

JOB SPECIFICATION

DIRECTOR OF
AUDIENCE DEVELOPMENT



KANSAS CITY
SYMPHONY



DIRECTOR OF AUDIENCE DEVELOPMENT SUMMARY

The Kansas City Symphony is entering a new era. As the coronavirus pandemic fades into our memory, we have emerged as one of America's best-positioned orchestras. We are strong, ambitious, and on the rise.

WHAT DRIVES US?

- Our passion for symphonic music and a fervor to share it,
- A commitment to our community and its citizens,
- The pursuit of excellence in all facets of our organization, and
- Creativity to realize our full potential.

In order to thrive in this new era, we require a team of remarkable individuals to drive the organization's rise in creative ambition and grow our ability to impact people through music.

An important role we seek to fill on this team is the position of **Director of Audience Development**. This cross-departmental role will shepherd the Symphony's work to radically expand the number of people who engage with our mainstage concert offerings, particularly in the area of classical music.

In the fall of 2022, the Symphony will commence a major five-year endeavor to ignite new passions in our community for classical music, by positioning it as a means of human connection through shared experience. Never before has the need for unity and coming together been so acute in our society, and we aim to help fill that need with this art form that transcends division and celebrates the human experience.

If you are interested in joining an organization that is not only fanatical about symphonic music but also about the transformational effect that this living art form can have on people's lives, we invite you to keep reading.

Come along with us into this new era. Explore the Kansas City Symphony.

TABLE OF CONTENTS

About the Kansas City Symphony	<i>pages 2-3</i>
Job Description: Director of Audience Development	<i>pages 4-7</i>
Closing	<i>page 8</i>



ABOUT THE KANSAS CITY SYMPHONY

NATIONAL PROFILE

The Kansas City Symphony is the youngest major symphony orchestra in the United States, and one of the most secure. Since its founding in 1982 by R. Crosby Kemper, Jr., the Kansas City Symphony has grown through artistic vision, fiscal discipline, and a culture of trust and excellence in all facets of the organization.

The Kansas City Symphony serves a metropolitan population of 2.1 million people. The orchestra's 80 full-time musicians contribute to the city's exceptionally strong cultural community. During its 42-week season, the Symphony performs a wide variety of concerts including subscription classical, pops and family, film plus live orchestra, and educational programs. In addition to symphonic music of all kinds, the Symphony has deep roots in chamber music, and travels Kansas City with a mobile stage — the "Mobile Music Box" — throughout the warmer months. The Symphony also performs frequently with the Lyric Opera of Kansas City and the Kansas City Ballet.

DEDICATED LEADERSHIP

The Kansas City Symphony is governed by a Board of Directors under the leadership of Board Chair Patrick McCown and is administered by a full-time professional staff led by Executive Director Daniel Beckley. In addition, the Kansas City Symphony benefits from the dedicated efforts of its volunteer associations.

The Symphony's four auxiliaries, with total membership of nearly 500, raise more than \$1 million annually, making them some of the most successful orchestra volunteer forces in the nation.

FINANCIAL STRENGTH

The Kansas City Symphony has demonstrated a strong commitment to fiscal discipline in support of artistic ambition. From a budget of \$1.5 million in its first season, the Symphony's annual operating budget has grown to more than \$21 million. More than 1,000 gifts from the board, local foundations and members of the community have created an endowment in excess of \$120 million. The Symphony's balance sheet is pristine, with healthy operating reserves and working capital. The Kansas City Symphony is debt-free.

A NEW HEADQUARTERS FOR A NEW ERA

The Symphony recently established a new headquarters, adjacent to the orchestra's world-class concert hall at the Kauffman Center for the Performing Arts. Occupying a storied 19th century icon of Kansas City, this new modern space — the Shirley Bush Helzberg Symphony House — supports the organization's creativity, with space for administrative offices, musician practice, chamber performance, and music education. Formerly a restaurant, the building is complete with a commercial kitchen and English pub, presenting the Symphony with an abundance of new opportunities for patron engagement.



The Shirley Bush Helzberg Symphony House, adjacent to the Kauffman Center for the Performing Arts

STREAMING AND RECORDING

In 2021, the Symphony launched a new video streaming service available at MySymphonySeat.org and through the Kansas City Symphony app on AppleTV, Roku, Amazon Fire, and other SmartTV and mobile device platforms. Video storytelling will play a key role in audience development, and the Symphony has invested heavily in ramping up this capacity for the future. In 2022, the Symphony launched a special video education program and accompanying teaching curriculum for public school students throughout Missouri and Kansas, reaching over 30,000 students in 200 schools in its first month.

