



OPERATIONS MANAGER

Phoenix Chorale is looking for an organized, proactive and collaborative person with previous experience of concert management and arts administration to take care of all operational aspects of the organization, including the logistical planning and management of concerts and artists, and to provide practical support to our office, as well as to our marketing and fundraising efforts.

Artistic duties: this role's scope includes all concert production preparation and on-site coordination for rehearsals and performances, instrument hire, tuning, musician roster contracting, payment and logistical communication.

Administrative duties: taking care of insurance, memberships, licenses, office management, cloud storage and archiving, meeting space booking, software subscriptions, printing and postage.

Package

- Reports to: Executive Director with dotted line to Artistic Director
- Employment Type: Full-time, occasional evenings & weekend hours with make-up time
- Location: Phoenix, Arizona
- Workspace: Hybrid. Currently 2 days in-office in Downtown Phoenix.
- Remuneration: \$50-55K annual salary D.O.E.
- Benefits: Health, Vision & Dental insurance, Employee Assistance Program
- PTO: Generous Flex Allowance + office closure days

About This Role

The Operations Manager role is brand new for Phoenix Chorale. With its creation, our full-time staff team increases to three, alongside the Executive Director and Patron Services & Communications Manager. We are supported by an external bookkeeper who processes payroll. The artistic duties of this role have been performed by a very experienced freelance Artistic Operations Manager for 14 years, who recently relocated to Tucson. The remainder of the role absorbs processes and duties hitherto performed by the Executive Director and Patron Services & Communications Manager, who will now increase their capacity for long-range financial planning, fundraising and donor stewardship.

About the Chorale

Founded in 1958, the current mission of the Phoenix Chorale is to nurture and amplify the strength and resonance of Arizona's choral artistry.

Phoenix Chorale has been a fully professional choir since 1994, with a multiple Grammy-award track record. Typically performing with 24 singers per concert, and as of this season, now encompassing projects with small ensembles to the mix. Our roster of paid singers is based locally in Phoenix, so we're a true showcase of Arizona talent. Historically we have produced 4 series per Season with 2-4 concerts each in the Phoenix Metro Area between October and May, and we participate in occasional additional events and performances as guest artists. Our goal is also to record at least one album per year when funding allows, which involves a similar level of coordination as a concert series. While Phoenix Chorale does not currently tour, we do travel to Tucson occasionally, and this role would be integral to exploring the feasibility and logistics for any expansion of local touring or ad hoc out-of-state touring e.g. to national choral conferences. Local outreach opportunities have been coordinated by our Assistant Conductor.

Skills, Qualities & Experience

- Minimum of 3 years of concert/event production experience.
- Strong time and information management and the ability to manage upwards.
- Able to own a process while taking cues from leadership on desired outcome and vision.
- Comfort with a matrix reporting structure to both artistic and administrative leads.
- Familiarity and comfort with:
 - Production and stage management – familiarity with set-up of choral and/or orchestral concerts, e.g. shells, risers, mics, stands, some knowledge of working with technicians at venue tech desks for e.g. lighting, amplification, running visuals.
 - Artist contracting, roster management and communications – singers, orchestral players, collaborative pianists.
 - Comfort hiring and managing a production assistant as needed for more complex events.
 - Microsoft Office, G-Suite, Slack.
 - Researching & learning new software platforms quickly as needed.
 - Shared cloud-based filing systems.
 - Some experience or familiarity with Quickbooks Online would be a plus.
- Experience working for a non-profit/arts organization, paid or volunteer.
- Ideally you would have access a vehicle with capacity to carry stacked wooden choir boxes, podium and music stands when needed for concerts, and the ability to lift a minimum of 15lbs.

To apply: Please send your CV and cover letter by Sept 19 to: search@phoenixchorale.org

PHOENIX CHORALE

OPERATIONS MANAGER – DETAILED DESCRIPTION OF RESPONSIBILITIES

1.ARTISTIC OPERATIONS

A. CONTRACTING

SINGERS

- ensure contact, payment and bio information for all singers offered contracts for full or partial season by Artistic Director is up to date in both Chorus Connection and Google by start of Season.
- ensure bookkeeper, ED and Marketing all have access to singer and musician info at start of season and updated if applicable no less than one month before concerts or recording sessions.
- handle contractual paperwork per each singer for season or per concert/recording, including for last-minute subs, plus obtaining signatures from singer and ED.
- handle payments per each singer [through bookkeeper] per concert/recording, by maintaining a tracking document updated by Assistant Conductor after each rehearsal, ensuring that any additional soloist fees are confirmed by AD/Assistant Conductor.
- annually review terms of singer agreements with ED to ensure compliant with any changes in AZ employment terms

INSTRUMENTS

- in consultation with Artistic Director, Assistant Conductor, and Executive Director, hire approved number and type of instrumental musicians required for rehearsal and/or performances for each season project, which may include a chamber or symphonic sized orchestra.
- work with Artistic Director to identify which instrumental musicians known or to be found, should be contacted about season projects to ascertain availability, and their commitment.
- work with Artistic team to grow network of referrals to nurture and maintain roster of known and emerging instrumental musicians.
- handle contractual paperwork per musician.
- handle payments [through bookkeeper] per musician, maintaining an attendance tracking document.
- ensure contact, payment [and bio information if featured Guest Artist] is up to date and added to Google document where singer information is also housed by start of Season or in advance as much as possible if contracted after Season start.

