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Revitalizing classical music interest and concert attendance: Why today's youth are deterred from classical music and why symphony orchestras and businesses need to get involved

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Revitalizing Classical Music Interest and Concert Attendance: Why Today's Youth Are Deterred
From Classical Music and Why Symphony Orchestras and Businesses Need to Get Involved

An Honors Program Project Presented to
the Faculty of the Undergraduate
School of Music
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Dedication Page

This project is dedicated to my family and friends for their unfailing support and belief these past four years. Without their guidance and unwavering love I would not be the student, musician, or woman I am today. I would also like to dedicate this work to the tireless efforts of countless musicians and music industry affiliates who work indefatigably towards spreading the joy and mysteries of classical music to the world.

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Preface

It is a natural conclusion upon reading countless headlines of concert halls closing across the nation or viewing statistics of symphony orchestra deficits that classical music must be in a decline towards obsolescence. Some of classical music's largest challenges however, lie in breaking down such misconstrued notions about the industry. Classical music performing organizations have and continue to face complications with attracting new audiences and instilling interest in the genre yet, there are many promising examples of innovative plans within these organizations that point to hopeful signs for the future.

One thing must be first established. What is classical music? This is no new argument of course. For musicologists the debate wavers between the musical time period from 1775-1825 or the more common interpretation of today's broad meaning. For the common man, the term "classical" may stimulate visions of a string orchestra, symphonies, or other large institutions of instrumental performance. To others the term broadens to include wind bands, choirs, opera and most forms of purely instrumental and vocal music. For the purposes of this paper "classical music" will include what the public at large entails as any instrumental and or vocal works often played in formal settings and lying outside of fitting into the genres of pop, rock or other more modern forms of musical styles.

The aim of this paper will be to explore the new developments and studies that are finding intriguing results behind the true reasons for decreased classical concert attendance and interest particularly among the youth of today. With this

paper the intention is to share essential research that has never previously been publicly translated and analyzed into English. Following this section will come the presentation of a multitude of studies and surveys conducted to understand the changing spectrum of the audiences wants and needs as well as statistics underlying more effective approaches to classical music marketing.

Being profitable is of course a point of main concern for classical music performing organizations and a good portion of this research paper is dedicated to laying out research and analysis of data concerning raising funds via ticket revenue, donations, and corporate sponsorships. This paper will only briefly refer at times to federal support and government interaction as the presentation of much of the data is from the perspective of what organizations internally have changed in efforts to improve their financial situations.

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Without the generous support from the wonderful professors, staff, and advisors at James Madison University this project would never have come to fruition. I would like to personally thank Dr. Pedro Aponte for his dedication to my academic success and unwavering belief in me as the main advisor for this Honors Research Project. I can hardly begin to express my gratitude with your willingness to work through this project with me over the past three semesters even though you are entrenched in research of your own. Your classes truly opened my eyes to the mysteries and depth of the wonderful world of classical music as well as our stimulating and heartfelt conversations of this genres future. For these memories I will be forever grateful.

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and passion to pursue avenues of research in a foreign language. You have initiated access for me to a whole new world of possibilities and adventure through foreign language studies and for that I am incredibly grateful.

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Lastly, again a deep and overwhelming emotion of gratitude towards my lovely parents and the rest of my family and friends for whom this project is dedicated and would not have been possible without.

Introduction

To any individual involved within the realm of the classical music world, the mention of the future for this genre is often met with a deep sense of foreboding and adequate negativity. Attendance at symphony orchestra performances continue to decline as the number of opera goers at famed institutions plummets. School programs are faced with decisions to cut the arts as funding is diminished and reallocated to areas of study deemed more worthy or profitable. Nationwide theaters and orchestras are forced out of business from strikes and low funds as artists are plummeted into an ever-growing competitive field. It should thus come as little surprise that there is anxiety among classical artists.

In today's musical environment, based purely on statistics, classical music is not boding well among the general population, especially among the youth. In a study performed in 2005 it was found that those born between 1986-1991, thus being 14-19 years old at the time of the study, showed that only 1.0% of the participants "strongly liked" listening to classical music (Hamann 2011, p. 130). Those aged 20-29 years old in this study reported only 3.4% had strong inclinations towards the classical genre (Hamann 2011, p. 130). As interest in the genre declines, there is in turn a significant negative impact upon attendance at classical performances. It is theorized that by 2020 there will be a reduction of -18.4% in classical concert attendance if such tendencies within the current adolescent groups continue (Hamann 2005, p. 12).

Classical music faces other issues away from purely statistics. There are many negative connotations and preconceived notions surrounding the genre that are proving to be major deterrents towards the public's desire to attend orchestral performances. The feeling of elitism among classical music performing organizations in particular are discouraging the youth from attending performances. Classical institutions are often unintentionally exacerbating this problem as they continue to focus their marketing efforts on their current audience base to maintain a steady revenue stream, thereby further segmenting youth in particular. Classical orchestras competitive strategy needs to stop being a focus on simply who is better, rather they need to analyze their market and understand what niche can and needs to be filled, especially among youth.