The Symphony has released nine recordings on the Reference Recordings label, earning multiple Grammy® awards and nominations. Highlights from the Classical Series are also broadcast weekly on Classical KC 91.9 FM.

AUDIENCE DEVELOPMENT INITIATIVE

The Kansas City Symphony has developed a major five-year initiative to radically expand community connection to live classical orchestral music. Launching in the fall of 2022, the Audience Development Initiative will increase the number of people who make live classical music a regular part of their lives. We will achieve this by generating new demand for live classical music by producing creative content, supported by data science. We will employ storytelling to create emotional expectation for concert attendance and craft new experiences around the concert that invite entry and participation.

We will also begin to reassess the fundamental packaging and format of classical music concerts, to make them appeal to newer generations of audience in the community.



JOB DESCRIPTION

DIRECTOR OF AUDIENCE DEVELOPMENT

Reports to: Executive Director (CEO)

Working closely with the Executive Director (CEO), the Director of Audience Development will shepherd organizational innovation to develop a much broader audience for classical music. This position will be in charge of advancing and refining the new strategies, processes, methods, and tactics envisioned in the Audience Development Initiative (ADI). This will be done by coordinating cross-departmental resources of the Symphony in this work on a day-to-day basis, and over a period of years gradually integrating ADI into the regular business operations of the organization.

The Director of Audience Development is a project management role. ADI is a complex, interconnected effort that relies on every person and departmental function in the organization, and also new people and departments that will be coming on board. The Director of Audience Development will work closely with multiple levels of staff throughout the organization to operationalize the strategies of ADI, establish milestones and metrics to gauge our collective progress, and generally oversee the work across the organization in audience development. This leader will work most closely with the marketing, sales, creative, data, operations, artistic, and orchestra personnel departments, while also keeping in tune with other groups including philanthropy and finance.

TWO TRACKS: A METAPHOR

Imagine standing on the platform at a train station. On one side of the platform, a regular schedule of trains come rolling through on a frequent and predictable basis. Passengers hurry on and off of the platform, boarding and disembarking the trains that roll through. On the other side of the platform, an area has been roped off with construction tape, where a new locomotive is taking shape. Eventually, both tracks will be running with people coming and going from the trains, and over time the rail service will become richer and more effective again with a single schedule of activity.

Our busy track must continue to operate as it has, meeting the planning, funding, and performance plans of the organization. However, at the same time we must begin building the new locomotive for our future, run it, refine it, and get it ready to take on full-time service to improve our railroad – our complete organization.

The Director of Audience Development leads the construction of this new locomotive, and as it comes online will help integrate that locomotive into the regular rail service of daily operations.

COMPONENTS OF THE AUDIENCE DEVELOPMENT INITIATIVE

The Audience Development Initiative introduces new ways of engaging and attracting people to classical music, and the Director of Audience Development will focus and coordinate organizational resources on tactical implementation and ongoing refinement. The major components of ADI include:

- **Experiential on-ramps:** We will provide new entry points with mass appeal that will grow the brand of the Kansas City Symphony and invite the general public to explore how classical music can impact their lives. The first of these was the introduction of the Mobile Music Box, which engages with people in their neighborhoods. The second was the launch of digital content and the introduction of a platform where we can tell human stories with music. The third will be an immersive physical experience at the Shirley Bush Helzberg Symphony House, using a combination of experiential technology and live performance to tell unforgettable stories.
- **Brand marketing:** We will launch sequential brand marketing campaigns for live orchestral classical music and the Kansas City Symphony as a whole. These campaigns will aim to change the image of the live classical music experience by positioning it as a uniting remedy and life enhancement for our times, a special benefit of living and working in Kansas City.
- **Content production:** With a newly formed Creative Department, we will create unique story content that supports all of our messaging. Content will be developed to support individual concerts, to put as much effort into communicating about the music as we do performing it. Content will be tailored to the diversity of our region, using segmentation strategies to speak to people of different backgrounds and with different motivations for attending a classical music concert.
- **Data science:** Supporting the stories we tell will be a dedicated data science group that will help us identify audience segments, make concert recommendations, and engage with interested individuals, couples, and families along their journeys with us.
- **The concert experience:** We will continually refine the experience before, during, and after Symphony concerts, in order to maximize audience enjoyment and enhance retention. This area includes everything the audience experiences from the time a ticket is purchased to their memory of the event.
- **Research and development:** Lastly, we will conduct ongoing research to set baselines, targets, and milestones in our audience development work, helping to assess the effectiveness of different strategies and tactics toward the goal of deepening individual relationships with classical music.

