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Strategies for classical music audiences: an exploration of existing practices used by western European art music organizations

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STRATEGIES FOR CLASSICAL MUSIC AUDIENCES:
AN EXPLORATION OF EXISTING PRACTICES USED BY
WESTERN EUROPEAN ART MUSIC ORGANIZATIONS

by

Komsun Dilokkunanant

An essay submitted in partial fulfillment
of the requirements for the Doctor of Musical Arts
degree in Music in the
Graduate College of
The University of Iowa

August 2019

Essay Supervisor: Associate Professor Jeffrey Agrell
To those who make music alive
ACKNOWLEDGEMENTS

When I was asked to prepare a presentation on “my most influential teacher” in the Advanced Brass Pedagogy and Brass class during my first semester at the University of Iowa, I could not decide as there were too many to choose from. I came to realize that it is the experience of meeting and learning from different people that has shaped me into who I am today. I have been blessed with meeting with different people throughout my journey where I learned a lot from, and I feel very thankful for that. Having said that, there are names that need to be mentioned in making my journey at the University of Iowa possible.

First of all, I would like to thank Khunying Wongchan Pinainitisatra, President of Princess Galyani Vadhana Institute of Music, for the trust that you had, for finding me a scholarship, and for pushing me to pursue my doctoral degree. My journey here would not begin at all without you. To Prof. John Manning, Dr. Amy Schendel, and Dr. Jonathan Allen, thank you for your support through my study, and for serving on my committee. To Dr. Mary Cohen, thank you for always showing your positive energy, attitude, and, importantly, for the care that you always give to other people. To Pauline Wieland-Plowman and all the staff at the School of Music who are always there to help. To my parents, thank you for always believing in me and for letting me do what I enjoy. To my Iowa City friends, thank you for making me feel at home. Lastly but importantly, to Prof. Jeffrey Agrell, thank you for your guidance, your creativity, your inspiration and, for showing me that we should never stop learning. You never cease to amaze me with new ideas. Also, I will miss our time improvising together.

Now, I am looking forward to use what I learned from my experience here to help the next generation of musicians.
PUBLIC ABSTRACT

Music has been part of human culture since the beginning of civilization. All musical types, styles, and genres are products of different cultures at different times. What we refer to today as Classical Music are the musical compositions written for standard Western European orchestral instruments ranging from solo to chamber music to symphony orchestra. Towards the end of the nineteenth century classical music gradually came to be seen as "serious" music that required deeper knowledge in order to truly appreciate it. With the rise of the popular music category, classical music itself has become less relevant and less a part of today’s society.

Classical music institutions have thus been trying to find different strategies to reconnect classical music with audiences. Examples include attractive subscription schemes, varied concert formats, and community and educational projects. It is also notable that non-musical aspects connected with concerts also contribute to an audience’s overall decision making. The quality of the performance is not the only factor anymore that needs to be considered to ensure success. This dissertation explores different strategies used by some prominent Western European art music organizations, mainly orchestras, to creatively engage their audiences. These strategies are examples of successful audience engagement that can serve as a resource for other organizations in their quest to engage their own audiences.
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INTRODUCTION

There were many sources of inspiration for my quest to explore strategies in audience engagement in Western European art music tradition (also known as Classical Music). Like many musicians, I started my musical journey because I enjoy both listening and making music. My interest in Western art music might seem a bit unusual because this type of music is not widely supported in Thailand where I grew up. There are, in fact, few jobs available for trained classical music performers. Even though there are full-time government supported orchestras (e.g., the National Symphony Orchestra of Thailand) and military bands, their main priority is to perform royal ceremonial music, Thai or Western popular music for special events, less so Western classical music. There are also privately-run orchestras, supported either by the patronage of the Thai Royal Family, the Thai government, and/or private donors or sponsors, that program classical music as their core repertoires. The two main ones are the Royal Bangkok Symphony Orchestra (RBSO) under the royal patronage of Princess Sirivannavari Nariratana and the Thailand Philharmonic Orchestra (TPO). The latter is the closest to a full-time orchestra that has its own season with two months unpaid holiday. The TPO performs twice a week at Prince Mahidol Hall, a 2000-seat hall situated outside Bangkok at Mahidol University's Salaya campus. The RBSO, founded in 1982, performs two to three times per month, plus a special series, such as 'Concert-in-a-Park' where they perform mainly non-classical music repertoire at a public park in downtown Bangkok weekly for about two months. Otherwise, their performances are mainly at either the main hall or the small hall at the Thailand Cultural Centre not far from downtown. Even though the RBSO is older than the TPO, it operates as a per-service orchestra. There are a few smaller orchestras that run similarly with fewer performances than the RBSO.
The College of Music at Mahidol University is the biggest music school in Thailand in terms of students and curricula. The school has approximately 1,200 students currently enrolled.\(^1\) Given that there are only a few full-time performing positions available, graduates struggle to find a job, and may have to pursue another career. It is sad to see such things happening to them after spending their time, money, and energy in pursuing their degrees. One purpose for studying audience engagement is how to attract more concertgoers, to bring in new audiences and to have them returned for more. This would lead to more concerts and more jobs for professional musicians.

An example of this supply and demand idea is when the Berlin Philharmonic Orchestra performed at Prince Mahidol Hall in November 2018. The least expensive tickets sold out very quickly, and they were not inexpensive: 3,000 Baht (around $94.41)\(^2\). This is probably due to the reputation of the orchestra. By contrast, the Thailand Philharmonic Orchestra (TPO), performing in the same venue, offers tickets starting at 400 Baht (about $12.58)\(^3\); even with 50% discounts for students and children, the TPO struggles to attract audiences. The question addressed in this study is not how to make the TPO or other classical music ensembles more well-known, rather it is to find ways to increase interest among potential concertgoers, both in Thailand as well as elsewhere in the world.

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When the Thai Youth Orchestra gave a performance in Spain in 2018, some of the musicians commented on the larger audience numbers and the better reception than in Thailand. Even though classical music has been in Thailand for more than a hundred years, it has not been widely accepted. It could be assumed that this type of music is not a part of Thai culture, unlike in Europe. However, a survey of the frequency of classical music concerts or operas in France in 2016 shows that only 1% of the respondents attended performances more than once a month, and 54% have never attended. This indicates that similar situations can occur in European countries. We must not assume classical music is well supported. The same could be said in the United States, where the size of audiences in classical performances has declined over time. Apart from not having enough jobs available, lack of interest in classical music, or not being part of today’s culture, there are other factors that contribute to the decline of classical music audience numbers. It is important to understand today’s audience in order to find the right strategies to produce greater concert attendance.

My interest in increasing audience engagement in classical music concerts is motivated by the situation in my native land, Thailand. Possible solutions may be found elsewhere, not just in Thailand. Classical music organizations around the globe have been concerned with this problem; some of which have initiated or developed different strategies and projects to promote classical music to their communities in order to generate greater concert attendance.

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4 Thai Post, "แม้ว่าฝันลับตาจะบอกได้ว่า...ยิ่งเลือกปล่อยให้มันกลายเป็นฝันหรือเปล่าเรื่องจากใจจริงๆ" [Even with my eye close…I could tell whether the applaud really came from their heart], Last modified August 27, 2018, https://www.thaipost.net/main/detail/16250.


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Organizations such as the League of American Orchestras, Association of British Orchestras, or Deutsche Orchestervereinigung collect and provide statistics and other helpful information to orchestras in their own countries in order to find ways to sustain classical music. This study will survey recent strategies from orchestras, opera companies, and other classical music performance related organizations from around the world. In this, I analyze and discuss different strategies to find the most successful efforts in various contexts. The strategies will be divided into two categories entitled “Bring” and “Engage” based on a study by the New World Symphony.\(^7\) The former includes pre-performance strategies, where the latter concerns strategies involving audiences during the events or performances. The findings from this study should serve as a resource not only for the orchestras in Thailand, but for leaders of arts organizations everywhere who are interested in increasing audience engagement.

CHAPTER 1: WHAT IS CLASSICAL MUSIC?

What we call “Classical Music” refers to music of the Western European tradition, covering notated music from the Middle Ages to the present day. Western popular music genres of today, such as rock and jazz may share some musical ancestry with Western European music, but they are not part of our definition of Classical Music used in this document.

The term “classic” or “classical” came from the Latin 'Classicus,' which is used to refer to people or things that have lasting value and validity, thus, receiving the highest-class status. According to Reinhard G. Pauly, a work that receives this status must have 'lasting appeal' from 'universal qualities' so that it can act as a model for others. By this definition, classical music compositions are those of exemplary value that can stand “the test of time.” Audiences today consider “classical music” to be written compositions performed by orchestral instruments in form of solo, chamber music, or the symphony orchestra. There is also occasional use of non-traditional orchestral instruments, such as banjo, guitar, accordion, or electronic instruments (e.g., theremin, ondes martenot, etc.). This is considered as part of the classical music category as well.

Related to the study of audience engagement strategies is the selection of orchestral repertoires in programming concerts. It is useful to take an inventory of what current overall orchestral concert repertoire consists of, then we can evaluate the results and see if a new approach is needed. The most frequently performed composer from the classical music category

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9 Ibid.
in 2017 was Wolfgang Amadeus Mozart, followed by Ludwig van Beethoven and J.S. Bach. In 31,862 performances surveyed worldwide, Mozart was performed more than 3,000 times.\textsuperscript{11} The top ten most performed composers are from the seventeenth to the early twentieth century - Bach to Ravel.\textsuperscript{12} The highest-ranking contemporary composer is Arvo Pärt, coming in at forty-ninth.\textsuperscript{13} In 2018 Beethoven was the most-performed, followed by Mozart, and Leonard Bernstein.\textsuperscript{14} It must be noted that 2018 was Bernstein’s 100th birthday celebration, which contributed to the rapid rise of his ranking, from 27\textsuperscript{th} in 2017. Nonetheless, the remaining top ten most-performed list contains composers from similar eras compared to 2017. Statistics like this indicate that the majority of the classical repertoire changes very little from year to year.

\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid.
CHAPTER 2: A BRIEF HISTORY OF MUSICAL PATRONAGE

Music has been part of the cultural expression of human society for a very long time. Its function has varied according to the contemporary contexts of each era. During the Middle Ages, when the church was very wealthy and powerful, music was an intrinsic part of religious ceremonies and composers were commissioned to compose sacred works. As church power began to wane by the end of the sixteenth century\(^\text{15}\), secular music became more widespread. European royal courts hired musicians to write, perform, and teach music. Having famous musicians in resident was a status symbol as well. The function of music over time broadened to include more non-religious music. Of course, sacred music continued, but was not as prominent as it was formerly. The development of humanist opera in Florence around 1600 as an entertainment for aristocrats\(^\text{16}\) is a good example of a shift of music function towards social life. However, music performances were still mainly reserved for the elite.

The development of theatre played an integral part in evolving music function. When opera was presented in a public theatre in Venice at the beginning of the seventeenth century\(^\text{17}\), the general public could purchase tickets to see a performance. Thus, opera was not just for a


special group of people anymore. This was the beginning of a music industry that was supported by public ticket sales rather than by wealthy patrons.\textsuperscript{18}

Another factor was the rise of the middle class during the Industrial Revolution in the second half of the eighteenth century. It was especially important as the social structure evolved to provide the middle classes with more power in political, economic, and cultural matters.\textsuperscript{19} Because of this, a wealthier middle class was able to commission composers and hire musicians, whereas previously this role was the purview of the nobility and the Church. The only difference was that the latter group would have regular or seasonal performances, whereas the former would produce performances on an irregular basis, depending on their budgets.\textsuperscript{20} With more patrons, performances became public concerts where commoners could buy tickets to attend. This indicates an elevation of the status of the middle classes, as concert attendance was only previously accessible to the elite.

There were two types of non-professional musicians that were gradually established during the eighteenth century; amateur and connoisseurs. "Amateur" (French word for “one who loves”) referred to non-professional musicians.\textsuperscript{21} The increase in the number of musical amateurs in the eighteenth and nineteenth centuries meant a higher demand for new music whose difficulty matched the players’ abilities.\textsuperscript{22} An example of the rise of amateur musicians is the \textit{Dilettanten Conzerte},\textsuperscript{23} a successful amateur orchestra in Vienna in the late eighteenth century. Composers such as Wolfgang Amadeus Mozart and Ludwig van Beethoven gained wider fame by

\textsuperscript{18} Ibid.
\textsuperscript{19} Pauly, 68.
\textsuperscript{20} Ibid., 69.
\textsuperscript{21} Ibid., 70.
\textsuperscript{22} Ibid., 69.
\textsuperscript{23} Ibid., 70.
composing for them and performing with them. It is unfortunate that the term “amateur” has something of a pejorative connotation in this day and age, being applied to players whose musical abilities or tastes are inferior to those of professionals. The difference between "connoisseur" and “amateur” was that the former would also be a devoted listener who want to have a deeper understanding of classical music, such as how or why a piece was composed, for example. A “connoisseur” could be either a player or a listener. However, their musical knowledge was much deeper and broader than that of the “amateur.”

Chamber music became an integral part in music making at home. The performers were family members, their friends, or hired professional musicians. Many professional musicians would perform or teach in this smaller venue to support themselves financially. There were different combinations of musical instruments. Keyboard instruments were the most prominent in household music making, as they could act as either accompaniment or solo instruments. Keyboards were made smaller to fit in small rooms. During the Industrial Revolution, keyboards became more affordable. This development applied to other musical instruments as well. Because of this, instrumental music increased in popularity.