The causes for this deterioration in interest of classical music are manifold and to imply that there is any one solution to this situation is preposterous. Rather, there are many different angles in which this crisis can be approached. Classical music performing organizations are being forced to become more entrepreneurial and develop varieties of tactics to increase concert attendance for traditional symphonic performances as well as risk ways to change the current structure of performances. To begin an understanding of these methods it is important to recognize a brief history of how classical music business tactics have evolved over time so as to provide a more realistic comparison to present day.

Brief Historical Examples of Successes and Failures in Classical Music

When one hears the term the “music industry,” most think about the modern recording industry of the 20th and 21st century involving the sale of physical and now digital music products. However, business in music has been active for hundreds of years being the driving force behind making decisions from marketing to target audiences and fostering appreciation for their craft among the public and business alike.

The music business became especially poignant upon the dawning of the age of opera in the 16th century and revealed business patterns in classical performance attendance still noted today. Opera houses arose all across Europe and the directors of these institutions searched for methods to market this new form of performance to audiences and to receive funding from wealthy benefactors. While many opera house owners were able to find nobility and non-royal families alike to fund such institutions, opera houses even then faced immense financial difficulties.

The first theater to present opera in Venice, the city that is otherwise known as the birthplace of opera, was the Teatro San Cassiano built in 1581. (Glixon & Glixon, 2006, p. 67). The theater was initially financially successful as the trend to pay exorbitant costs to famous prima donnas had not yet been established (p. 69). Even after rebuilding following two fires, a common problem in candlelit venues of the early operatic centuries, the San Cassiano was put out of business by contenders within just a few short years of going public in 1637 (p. 68, 74). Indeed,

such fates by venues all across Venice by the late 17th century made it appear that the future of opera was doomed by financially instability. Yet, in a mood reminiscent still today within classical music, there were always those willing to become impresarios and finance opera by finding investors who felt that there was “civic pride in sponsoring the city’s famous entertainment” (p. 105).

In the early 19th century the first French grand opera emerged, *Les Huguenots*, marking a change in classical music business as it culminated in a heightened spectacle form of music and visuals. The leading intellectual mind behind this new business was Louis Véron. Véron was revered for being able to understand the new public that was rising from the Revolution that “will be anxious to reign and to amuse itself” (Crosten, 1972, p. 19-20). For this reason Véron opened more seats in the opera house to the public, diminished the size of the elite box areas, and opened the opera house for events so that his theaters become the most frequented in Paris (p. 28-29). Véron “made business an art and art a business” (p. 33).

In 1881 the Boston Symphony Orchestra was established through the generous donation of \$1 million from a civil war veteran, businessman, and philanthropist by the name of Henry Lee Higginson (“About Us,” 2016a). Although the Boston Symphony Orchestra struggled through the economic downturn in 2008 in conjunction with all other performing arts organizations, they remarkably reported relative financial equilibrium and continue to attract major corporations as significant contributors (Jarchow, 2008). The organization continued to grow as it

went on to found its own internationally acclaimed organizations such as the Boston Pops and the Tanglewood Music Center and currently puts on over 250 concerts a year of their own (Jarchow, 2008). Today the Boston Symphony Orchestras website, www.bso.org, boasts over 7 million visitors per year making it the most widely viewed of any orchestral website (“The History of the BSO,” 2016).

Organizations such as the BSO are able maintain this level of success due to the attractiveness of their offerings to the public and to businesses when asking for sponsorships. This institution provides an example of a symphony orchestra that has its roots in the time of a seemingly prosperous age for classical music in the 19th century and remains a vibrant force present day. The Boston Symphony Orchestra seems to be unfortunately, a rare example of a classical performing arts organization that has continued that thriving appearance into modern times.

The Current State of Classical Music

“Without proactive action in network with education protocols, cultural policies and cultural institutions, the demand for live performances of classical music will drop 36% in the next 30 years” (Hamann, 2005, pg. 10, Clouse trans.). Although this statement was penned by Thomas Hamann, a highly published author on the topic of the aging classical audience, many projected forecasts and current statistics involving the classical music industry appear grim. In 1937 the median age of concertgoers reported in Los Angeles was 28 years old (Vanhoeacker, 2014), whereas more current times depict a median age ranging between 49 to 56 years old (Hamann, 2011, p. 129). In 2013 according to *Nielsen* reports, only 2.8% of all albums sold were within the classical genre. The National Endowment for the Arts found in 2012 that only 8.8% of American adults revealed they had attended at least one classical concert performance in the past year (Vanhoeacker, 2014).

It is important to note as discussed briefly in the previous section that classical music intuitions have not always been wrought with roaring success and wealth. In fact, very little of its history could be described as such. To erroneously compare our current situation to a thriving classical music industry of a falsely contrived bygone era leads to an inaccurate understanding and despondent outlook upon the present and future. There are however, some scholars who completely disregard the notion that classical music is currently failing. In Heather Mac Donald’s article “Classical Music’s New Golden Age,” she argues that this genre of

music has never before reached a larger audience and is being played up to a caliber never previously witnessed (2010).