B. ARTIST MATERIALS

SEASON HANDBOOK

- work with ED and AD pre-Season to update logistical information, company policies, dress codes etc. for contracted singers.
- circulate handbook with season contracts.

PER CONCERT SERIES: MUSICIANS' CONCERT SERIES GUIDE

- for each concert series or project, provide singers with upfront information on call-times, dress, media requirements and other special considerations, as far in advance as possible, in consultation with AD, ED and Assistant Conductor.

EXTERNAL COLLABORATOR WORK-FLOW & CONTACTS

- confirm and note the agreed business and financial terms negotiated by AD/ED with the project's collaborators.
- establish at project start the lines of decision-making and communication for the concert, rehearsal and travel logistics and needs that impact both organizations, and share/receive information accordingly. Ensure collaborative organization agrees, how often to check-in, who to copy in/consult.
- produce a contact sheet of all decision-makers and coordinators for all collaborative projects and circulate to the team at project start.
- establish an operational workflow with operational counterparts of collaborative organization.

CHORUS CONNECTION

- this is a software tool for roster management to which all singers are required to sign up as users. It houses a calendar of events, copies of the season singer handbook, music files, and is where email lists are managed per concert series or full roster.
 - o coordinating with artistic team and ED, maintain calendar of rehearsals and concerts in chorus connection and update with any changes of plan in a timely way.
 - o ensure singers are keeping their profiles and contact info up to date, to enable the singer community to contact each other.
 - o encourage all singers to subscribe to the calendar
 - o based on contracted singers for each series, create tailored email lists for each series and modify asap should plans change.

C. MUSIC PURCHASE, REPORTING, LICENCES & DATABASE

- As directed by Assistant Conductor/Librarian:
 - o to research rental/loan of planned concert repertoire if not housed in our existing library.
 - o purchase and rent music scores from publishers either electronically or paper scores as available.
 - o return paper rental scores in a timely way post-use.
- source post-concert attendance & revenue data from Patron Services & Communications Manager, compile quarterly reports to ASCAP & BMI and track invoices accordingly.
- update repertoire history database after every concert.
- apply for synch licenses for video releases when applicable.
- track/chase royalty reports for Chorale from its recordings and ensure invoices issued if not automatically paid.
- ensure Phoenix Chorale and Phoenix Bach Choir (former name) is appropriately meta-tagged on all streaming services and chase/ensure we are in control of artist manager accounts.

D. PRODUCTION

VENUE COORDINATION

- for long-running venues rented by Phoenix Chorale (churches):
 - o act as primary liaison with the person responsible for managing bookings, once AD and ED have agreed on choice of venues for season for all confirmations of set-up/strike times for any rehearsals, concerts or recording sessions. Confirm contractual terms and conditions and rental fees with ED, negotiate or escalate as necessary. Supply contracts for ED signature.
 - o identify all equipment needs with artistic team for choir stools, podium, stands, mics, green room, chairs etc. for each concert series and ensure that these are sourced as applicable from the venue or by the Chorale.
 - o confirm with ED which archival audio recording and video recording plans needs to be accommodated in concert series schedule and ensure captured in set-up and call-times.
 - o be on-site at set-up time to ensure the facility is ready for the artists prior to their arrival, including green room/changing areas, bottled water.
 - o co-ordinate with venue on invoicing according to terms agreed by the ED.
 - o ensure seating maps are up-to-date and potential seats for sale in each section are the same or different from previous use, including galleries.
 - o confirm accessibility provisions have not changed/are in working order.
 - o identify any additional green room needs beyond the choir for any artistic collaborators if numbers expand beyond usual green rooms.
- for familiar venues with their own box office & production staff:
 - o act as primary liaison with the head of production staff to identify equipment and back-stage provision/needs for tech rehearsals and performances, ensuring also any visual projections to be used are in the right format for the equipment at the venue.
 - o determine with artistic team how visuals will be used, and who in the Phoenix Chorale artistic team will be responsible for 'driving' visuals during tech and performances.
 - o communicate with artistic staff and musicians how to navigate to back-stage and any rules of behavior required by the venue.
 - o confirm with ED which archival audio recording and video recording plans needs to be accommodated in concert series schedule and ensure captured in set-up and call-times.
 - o co-ordinate with venues on invoices according to terms negotiated by the ED.
 - o confirm to box office any seat kills agreed between ED and A/V vendor for tripod and microphone placement to adjust box office inventory accordingly.
 - o For recording sessions or performing days with all-day schedules with budgeted meal breaks, order food for singers and arrange set-up during breaks & ensure spaces are clear of food post-use.
- for new venues in Phoenix being tested by Phoenix Chorale of any size for either performances or fundraising events:
 - o collaborate with ED and AD on determining the production logistics involved with that venue – what's there, what's missing – to help craft a true picture of costs and external resources needed to hire. E.g. chair rental, AV rental, parking etc.