The string quartet was one of the most important chamber groups during the eighteenth century. It was specially designed for connoisseurs and skilled players (both professional and

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24 Ibid., 71.
25 Ibid., 70.
26 Ibid.
27 Ibid., 73.
29 Ibid.
skilled amateurs).\textsuperscript{30} Franz Joseph Haydn, and Wolfgang Amadeus Mozart were leaders in the development of this ensemble in Vienna. As the string quartet required only four stringed instruments, it was not difficult to find skilled players to perform concerts. The form was more easily understood by listeners since there were fewer musical lines compared to orchestral works. The string quartet could be part of music making in the home of either the noble or the commoner.

One important change during this era was the status of the musician. Prior to this, composers and musicians were considered servants in aristocratic households. For example, Haydn's first contract with Esterházy family specified that both he and his compositions were the property of the family. When Haydn became famous, he acquired more freedom to travel and perform his compositions elsewhere. This demonstrated the change of the social status of the musician from servant to artist, which was nearly on par with their employers. Mozart was one of the earliest and most famous freelance musicians who made his living composing and performing in Vienna.\textsuperscript{31} At the time, composers organized subscription concerts to present their own works.

The demand for more music grew along with the composers’ reputations, especially at the beginning of the nineteenth century. Musical performance began to be more like spectacles. More instruments were required for new and larger musical forms, such as the tone poem or larger scale symphonic and operas. This came from the “bigger is better” idea to satisfy audiences’ desires.\textsuperscript{32} Even though these symphonic works were considered as pinnacle

\textsuperscript{31} Pauly, 71-72.
\textsuperscript{32} Dobney.
achievements for many composers in terms of compositional technique and expression in the first half of this century, they were, in fact, unprofitable for both composers and publishers. The larger forms were used by composers as vehicles to gain fame. Additionally, connoisseurs would likely be the only ones who purchased the printed scores. Thus, these large-scale works were being composed in relatively smaller numbers compared to chamber music or other genres. Despite the lesser quantity, symphonic works were elevated to the highest instrumental music status, along with that of the composer.

Solo recitals became more popular in the second half of the nineteenth century with the rise of virtuoso musicians. Amateurs or connoisseurs would come to concerts to appreciate the talent of the soloists, meet their idols, and perhaps to learn from them so that they could improve their own playing.

At this time, the function of music was not only to serve the elite or upper classes but was also for the entertainment of the middle class. This expansion also served to help musicians earn greater fame and income as well and motivated them to find more ways to attract audiences. The public concert was the principal means to promote either old or newly composed music. Composers themselves would organize public concert series or subscription concerts. Concert programs in the nineteenth century commonly consisted of a potpourri of various musical genres, such as chamber music, opera arias, and symphonies, rather than solely orchestral music. Publishers were interested in attracting amateurs and connoisseurs to purchase sheet music. Composers wrote more chamber music, since publishers were more likely to publish music that

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34 Ibid.  
35 Pauly, 75.
was easier to sell to the larger market of amateurs and connoisseurs. In spite of the fact that a symphonic work was unlikely to produce a sufficient income for a composer and publisher or to be a sole income source for a composer, this genre, then as now, was the most dominant in the classical world. This situation has important implications for the symphony orchestras of today, suggesting that we should look for alternative solutions to old programming formulas.
CHAPTER 3: UNDERSTANDING THE AUDIENCE

The *Dictionary of Media and Communication* defines “audience” as the assembled spectators or listeners at a public event. The *Dictionary of Journalism* defines it as the people who consume journalism. The *Dictionary of Marketing* defines it as the person or persons who are receiving a transmitted marketing or informational message. Even though the definitions are different, there is a common thread: audiences are made up of people who receive information through watching, listening, or consuming. Whether or not the information will be further processed by the audience is entirely up to them.

Thus far, I have noted that classical music audiences consisted primarily of amateurs and connoisseurs. There may be, of course, some who attend classical music concerts because of curiosity, perhaps without any special knowledge of this kind of music. We assume that if they like it, they would want to come back and to learn more about the music. Thus, they could become either amateur or connoisseurs. The only difference between the two terms, as an audience, is the level of musical understanding and appreciation. Connoisseurs, such as professional musicians, critics, or other serious listeners who have a good understanding of classical music, would have a different appreciation of this music than amateurs.

At the beginning of the twentieth century, the number of amateurs in classical music decreased due to the change of attitude in classical music making and listening, as discussed in the previous chapter (p.15). An increase in the number of available musical genres, especially, where amateur music making (or “lower grade” music) was less “strict” than classical, and where the audiences are allowed to react spontaneously to the performance, contributed to the decrease of interest in classical music. In spite of that, classical music has been used directly or
indirectly in many different ways, notably in film scores. Nevertheless, it is still rare to see an orchestral film score programmed as part of a classical music concert; it is more commonly part of an educational program or “pops” concert. The most-performed film music in 2018 was that of John Williams, known primarily for his film scores. Williams ranked fifty-second on the list of most-performed composers.\(^\text{36}\)

Another important factor to consider is that audiences share similar desires or needs.\(^\text{37}\) Thus, we can assume that classical music audiences want the same or similar things.\(^\text{38}\) This is true if we consider classical music in general as one genre. However, within classical music there are subgenres whose appeal is more specific, e.g., certain symphony orchestras, particular string quartets, or repertoire. Therefore, knowing what audience’s needs or preferences are is crucial.\(^\text{39}\) We need to consider what strategies would serve their needs, or what strategies would encourage them to sample new kinds of music.\(^\text{40}\) In other words, it is important to find suitable strategies for different types of audiences in the classical music market.

Variety is in demand in this particular market that focuses on artistic and aesthetic products.\(^\text{41}\) For example, an audience that loves listening to Beethoven’s Symphony no. 5 (ranked fourth on the most performed concert works in 2018\(^\text{42}\)) would prefer this repertoire over others. However, there will be times that they would like to hear something else for a change of

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38 Ibid., 66.
39 Ibid.
40 Ibid., 67.
41 Ibid., 69.
aesthetic experience. Having a range of choices is vital to this specific type of market, also known as a “long-tail” market.\textsuperscript{43}

A long-tail market is a concept “where a small number of high-volume products makes up the bulk of sales, while a large number of small-volume products makes up the rest.”\textsuperscript{44} In classical music, the repertoire from the top ten most performed composers in 2018 could be considered as the high-volume products, whereas the small-volume products are the rest of the repertoire. For example, an orchestra might include “Symphonic Dances from West Side Story” by Leonard Bernstein (ranked first in the list of the most performed concert works in 2018) in their program and complete the rest of the program with lesser-known composers, since they know that Bernstein’s composition will be marketable during his centennial year. This is only one example of a subgenre under the ‘classical music’ umbrella. There are more ways to find the most suitable strategy to reach a given audience and to interest them in certain “products.”\textsuperscript{45}

What are the most important factors in attracting a concert goer? A study of orchestral music audience behavior in America by Adrian Slywotzky\textsuperscript{46} determined that neither the quality of the performance nor the specific concert program were the main factors as to why a first-time concert goer did not attend more concerts. The single most important determining factor was the ease or difficulty of parking. The research in 2011 found that this was especially the case for Boston Symphony Orchestra.\textsuperscript{47} I can relate to this very well from my experience in Thailand.

\textsuperscript{43} Nycz, 67.
\textsuperscript{44} Ibid., 68.
\textsuperscript{45} Ibid., 71.
\textsuperscript{47} Ibid.
The Thailand Cultural Centre, home of the Royal Bangkok Symphony Orchestra, is situated in one of the worst traffic congestion areas in Bangkok. There were times when a friend decided not to attend the concert because he couldn’t make it on time due to traffic. On the other hand, the Thailand Philharmonic Orchestra’s hall is located on the outskirts of Bangkok. However, the distance of approximately twenty-seven kilometers from downtown Bangkok to the hall involves travel time of thirty minutes to over an hour, depending on the traffic. Even though the majority of the orchestra’s audience was made up of students from the nearby Mahidol University College of Music, the hall would not be filled, let alone selling enough tickets to cover expenses. This has also been noted by Dusit Charoonponsak, music critic from Bangkok Business News, who also suggested other reasons, such as the monsoon season, bad economics, or the decrease in number of aging classical music concertgoers – all reasons why the number of classical concert attendees is relatively low.48

Difficulties of finding parking, traffic jams, bad weather, etc. all this come under “extramusical needs.”49 These negative non-music related situations discourage audiences from returning for more. There are, of course, dedicated concertgoers who would go to any length to hear their favorite ensembles. However, the number is not high enough to sustain a classical music organization.50 Therefore, it is important to factor in extramusical needs when planning strategies. Every location is unique, with unique problems. Hence, observation, customer focus, and creative problem-solving are essential skills for planning. It is about knowing target audiences and creating the best overall experience (before, during, and after a concert) for

49 Nych., 75.
50 Ibid., 76.
them. If the product does not meet an audience’s needs, it will not have any (or sufficient) value to them.

During the performance itself, visual cues affect the audience’s experience. A study by Chia-Jung Tsay found that concert goers, whether novices, or connoisseurs, rely on visual cues to evaluate performers. When the participants were asked to name the best performers in various ways (by using only sound, only video, or video plus sound), using sound as the only information had the lowest percentage of correct identification, whereas using only visual had the highest percentage. Even though audience do not come to “pick winners” during a classical music concert, this study found that visual cues are an important component of the audience’s aesthetic appreciation. The study doesn’t specifically say how it affects the audience’s perception of the music. Most likely, judgments are made by watching physical movements and facial expressions, especially by the conductor. A study by Dobson found that visual cues are one of the main differences between attending live performances and listening to recordings. Visual cues help audiences understand musical performance, from locating sound sources to observing the actions of performers. Actions provide listeners with a more vivid experience, because they help maintain focus and awareness in the moment. These experiences then remain in memory.

These are not extramusical needs per se, but they also don’t have to do with the music itself. I am not suggesting that classical musicians need to show more facial expressions and

51 Ibid.
54 Ibid.
movement while they play. However, this topic could be considered to play a role in audience engagement strategies. Psychologist Daniel Kahneman\textsuperscript{55} proposed two ways that a person can experience things. They are the experiencing self and the remembering self. The former is about experience that one gets by living in the present. The latter is the experience based on creating and recalling stories of the experience self. For example, imagine that you once ate a jalapeño and found that it was too spicy for you, and that you could not get rid of the unpleasant spiciness. Your experiencing self was created from that experience, and your remembering self would remember that jalapeños are too spicy for you. This remembering self would stay with you until this experience is replaced by a new more pleasant ‘experiencing self’ with jalapeño. Audience have both experiences happen simultaneously during performances. In terms of a classical music audience, listeners who have had some experience with musical instruments (whether from performing, learning, or listening) could enjoy greater appreciation of concertos or symphonies, more than those without such experiences. For example, an amateur hornist who attended a horn recital by Hermann Baumann would certainly appreciate a performance of Richard Strauss’ Horn Concerto no. 2, especially the difficult passages. However, that same hornist might have somewhat more difficulty understanding purely improvised pieces (such as those by the Latitude Ensemble at University of Iowa) if they have never been exposed to this type of improvised music.

All factors need to be considered in order to create the best experience for an audience, to make them want to come back for more. Having said that, an excellent performance does not necessarily mean that that alone satisfies their needs or preferences. It is also important to find

the right balance between what should be kept of concert tradition and what should be changed or adapted. Some say that promoting classical music as music for relaxation is an example of going too far to compromise classical music sales.\textsuperscript{56} It is true that some classical music repertoire may be relaxing to listen to, but most classical literature requires deep and engaged listening. Listening to the fiery first movement of Ludwig van Beethoven’s Symphony no. 5 won’t promote a sense of relaxation, for example. Furthermore, it is important to understand and know who audiences are and what they need in order to find the best strategies to match their needs. Once preferences and needs are known, value in programming and other factors can be created. Providing the best possible experience for an audience is the best means of ensuring that they return for more.

One of the main problems in classical music today is the widening choices in musical styles created from different preferences between amateurs and connoisseurs in the earlier eras. A good example of this is nineteenth-century songs, which were divided into two categories: popular songs and serious songs. The former, intended for a mass middle-class amateur market, including folk songs and songs for the entertainment of the lower or poorer classes. The category of serious songs was intended specifically for connoisseurs, who were much smaller in numbers. So-called serious songs were written in a way to avoid the less refined quality of the mass market songs. To put it into today’s context, classical music repertoire is the “serious music” of the day, and everything else (rock, pop, Broadway tunes, etc.) is in the popular category.

In my opinion, this separation causes another problem – the dividing of social status within the middle classes. Connoisseurs or wealthy patrons may consider themselves as more educated people who have the ability to appreciate the beauty of serious music. They have the means to commission new works or to hire professional musicians to perform for them. The poorer, but more numerous members of the lower and middle classes have limited means to attend or commission classical music. True or not, serious music – classical music – is widely considered as a more refined art composed especially for this more educated and elite group. For the lower, poorer classes, more simple, entertaining popular music is enough. The difficulty of accessing classical music does not help either. Hence, the status markers are clear: classical music equals high status, popular music equals lower status. According to my research, the

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opposite is the case in audience numbers. Classical music equals narrower appeal and lower audience numbers. Popular music equals widespread appeal and high audience numbers.