Mac Donald brings to light the important discussion that classical music today is enjoyed and performed in a completely different setting than of previous centuries. Orchestras were once backdrops for conversation, musical forms such as the sonata were often not played as they were considered too advanced for the audience, and the intentions of composers were entirely disregarded (Mac Donald, 2010). In an interesting age where we devote hours to the proper execution of “early music,” Mac Donald argues that the greatest difference between the music of the past and the music of today is the idea of musical teleology; the belief that music progresses over time (2010). In earlier centuries the performance of non-contemporary music was considered old fashion and the posthumous rewriting of scores to modernize them was common practice (Mac Donald, 2010).

To avoid ethnocentrism we cannot assert that our current classical music culture is either more correct or better than that of our past, rather we can analyze the unique aspects of both times efforts to increase concert attendance. Many people today for example raise the comparison between classical music and sports. The idea that participation can espouse long-term investment is often referenced. Children who are active in a particular sport are themselves, as well as their parents, are probably more inclined to spend their time and money in related activities such as watching the sport or attending a professional game.

The analogy appears sound as Mac Donald and others point to the example of Asian cultures that stress the importance of musical skill from a young age (2010). There are currently 50 million children who study music in China and a growing supply of students aspiring to make a career in music (Mac Donald, 2010). This has spurred and or caused the increased import given to the classical music genre among their parents (2010). Since participation particularly from a young age appears important in future engagement, it is equally important to note that according to a study by the League of American Orchestras examining data spanning from 1982 to 2008, while there was a 29% drop in attendance of a classical music performance of those aged over eight years, there was a 36% decline in sporting event attendance during the same time period (Mac Donald, 2010).

Thus, it can be established that the issue of a decline in interest in classical music requires a more realistic understanding of the current state of its affairs in a multifaceted approach. It is readily seen that classical music as a genre has rarely been financially stable nor is it the only area of entertainment in which attendance has seen a dramatic decline. This pressing issue is perhaps too often simplified with sole focus on a decrease in demand. Indeed it can actually be argued that there is an equal and opposite problem; as an issue of oversupply.

From a historical perspective during Beethoven's time there was no such thing even as a professional orchestra. By the mid twentieth-century there still had yet to be seen the establishment of year round orchestras; concert seasons were strictly limited to only half of the year (Mac Donald, 2010). In the year 1937 there

were 96 American orchestras (Mac Donald, 2010). That number had more than tripled by the year 2010 when over 350 professional orchestras were recorded and this is in addition to the fact that orchestras of adult volunteer's outnumber professional ensembles 2:1 (Mac Donald, 2010). In New York alone there are 2,410 performing arts organizations (Curtis & Koo, 2016, p. 17). Since the 1990's the number of classical concerts in the United States has risen 30%, cumulating to a total of 36,000 concerts annually (Jarchow, 2008). Therefore, from an economic perspective, it could be theorized that there is a flooding of the classical music market causing a supply surplus above the current demand.

This is in no way to advocate for a removal of hundreds of orchestras and jobs nor is it to depreciate the importance demand plays in the equation. Rather, this information suggests that just as Classical music the genre itself needed to be examined from multiple perspectives, so does the issue of its decline. It is in this manner, that new ways of looking into this issue may provide better insight into this decline's causation.

The fall in classical music attendance and appreciation is not from a lack of new or innovative works. New works are commissioned and premiered by approximately 75% of large orchestral organizations among major American cities each year (Curtis & Koo, 2016, p. 20) Few of these works however, are often well received it seems. For traditionalists the works are too modern and for contemporaries the works are too bizarre. It appears then that the only individuals left are the often the same type of people who create them; these being the

aficionados, elite, and often highly educated members of the class who support and fund these types of works. At least this is how modern music is commonly perceived. The public does not find much “emotional significance in most contemporary classical music, especially that produced in academic enclaves” (Mac Donald 2010).

Dawn Elizabeth Bennett explores this topic in her book, “Understanding the Classical Music Profession: the Past, the Present, and Strategies for the Future” (2008). Bennett writes that in a report conducted by Australians and the Arts it was found that approximately one half of Australians perceive the arts as elitist and made up of pretentious people and practices (2008, p. 25). Unfortunately arts organizations are faced with persistent financial difficulties and many have chosen to focus on short-term goals for survival. In many cases this takes the form of marketing to their existing base, the ones deemed pretentious by others, and serves to further marginalize the public into sectors (Bennett, 2008, p. 26).

In addition to marginalization, the Symphony Orchestra Musicians Association believes that art institutions governed by short-term financial pressure, “leads to orchestras becoming more conservative in their programming” (Bennett, 2008, p. 26). Thus, there are fewer opportunities for new artists and particularly for new composers to present works that have potential to appeal to new and existing audiences who are feeling continuously segmented. In addition, many fans of pop and rock music feel that classical admirers often look down upon their favorite genres with little respect to its art and thus furthering the divide between the groups (Dreyer, 2012).

