the season that entertain and educate	\$1,500	\$30,000
Honours Strings Program	Dedicates time to select teenage string players. It includes master classes with OL musicians, side-by-side rehearsal and a performance.	\$5,000	\$5,000
NEW PROGRAMS IN DEVELOPMENT			

Composer in the Classroom	OL's Composer-In-Residence to have up to six school visits for the Young Composers Project School (the compositions the young students create will be performed in Orchestra 101)	\$5,000	\$5,000
Orchestra 101	A creative composing class for high school students based on Wazdastyle - an interactive game show to help students learn about classical music	\$5,000	\$5,000
London Music Day	Amateur and young musicians join the pros for a day of music and sharing on the Ontario Culture Days each October	\$2,500	\$2,500
Conducting School Teachers	A professional development day for public and private instructors to enhance their knowledge and leadership skills	\$5,000	\$5,000
Prelude Concert	Invites schools to perform 5-8 minutes at the start of the Masterworks and Pops concerts	\$5,000	\$5,000
MUSIC COLLABORATION			
PRIORITY	Orchestra London collaborations will build new audiences, enhance community outreach and facilitate joint efforts within the music industry		
OBJECTIVES	1: Expand the economic impact in the region		
	2: Retain and attract new partnerships		
	3: Collaborate with target groups, including cultural groups, academic institutions, art organizations, corporations, businesses, young professionals and community based networking groups		
PROGRAMS			
TITLE	DESCRIPTION	PER COST	GOAL
Program Partnership: Support Music Collaboration	Partner with Orchestra London and support the Pillar of Music Collaboration and the programs it encapsulates	\$30,000	\$30,000

Orchestra Live!	Contract the Orchestra for a private event, function or fundriaser	\$10,000+	
New Music Festival	Orchestra London partners with Western's Faculty of Music to present a New Music Festival that celebrates contemporary Canadian composers and artists	\$15,000	\$15,000
Under 36 Club	Help promote and attract a wide range of young professionals to the Orchestra through the Club, which includes special events, offers, discounts and deals!	\$15,000	\$15,000
Music Matters	1,000 free tickets provided to young children, youth and their families to attend a concert	\$15,000	\$15,000
Spirit of Music Awards	A reward and recognition program for aspiring musicians who participate in competitions by providing access to OL's programs and performances	\$15,000	\$15,000
Pre-Concert Chats	Occur prior to every Masterworks, Pops and Classics & Beyond concert. Audience members can listen to the conductor and guests discuss the programming and answer questions	\$10,000	\$10,000
Orchestra London's All Star Series (Brunch Series)	Support professional ensembles and solo performances while enjoying brunch in a premium setting	\$5,000	\$15,000
ORCHESTRA LONDON SIGNATURE EVENTS			
Rummage Sale	Runs twice per season, the Volunteer Committee collects used items to sell to over 20,000 visitors and raise approximately \$60,000 for the Orchestra	\$10,000	\$10,000