Toward the end of the nineteenth century, there was a movement towards educating audiences to appreciate ‘great’ music by listening with focused attention.\(^5^8\) Audiences were prohibited from expressing spontaneous appreciation; applause was permitted only at specific places in the concert. Performance venues acquired more silent, more controlled atmospheres. Theodore Thomas, the first music director of Chicago Symphony Orchestra, believed that concert going was “an elevating mental recreation which is not an amusement.”\(^5^9\) Listening to classical music became “worship at the temple of great art.”\(^6^0\) This attitude has also affected music teaching. Music lessons for children were not supposed to be for encouraging creativity and enjoyment, but rather for teaching discipline.\(^6^1\) The word “amateur” changed from meaning “music lover” to become a pejorative term, a term of scorn.\(^6^2\) Making music for fun was not enough anymore. This led to decreasing number of amateurs making music. Active performance gradually became passive listening to performances by professional musicians.\(^6^3\)

An example of the division in class in music appears in an article in the *Musical Standard* from August 1, 1908 by W. Francis Gates. He suggested that talented musicians should spend their time developing their skill to the utmost limit and should not waste their time on the lower

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\(^5^9\) Ibid., 49.


\(^6^1\) Thompson, 49.

\(^6^2\) Ibid.

\(^6^3\) Ibid., 50.
grades of music, even though it would help them financially when they struggled.64 This is part of their duty in order to show these “recesses of art” to others.65 The term ‘classical music’ was not used at all in this article. However, it is clear what the author meant by ‘lower grades of music:’ popular music.66 Whether or not Gates used the term, this article suggests that classical music and its performers enjoyed higher status at the beginning of the twentieth century.

The development of recording technology and radio broadcasting opened up both possibilities and challenges. Classical music could be disseminated over a much wider range to a larger public more easily. Musicians and classical music organizations utilized this opportunity to record their works, to promote themselves, and to reach out to their audiences. The general public could buy recordings of their favorite performers to listen to at home whenever they wished. With more options to listen to classical music, audiences could choose to listen to the recording rather than go to a live performance. After all, recordings were “perfect” and would be exactly the same every time.

Since the nineteenth century, symphony and opera orchestras have been the main performance venue for composers wanting to achieve a higher status and public attention. Over the years, orchestras grew in importance culturally and artistically.67 However, it is important to remember that the orchestra originally arose with the intent to serve certain groups, i.e., the nobility and the community of music lovers.

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65 Ibid.
66 Ibid.
Speculation about the death of the orchestra as a viable ensemble started as early as 1960s. The Ford Foundation conducted a study between 1957 to 1966 with the goal of finding the best way to support their Symphony Orchestra Program. The foundation started the Humanities and the Arts Program in March 1957\textsuperscript{68} with an aim in supporting the arts in America, which focused on four objectives;

Creative development of individual talents; stimulation of experiments, demonstrations, and studies helping to clarify objectives, set standards, or open new avenues in the arts and humanities; preparation of a comprehensive study of the economic and social positions of the arts and of the artist in America today; and encouragement of scholarship and scholarly projects basic to the humanities generally rather than to specialized fields.\textsuperscript{69}

With the help of managers, musicians, conductors, and union leaders, the study was able to identify the problems facing American orchestras. At that time, the main problem was funding, which was then the source of other problems. For musicians, salaries were low, and employment irregular.\textsuperscript{70} This forced symphony musicians to find extra work to cover expenses. Orchestras struggled to find audiences and to cultivate enough donors, which caused budget difficulties.\textsuperscript{71} The study underlined the fact of orchestras’ inability to support themselves. Conductor Leopold Stokowski suggested in an interview for this study that orchestras needed support from foundations or the government.\textsuperscript{72} He also noted that the latter option would require an increase of taxes which would be unlikely supported by the public.\textsuperscript{73} In Europe, historical support from monarchies, stronger central bureaucracies, different tax codes, government subsidies, and

\textsuperscript{69} Ibid., 123.
\textsuperscript{70} Ibid., 125.
\textsuperscript{71} Ibid., 124.
\textsuperscript{72} Ibid.
\textsuperscript{73} Ibid.
income from ticket sales all contributed to the sustainability of European orchestras.\textsuperscript{74} However, in the US, the National Foundation of the Arts and the Humanities Act that supports the arts was started only in 1965 and is the only federal government source of support for the arts.\textsuperscript{75}

One solution was the invention of matching grants, where dollars raised locally would be matched by contributions from a foundation.\textsuperscript{76} The desired outcome of this support was that an orchestra would achieve a stable financial position in order “to improve the financial situation of its musicians, to increase the amount of quality music played by these orchestras, and to maintain and improve the quality of performance of fine music by the leading orchestra in the country.”\textsuperscript{77} Not all participating orchestras were successful in utilizing the matching fund program.

To provide stability for its musicians, many orchestras raised the minimum weekly salaries as well as other compensation so that the players could focus on making music and not have to take second jobs. Nevertheless, this strategy also had an opposite effect. The Oakland Symphony was able to successfully secure the support from a foundation. However, the orchestra decided to increase their weekly minimum salaries by 130\% within five concert seasons.\textsuperscript{78} During the same time, the Minnesota Orchestra increased wages only 24\%, and the Chicago Symphony saw a 40\% increase.\textsuperscript{79} Because of the ambitious salary increases, the Oakland Symphony was unable to manage the sudden rise of expense, which led to its bankruptcy due to overwhelming debt in 1986.\textsuperscript{80}

\textsuperscript{74} Ibid., 116.  
\textsuperscript{75} Ibid.  
\textsuperscript{76} Ibid., 126-127.  
\textsuperscript{77} Ibid., 127.  
\textsuperscript{78} Ibid., 132.  
\textsuperscript{79} Ibid.  
Fast forward to today: orchestras, worldwide, are supported by subsidies, private funding, earned income, and other sources. However, such funding is provided differently in different countries. America is the only country where orchestras rely on private donations as their principal source of income (46.7%). The second source of their income is through earned income (43.7%) which is the second highest on the list. Earned income includes ticket sales, subscriptions, touring, other performances, and recording sales. Public subsidy amounts to only 4.6% of the overall budget; the remaining 5% is from other miscellaneous sources. The highest earned income is from UK orchestras (48%). Their public subsidy is the second lowest on this list, but it is still 34% of their total budget, which is much larger than the 4.6% American orchestras receive. Private donations (18%) and others (0.5%) round out their budgets. Three more countries on this list that include private donations in their budgets are Canada (26%), Australia (9%), and the Netherlands (4%). However, these three countries have a rather large amount of public subsidy; Canada (41%), Australia (61%), and the Netherlands (75%). Finland is the only place where orchestras do not need private donations. Their income is 87% from public subsidies and 12% of earned income.

From the numbers above, it is clear that European orchestras have better governmental support through European culture. American orchestras rely on earned income and private donations, which can be unpredictable. Due to the increased cost of operations in order to maintain a high standard as leading orchestras in the country, top American orchestras struggle

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82 Negley (2017), 117.
83 All data are collected from different years: USA (2011-12), UK (2012-13), Netherlands (2006-7), Finland (2006), Canada (2005-6), and Australia (2003).
with managing their budget. Examples include the Philadelphia Orchestra filing for bankruptcy in 2011 and many orchestra managements reducing musicians’ salaries and other benefits (which has led to strikes).

The most interesting cases are from British orchestras, where their main income is from ticket sales. Some of them struggle and are on the verge of collapse. Nonetheless, they have been able to sustain through donations and fundraising strategies. German orchestras’ budgets are not included in Negley’s study. However, even there, rising operations costs have been a problem. There were instances where orchestras’ status changed (the Berliner Symphoniker went from being a full-time to a part-time orchestra in 2004), were disbanded (e.g., the Philharmonia Hungarica in 2001) or were merged (the Philharmonic State Orchestra in Halle and the Halle Opera House Orchestra were merged into the Halle Staatskapelle.)\textsuperscript{84} Merged orchestras were the result of the many separate performances by several orchestras within the same city, which led to decreasing attendance numbers per concert.\textsuperscript{85} Interestingly, having fewer orchestras did not reduce the number of concerts or of audiences. In fact, audience numbers rose after such structural changes.\textsuperscript{86}

Even though orchestras in Britain did not undergo this structural change, a survey done by Association of British Orchestras in 2016 provided similar results where the number of concerts and attendances were higher than the previous survey done in 2013.\textsuperscript{87} However, total income decreased 5% from 2013, where the biggest drop came from local authority funding (\textsuperscript{87} Ibid., 118-119.\textsuperscript{87} Association of British Orchestras, “The State of Britain’s Orchestras in 2016.”, 2.

\textsuperscript{85} Ibid., 117.
\textsuperscript{86} Ibid., 118-119.
\textsuperscript{87} Association of British Orchestras, “The State of Britain’s Orchestras in 2016.”, 2.
11%) and Arts Council funding (-7%).\footnote{Ibid., 6-7.} This survey did not, however, provide information on expenses.

According to the League of American Orchestra’s \textit{Orchestra Facts: 2006-2014}, American orchestras were able to match the increase in expenses with income from donations (e.g., endowments, trustees, contributions, or special projects).\footnote{Zannie G. Voss, Glenn B. Voss, Karen Yair, and Kristen Lega, \textit{Orchestra Facts: 2006-2014}, (League of American Orchestras: 2016), 20.} It should be noted that the amount of payroll, which makes up 65\% of the total expense\footnote{Ibid., 16.}, grew steadily every year from 2010 to 2014.\footnote{Ibid., 23.} Even though the total income grew significantly during the same period (14.9\%), it relies mainly on the growth of donations (19.6\%). Earned income, such as ticket sales, tours, broadcasts, or recordings, only grew 8.3\%.\footnote{Ibid., 21.} It’s hard to escape the conclusion that if the number of donor contributions decreases, that earned income might not be enough to cover expenses.

Other causes that need to be considered are the slight change in ticket buying habits: i.e., fixed subscription income has earned less than single/group tickets since 2013.\footnote{Ibid., 11.} This change in demand led to the invention of a more flexible/personalized subscription to accommodate this shift.\footnote{Ibid.}

The rising of operational cost in American, German, and British orchestras has been the main challenge for maintaining the organizations. The same thing could be said for other classical ensembles. Different strategies have been explored and used in order to engage more
concertgoers, ranging from using public relations on different platforms (radio, television, or social music, for example), to outreach, education, and community programs.
CHAPTER 5: AUDIENCE ENGAGEMENT STRATEGIES

Classical music reflects and is influenced by a specific moment in time, culture, or location. For example, compositions in the eighteenth century in Vienna were created for Viennese audiences, Franz Schubert wrote his music for his “Schubertiade”, and Francis Poulenc wrote his “Elegie” for horn and piano in memory of the passing of Dennis Brain. Since the context has changed greatly from the past, the most important question that should be considered is how to make classical music relatable to today’s context and audience. Finding ways to engage audiences is not new. There is evidence that musical performances were promoted as early as the eighteenth century. In those days, composers or musicians who did not have the privilege of being employed by the nobility, a city, or the Church, would need to find ways to earn money to survive. For example, Mozart organized concerts where he would include various genres of music; sometimes movements from one of his symphonies had other works inserted between them. This would be considered unusual or inappropriate today, but it was standard practice back then.\footnote{Pauly, 77-78.} Franz Joseph Haydn’s Symphony no. 94 (“Surprise”) and his string quartet, “The Joke”, op. 33 no. 2 were written in ways to surprise live audiences, especially when they heard it for the first time. Of course, it’s much more difficult to surprise people today since nearly everything is available in recordings. These two strategies are good examples of the importance of different contexts.

The New World Symphony conducted research recently that led them to propose a concept called \textit{BETR} that is designed to provide a better concert experience for classical music audiences. BETR stands for Bring (marketing and advertising), Engage (event and performance),
Test (survey, focus groups, and analyze), and Refine (redesign content). Unfortunately, the available information on BETR does not go into much detail on what this means. Yet, it is straightforward enough for readers that it could be applicable in creating other strategies. Also, this report provides five different ways to utilize this research; we will discuss these in detail in the following section.

This chapter is divided into two sections. It bases on the above concept with the main focus on Bring and Engage. Using these concepts, previous or existing strategies from different classical music performance related organizations will be discussed in detail.

“Bring”

This category focuses on pre-performance tactics that include marketing, advertising, and ticket sales. These plans are aimed at getting audiences to attend classical music performances. First, let’s focus on the product that will be used for advertising and ticket sales.

The “products” of an ensemble include the reputation of the ensemble, the conductors, the soloists, and the programs. If the first three are prestigious, it will be easier to advertise and to promote them to a classical music audience. Nevertheless, there are only so many concertgoers who buy fixed subscriptions. When single/group ticket sales sell more than season subscriptions (from 2013 on, as mentioned earlier) this could be interpreted as a sign that classical music aficionados might be less keen to come to every classical concert than before. An orchestral subscription study by Oliver Wyman found that the decline of the subscriptions indicates 1) decreasing interest in classical music, 2) discontent with programming or the quality

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96 New World Symphony, “New Ears, New Eyes.”
97 Zannie G. Voss et al., 11.
of performances, 3) dissatisfaction with the subscription product itself, and 4) the inability to commit to dates in advance.\textsuperscript{98} Wyman offered a few solutions, such as the creation of more flexible subscription strategies, plus ways to attracting millennials.\textsuperscript{99} Let’s look at different kinds of subscriptions used by different orchestras for their current or upcoming seasons. These orchestras are selected based on their reputations which could be looked up to by other orchestras.

\textbf{Subscription}

In the United States, the Chicago Symphony Orchestra (CSO) offers five series for the 2019/20 season.\textsuperscript{100} The first one is \textit{Chicago Symphony Orchestra}, which has twenty-four different packages with various dates and times. The programs for this series are mainly standard classical music repertoire. The second one is \textit{CSO At The Movies}, which has three performances of film music, each concert dedicated to one movie. The third one is \textit{Family Matinee}, which has several concert programs with different performance starting times. The fourth one is the \textit{MusicNow} series, which has four performances of repertoires selected by its Composer-in-Residence. The last one is \textit{CSO at Wheaton} where the three performances are held at Wheaton College. Each series has its own particular market strategy, which is described directly in the titles. The last one aims for the audience that can’t come to the Symphony Hall; the third one is

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\textsuperscript{99} Wyman,, 27.
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for families and a younger audience, and the first one is for audiences who love the standard classical music repertoire.