This prevailing issue of a widening divide between genres is infrequently mentioned. The labeling of genres serves an important purpose in aiding consumers to make better, more educated decisions however, the practice also serves to strictly confine a genres reach. There are a multitude of pieces and composers that can be seen as bridging the gap between classical and pop music by combining elements of both, yet they often find little to no partiality with pop fans who would likely look past music labeled only under classical. The minimal marketing for these works limits mass exposure and comes round to the question of whether youth inherently dislike this music, have limited access to such pieces via marketing or performance, or a combination of both.

The issue of programming and choosing which kinds of musical works to perform is hotly debated among classical contemporaries. There are some that feel we should re-embrace the idea of musical teleology and strive to perform more “new” pieces rather than sticking to the established repertoire of the “classics” (Mac Donald, 2010). Musicologist Donald Grout stated, “musical archaism may be a symptom of a disintegrating civilization. Have we no living tradition of music, that we must be seeking to revive a dead one” (Mac Donald 2010)?

Mac Donald herself argues that we must not necessarily program exclusively contemporary music, rather we should perform *new* music; pieces that could date hundreds of years back but haven’t been heard in equally as long (2010). Either way, music institutions feel pressed to program works that appeal to their current

clientele. For most this entails performing among the familiar and established classical repertoire for the largely aging audience.

In an interview with David Robertson, the music director of the St. Louis Symphony and chief conductor designate of the Sydney Symphony Orchestra, he believes that much of the reticence of audiences to listen to new works outside the realm of “The 50” established pieces of repertoire is that attendees feel limited in their time and ability to attend concerts and wish to hear music of culturally established proven quality (Huizenga, 2013). Thus, new works are unknowns and Robertson states that, “classical music organizations... often put together a program which would make perfect sense 100 years ago” (Huizenga, 2013).

Fortunately there is some good news for the classical music industry. Even well after the major switch to digital, classical music accounted for 12% of all of iTunes total sales in 2006, which accounted for four times its relative share of the compact disk market at the time (Kozinn, 2006). It is also favorable for the classical industry that the sales behind digital are inclusive of a new market, which means CD sales have remained stable and multiple sources of recorded income are coming in (Kozinn, 2006). Recorded music sales are however, a very small part of classical music performing organizations annual revenue stream and therefore they must look to other avenues for financial stability.

American orchestra's in particular have to be self reliant in terms of ticket revenue and ability to connect with donors. The symphony orchestra arrived

in the US from across the Atlantic however, unlike its European counterparts the United States never developed a formal aristocracy or nobility class that had a history of funding such institutions (Rizkallah, 2009, p. 112). Thus, American orchestras today are left in large part without government support and search to businesses and the wealthy for funding (Rizkallah, 2009, p. 112). Unfortunately, this has furthered the perception of classical music being elite and pretentious. If classical music is to reach new audiences it will need to break down these barriers and change its current structure (Rizkallah, 2009, p. 112).

While classical music continues to reach the public larger than ever before, mostly through the medium of technology, and the quality of performance continues to excel, the crisis of financially failing orchestras and opera companies and the decline in favor of the genre is a very real and perilous problem. In examining the most recent annual report of the New York Philharmonic, one of the most famous and prestigious symphony orchestras in the United States, it is only through the immense financial support of donors that they are feasibly able to survive (“New York Philharmonic,” 2015). The financial statement for the year 2014-2015 shows that income recorded in thousands from orchestra only related activities including concerts, recording, and broadcast came to a total of \$31,157 (“New York Philharmonic,” 2015). Orchestral activity specific expenses including touring, recording, and free concerts arrived at a total of \$57, 5852, not including supporting services expenses of the costs of management and administration and fundraising coming to \$18,384 (“New York Philharmonic.” 2015). Therefore, even with gracious

gifts of over 56 million dollars for the fiscal year of 2014-2015 the New York Philharmonic showed a deficit between unrestricted operating income over operating expenses of a total \$3,736,000 (“New York Philharmonic,” 2015).

Expenses for classical music performing organizations can be staggering. Performing arts organizations in the city of New York reported in 2012 \$4.903 billion overall in expenses (Curtis & Koo, 2012, p. 12). In particular for orchestras, facility and venue costs can be immense especially if they are located in cities where space is limited (Curtis & Koo, 2016, p. 9-10). Among the cultural institutions within the top nine cities in America for performing arts organizations, 30-45% of them have less than one month of available unrestricted net assets (Curtis & Koo, 2016, p. 21). This means that of the total resources able to be liquidated and not subject to donor restrictions, these organizations have less than a month left of cash accessible for their needs. The amount of available unrestricted net assets is often used as a measure of financial stability and organizations that are under one month are considered in duress (Curtis & Koo, 2016, p. 21).

Allan Kozinn notes in his New York Times article that many classical aficionados get very concerned when they compare the broad output of classical recordings between 1950-1975 to present day (2006). However, classical music institutions should keep in mind that upon the eve of better recording processes, orchestras likely had a hay day during that time period reproducing all of the famous repertoire that had yet to be recorded on this slightly improved format. Going into the future classical music performing organizations need to bear in mind

the importance of not only collecting data but also properly evaluating and looking for meaning behind the numbers if they are to truly understand the decline in attendance at classical concerts and interest in the genre overall.