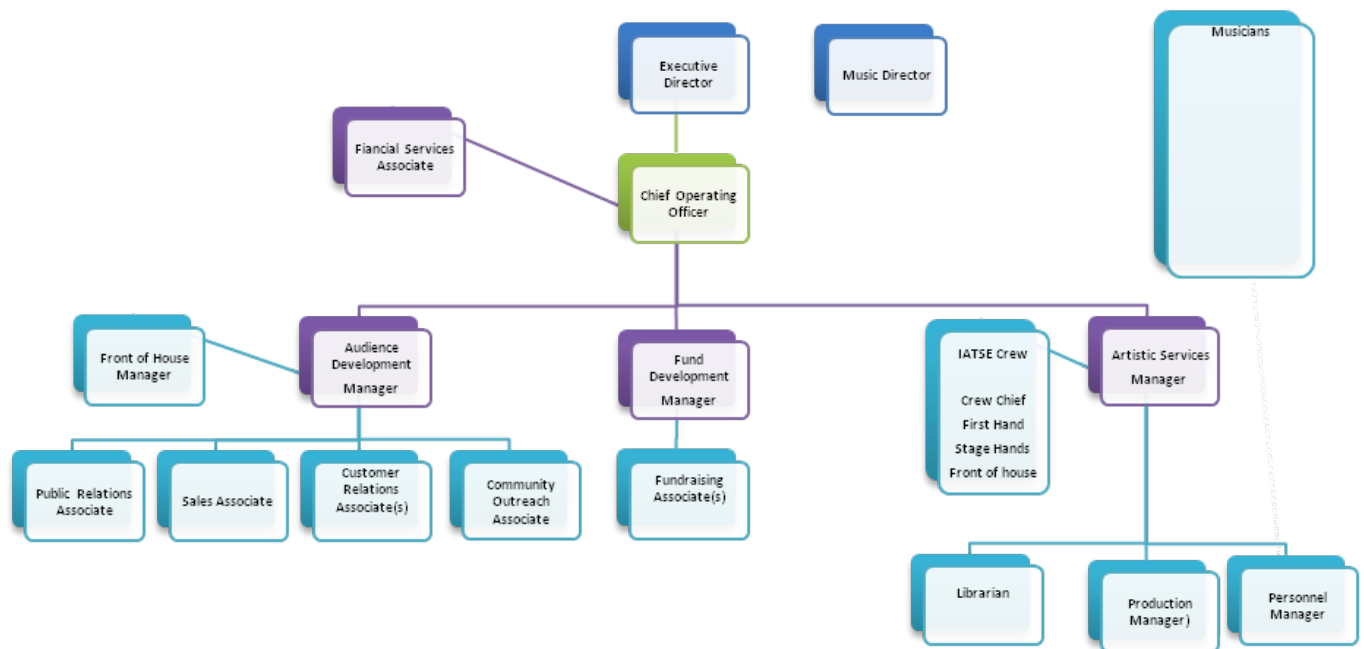
Community Christmas Concert	A concert which takes place in December in support of a charity (*sponsorship package available)	\$25,000	\$25,000
Red Hot Insiders	A Business Club which includes concert tickets, a meet and greet, a rehearsal sit-in and a reception three times per year in the Red Hot Weekend series	\$25,000	\$25,000
Sense-ational Gala	A signature OL fundraiser held annually in May for 150 guests, which delights the senses through food and music	\$25,000	\$25,000
Business of the Arts	A Breakfast with Arts leaders in the community	\$25,000	\$25,000
50/50 Raffle	A raffle conducted by volunteers which takes place during all Masterworks, Pops and Red Hot Weekend concerts to over 40,000 patrons	\$15,000	\$15,000
MUSIC LEADERSHIP			
PRIORITY	To become the premier music leader, delivering cultural and economic benefits to the community		
OBJECTIVES	1: Expand marketing and sales capacity		
	2: Expand and diversify source of funding to support artistic growth		
	3: Performancxe space improvements and sustainable operations		
	4: Investment in the future of London as a Creative City		
PROGRAMS			
TITLE	DESCRIPTION	PER COST	GOAL
HIGHEST PRIORITY NEED			
Foundation Fund Program	Equipment, Instruments, Library, Facilities	\$250,000	\$250,000
Building Support	Pledge opporunity over three years	\$150,000	\$150,000
Program Partnership: Support Music Leadership	Partner with Orchestra London and support the Pillar of Music Leadership and the programs it encapsulates	\$30,000	\$30,000

Annual Operating Fund Program	Help support the overall operating fund of Orchestra London	\$300,000	\$300,000
Professional Development	Professional Development for musicians, staff members and the Board	\$75,000	\$75,000
Volunteer Program	Support the Volunteer Committee of Orchestra London with over 60 members	\$50,000	\$50,000

Appendix C: Orchestra London Revenues & Expenses

1	ORCHESTRA LONDON CANADA INC.							
2	INCOME STATEMENT							
3	business plan							
4		09/10	10/11	11/12	12/13	13/14	14/15	15/16
5								
6	REVENUE							
7	Concert Revenue	1,051,151	1,096,143	1,135,368	1,217,196	1,191,073	1,200,000	1,200,000
8	Corporate Revenue	147,679	173,400	196,489	331,200	382,000	385,000	385,000
9	Government Revenue	886,441	909,813	914,293	897,659	869,688	869,688	869,688
10	Foundation Grant Revenue	15,000	11,400	15,000	11,600	13,000	10,000	10,000
11	Community Support	322,290	295,035	308,033	299,380	292,696	300,000	300,000
12	Other Revenue	64,206	98,718	83,480	79,975	80,375	80,000	80,000
13	Fundraising/VCOL (net)	93,136	121,795	108,917	139,779	140,000	125,000	125,000
14	TOTAL REVENUE	2,579,903	2,706,304	2,761,580	2,976,789	2,968,832	2,969,688	2,969,688
15								
16	EXPENSES							
17	Musicians	1,107,611	1,170,582	1,172,614	1,218,362	1,247,950	1,247,950	1,247,950
18	Guest Artists/Conductors	308,680	289,955	351,280	407,680	371,474	371,474	371,474
19	Production	387,841	433,030	490,345	519,334	542,805	542,805	542,805
20	Administration (personnel)	260,531	248,272	181,493	192,482	200,188	200,188	200,188
21	Administration (non personnel)	174,544	162,852	165,544	183,330	180,288	180,288	180,288
22	Development	9,372	49,003	60,642	109,625	76,497	76,497	76,497
23	Marketing	272,058	284,828	334,332	341,284	343,973	343,973	343,973
24								
25		2,520,637	2,638,522	2,756,250	2,972,097	2,963,175	2,963,175	2,963,175
26								
27								
28	OPERATING SURPLUS (DEFICIT) FOR THE YEAR	59,266	67,782	5,330	4,692	5,657	6,513	6,513
29								
32								

Staff Organization Chart (under review)



*consultation with administration and unions currently underway