The New York Philharmonic Orchestra (NYPO)\(^{101}\) offers subscription types that are similar to those of the CSO. They are Curated Series (pre-program package), Matinee Series (similar to the curated series but at a different time), Family Series (four performances for children 6-12 years old), Create Your Own, and MyPhil ($35 ticket for audience ages 35 or younger). Interestingly, their Season-Highlight page\(^{102}\) provides much more intriguing content to me (as a classical music audience.) On this page, film music is listed under Special Events, whereas the CSO created a series specifically for it.

The Los Angeles Philharmonic Orchestra (LAPhil) offers twenty-seven different series where each consists of a minimum of three up to eight concerts per series.\(^{103}\) There are six packages for Friday performances, four for Saturday, three for Sunday, and two for Thursday. These consist mainly of standard classical music repertoire in a traditional setting. An exception is the Casual Fridays series, where concerts are shorter and include an on-stage discussion after the performance. There are two Chamber Music series, two Colburn Celebrities series (recitals at the Colburn School), two Toyota Symphonies for Youth, and one each for Baroque, Green Umbrella (new music series curated by composer John Adams), Jazz, Organ Recital, Songbook, and World Music. The LAPhil offers the highest number of series in the list presented here.

The San Francisco Symphony Orchestra offers nine different series.\textsuperscript{104} Each series’ title provides clear information on the content for concertgoers. They are \textit{SF Symphony Orchestral}, \textit{Great Performers}, \textit{Chamber Music Series at Davies Symphony Hall}, \textit{Chamber Music Series at the Gun Theatre at Legion of Honor}, \textit{Katherine Hanrahan Open Rehearsal}, \textit{Organ Recital}, \textit{SF Youth Symphony Orchestra}, \textit{Music for Families}, and \textit{Film with Live Orchestra} series. The San Francisco Symphony offers four different film music concerts, which is the most of any orchestra studied. By comparison, the Los Angeles Philharmonic offers only one. The San Francisco Symphony is the only orchestra that offers a number of free concerts for those who have subscribed to a minimum number of concerts. Although it is not technically ‘free’ as they have already paid for the subscriptions, these free extra concerts nevertheless would tempt more audience to subscribe.

Among these four orchestra subscription strategies, the New York Philharmonic is the only orchestra that provides a do-it-yourself option (\textit{Create Your Own}), plus an option aimed at attracting millennials (\textit{MyPhil} series). This doesn’t mean that the other three orchestras do not provide any flexibility of choice to their audiences. With a smaller number of concerts per package within a series, the New York Philharmonic has already provided some range of choice to the audience.

In the United Kingdom, even though the London Symphony Orchestra (LSO) has different themed series for their 2019/20 season, they do not provide curated series for subscription holders.\textsuperscript{105} Audiences are free to buy as few or as many tickets as they like.

However, they need to buy a set number of concerts in order to receive a special discount. The LSO calls this “Multibuy Savings”.\footnote{106} Aside from the classical music series using famous conductor names in titles (Rattle, Tilson-Thomas, or Roth, for example), and family concerts like those of the above orchestras, the LSO offers different ticketed series for children under five years old (Musical Storytelling for Under-Fives at St. Luke’s), for the community (Singing Days), and for education (LSO Discovery series).\footnote{107} These series will be further explained later in the outreach, education, and others sections.

Similar to the LSO, the Philharmonia Orchestra (London) uses the same subscription strategy where audiences receive a higher discount when booking more than two concerts.\footnote{108} The Philharmonia also has series that consist of a variety of different themes for different audiences. However, they do not offer any family concert series. They do, however, have education outreach concerts for schools and young people where tickets are not required.

So far, orchestras run by their own administrations have been considered. However, there are orchestras that are run by big corporations. Do their strategies in ticketing differ from others? One of the best examples of that is the BBC orchestras. Their five orchestras are located in different cities, with the exception of the BBC Symphony Orchestra and the BBC Concert Orchestra, which are located in London.\footnote{109} Since they are both in the same city, these two orchestras have different missions, which influences their programs, audience, and subscriptions. In terms of concert programs, the BBC Concert Orchestra is the only orchestra with a majority of

\footnote{106}“Subscriptions.” 	extit{London Symphony Orchestra}, accessed April 5, 2019, https://lso.co.uk/whats-on/subscriptions.html.  
\footnote{107}London Symphony Orchestra, “2019/20 Season.”  
non-classical repertoire. Their mission is “to bring inspiring musical experiences to everyone, everywhere, with the ensemble’s great versatility as the key.”\textsuperscript{110} The BBC Philharmonic Orchestra (located in Manchester) offers free concerts at their hall, MediaCityUK in Salford, which are broadcast live for BBC Radio 3.\textsuperscript{111} This provides an opportunity for the audience to sample classical music from this professional ensemble. Apart from the BBC Scottish Symphony Orchestra, the BBC does not offer any special discounts in group ticket purchases. We can assume that as orchestras managed by a big corporation like the BBC, they have less need for subscription income or marketing as the other London orchestras. Since the BBC orchestras can always be heard on radio broadcasts or occasionally on television programs, they may have different functions. Also, the BBC self-markets in a way to keep classical music radio alive through their live broadcasts. It should be noted, however, there is a lack of available information to be able to label these as fact.

However, it is not always safe to assume that a radio/TV orchestra is always supported. The KBS Symphony Orchestra was part of the Korean Broadcasting System since its inception in 1956 before separating from them and being established as a foundation corporation in 2012.\textsuperscript{112,113} Radio orchestras in other countries, such as the Deutsche Symphonie Orchester

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Berlin\textsuperscript{114}, or the Finnish Radio Symphony Orchestra\textsuperscript{115}, have similar subscriptions (with different packages) as the above-mentioned American orchestras.

A brief look at the above information shows that there are not any significant differences between ticket sales and subscription sales strategies for different orchestras. Orchestras in the UK do not have curated series or packages for audiences to choose from, but they do offer discounts and other promotions. It would be interesting to learn in the future whether providing classical music audiences the flexibility in choosing their own subscriptions leads to an increase in ticket sales.

**Concert Formats and Programs**

With similar subscription strategies among the different orchestras surveyed, concert programs become one of the important products to attract audiences. It is important to remember that not every audience has the same taste in music. Thus, having different options to choose from is vital.

Concert programs typically include the names of the performers (conductor, soloist, ensemble), titles of compositions and names of composers. Having famous soloists or conductors makes it easier to advertise, since these performers have already established a certain trust with the audience, i.e., that the quality of the performance will be very good, and that the audience can thus expect a satisfying aesthetic experience. This trust is the same with the choice of standard repertoire. The audience knows exactly what to expect. Although the exact content would vary


from concert to concert, the variety would still fall within standard repertoire choices. Also, the program could be based on important current or historical events. These are all elements of program consideration. In my opinion, this would work well with classical music audiences who have at least some experience with and understanding of classical music. For this, standard concert programs (e.g., overture, concerto, intermission, and a symphony) would be enough. However, for an audience with little or no experience in classical music, different types of programs or formats may be needed.

Based on the subscription themes above, the Los Angeles Philharmonic Orchestra has some of the most interesting concert program offerings for its audiences. This came from a belief of Esa Pekka-Salonen, who was their Music Director from 1992 to 2009, and is currently their conductor laureate. He believes that “people are innately curious, open-minded, and willing to experience new things if they can connect these experiences to their contemporary lives”\footnote{Lela Tepavac, \textit{Fearless journey: innovation in five American orchestras}. (League of American Orchestra: 2010.), 17.} and that “artists should be leading tastes, not following them.”\footnote{Ibid., 18.} To achieve this, their programming team would consider a range of audiences and a variety of artistic experiences. After that, the team would discuss with in-house experts from other program areas for the selection of the right mix of repertoire, which would come up with both traditional but attractive programs, and surprising programs that identify the orchestra as an innovator. The Philharmonic called this “purposed programing.”\footnote{Ibid.} The goal is to create a unique program that can only be found at the Los Angeles Philharmonic.\footnote{Ibid., 19.} Based on this concept, there are currently twenty-seven different
series that have something for everyone. Some examples can be seen in the previous section (p. 32.)

The above example shows that artistic quality does not have to be compromised in order to reach the audience. Rather than accepting that some listeners might not care for the music of Schoenberg, classical music institutions should try to find a way for the audience to care.\textsuperscript{120} This can be done by means of a well-thought-out strategy in response to a clear identity that the orchestra wants to achieve. Having a clear vision leads to clear planning and goals.

Les Siècles, the French word for centuries, is a French-based orchestra that was founded by François Xavier-Roth in 2003 as an orchestra with the ambition to offer a new approach in both repertoires and the nature of the concert format. The orchestra performs music from the Baroque to the modern era using historically informed musical instruments that were built or used in each era as well as historically informed performance practice. This aims to provide the performances that closely resemble the originals, and to provide a unique concert experience for the audience both visually and audibly.\textsuperscript{121} For example, their recording of a live performance of César Franck’s Symphony in D and Gustav Mahler’s \textit{Titan} Symphony utilized different instruments for each piece. Musical instruments built in France in the 1900’s were used for the Franck, and German-built musical instruments from around the 1900’s were used for Mahler.\textsuperscript{122} This unique kind of programming might not appeal to novice classical music listeners, but it certainly would have appeal for the more experienced concertgoers.

\textsuperscript{120} Ibid., 18.
The Hong Kong Sinfonietta (HKS) is currently celebrating its twentieth anniversary. Although the Hong Kong Philharmonic Orchestra (under the direction of Jaap van Zweden) acts as Hong Kong’s international flagship orchestra, the HKS positions itself more toward local communities through innovative programs, collaboration with local artists (through their HKS Artist Associate Scheme) from different disciplines, and by commissioning new works. Apart from having different concert programs designed especially for different ages group (such as *Good Music for Kids, Good Music for Babies, or Know Your Classical Music*), HKS *McDull Music Project* best emphasizes the orchestra connection with local community. *McDull* is a famous Hong Kong-based cartoon character created by Bliss Concepts Limited (a media company in Hong Kong) that was first shown in Hong Kong cinema in 2001, which become a huge hit and received many awards. Pairing catchy lyrics in Cantonese with well-known classical music themes (*The Best Pork Belly*, based on Mozart’s *Rondo Alla Turca* for example), it has been relatively easy for them to use the character in classical music concert settings. The collaboration between HKS and *McDull* started in 2005 when Yip Wing-Sie and the Sinfonietta appeared in *McDull, The Alumni* film, which led to annual music project collaborations since 2006. The program is highly popular with Hong Kong audiences, and since it always uses classical music themes, it is thus very relatable to classical music audiences at any level. In 2019/20, *McDull* is chosen as the HKS Artist Associate. Throughout the season,

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124 Ibid.
popular melodies and repertoire from *McDull* projects throughout the years will be presented.\(^{127}\)

This project is a great example of utilizing local culture to promote classical music for a clear target group that a bigger orchestra might not be interested in.

It is worth mentioning that film scores have slowly become part of orchestral programs. Orchestras have been used in film soundtracks since the 1930s. In a way, it is a genre that keeps classical music alive. Some of the soundtracks have become mainstream orchestral repertoire, such as film scores by John Williams. More and more film scores appear in concert programs every year. However, it is still rare to see music by John Williams in the same program as Brahms or Beethoven.

So far, we have discussed the possibilities of curating different programs within a traditional concert setting. What if the concert format is changed? Would this have any affect in attracting audiences to classical concerts?

As an educational institution, the New World Symphony has had the opportunity to conduct a variety of research on concerts as part of their concert seasons. Since 2010 they have experimented with different concert formats in order to attract new or younger audiences.\(^{128}\)

Based on their reports provided on the League of American Orchestras website, the New World Symphony experimented with four different concert formats to see which would best draw first-time attendees.\(^{129}\) This data was collected between 2010 – 2014.\(^{130,131}\)

The formats are:

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\(^{127}\) Ibid.


\(^{129}\) New World Symphony, “New Ears, New Eyes.”

\(^{130}\) Brown and Ratzkin (2013)., 2.

\(^{131}\) Rebecca Ratzkin and Alan Brown, *The WALLCAST Concert Experience: A Study commissioned by the New World Symphony.* (New World Symphony:2016.), 3.
1) *Symphony with Splash* (later called *Encounter*) – a one hour narrated performance without intermission. An onstage host provided program notes supported by projected images, and videos. A twenty-five dollar ticket included two drinks and a forty-five-minute social gathering with the musicians after the performance.

2) *Pulse* – four sets of classical music (mostly contemporary), ten to twenty minutes in length, were scattered between electronic music pieces from 9:30 pm – 1:30 am. The performance was enhanced by lighting and imagery to create an active and immersive environment.

3) *Mini-concert* – almost the same as a symphony concert with Splash, but with a shorter performance (thirty minutes), performed three times per night, and narrated by a member of the orchestra. Ticket cost two dollars and fifty cents.

4) *WALLCAST Concert* – live concerts were projected on an exterior wall of the orchestra hall. There was no ticket fee for watching outdoors. Performers met with the audience outdoors after the performance.

The Mini-concert format had the most first-time concertgoers (60% of the total attendance), followed by WALLCAST (52%), Pulse (41%), Splash (25%), and finally the traditional concert format (12%).