In order to realize the above components, the Director of Audience Development will work most closely with the Executive Director, Chief Operating Officer, VP of Sales and Marketing, Creative Director, Data Scientist, and VP of Operations. The position will supervise the Audience Experience Manager.

Additional relationships will need to be fostered throughout all levels of the organization, including with staff, musicians, contractors, volunteers, and venues.



REPRESENTATIVE DUTIES AND RESPONSIBILITIES

The essential duties and responsibilities of the Director of Audience Development include the following:

GENERAL PROJECT MANAGEMENT

Coordinate resources throughout the organization to realize the strategies of ADI.

- Collaborate with senior management and the Executive Director to develop and execute schedules and plans for the various elements of ADI. Use gantt charts and/or similar means to keep track of dependencies, identify bottlenecks, recommend course adjustments, and track organization-wide progress in support of ADI.
- Serve as the primary daily communication point for ADI. Communicate as needed to various constituencies in the organization. Make requests of different departments, keeping in mind the intensity of their regular workloads outside of the initiative, but also ensuring ADI-related work receives appropriate priority and stays on track. Make reports on the work progress of ADI across departments. Develop and maintain a summary dashboard for senior management review, leveraging inputs from contributing departments. Contribute to board-level reports with the Executive Director. Speak at internal town-hall type meetings and board meetings at the request of the Executive Director.
- Develop and maintain collaborative working relationships with staff and musicians to implement and continually improve tactical execution and strategic impact.

SPECIFIC FUNCTIONS

In addition to general project management, specific functions of this role include but are not limited to:

- Fostering the uptake of a datacentric culture throughout the organization and at all stages of the patron development journey. Working closely with the Data Scientist to ensure optimal collection, understanding, and application of data to support business needs.
- Facilitating the optimal use and adoption of content resources produced by the Creative team and informed by the Data Scientist. Ensure these resources meet the business needs of departments including Sales & Marketing and Philanthropy.
- Directing and supervising the work of the Audience Experience Manager. In collaboration with the COO,

points and facets of the experience/engagement for mainstage concerts and on-ramp offerings. These include concerts at the Kauffman Center for the Performing Arts, Mobile Music Box engagements, public activity and events at the Shirley Bush Helzberg Symphony House. Also working with the Director of Digital Engagement to ensure audience experiences and interactivity online is optimally contributing to attraction and retention goals as well.

- With the VP of Sales & Marketing, developing and implementing plans for audience retention strategies, using resources of direct mail, email, telemarketing, box office, and possibly musicians to enable conversations by phone, online, and in person that advance individuals along their customer journey with the organization and the art.

REQUIRED QUALIFICATIONS

- Truly extraordinary persuasive communication skills, both written and verbal.
- Five or more years of project management experience with marketing, communications, or audience experience, working in the performing arts, sports, or live entertainment.
- Experience managing complex projects with multiple participants and contributing resources.
- Proven ability to motivate and inspire others to action, particularly in regards to developing and implementing new ways of doing things.
- Demonstrated analytical prowess along with experience leading a team and making course adjustments based on ongoing analysis and evaluation.
- A passion for live cultural experiences, and an understanding of what motivates people to participate in them. A strong interest in and history listening to orchestral music is preferred.

PROFILE OF THE IDEAL CANDIDATE

The ideal candidate will set an example for others to contribute to and advocate for the principles of ADI. They will have an infectious entrepreneurial spirit, grounded in personal integrity. They will have proven experience with a track record of vastly surpassing expectations by challenging existing assumptions and ways of doing things. They will have a high degree of intellectual curiosity, and a creative bent that inspires new ways of thinking and problem-solving in colleagues. An analytical skillset is absolutely essential, with the ability to look at a challenge from many different angles in order to develop new insights, and the ability to effectively communicate those insights with others.

The ideal candidate will be highly self-aware, and be able to read and respond to verbal and non-verbal cues in others. They will have a commitment to transparency and truth, in a way that both informs and inspires, and will be candid and respectful at the same time. They will not be shy to speak hard truths, and to inspire action in others to promptly address these truths. They will want to be working when the audience experience is occurring, especially on evenings and weekends.

They will be able to promptly earn the full trust and confidence of the Executive Director and senior staff by demonstrating outstanding judgment, insightful analysis, and responsive management. They must be able to roll up their sleeves and take a very hands-on approach to the work as both a team leader and individual contributor.



IN CLOSING...