- include considerations for videographers and audio engineers.
- identify green room arrangements and artist parking.
- ascertain provision of seating and access for patrons with accessibility needs and communicate these to Patron Services before season start.
- research vendors for missing elements and seek competitive quotes to bring to ED to factor into project budgeting.
- following contract negotiation by ED, act as primary liaison and scheduler with production side of venue and co-ordinate invoices & payments as agreed by ED.
- Additionally Insured Venues:
 - coordinate additional requests for Certificates of Insurance with broker for any new venues hired after annual policy renewal.

AUDITIONS

- work with artistic team to identify audition dates during the season to ensure these are publicly announced by Patron Services & Communications Manager on website and in social media.
- confirm schedule for auditions in relation to rehearsals and ensure space is held for these if not within parameters of existing rehearsal bookings.
- once singers have been identified as potential or immediate roster additions, ensure all contact info is held with the rest of your singer contact info with accurate notes.

VERY OCCASIONAL TOURING

- From time to time, Phoenix Chorale may be booked to perform outside of Phoenix.
 - support ED during negotiations/budgeting with research into transportation and accommodation logistics.
 - if homestays are offered by hosting organization, work with their point person to identify hosts well in advance, ensure locations are convenient for rehearsal/performance schedule and to communicate with singers about the location of their host.
 - if hotel rooms are required, coordinate group bookings.
 - manage carpools in line with accommodation logistics and track singers requiring mileage reimbursement.
 - coordinate bus company, if applicable.
 - identify flight booking parameters – allowance vs. group booking (and coordinate).
 - communicate with singers on meal allowances/per diems.
 - identify common mealtimes and book table/s as needed.
- Tour venue logistics & schedule
 - liaise with hosting organization on logistics and equipment of performance space, supporting production staff on-site, as per any production in Phoenix.

2. ADMINISTRATION

A. INSURANCE

- manage process of policy renewals with insurance broker
- in consultation with ED, review annually any changes in coverage needs for:
 - Umbrella Insurance with venues additionally insured

- Workers Comp
 - Directors & Officers
 - this does NOT include managing Health Insurance or employee benefits
- B. SUBSCRIPTIONS & SOFTWARE
- maintain calendar of dates, rates and levels of membership/services for all current subscriptions to industry organizations, databases and software.
 - work with ED and Patron Services & Communications Mgr to identify thresholds for upgrade needs, functionality improvements, ways to save on costs.
 - track users and keep up to date.
- C. PRINTING, SUPPLIES, EQUIPMENT
- PRINTING - Support Patron Services and Communications Manager with all physical logistics around production of Direct Mail (season launch, promotional postcards, fundraising campaign letters), front of house signage, concert programs for each series including:
 - Pick-up and Delivery from printing facilities
 - Quotes and invoicing
 - Quality-control, paper stock pricing etc.
 - Evaluate methods and pricing for postage, speed vs. savings etc.
 - MERCHANDISE - Support Patron Services & Communications Manager with all physical logistics around production of Merchandise:
 - Research vendors, pricing & quality
 - Coordinate orders, pick-up & invoices
 - EQUIPMENT - Support ED on needs for office equipment replacement and be familiar with printers, computers and box office equipment used by Phoenix Chorale staff to anticipate supply/service needs for all.
 - INVOICES – chase all vendors post-concert or recording session for invoices (venues, audio-visual contractors, transport, printers, etc.) and keep running tab against budget.
- D. OFFICE RENTAL & UTILITIES
- ensure main contract with Trinity Cathedral is up to date at all times
 - track and manage phone and internet contracts based on current needs
- E. BOARD MEETINGS & RETREATS
- Coordinate with Board Chair to book rooms for monthly board meetings (usually at Trinity Cathedral). If there are any problems with main venue anticipated (avail, AC etc), seek back-up location in consultation with ED.
 - Ensure AV equipment is working/no issues a few days before every board meeting for the zoom participants. Instruct Board Chair/ED on any AV directions in any rooms they may be unfamiliar with.
 - Work with ED and Board Chair to ensure all necessary stationery supplies will be in place for retreats and brainstorming.