At least four different factors contributed to these results. The first factor was ticket price. The traditional format was the most expensive ($38 - $140), followed by Splash, then Mini-concert. WALLCAST was a free event. Unfortunately, ticket information for Pulse was not available, but it is unlikely that the event was free as it was set up as a late-night social gathering, which would come with drinks. The second factor is the length of the performances. The

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132 New World Symphony, “New Ears, New Eyes.”
traditional format and “WALLCAST” (traditional format projected live) were the longest, followed by “Splash”, and “Mini-concert”. “Pulse”, counting classical music minutes alone, could be either the shortest or the second longest. This was due to the option where listeners could stay or leave whenever they wished. The third factor was the set up. “Splash”, and “Mini-concert” are set up similarly to traditional concerts where audiences are seated in the hall and performers are on stage. It was designed to be more of an educational experience for the audience. The only difference is that traditional concerts are not narrated, and do not have any projected visual or video. Since “Pulse” is set up as a late-night social gathering, audiences are not confined to their seats, and are free to move around. The club-like setting intentionally blurs the line between a traditional concert format and a party.\(^{133}\) Lastly, “WALLCAST” audiences were seated outside the hall, outdoors. This also provided them with more flexibility to come and go as they please.

Combining these three factors together, it is clear to see why the “Mini-concert” and “WALLCAST” had the highest number of first-time attendees. The “Mini-concert” provided an opportunity to have a taste of classical music without a need to spend a lot of time and money. This format delivers the greatest impact in aesthetic growth in the shortest time, which fits well in contemporary society where “time is money.”\(^ {134} \) They also got to experience sitting inside the concert hall and listening to the performance in a setting that was close to the traditional format as well as paying only two dollars and fifty cents. Similarly, “WALLCAST” provided audiences with an opportunity to sample classical music by viewing a projection of the concert outside the hall for free. Since it was outside the hall, audiences had more options to come and go whenever

\(^{133}\) Brown and Ratzkin (2013), 7.
\(^{134}\) Ibid., 4.
they wished as well as bringing their own food and drink, if they liked. This created a more relaxed and social atmosphere compared to the traditional concert setting.\textsuperscript{135} This format may be the perfect option for the first timer. However, a chance to sit inside the concert hall and the length of the concert might be the two factors that caused this format to come in second. The Pulse format provided audiences with more flexibility in terms of listening and expense. Its setup as a late-night social gathering that dissolved the distinction between a party and a concert cultivated an atmosphere where concertgoers could converse with like-minded people. It should be noted that this, in a way, is like how classical music concerts used to be in the eighteenth century when music was part of social gatherings. In any case, this created a sense of belonging and friendliness that is much more difficult to find in traditional format with its classical music concert etiquette. Even though the “Splash” format included narration and a social gathering with drinks after the performance, the ticket price and the length were not as inviting as the other formats for novice concertgoers. However, this format might work well for more experienced listeners who would like to know more about classical music.

In 2016 the New World Symphony produced a separate report on “WALLCAST”. The study identified three main motivations that attracted audiences to “WALLCAST” events. They are “social fulfillment and sense of belonging, setting and casual atmosphere, and music and affirmation.”\textsuperscript{136} These are important factors to be considered when curating concert programs and deciding on a format to suit different audiences’ needs. A concert format should aim to create the best experience for each kind of listener.

\textsuperscript{135} Rebecca Ratzkin and Alan Brown (2016), 4.
\textsuperscript{136} Rebecca Ratzkin and Alan Brow (2016), 4-5.
Since the experiment, WALLCAST has remained in their concert season and has its own page on the website.\textsuperscript{137} Pulse has since become a successful event that was named the “Best Classical Experience” in Miami by the \textit{Miami New Times} in 2018.\textsuperscript{138} In 2014, the San Francisco Symphony Orchestra developed a similar model called “Soundbox”\textsuperscript{139} that converted one of the rehearsal rooms at Davies Symphony Hall into a performance space that provided immersive experiences. The performance included lighting, video projections, drinks, open seating, and a club-like social gathering atmosphere.\textsuperscript{140} The Orchestra of the Age of Enlightenment (OAE) in England established a similar program, “The Night Shift”, in 2006. Its program had similar goals, namely to attract younger and inexperienced classical music audiences, as well as presenting concerts in an informal but interactive and fun way without losing the high-performance standard.\textsuperscript{141} A survey in 2012 found that the audience’s negative preconception of live classical music (as in formal, long, strict, and expensive) had been reversed and that more people found it more accessible.\textsuperscript{142}

In the 2018/19 season, the New World Symphony has been experimenting with B.L.U.E. (Build, Learn, Understand, and Experiment) projects as part of learning entrepreneurial skills, which will be discussed further in the next chapter.\textsuperscript{143} The concert programs of this project are

\begin{footnotesize}
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\item \textsuperscript{137} “WALLCAST Concerts & Park Events at New World Center.” \textit{New World Symphony}, accessed April 6, 2019, https://www.nws.edu/events-tickets/wallcast-concerts-and-park-events/.
\item \textsuperscript{139} “SoundBox.” \textit{SoundBox}, accessed April 6, 2019, http://sfsoundbox.com/.
\item \textsuperscript{141} Case Study: The Night Shift. Orchestra of the Age of Enlightenment, (AMAculturehive:2013.), 2-3.
\item \textsuperscript{142} Ibid., 4.
\item \textsuperscript{143} “Blue Project.” \textit{New World Symphony}, accessed April 6, 2019, https://www.nws.edu/events-tickets/nws-blue-projects/.
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built around each musician’s interests and goals. Sample programs are *Tales from the Harp* (harp recital series in libraries around Miami)\(^{144}\), or *Beer and Brass* (a programmatic pairing of brass repertoire and beer, including free souvenir beer steins.)\(^ {145}\)

**Performing Space**

The above programs and concert formats would not be possible without having adaptable facilities ready for any circumstance. This is one of the most important extramusical needs factors to consider. Having enough parking, places to gather before or after each performance, or even just having clean rest room facilities – these are some of the factors that make audiences more comfortable and thus more likely to attend performances. For the spaces that have already been built and are in use, orchestra managements should find the best way to use the spaces with different possibilities in mind. Orchestra websites could provide necessary information under “plan your visit” for transportation, or how to get around the hall. The Oregon Symphony Orchestra provides a great example of this type of information. Their “First-Timer’s Guide”\(^ {146}\) offers information on how and where to buy a ticket, the best place to sit, concert attire, and what to do when arriving at the hall. This information can go a long way in making concert attendance easier and more pleasant.

The Walt Disney Concert Hall in Los Angeles was built in the words of its architect, Frank Gehry, as “a place in which people would come together and feel comfortable doing so –

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an iconic destination with which people would identify and think as their own,” and that it would be “a living room for the city where music would be accessible to great number of people.” 147

Again, this is to emphasize the importance of creating a welcoming atmosphere where audiences can have a positive experience in the space. To reduce the sense of status and hierarchy, traditional box seats along the sides were eliminated. Seating is arranged in such a way that viewers can observe the performers from anywhere in the hall. 148

For a new hall, it is easier to include extramusical needs like this during the planning stage. For example, for the New World Center Hall of the New World Symphony, plans for projecting video on an exterior wall were built into the design. It included SoundScape Park situated just outside the building, which provides a place for audiences to watch live streaming performances. This is what made the “WALLCAST” project possible. 149

Prince Mahidol Hall in Thailand has a specially designed room for families with young children or infants where they can hear and see the Thailand Philharmonic Orchestra perform inside the hall, but where the sound of the children is contained within the room. The Hall also has plenty of parking spaces. The Milwaukee Symphony’s new concert hall, which will open in September 2020, was also designed with the user’s experience in mind. 150 For example, their audiences would have sufficient space to gather and socialize before or after performances. They may also bring their drinks to their seats. Parking space is also being addressed in their plan due

148 Ibid.
149 Rebecca Ratzkin and Alan Brow (2016), 3.
to a current limited number of parking spaces. According to the orchestra, there will be multiple entrances for drop-offs or valet parking. There will be more spaces not too far from the hall. Furthermore, the orchestra is working with the city to find a better solution for their concertgoers to safely cross the street to get to the hall. The orchestra green room for the musicians is planned to be located on the ground floor with windows, rather than in the windowless basement.

**Fundraising**

Since public funding has been experiencing a decline, it is important to find other resources to sustain the organizations. Private donations have thus become an even more important part of American orchestras’ income. The League of American Orchestras provided a valuable recorded video of panel discussions in 2014\(^\text{151}\) by Janet Brown (president and CEO from Grantmaker in the Arts), Liz S. Alsina (from the Andrew W. Mellon Foundation), and Lauren Nesholm (from Nesholm Family Foundation) on funding and donors and their expectations.

There are some concerns in managing arts organizations as a non-profit that sometimes deter benefactors from providing grants. First, funding organizations would like to see the arts organizations run in a more business-like manner, i.e. generating profits, making future plans, and not relying only on outsourced funding. Arts organizations should find the best way to run their organizations as smooth as they can. For example, this could be done by having cash reserves which would provide financial liquidity to run a day-to-day business rather than the endowment funds. Not only this would create accountability and transparency in running an

organization, it would help creating trust from benefactors which, in turn, would help them earn more support. Secondly, art organizations should focus more on community relevance and audience development. Janet Brown stated that arts organizations should function like business corporations that provide services and employ people within the community. The question of “why the community is better with your organization around here” should be asked, in order to find the best way to fit in or to help the community. This would provide a deeper impact and create a stronger relevance between them.\textsuperscript{152} To be able to do this, musicians are an essential part of making this possible as classical music organizations connect with the community through them. Thus, finding ways to utilize this is vital. Lastly, grants are usually provided to serve current trends, or, as mentioned above, to make a deeper impact in the community. Examples of such current trends include diversity and inclusion, social justice, opportunities, and civic engagement. Furthermore, goals should be realistic and attainable, which greatly enhances the likelihood of success.

The Association of British Orchestras emphasizes the importance of including musicians in this process. The association developed a program with the Musicians’ Union called \textit{The Musician as Fundraiser} to focus on including musicians in this area.\textsuperscript{153} Following are four examples of projects done by four British orchestras.

The Hallé Orchestra in Manchester initiated “Team Hallé”, i.e., shared activity between the administration and its musicians. Team Hallé “was created in 2015 to raise additional funds to support the orchestra’s educational and community work.”\textsuperscript{154} By having its musicians take

\textsuperscript{152} Ibid.
part in this project, public awareness is raised about such projects as the orchestra working in the community or in prisons, for example. It also helps break down the barriers between the administrative staff and the musicians by establishing a sense of teamwork and collaboration.\textsuperscript{155}

Andrew Burke, CEO of the London Sinfonietta, believes that it is important for musicians to take part in fundraising, since the ensemble is about their musicianship, their perspectives, and their stories. He found that the best way to involve their musicians in fundraising is to ask them to do what they do best: make music. This was realized through a concert series called \textit{World Premiere Wednesday}, which meets every other month. The guests are invited to the event at 8:30 a.m. and a world premiere starts at 9:00 a.m., performed by the Sinfonietta’s musicians. A newly written piece is supported by an individual donor. The guests can observe the performance closely and to meet the musicians. Furthermore, this provides an opportunity for guests who might be reticent to come to the concert to have a taste of what the ensemble is doing. Thus, this creates a feeling of inclusion and recognition that they are important to the organization.\textsuperscript{156}

Like Burke, Paul Davies, head of Communications & Corporate Partnerships at the Manchester Camerata, agrees that it is important that musicians be involved in fundraising, as audiences’ main interest is in the musicians, the orchestra. It is with them that audiences want to interact with. The Camerata developed “The Guest List” as a network where members get exclusive access to the musicians and artists. The musicians were asked to create a concert program and perform at the event. Caroline Pether, co-leader of the Camerata, was at the event


\textsuperscript{156} “The Musician as Fundraiser: London Sinfonietta” \textit{Associate of British Orchestras}, accessed April 6, 2019, https://www.dropbox.com/s/r9a403x9bxt16x8/ABO_LonSinfonietta.mp4?dl=0.
where she advocated and talked about the Camerata. As a musician, she believes that it is important to engage with the audience, and it is the musicians’ responsibility to make sure that the music that they play will reach a wide audience. Being involved in the fundraising and being supporters of the Camerata creates a sense of ownership and a sense of teamwork, which eventually helps produce a team spirit in both running the orchestra and music-making.157

The London Philharmonic Orchestra involves its musicians by nurturing relationships with the audience and the patrons. Mark Templeton and Martin Hohmann emphasize the importance of making their guests feel comfortable and that the musicians be approachable. Moreover, it can’t be assumed that first-time audiences will come back for more concerts even when they have a positive experience. It takes time to build relationships and trust. Finally, the orchestra aims to be an open minded and friendly ensemble that welcomes audiences and not always necessarily for reasons of fundraising.158

Apart from an ongoing theme of providing good experiences for classical music audiences, creating a sense of inclusion and nurturing relationships are the keys to providing positive experiences. Community development produces a sense of inclusion and belonging. Also, having a business mindset in managing arts organizations gives benefactors assurances that their money will be properly invested.

The importance of orchestral musicians’ involvement in fundraising can hardly be overstated. Musicians’ support is crucial and makes it easier for audiences to connect with them, which creates a sense of inclusion within the institution.