Kansas City is a remarkable place because of its people, its institutions, and its culture. The Kansas City Symphony is proud to be a contributor to the region's growth and to provide a soundtrack for life in this community.

We are passionate about the power of music to transform lives, and we are seeking the best and brightest in the country to help us do it. If this opportunity sounds compelling to you and you would like to learn more, please e-mail Danny Beckley at dbeckley@ksymphony.org.

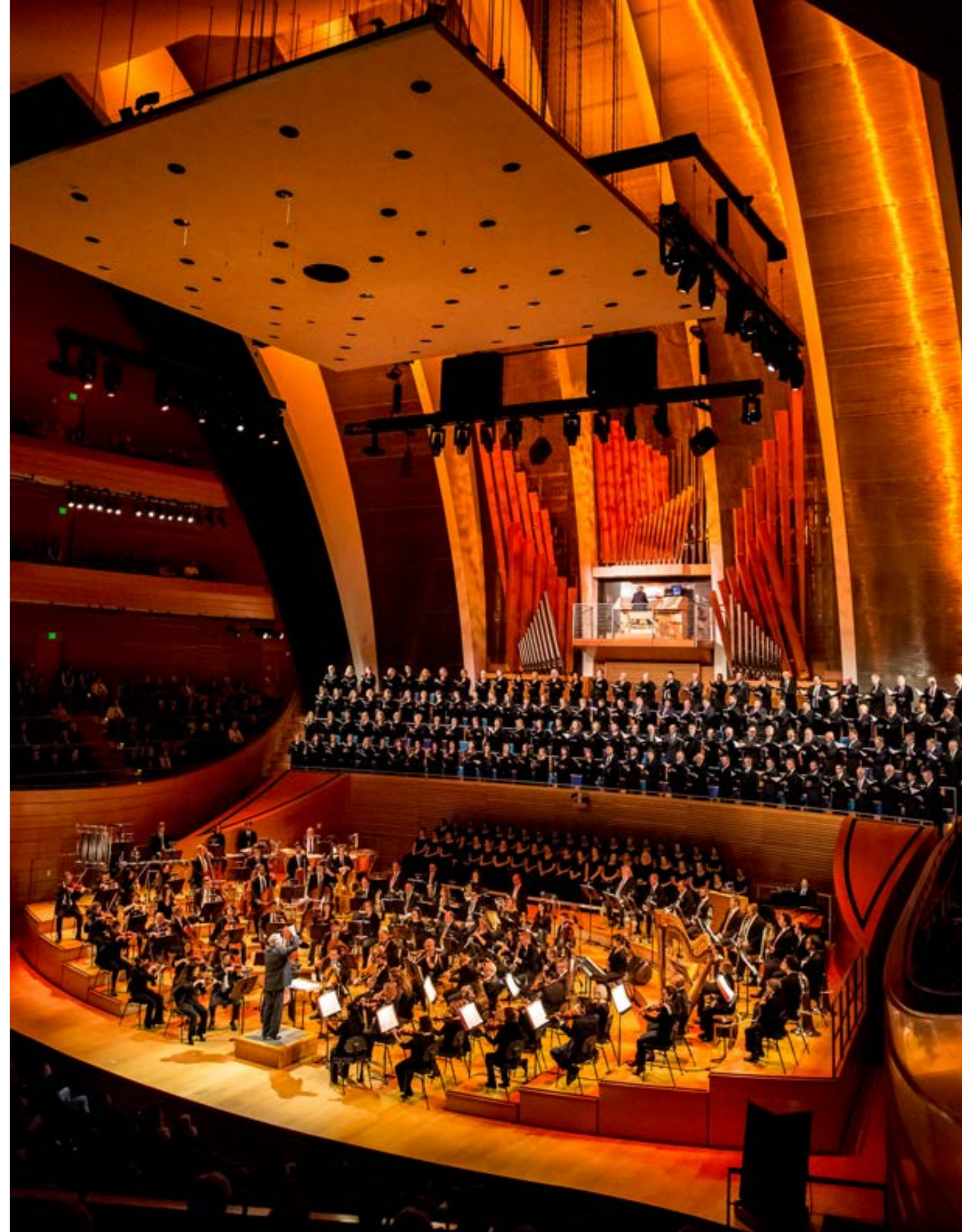
“

We have a wonderful relationship among the administration, the board, and the players. Everyone has unanimously agreed to do something exceptional. ...it's a golden moment for the Kansas City Symphony.

”

—*Michael Stern, Music Director*

The Kansas City Symphony is an Equal Opportunity Employer.





KANSAS CITY
SYMPHONY