New Research Behind the Decline of Classical Music Preference Particularly Among Youth

One of the largest questions asked of the causation behind the decline in classical music is whether or not classical preference is based upon age or generational effects. Many recent studies from around the globe have begun the search for the solution. A large forerunner in this area and to whom many other studies refer to is Thomas K. Hamann, a professor of Business Administration at the University of Liechtenstein. His academic journal article “Besuch von Konzerten klassischer Musik- eine Frage des Alters oder der Generation?” or “Attendance at Classical Music Concerts- a Question of Age or of Generation?” was posted in *Musikpsychologie*, a yearly academic journal for research done in music and psychology in Germany, in the year 2011. Hamann approached the origin of preference debate from a new angle by analyzing data from the perspective of three different main potential effects (2011).

The first and most often discussed effect he referred to is the age or life cycle effect; the idea that with age comes the development of different habits (Hamann, 2011, p. 122). It is a well frequented argument that as we age we generally have more time and discretionary income to attend leisure activities such as concerts. Hamann remarked of the life cycle effect that, “with increasing age grows the needs after order, peace, harmony, and tradition, which can partially express itself in musical preferences” (2011, p. 122-123).

The next effect he examined was the cohort effect, or the idea of mankind naturally sorting themselves into groups (Hamann, 2011, p. 123) Hamann notes that certain events or formative influences such as societal values are largely the causes of cohort formation (2011, p. 123). Lastly, he identified a third effect as a potential cause for the decline in classical music appreciation, which he labeled as period effects. Period effects include any temporary behavior changes due to modern or the overall influences of the current time period (Hamann, 2011, p. 123).

Thomas Hamann's initial research details a study on the strength of these three different effects over the course of one's lifetime. The data's purpose is not to show which of the three effects has the greatest impact on one's life concerning classical music preference, rather it depicts overall details at what point in one's life do the three effects in general hold most influence over our decisions (Hamann, 2011, p. 125). This study found that life cycle effects become increasingly greater with age while the influence of cohorts increase slightly with age but level out around 30-40 years of age (p. 125). Lastly, period effects remain stable and are at an equal rate among all ages and stages of life (p. 125).

Keeping this in mind, Hamann began to look at the classical music side of the equation. Through multiple year long studies he found that the median age of attendees at various types of classical performances including symphony's, small groups such as quartets, and opera all showed at least a ten year increase over the past 20 years (2011, p. 129). Specifically, groups such as the London Symphony Orchestra and the Berlin Philharmonic reported that in 1980 the median age was

37.7 years old (p. 129). In the 1998-1999 season that number had risen to 49.5 years and by 2003 the median age was 56.2 years old (p. 129). This shows that the median age is not only dramatically increasing but also the rate of increase continues to rise (p. 129).

Hamann then examined a study conducted in 2005 concerning cohorts based on age and their preferences towards classical instrumental music. In a survey taken of those born between 1986-1991, making them 14-19 years old at the time of the survey, only 1.0% reported that they “strongly enjoyed” listening to classical music (Hamann, 2011, p. 130). 69% of the participants in that age cohort said they did not like listening to classical music at all (p. 130). The next age class of 20-29 year olds reported a 3.4% “strong like” and a 54.4% “strong dislike” of classical music (p. 130). Overall, the lowest group for the strong dislike of classical music was found in those aged 60-69 at 32.6% and the highest group for a strong enjoyment found in classical music was among the age group of those aged 70 and older at 14.8% (p. 130).

Interestingly enough, the largest gap between numbers in favor of classical music occurred between the teens and the 20’s, perhaps indicating some level of preference with age and coming to adulthood. It is important to note as well that these groups were also polled not just on extremes of like and dislike. The numbers reported that 52.5% of those in their 70s or older “like to listen to classical music in some capacity” while over a quarter or 26.7% of those in their 20s said the same (Hamann, 2011, p. 130).

Hamann's closing statement brings to light the numbers of attendance in classical concerts and pop and rock music concerts from 1993 to 2004 (2011, p. 137). In 1993 there were 20.4 million attendees of live classical music concerts in Germany and 15.5 million at pop and rock music concerts (p. 137). 11 years later there were 20.5 million attendees at classical music concerts and 22.4 million at pop and rock (p. 137). Therefore, while classical showed little change, pop and rock concert attendance has risen significantly in the past decade (p. 137). Compiling this evidence that the number of visitors to classical concerts has remained stable as well as the results of the previous studies, Hamann firmly believes that generational effects are the most to blame for the overall decline in interest of classical music (2011). Thus, classical music preference as Hamann states does not come with age.