The Use of Media

Media is another outlet where information can be sent out by the organizer and received by audiences. With the development of recording and broadcasting systems, classical music organizations have been able to promote their works or performances to a wider audience, especially to audiences that have not had a chance to attend classical music concerts. In the United States, broadcasting companies are required to provide a set amount of time to make Public Services Announcements (PSAs) for nonprofit organizations in their local communities.¹⁵⁹ One half-hour per week used to be allocated for this. However, the standard has been relaxed by the Federal Communications Commissions.¹⁶⁰ Furthermore, the PSA’s are not usually given airtime during prime-time hours, thus, reaching fewer potential audiences.¹⁶¹ Fortunately, the advent of the internet has provided another option for information dissemination. Now, concert programs, tickets and other information can be found online. Social media platforms such as Facebook have become an integral part of many classical music organizations in connecting with their online community. Through their Facebook page, they are able to provide engaging and attractive content, such as posters or video performances, to promote their

¹⁶¹ Kennard,. 9.
organization or upcoming event. In many ways, these pages act as the organizations’ “calling cards” which provide links to the main content, i.e., their websites.

Viral videos, those that quickly are shared and popular on social networks, have become a prominent promotional tool. There are a few key elements that contribute to a video’s popularity, such as short catchy titles, thumbnails, elements of storytelling with an emotional connection (e.g., sad, happy, surprised), length of the video, or musical virtuosity in the content. In November 2018, the San Diego Symphony released a video entitled “Old You, Meet New You,” which has since reached 105,067 viewers on YouTube alone (as of April 12, 2019). This is a promotional video for their 2018/19 concert season. Instead of talking about upcoming concerts, the video provides an opportunity for the viewer to see the benefits of how one person can be affected by attending different concerts at the San Diego Symphony. This may sound less exciting described in writing, but the video itself does create excitement. With 295 subscribers on YouTube and around 50,800 followers on the page, this should be considered a success in terms of reaching audiences. Unfortunately, there is no information provided whether the video generated more ticket sales or subscriptions. More research on the impact of viral videos on raising awareness, ticket sales and subscriptions would be very welcome.

Lastly, it is important to choose the right words for describing content, especially since information spreads so quickly today. Promoting classical music as music for relaxation is a

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good example of a misleading concept applied to classical music. While it is true that some classical music repertoire does promote relaxation when listened to, most classical pieces require more engaged listening. Listening to the fiery first movement of Ludwig van Beethoven’s Symphony no. 5 would not provide a sense of relaxation, for example. Nevertheless, there may be those who might actually prefer this for their own relaxation. An article in The Guardian about the launch of Scala Radio, a new classical music radio station that initiate based on a result of new listening trends research, revealed that classical music is a preferable choice for 45% of young people as a means of escape from everyday life. However, the classical music they are referring to is not the standard classical music repertoire performed by orchestras or found on piano recitals. What they refer to are arrangements of popular songs played by orchestras, or film or video game soundtracks. Nevertheless, this could act as the first step for new audiences to enter the world of classical music.

“Engage”

This category focuses on strategies for creating different experiences during performances. It is important to remember that audiences attend performances because they like to be entertained or to be engaged in the music that they listen to. In a traditional concert setting, the simplest strategy that can engage the audience is simply the musical program itself. Even though this is obvious, but it is worth reminding the performers to make sure that classical music

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165 Gersten, “All Too Easy Listening.”
167 Ibid.
audiences receive the best possible performances. This would, at least, guarantee that the audience would be able to enjoy the artistry if not the aesthetic.

By now, it can be perceived that the traditional model of a classical music concert with standard classical music repertoire works best with audiences that have more experience in classical music. They can enjoy the music without the need for external aids for their aesthetic appreciation. Despite that, some changes in concert presentation or format may enhance an audience’s experience. Following are some examples of different strategies that change some aspects of the classical concert performance in order to provide options for audiences to experience.

**With Text, Narration, or Speaker**

In a traditional concert format, program notes are provided in order to give the reader background information on the program. Program notes developed from opera synopses popularized in the eighteenth century. It wasn’t until the nineteenth century that analytical program notes for public concerts first appeared.\(^{168}\) Even with program notes, there is no guarantee that audiences actually read or understand them. Too many technical terms or unimaginative writing can deter audiences from reading them. Good program notes should provide information that can be easily understood by all people. Oral program notes should provide interesting information that is not in the written material and should relate to what the audience is about to hear.

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Strategies for incorporating narration, text, or speaking are often part of programs that emphasize education, which aim to provide a listening guide for the audience as well as to break down the barrier between listeners and performers. Knowing what to listen for, audiences are likely be more attentive and engaged. The New World Symphony’s *Symphony with Splash* or *Mini-concert* format are some examples provided earlier. Works, such as Sergei Prokofiev’s *Peter and the Wolf* or Benjamin Britten’s *Young Person’s Guide to the Orchestra*, have incorporated narration or storytelling as part of the compositions. There are, unfortunately, not many classical works like this that serve as introductions to classical music. Works like these might be considered too educational to count as part of the mainstream classical repertoire. This is a possible reason why the “Young Person’s Guide to the Orchestra” specifies that the narration is optional, perhaps so that it could fit in to a traditional classical music concert setting.

Currently, there are several mobile phone applications that send real-time program notes directly to audiences’ phones. These apps aim to provide information related to the concert program, such as, historical, musical, and emotional highlights.\(^{169}\) The purpose is to enhance audiences’ listening experiences. Concertgoers must download the applications to their phones and be seated in the assigned area so that use of the apps doesn’t disturb others who prefer to listen to the concert without looking at their phones.

The development of this idea started in 2011 when Dr. Youngmoo Kim, the Director of the Expressive and Creative Interaction Technologies (ExCITe) Center and Professor of Drexel’s College of Engineering, found out that students of his who attended classical music concerts for

the first time felt lost throughout the concert. After contacting the Philadelphia Orchestra about his concern, the collaboration between the orchestra and Drexel University started, and LiveNote was the result.\[170\] After a successful launch, the orchestra teamed up with InstantEncore in order to develop a more accessible and cost-effective app that could be used by other organizations.\[171\]

There are two other similar applications in use now. EnCue by Octava was created in 2015 by Linda Dusman and Eric Smallwood from the University of Maryland, Baltimore, respectively.\[172\] This application has been used by the London Symphony Orchestra, Royal Philharmonic Orchestra (which was the first orchestra in the UK to embrace this technology in 2017 in their Symphonic Soundscapes series)\[173\], Orpheus Chamber Orchestra, Augusta Symphony, and Pacific Symphony.\[174\] BBC Philharmonic Orchestra developed its own application called Notes, which was launched in 2019.

Judging from the different surveys, the results show that having real-time program notes enhance audience listening experiences\[175\], being both entertaining and educational.\[176\] However, some concertgoers are distracted by those using the application.\[177\] The survey also found that the

\[171\] Ibid., 4.
\[176\] Instant Encore, “LiveNote: A Case for Live Streaming Program Notes in the Concert Experiences.”
\[177\] Ibid.
majority of the application users were aged thirty-five and older. It would be interesting to do another survey to learn what performers think of audiences using apps like this during performances. Even though this would greatly help in enhancing the audience’s experience, I wonder if this would weaken the connection between the performers and audiences.

With Other Disciplines (Actors, Dancers, or Other Arts)

There are more and more interdisciplinary collaborations in musical performances today. They include music and poetry, music and dance, or music and theatrical settings. Interestingly, these combinations can be found in one of the earliest musical forms: opera. With its particular singing styles and often non-vernacular language texts, opera is more difficult to understand for those who do not know the performance language. The English National Opera is the only opera company in England that performs all operas in English, in order to “enhance the emotional connection between performers and audiences.” Since opera is considered as a musical genre, what would interdisciplinary performances be?

Increasingly, film music has become part of the main concert repertoire in orchestral programs. It connects to something the audience already knows with live classical music performance. In this case, film scores are being performed live with the film footages, such as Harry Potter Film Concert series, or The Godfather in Concert, for example. These series were produced and managed by CineConcerts that provides visual media along with the live music performance.

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178 EnCue, “Success Stories.”
experience.\textsuperscript{181} Some of these series, such as the \textit{Harry Potter}, for example, also encourage audiences to dress up like characters in the film in order to create an atmosphere where everybody shares similar connections. This effort intends to create better concert experiences, hence, more audience engagement.

The incorporation of a theatrical aspect in musical performance is nothing new. The Canadian Brass became famous not only for their virtuosity but in their creativity as well. For example, \textit{Just a Closer Walk With Thee} would be performed while entering the hall from the seating area to the stage at the beginning of each show which become their trademark. Not only does it surprise the audience, but it also creates a sense of anticipation, since they don’t know what to expect next. Thus, audience attention becomes more focused. The Austrian ensemble \textit{Mnozil Brass}, on the other hand, dresses up, wears stage make-up, plays everything from memory, and acts and performs brilliantly using their own special arrangements for their ‘shows’. In many ways, they break many of the usual barriers of a classical music concert setting. First of all, the audience does not have to sit quietly. They may react spontaneously with clapping and laughter as they please. Secondly, acting and staging help ease problems with understanding the message behind the repertoire. It all provides a story or a visual guide that helps resolve any unclear message that sounds alone might provide. Thus, music becomes one part of an entire message that the performers are sending their audience. The incorporation of a theatrical aspect is much more difficult in a larger ensemble such as the symphony orchestra due to the number of musicians on stage. Apart from Franz Joseph Haydn’s ‘\textit{Farewell}’ \textit{Symphony} that required the musicians to leave stage toward the end of the symphony, there are no other

\textsuperscript{181} “About CineConcerts.” \textit{The Harry Potter\textsuperscript{TM} Film Concert Series}, accessed April 7, 2019, https://www.harrypotterinconcert.com/about-us.
pieces in the standard repertoire that incorporate similar theatricality or movement in a way that these chamber groups do.

The Role of Venue or Performing Spaces in Audience Engagement

Changing the atmosphere can alter the audiences’ experience. WALLCAST provides a good example of having a different space for a performance. The Fifth House Ensemble (5HE), one of the recipients of the Arts Work Fund, engages with new classical audiences by playing in unexpected venues. These performances are usually free as well. The Multi-Story Orchestra is a British ensemble that began in 2011, performs in parking garages around the UK. The ticketed performances allow concertgoers to bring their own drinks or enjoy the bar behind the stage. The orchestra received an award by the Royal Philharmonic Society for its model that has created a new classical music audience around the UK.

Groupmuse is an organization that acts as a concert organizer in the United States, with the aim of “bringing chamber music back where it began: the living room.” Instead of performing in a concert hall or a recital hall, a host volunteers their own home as a concert venue, where people in the community can attend. The prospective volunteer registers their

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185 The Multi-Story Orchestra, “Who we are.”
interest with Groupmuse to host performances and agrees to provide and prepare their living room for the performer and the audience. Approved musicians are matched with a host by Groupmuse, based on availability and location. Musicians prepare a forty-five-minute program that consists of at least 50% classical music repertoire. Attendees may be anybody, and don’t have to register with Groupmuse. They pay $3 to reserve a spot and pay a minimum of $10 at the door. The latter fee goes to musicians. Attendees are allowed to bring snacks and drinks, and may sit anywhere in the room. Performances happen frequently, especially in the big cities such as New York City or Chicago. Event information, such as venue and time, can be found on their website. This model is an attempt to recreate the chamber music culture that existed before the twentieth century, before there was no radio and the internet. By creating a more intimate and less formal atmosphere, it is easier for audiences to relax and enjoy the performance. Also, the opportunity to chat with musicians/performers directly provides more in-depth knowledge that helps audience members have a better understanding of what they listen to. This all creates a good experience.

While musicians of the Chicago Symphony Orchestra were on a seven-week strike due to the contract negotiation dispute in 2019, they gave performances at different venues, outside their Symphony Center, free of charge. Whether they intentionally did this to get more support from the public or to give back to them, it acted as a good promotional strategy to focus community attention on the Chicago Symphony Orchestra, the CSO’s current problems, and on classical music.
In dance, site-specific performances are created based on specific locations outside the traditional theatre.\textsuperscript{187} On the other hand, it is rare to find compositions composed for a specific space. One of the early examples is Giovanni Gabrieli, who explored the interior of St. Mark’s Basilica in Venice to create a stereo effect, having sound coming from different places rather than just one, for the audience.

Barry Ray Morse separates site-specific compositions into four categories in his \textit{Site-Specific Music Composition and the Soniferous Garden} thesis divided by the level of the specificity of the compositions. It ranges from doing only an impromptu music playing (referred as soundcheck), adding theatrical or extra-musical elements to being strictly site-specific.\textsuperscript{188} There are composers whose compositions could be fit in above category. However, many of them are either for smaller groups of musicians, or either electronic or pre-recorded music. Also, this might be difficult to be considered or perceived as classical music by classical music audience. For those who have no experience with classical music, a very site-specific work with the addition of other disciplines might be considered as an art installation work rather than just a classical music composition. Therefore, this can be a challenge to find a way to promote classical music within this type of work.

The following performance by the New York Philharmonic is a good example of incorporating site-specific works in their program. In 2012, the orchestra programmed a concert especially for Drill Hall of the Park Avenue Armory. The Philharmonic set the orchestra up around the audience, who were seated in the middle. The program, titled ‘Philharmonic 360’,

included Gabrieli’s *Canzon XVI* for three ensembles, Karl Stockhausen’s *Gruppen* for three orchestras, Pierre Boulez’s *Rituel in memoriam Bruno Maderna* for eight diverse group of instruments, as well as Charles Ives’ *Unanswered Question* and Mozart’s finale to Act 1 from *Don Giovanni*.\(^{189}\) Even though the last two pieces were not written for more than one ensemble, Alan Gilbert, the conductor of that program, placed them in different locations to experiment with the spaciousness of the hall. According to the review by the New York Times, not all the repertoire in the program worked as planned, especially the Mozart, as the texture was too muddled in the highly resonant space. Apart from that, the review stated that the performance was successful, and that there should be more of this kind of programming.\(^{190}\) There are several reasons why it was successful. First, the idea of sitting in a different place and where orchestra members are staged differently and separately would pique audience curiosity. Second, hearing sound coming from different angles alters the audiences’ sense of expectation, which would encourage them to concentrate more. Finally, seeing unusual aspects compared with traditional performances such as having three conductors or having singers perform among the concertgoers certainly provide an element of surprise that is traditionally not part of typical classical music concerts.

This example provides a nice medium in incorporating the orchestra, which is associated with classical music, within a different performing space. Finding different ways to use existing compositions in different kinds of rooms and locations other than traditional concert/recital halls might not be considered one-hundred percent site-specific composition, but it offers new ways of


\(^{190}\) Ibid.
presenting a program. Partnership between different performing spaces or art galleries with musical ensembles would expand a wider range of repertoire, as well as provide more possibilities to reach more audiences. This does not mean that the very site-specific compositions is not classical music. It depends on how it is introduced to the audience and how it is categorized.

Thanks to the development of the internet and social media, classical music audiences have options to listen to musical recordings of their own choice outside of the concert hall. Many orchestras use this opportunity to engage audiences. The best example is the Berlin Philharmonic’s Digital Concert Hall. Launched in 2009, it broadcasts live concerts from the Philharmonie in Berlin during the concert season as well as during some concert tours. It also includes the Berlin Philharmonic video recording archives. Recordings are made through remote-controlled cameras that are installed inside the hall. This prevents visual distractions to the performers and audience members that might be caused by having camera crews recording the live performances on stage. Also, their decision to record entire concerts rather than just well-known repertoires creates a collection of classical music that is an example of the longtail market. An audience member might want to listen to one specific piece on the archive. But, if they have the chance to listen to the whole program, they might enjoy new pieces that they have never heard before as well. Tickets are required to watch all the videos: €9.90 for a seven-day access to €149 for twelve-month access. Such tickets are much cheaper than live concert

192 Ibid.
193 Ibid.
tickets, which range from €9 to as high as €290.\textsuperscript{195} Personally, I don’t think this will have the effect of encouraging classical music audiences to watch their concerts online. However, due to the cheaper ticket prices, it provides opportunity for audiences who are not able to attend the live concerts to have the sense that they are part of the concert that is being performed. It invites new classical music audiences to sample classical music without having to spend a huge sum of money, as well as not needing to be concerned about classical concert etiquette. If these new audiences like what they see or hear, there is an excellent chance that they will wish to attend a Berlin Philharmonic live concert when they are on tour or even travel to Berlin to see them.

The London Symphony Orchestra broadcasts selected concerts for free, some of them available for ninety days after the live broadcast on their YouTube channel and some available on demand on medici.tv.\textsuperscript{196} Unlike the Digital Concert Hall, their live broadcasts come with a presenter who introduces each piece as well as doing interviews with performers backstage. This additional information helps audience to better understand the music.

There are more orchestras that broadcast their live performances on YouTube or other platforms. In spite of this, this availability is still not widely known to new audiences who want to have a taste of classical music. Since there are many of them available on YouTube, it is overwhelming for the new audiences to know which to listen to. These days, an orchestra’s promotion of their content to a wider public is essential. Some orchestras promote their content on their Facebook page. As there are 1.15 billion mobile daily active users on Facebook,\textsuperscript{197} it


might be easy to assume that all content is accessible. In fact, I only learned about the New York Philharmonic or the Chicago Symphony Soundcloud page through this research. They uploaded content originally broadcast on the radio to their pages, which is available for free. Even if a classical music audience member, like myself only learns about this now, what about others who are less informed? What about lesser-known ensembles? What would help promote them? Educational and community programs are the answer.

Audience Involvement, Community, and Educational Programs

Prior to discussing different strategies for community and educational programs, it is important to consider the idea of immersive performance. Starting in the nineteenth century, this idea comes from immersive theatre production where the line between audiences and performers is blurred. In one sense, an audience has its own role as part of the whole production, whether as spectators or as a kind of character. Audience members may make their own decisions whether they want to move around the space, be more active in part of the performance, or they may want to skip some part of the story. It is important that immersive performance audience members know that they will be taking part in some way. As distinction between actor and audience is less clear, inexperienced audience members might be confused, afraid, and not want to return.¹⁹⁸ Some might argue that in many classical music concert, audience members already play a role in the whole performance which is a part of an immersive experience. But this is not the case. First, in classical concerts there is typically a clear line between performers and listeners. Secondly, classical music audiences are not aware that they are part of the performance – because it never

occurred to them that they are! This might explain why rock concerts or electronic dance music concerts, for example, can engage audiences easier by using one of the easiest forms of immersive performance, namely, call-and-response, which is very rare to find in any classical concert performance. With the ability to react to the performers, a clear separation line becomes blurred.

There are not many concerts anywhere that incorporate the idea of immersive performance. In Brisbane, Australia, Argo is a concert series that offers carefully curated performances that, “challenge the norms of musical performance and staging with immersive art music events. Our focus is on creating experiential and concept-driven events that fuse classical instruments and ensembles with contemporary influences and new modes of musical expression.”199 Their programs are created based on the performance venues, then finding the right performers. The aim is to create a unique experience specifically for the space. This has a similar idea to site-specific performances that I mentioned earlier. However, the difference is that site-specific performances do not necessarily need to involve its audiences.

Inspired by the concept, I created a horn and piano recital titled Experiential at the University of Iowa. During the recital, audiences were allowed to move around, to change their seats, or to come on stage to observe the performers. They were also given questionnaires which consisted of two parts (see Appendix A). The first part asked them to write or draw their spontaneous reactions to the piece that they were listening to. The second part asked about their overall experience as well as their familiarity with classical music prior to this recital. Of the thirty-eight questionnaires, all respondents reported some familiarity with classical music. Based

on scale of 0 (the least) to 5 (the most), seven of them (18.42%) said that they are level 1, seven more for level 2 (18.42%), four for level 3 (10.52%), twelve for level 4 (31.58%), and eight for level 5 (21.06%). The main question that I would like to focus on is “Did drawings or writings while listening affect your listening experience? How so?”

There were three people who said that the drawing and writing did not affect their experiences. Unfortunately, they didn’t say how or why. The rest answered that it affected their experiences, whether very little or a lot, in one way or another. Apart from positive experiences from the audiences which drawing, and writing helped them think more or be more engaged to what they were listening to, there were three comments that said drawings and writings distracted their listening experiences. (see Appendix B)

The above results do not aim to prove that doing something different in presenting classical music would be the best way to get more audience engagement during the performance. However, it does show that there are different types of audience members who would prefer something different to enhance the concert experience for themselves. Having different options available is essential. Having said that, this type of immersive experience would definitely alter audience experience and expectations one way or another.

Community and educational programs can also be considered as immersive experiences if less so as performances. The aim for both kinds of program is to provide listeners with knowledge, awareness, and an experience of classical music. Importantly, they also provide valuable information for arts organizations and performers about the current social context, to know what is needed and wanted in order to create valuable products and experiences.
Since there is greater awareness of the importance of reaching out to the community and educational projects, classical music related organizations have begun to create more such projects in order to develop more concertgoers.

Although there are controversies behind “El Sistema”\textsuperscript{200}, it is impossible to deny that the movement that made the Venezuelan musical scene famous has had a major impact on the global level. It was started in 1975 by Jose Antonio Abreu as an educational project that used music as a social vehicle to provide “hope, joy and positive social impact to children, their families, and communities throughout the country.”\textsuperscript{201} Not only did it have strong impact on communities, the system produced an orchestra of high quality, as well as many successful musicians, such as Gustavo Dudamel (current music director of the Los Angeles Philharmonic) or Edicson Ruiz (double bass soloist and member of the Berlin Philharmonic). Due to its success, it has since inspired similar programs around the world that try to achieve a similar aim. Abreu’s vision for El Sistema is to create “the experience of immersive, ambitious, and joyful music-making together that can help young people develop not only musical master but also self-esteem, mutual respect and cooperative skills, qualities that can change their lives and the lives of their families and communities.”\textsuperscript{202} In essence, its purpose is to develop the players’ social skills using music. It is about immersive and joyful experiences with other people that create a healthy and long-lasting experience for those who take part.

As stated in Abreu’s mission, El Sistema did not begin with the idea of building new audiences or making classical music more accessible, it was about using music as a tool to make


\textsuperscript{202} Ibid.
lives better. The Berlin Philharmonic educational program started similarly. The program was initiated when Sir Simon Rattle became Principal Conductor in 2002. He believed that “the Philharmonie and the orchestra should be a place of learning which has an impact on all cultural and social sectors, and which addresses people of different age groups, abilities, and talents.”²⁰³

There are a range of educational and community offerings by the Berlin Philharmonic that can be divided by different target groups, namely Families, Kindergarten Concerts, School, Young Talents, Music Lovers, and Social Institutions. Families may choose to attend Vocal Heroes (community chorale program), Family Concerts, Musical Expeditions (discovery of sound and rhythm making through the Philharmonie) or The Creative Studio (where they learn about music making, exploring or building instruments, and other art forms that influenced the making.)

Young talents may choose The Creative Studio or Young Composers workshop (for participants up to nineteen years of age, learning to make or improve their own compositions.)²⁰⁴ School holiday projects offer a chance for fourteen to nineteen years old students to create their own music. These are some examples of educational projects available from the Berlin Philharmonic.

The London Symphony Orchestra Discovery program by the London Symphony has similar aims to the Berlin Philharmonic but with more types of music offered.²⁰⁵ Interestingly, one of their community projects is the Community Gamelan Group, which is open to everyone, no musical experience needed for ages 18 and up and for a small fee.²⁰⁶ This is a good way for

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beginners to start making music with a support from a peer with similar goals. Singing Day provides an opportunity for the general public (those with some ability to read musical notation) to work on classical and iconic choral works in which the London Symphony and its chorus perform in each of their concert seasons. It is a day-long ticketed event that starts with a workshop and ends with an informal performance. The LSO Create provides an opportunity for adults with learning disabilities and their supporters to make music, be performers, or be audiences with the London Symphony Orchestra. The Digital Technology Group (DTG) aims to provide participants age twelve to twenty with an opportunity to create their own music in any style. The group meets on Mondays from February to July. All necessary tools are provided for the participants. The LSO Discovery’s the Next Generation project aims to provide young talented performers, composers, or conductors with the opportunity to develop their skills through masterclasses, workshops, intensive coaching, and competitions. It ranges from a short course to a Master of Music degree program in partnership with the Guildhall School of Music and Drama. The option that the LSO Discovery has is vast. It is possible for anyone to find something here to enjoy.

On the other hand, the Philharmonia Orchestra makes a good use of current technology for their education and community programs. Their Digital Outreach includes The Virtual Orchestra, which developed from iOrchestra project (started in 2009) that won 2014 audience

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and engagement awards from the Royal Philharmonic Society. The general public has an opportunity to experience orchestral performance of Jean Sibelius Symphony no. 5 at the Royal Festival Hall from inside the orchestra using virtual reality headsets. These installations can be found in their residency towns outside London such as Bedford, Leicester, Canterbury, and Basingstoke, for example. The Los Angeles Philharmonic developed a similar virtual orchestra experience in 2015 called Van Beethoven. Sadly, it seems to have been discontinued.

In 2008, Streetwise Opera won audience and engagement awards by the Royal Philharmonic Society for its My Secret Heart production. This performing arts charity company is for people who are or have been homeless. It originated in 2000 with the goal of improving their well-being and social inclusion. They also aimed to challenge the public’s attitude toward the homeless by including them in an opera performance.

Vocal Futures takes an educational approach to educating the younger generation in the UK to be able to better understand and appreciate classical music. It comes in three steps: induction, conduction, and outduction, accomplished through opera or theatre productions. Induction brings interested individuals between sixteen to twenty-two years old to visit a dress
rehearsal of an opera or theatre production where they are given information about the process of making a production. They learn to understand how it works and what it takes to create a production. They might also have a chance to try it out. After that, they attend its performance (conduction). The result has been positive. As the young people begin to understand the process and how much time it takes to make it happen, they appreciate the performance more. Afterward, they are invited to participate in other classical performances (outduction). Even though this approach is different from the first one, it is, again, about creating a good experience that can be recalled when they listen to the performance.216

The Princess Galyani Vadhana Institute of Music (PGVIM), a newly founded music conservatory in Bangkok, moved to its current location in 2013, a lower income residential area. Since classical music is generally seen as an activity for those of a higher social status, the institute did not want to alienate the long-established community. A musical project, *Rossignols en Cage* (Caged Nightingales), was the outcome. Adapted from a novel of the same name by Madeleine Treherne, it was translated into Thai by H.R.H. Princess Maha Chakri Sirindhon.217 The project selected children through auditions from the community to work with the institute faculty and students. Lyrics and songs in the project were created by the collaboration of children from the community and PGVIM faculty. PGVIM students were paired with the children to teach them the songs. The performances were highly successful. Importantly, PGVIM students and staff are now known by the community and have gradually become integrated throughout the process. Some members of the cast have come to classical concerts when they had time as well.