After Thomas Hamann's study other researchers sought to explore further aspects of the issue of decline in classical music appreciation. In the year 2011 Kathrin Schlemmer and Mirjam James published their research in a German journal for music education research though the Catholic University at Eichstätt-Ingolstadt and the University of Cambridge. Their study is titled "Klassik, nein Danke? Die Bewertung des Besuchs von klassischen Konzerten bei Jugendlichen" or "Classical Music, No Thank-You? Adolescents' Evaluation of Classical Music After Visiting a Live Concert" (Schlemmer & James, 2011, Clouse trans.)

Upon examining Hamann's results that audiences will not inevitably develop a preference for classical music, otherwise known as the age effect, Schlemmer and

James did more historical background research to examine why. The generational effect shows that the aged adults of today were more frequently socialized with classical music and concerts in their youth than later generations, perhaps indicating why they currently attend more concerts (Schlemmer & James, 2011, p. 4). The researchers note this is why education programs within institutions such as the Berlin Philharmonic aim to increase the numbers of family concerts and formats for early youth music education (p. 4).

Schlemmer and James also did historical background research looking into other studies concerning the topic specifically from a music psychological perspective. A 2006 study conducted by Keuchel and Wiesend interviewed youth after participation in a variety of cultural activities such as concerts and museums to understand the lack of interest in such engagements. Their results found that the current youth see this type of culture as unappealing, boring, “uncool,” and not useful for their social environment (Schlemmer & James, 2011, p 4). This information was vital to their research as it helped them to frame their survey questions and their experiment (p. 4).

Schlemmer and James conclude their background research section with these two thoughts. If the perception of classical concerts is seen as unappealing among youth, then concert organizers will give up attempting to restructure their image to attract younger audiences (Schlemmer & James, 2011, p. 6). If however, the fundamental problem is that classical music as a genre is what is in general found

unappealing, then the question arises whether concerts of classical music can ever find a base among the current youth (p. 6).

Naturally, the researchers wanted to disprove both of those statements and dispel the current despondent ideas among classical music aficionados. Schlemmer and James came up with three different hypotheses. The first was that a live concert experience would positively revalue the image of the classical genre among youth (Schlemmer & James, 2011, p. 6). The second hypothesis was that different concert experiences would be valued by youth differently dependent upon the concert format, especially if the event is not construed as purely an adult event (p. 6). Lastly, they hypothesized that after attending a concert of classical music there would be an increased desire among the participants to attend more classical concerts (p. 6).

Their method began by receiving 38 volunteers from schools in Berlin and Halle who were not obligated by their schools to participate, therefore providing no pressure upon their answers (Schlemmer & James, 2011, p. 7). The average age of the participants was 17.76 years old and the division between female to male was 45% to 55% (p. 7). The first survey was given before the participants attended a concert and was taken during regular school hours (p. 7). The students were asked to fill out answers concerning their preferences for various genres as well as listing musical activities and previous concert experiences (p. 10). Around half or 55% of the participants played a musical instrument (p. 9) and about 21% sang in choirs (p.

10). Most had attended a classical concert at least once before in their life and those that had rated it an average 4.06 out of 5 (p. 10).

In addition the participants were asked to rate which of the following aspects of classical concerts discouraged them the most from attending: finances, the audience, the music, the programming, or the venue (Schlemmer & James, 2011, p. 10). Almost half of the participants, 44.7%, claimed finances was the biggest factor, 21.1% claimed it was the audience, 13.2% said the music style meaning classical music, and 5.3% said the programming was the main reason they as youth did not want to attend classical concerts (p. 10).

The main question given before and after the concert visit of this study was “to which types of concerts would you like to attend often” (Schlemmer & James, 2011, p. 7)? The participants were asked to rate their desire to attend the following on a 5-point scale: a pop concert, a classical concert, and musicals including opera (p. 7). Lastly, at the end of the study they participants were encouraged to talk about their experiences and rate how well they liked the concert along the same aspects as listed above (Schlemmer & James, 2011).

To test their hypotheses they divided the students based on their availability into four groups (Schlemmer & James, 2011, p. 8). Each group would experience a different form of a concert experience aimed at understanding which aspects of classical concerts does or does not appeal to youth. The first group visited a Berlin “Yellow Lounge,” an innovative format designed in Berlin in 2003 that combines a

nightclub atmosphere with occasional professional classical artist performances (p. 8). Group Two attended either a concert at the Berlin Philharmonic or Berlin Concert House, both being traditional classical orchestra concerts set in traditional classical venues (p. 8). Group Three served as the control group with the students only having a listening experience without a live concert as they were introduced to an excerpt of Beethoven's 5th Symphony in a classroom setting as part of the school's music curriculum (p. 8). Lastly, the final group attended a performance of the opera *Falstaff* by Verdi at the Opera Halle (p. 9).

Among the four groups the division of the number of students was relatively equal and none of the groups heard a crossover of other musical styles during their concert experiences (Schlemmer & James, 2011, p. 10-11). None of the schools the students came from stressed music in their curriculum and none of the participants had chosen music as an advanced course (p. 10). It is also important to note that the fourth group that attended the opera was slightly the youngest on average and the third group contained the largest percentage of students who weren't actively involved in some form of participation in music (p. 10). However, the frequency of concert attendance prior to this test was relatively even among the participants in the four groups (p. 10-11).

Once the final survey was administered to the participants upon the completion of their concert experiences, their answers could be compiled to prove or disprove the hypotheses set forth at the beginning of the study. Hypothesis One stated that a live concert experience would positively revalue the genre of classical

music among the youth (Schlemmer & James, 2011, p. 6, 11). Before the concert experience, the survey revealed that only 36.8% of the participants indicated interest in listening to classical music (p. 11). After the concerts, this number doubled to 78.9% of the participants saying they “very much” or “mostly” enjoyed the experience (p. 11-12). Thus, to statistically prove the first hypothesis, the results showed that the percentage of rating the concert at “rather good” or above was significantly higher than the percentage of stated classical music preference at the beginning of the study (p. 12). Among the participants that had stated they did not prefer classical music before the concert over one third or 37.5% indicated they “really enjoyed” the performance and none reported saying they “didn’t like it at all” (p. 11-12).

The second Hypothesis, being that the different concert experiences would be valued differently depending upon the concert format, was sought to be proven by comparing the varying values of the factors among the four groups (Schlemmer & James, 2011, p. 6, 12). On the 5-point scale Group 1 valued the Yellow Lounge experience at an average 4.8 (p. 13). Group 2 valued the Concert hall at 4.0, Group 3 in the classroom valued the experience at a 3.2 and Group 4 valued the opera experience at an average 4.3 (p. 13). It can be thus stated that Hypothesis Two is confirmed since Group 3 dramatically valued the experience worse than the others who attended live concerts while also demonstrating that the Yellow Lounge was clearly the most favored venue (p. 13-14).

Hypothesis Three was the supposition that after the participants concert experience they would display a greater desire to attend future classical performances (Schlemmer & James, 2011, p. 6, 14). Using a Likert method the participants rated their desire to attend further concerts of classical music on a five-point scale. Upon evaluating the data Group 3, those that remained in the classroom, significantly differentiated from Groups 1, 2, and 4 (p. 14). While the latter groups displayed a considerable desire to attend classical concerts after their concert experience, Group 3 showed no pointed interest in the matter (p. 16). The data also shows there was no increased interest among any of the groups to attend other forms of concerts such as pop or musicals (p. 16). Thus, since interest only increased in the classical category Schlemmer and James consider this third hypothesis as proven true (p. 16-17).

For more explorative study in Hypothesis Two the participants were also asked to rate the positive and negative aspects of their experiences. In regards to what they liked about their respective concert experiences 42.1% of the participants indicated it was the music style, 23.7% said it was the programming, and 18.4% said it was the audience or the venue (Schlemmer & James, 2011, p. 13). On the reverse, 28.9% listed the audience as what they didn't like about the concert experience, 23.7% said the programming, 13.2% indicated the venue, and 7.9% stated it was the music style (p. 13).

Looking deeper into this the research reveals which groups in particular valued each of these factors as positive or negative. Most notable are that the

visitors to the Yellow Lounge rated the music style and the audience very positively and reported hardly any negative aspects (Schlemmer & James, 2011, p. 13). However, the participants that attended events at the Berlin Concert Halls and the Opera both valued the audience as a strong negative aspect (p. 13). The classroom section was the only group of participants to value the program negatively, although they listed the audience and music style as positives (p. 13). Since Group One in the Yellow Lounge and Group Three in the classroom were surrounded by their age it makes sense that they would be the two groups that rated the audience as being a positive factor upon their overall concert experience (p. 13). What this information reveals is that there is a more complex reason and a divide between the preconceived notions of classical music versus what is actually experienced.

By this, the researchers point to one of the three main results of this study. The first result being the clear discrepancy between what the participants had said they felt about classical music, which was for the most part negative, compared to what they actually felt about it once they listened to it live, which was largely positive (Schlemmer & James, 2011, p. 17). At the beginning of the study only a third of the participants specified an affinity towards classical music, however three quarters of the same group reported really enjoying their concert experiences (p. 17). One of the reasons Schlemmer and James provide for the reason behind this divide comes from the cliché ideas concerning the preconception of classical music in the minds of youth (p. 17). The fact that the aged audience was one of the greatest

deterrents to attend classical concerts also supports this conclusion since classical music is perceived as “uncool” for their current generation.

In the evaluation of the third Hypothesis’s data it was also revealed that the greatest change in the increased desire to attend classical concerts occurred among those that had voiced no particular classical preferences at the beginning of the study (Schlemmer & James, 2011, p. 18). Schlemmer and James point out that the interest of the participants in classical music was rated higher than the reported statistics of the general population, most likely due to their level of education (p. 18). Nevertheless, they feel this does not indefinitely skew their findings as classical listeners were a definitive minority in the sample and the most preferred music style was the genre rock (p. 18).