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It is important for classical music organizations and musicians to remember that not everyone knows what classical music is. Therefore, it is crucial to provide them some exposure to it. Experienced classical music audiences need different things compared to those with no experience in this music. Education and community projects are there to awaken interest in the music by involving community members in an immersive experience that provides them with valuable experiences. Furthermore, extramusical needs also need to be considered to provide overall satisfaction in all participants. Once a good experience has been created, the chance that those listeners will want to come back to more classical concerts will be high.
CHAPTER 6: CONCLUSION

A demographic study of audiences of over sixty-five years of age in the UK found that they are still highly engaged in arts, since they view the arts as an important part of who they are.\textsuperscript{218} Even though audiences over the age of eighty-five would rather stay close to home, 52\% of newly-retired people would travel some distance to attend arts events. It is notable that the study found that 58\% of those over sixty-five go to the same place many times a year, a significantly higher number than for the under-sixty-fives.\textsuperscript{219} Furthermore, they tend to participate in activities as part of a group. This suggests that there are opportunities to engage this group of concertgoers. Although it is most important to establish a new generation of millennial audiences for classical music, the group of concertgoers over sixty-five should not be neglected. It should be noted that the number of strategies in current use for engaging older audiences is considerably lower compared with educational projects for young people.

Recognizing an opportunity like this is part of creating a strategy to fit the needs that might be overlooked. Nevertheless, there are still similarities among strategies that could attract more audiences to the realm of classical music. In addition, a survey of different strategies used to engage classical music audience, whether more or less experienced, provides valuable information that both classical music organizations and classical musicians could learn from. The main idea is to create an overall experience that makes them feel welcome, that they belong there, and that it would be worth the effort to come back for more. Jeffrey Nytch’s assertion that

\begin{footnotesize}
\begin{enumerate}
\item Ibid.
\end{enumerate}
\end{footnotesize}
“the product being consumed in arts settings (whatever the genre) goes beyond the work of art itself – it embodies the entirety of the experience of that work,”\(^{220}\) is exactly right.

The strategies can be divided into three parts: Before, During, and After. Having the concert programs/series/artists/performers that make audiences want to attend events and presenting top-notch performances are the main qualities that each ensemble or organization must possess. This is true for all types of performances, from a standard orchestra concert to interdisciplinary performances. In the performing arts, an under-prepared performance would not succeed using any strategy. Additionally, extramusical needs must be considered to create the best experience possible for the concert goer. This is due in part to the change in how we live in today’s society. For example, the change of ticket buying from a yearly subscription to single tickets arose from an uncertainty of the attendee’s own availability for those future dates or perhaps the desire to have the flexibility to choose what to see and when to attend the concerts. Difficulty in accessing the performance venue is another example that deters audiences from returning for future concerts. Awareness of these facts affects the way arts administrations and organizations plan their strategies to attract greater audience numbers to performances. Lastly, it is vital to always follow up and to get feedback in order to use this information to improve their services to create better experiences for the audiences.

Another important aspect that we can learn from the above is the importance of being part of community. Public concerts started and expanded from household music making with family or friends. They started small and gradually grew bigger due to societal changes and the rise of the middle class. It is not surprising that music was part of the community from the very beginning. Thus, educational and community projects are there to remind classical musicians that

\(^{220}\) Nytch., 76.
classical music is not just high art for the elite and to remind the community that classical music is accessible and can be a part of anyone’s life. It is important to ask why and how classical music is an important part of the community. If a community of classical music lovers is created, there will be more people interested in classical music, thus, higher audience numbers.

There are ways to soften the strict behavior of traditional classical music performance etiquette, such as, sitting silently and clapping at an appropriate time, for example. The question is whether blurring these strict lines should be the new standard or not. My personal opinion is no. There are still audiences who prefer to sit silently to enjoy the beauty of music. There are also people who would like to know more about the music in real time during the event. Having different options that suit these preferences is necessary, and they can serve different purposes for different types of audiences. If classical music organizations desiring to attract more concertgoers were to program mainly “accessible music” and reduce the amount of complex classical repertoire, that would work against them. They could, however, find a way to make audiences curious enough to sample other types of music. Only then music would be truly valuable as the “universal vehicle of human expression.” It is fitting within a community of like-minded people that provides a comfort and good experience.

Today’s musicians shouldn’t be just performing artists anymore. Audiences would like to learn more about them and donors want to hear from them. An administration team that does not take part in the actual music making may have a harder time persuading sponsors than the musicians would. Participating in and being accessible to the community as well as being an advocate of the orchestra are important qualities that must be present. In the end, it is the

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221 Nych., 84.  
222 Nych., 72.
performers who know best about what they do. Again, this would allow audiences to feel welcome, that they are part of the music-making, and, therefore, they might be more willing to support the organization.

There are other aspects and other musical genres that this research has not explored. For example, it would be interesting to investigate how Japan and China integrate classical music into their cultures. Those two countries produce many great classical musicians. Classical music also seems to have enough support within the country as well. With a few exceptions of smaller organizations, this research for this document has focused on orchestras and their strategies for engaging more audiences. Future studies might be examined other strategies that are used by smaller ensembles, chamber music groups, or even soloists. These groups are more self-contained and rely on entrepreneurial skills - an essential ability that they need to survive in the professional world. Different strategies from well-known musicians, such as Yo-Yo Ma or Ray Chen and their ways of connecting to an audience or a small group such as Igudesman and Joo or TwoSet Violin, could teach us a lot.

It is difficult to pick the best strategy as it depends on the context of the community the classical music organizations serve. Even though some of these strategies might work well due to the different background and context, the concept behind it can definitely be used for existing classical music organizations. There are more classical music organizations, such as the League of American Orchestras or the Association of British Orchestras, that provide valuable and up-to-date information that can be used and adapted for future use. Lastly, music curricula could be designed to appeal to audiences. It is my hope and desire that this research will aid in finding ways to sustain classical music and classical music making in Thailand as well as other places for future generations.
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https://www.dropbox.com/s/r9a403x9bxt16x8/ABO_LonSinfonietta.mp4?dl=0.

https://www.dropbox.com/s/q4hm0kqlr4pj3vt/ABO_ManCam.mp4?dl=0.


https://bachtrack.com/.

https://bachtrack.com/.


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APPENDIX A: ‘Experiential’ Recital Program and Questionnaire

‘EXPERIENTIAL’

Komsun Dilokkunanant, horn
Alice Chang, piano

SATURDAY, MARCH 30, 2019, AT 5:30 P.M. RECIITAL HALL

Andante from Sonata in G minor for Cello and Piano, Op. 19 Sergei Rachmaninoff (1873-1943)

Allegro Ritmico from Three Dances, Op. 7 Wen-Ye Jiang
Arranged for Horn and Piano by Alice Chang and Komsun Dilokkunanant (1910 – 1983)

We Shall See Alice Chang and Komsun Dilokkunanant

Mashup and Improvisations on “Chang” Alice Chang and Komsun Dilokkunanant

This program is being presented by Komsun Dilokkunanant as an optional recital. Komsun is a student of Prof. Jeffrey Agrell.

Thank you so much for coming!

While you are enjoying the performance, I would like to know what YOU feel/think/see or imagine. The questions will be divided into two parts.

**Part I:** Please write or draw pictures any of your thoughts/reflections/feelings/emotions that you felt DURING the performance below. It can be just one word, a short phrase, a poetry, drawing of what you see or imagine.

**Part II:** At the end of the performance, please kindly fill out your reflections on the other side!

This information will only be used as part of a research project aims to understand how listeners engage during and after each live performance.

Once you are done, please leave it at ‘Reflection Box’ on your way out. Your contribution is very much appreciated!

Also, Feel free to have a little chat with me afterward!

Have a great evening!
### Part I.

<table>
<thead>
<tr>
<th>Piece no. 1 (Rachmaninoff)</th>
<th>What do you feel/think/see? (happy, sad, bored, a story, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Draw or write here)</td>
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</table>

<table>
<thead>
<tr>
<th>How comfortable are you listening to this piece?</th>
<th>(the least) 0 1 2 3 4 5 (the most)</th>
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</thead>
<tbody>
<tr>
<td>Piece no. 2 (Wen-Ye Jiang)</td>
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</table>

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<tr>
<th>How comfortable are you listening to this piece?</th>
<th>(the least) 0 1 2 3 4 5 (the most)</th>
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<tr>
<td>Piece no. 3 (We Shall See)</td>
<td>(Draw or write here)</td>
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<tr>
<th>How comfortable are you listening to this piece?</th>
<th>(the least) 0 1 2 3 4 5 (the most)</th>
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<tbody>
<tr>
<td>Piece no. 4 (Chang)</td>
<td>(Draw or write here)</td>
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</tbody>
</table>

### Part II.

- How familiar were you with classical music recital prior to attending this performance? (the least) 0 1 2 3 4 5 (the most)
- Did drawings or writings while listening affect your listening experience? How so?

- Did your change of position between the piece affect your experience? If so, in what way?

- What was your experience listening to the improvisation pieces compared to the notated pieces?

- How would you describe your overall experience?

- Do you have any other comments on any aspects of this performance?
APPENDIX B: Questionnaire’s Summary

The summary is organized by the audiences’ level of classical music recital familiarity based on question 1 of Part 2. The focus is on Part 1 and Part 2 Question 2.

Level 0 (the least familiar)

N/A

Level 1

Number of responders – 7/38 (18.42%)

Result 1: Audiences’ comfort. (How comfortable are you listening to this piece?)

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<tbody>
<tr>
<td>Rachmaninoff (Notated)</td>
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<td>Jiang (Notated)</td>
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<td>1</td>
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<tr>
<td>We Shall See (Improvisations)</td>
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<tr>
<td>Chang (Both)</td>
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<td>6</td>
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</tbody>
</table>

Note: one of the responders did not rate his/her experience.

Result 2: Effect from reflection activities during the performance. (Did drawings or writings while listening affect your listening experience? How so?)

No – 1/7  
N/A – 2/7

Yes – 4/7 (3 said it enhanced their experiences where 1 said it distracted their concentration)

Level 2

Number of responders – 7/38 (18.42%)

Result 1: Audiences’ comfortability. (How comfortable are you listening to this piece?)

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<tbody>
<tr>
<td>Rachmaninoff (Notated)</td>
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<td>Jiang (Notated)</td>
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<tr>
<td>We Shall See (Improvisations)</td>
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<td>5</td>
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<tr>
<td>Chang (Both)*</td>
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<td>3</td>
<td>2</td>
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*Note: two of the responders did not rate his/her experience.
Result 2: Effect from reflection activities during the performance. (Did drawings or writings while listening affect your listening experience? How so?)

No – 1/7

Yes – 6/7 (4 said it only slightly enhanced their experiences where 2 said it definitely enhanced theirs)

Level 3

Number of responders – 4/38 (10.52%)

Result 1: Audiences’ comfortability. (How comfortable are you listening to this piece?)

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<th>2</th>
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<tbody>
<tr>
<td>Rachmaninoff (Notated)</td>
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<td>3</td>
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<tr>
<td>Jiang (Notated)</td>
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<tr>
<td>We Shall See (Improvisations)</td>
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<tr>
<td>Chang (Both)*</td>
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<td>3</td>
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</tbody>
</table>

*Note: one of the responders did not rate his/her experience.

Result 2: Effect from reflection activities during the performance. (Did drawings or writings while listening affect your listening experience? How so?)

No – 0/12

Yes – 3/4 (all said it enhanced their experiences)

Level 4

Number of responders – 12/38 (31.58%)

Result 1: Audiences’ comfortability. (How comfortable are you listening to this piece?)

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<tbody>
<tr>
<td>Rachmaninoff (Notated)</td>
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<td>2</td>
<td>3</td>
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<tr>
<td>Jiang (Notated)*</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>We Shall See (Improvisations)*</td>
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<td>-</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Chang (Both)*</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

*Note: one or more did not rate his/her experience.

Result 2: Effect from reflection activities during the performance. (Did drawings or writings while listening affect your listening experience? How so?)

No – 0/12  N/A – 2/12
Yes – 10/12 (10 said it enhanced their experiences. However, one did say that he/she missed her visual experience due to writings/drawings)

**Level 5**

Number of responders – 8/38 (21.06%)

Result 1: Audiences’ comfortability. (How comfortable are you listening to this piece?)

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<tbody>
<tr>
<td>Rachmaninoff (Notated)</td>
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<td>8</td>
</tr>
<tr>
<td>Jiang (Notated)</td>
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<td>-</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>We Shall See</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>(Improvisations)</td>
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<tr>
<td>Chang (Both)</td>
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Result 2: Effect from reflection activities during the performance. (Did drawings or writings while listening affect your listening experience? How so?)

No – 0/8      N/A – 1/8

Yes – 7/8 (7 said it enhanced their experiences where 1 said it distracted their concentration)

**Summary of the Questionnaire**

The idea of this survey based on an immersive experience by asking the audience to participate in the performance through their real-time reflections or being an active spectator by allowing them to move around the hall during the performance. After the performance, they are asked if their experiences had changed by this activity. Only three out of thirty-nine responses found that this did not alter their listening experiences at all.

There were four people, one each from level 1 to 4, who said that the drawing and writing did not affect their experiences. Unfortunately, they didn’t say how or why. The rest answered that it affected their experiences, whether very little or a lot, in one way or another. Apart from positive experiences from the audiences in a way that drawings and writings helped them think more or being more engaged to what they were listening to, there were three comments that said drawings and writings distracted their listening experiences. Thirty responses found that it did change their listening experiences where twenty-seven said it enhanced their experiences while three of them said it distracted them and would prefer listening to the music alone.
Level of comfortable while listening to each piece shows that free improvisation piece (We Shall See) had a mixed response, whereas notated ones were easier to feel more comfortable. The author believes that having a theme provided audiences’ help and surprising elements (such as having audiences change their roles from spectators to performers, or an additional of storytelling,) helped engaging overall audiences better even though We Shall See was a free improvisation piece. Chang (Thai folksong) that has both notated and improvised has the best result. Comparing to other pieces, the folk tune provides a short and easy to remember and it is easier to recognize when taking the tune to various styles.