The second main result of this study indicated that different concert experiences drastically resulted in different valuations of a classical concert largely due to the student’s perception of the audience (Schlemmer & James, 2011, p. 18). When the concert experience included those of a similar age group the concert was much more positively valued than of those of a “normal” or much older audience (p. 18). Thus, considering the first main result, this study appears to reveal that the actual musical content of the classical genre is not the main reason behind declining attendance of youth in classical concerts. Actually, the study discovered that the musical content was one of the top positive aspects of the concert experience thereby leaving other factors to be the main culprits (p. 18).

The third main result revealed through Schlemmer and James's research was that after the concert experience experiment the participants showed increased desire to attend further classical music concerts however, displayed no increased desire to attend other kinds of performances (2011, p. 19). In addition, increased desire was only noted among those who attended live classical performances. The third group, or the control group, displayed little to no increase in a desire to attend further classical concerts (p. 19-20).

While this research may seem to imply that music education in schools in some way is futile, it can be approached instead from the angle that it helps inform schools and business alike in ways to better reach the youth. Indeed Schlemmer and James make it clear that they in no way believe current music education in schools should be eradicated and they bring up the fact that students may be less inclined to react positively in a school environment (2011). They do theorize that certain styles of lecturing classical music could potentially be a cause between the divide of the perceived classical style and the actual music however, they believe popular opinion and cliché's are much more to blame (2011). Instead Schlemmer and James want to clarify that they believe an important result of this study is that students valued classical music more positively outside the classroom and that music education should make a goal to increase participation of concerts in varying contexts (p. 20). Ideas such as the "Yellow Lounge" in Berlin show that innovative methods in classical music can be successful and mutually beneficial to musicians, business, culture, and youth alike.

The Influence of Family, Culture, and Education Upon Musical Cultivation

Introducing and surrounding youth from a young age with classical music is vital towards later positive impressions and future orchestral audience attendance. Children are exposed to music through a myriad of influences throughout adolescence. Some of the largest and most impactful of these include interactions with family, culture, and education.

According to another study by Thomas Hamann titled “Die Zukunft der Klassik” otherwise translated to “The Future of Classical Music” posted in *Das Orchester*, broad genre preferences are established during the socialization phase in adolescence in which family and education are key aspects (2005, p. 13). The length of this vital time period is debated among professionals as normally beginning around the age of five and ending anywhere between ages 13 to 24 years old (p. 14). In any case, it is found that the first year in school is especially important and by the age of 11 most adolescents have strong opinions as to their musical preferences (p. 14). At the end of the music socialization period this orientation to particular genres is firmly set for life. Hamann makes it clear that this does not mean no further development of musical tastes can be established after this time, rather that subgenre preferences in particular emerge tend to emerge later in life as opposed to broad genre preferences (p. 14).

Hamann reports that within musical socialization there are three fundamental types of activities that have a positive influence on later participation specifically in classical music. These activities being: learning to play an instrument, attending classical performances, and music lessons including those conducted in school (Hamann, 2005, p. 14). Research found that of those three, instrumental activities displayed the greatest effect and that whether or not an adolescent is playing pop or classical music both engagements led to greater preference of the classical genre (p. 14). Further research behind reasons why young people learned an instrument displayed that the strongest influences were parents and guardians at 81.8%, music schooling 43.8%, and the genre itself at 14.8% (p. 14). Thus, Hamann stresses the importance of finding ways to motivate youth to pick up an instrument and orchestras should take note that parents are primary vehicles through which the future generation will grow to enjoy classical music.

Family is clearly a strong influence in the development of classical music appreciation among youth. In a research study performed in the Netherlands it was found through the surveying of 325 Dutch families that parents or guardians may have a stronger influence upon their children in regards to cultural preferences than education has (Ter Bogt et al., 2011). Through the process of music socialization the research showed sufficient evidence to support the hypothesis that continuity would exist between the music preferences acquired from adolescence by the parents would carry on to their current children (Ter Bogt et al., 2011).

The study in the Netherlands did also reveal that higher education is linked to a taste in classical music. Related to this as well is the correlation that many children receive similar education levels as their parents (Ter Bogt et al. , 2011). Thus, in any respect it is a clear indicator that the role of the family is important in conjunction with education in the development of musical tastes, especially for classical music. It is for this reason why a more family oriented marketing approach for classical music can prove to be very successful.

A study conducted in 2008 for the *Journal of Research in Music Education* also supports the importance of culture upon how arts are perceived among youth (Morrison et al.). Through enculturation, “the conscious and unconscious acquisition of culturally fixed understandings,” as described by the American anthropologist Melville Herskovits, the study showed that children not only more readily remember music of their own culture but also tend to develop preferences for familiar music (Morrison et al., 2008). Thus, as encouraged by Dawn Elizabeth Bennett, the focus on culture should be an important consideration among performing arts organizations (2008).

A series of studies concerning whether emotional perceptions found in classical music are inherent in the composition or acquired through cultural learning was conducted by Marcos Goycoolea, Raquel Levy, and Carlos Ramírez in 2013. Their research titled and focused around “Central Auditory Processing,” found that no matter the cultural background of the participants aged five years old, the children identified the same musical pieces using similar emotional descriptors

(Goycoolea et al., 2013). The same was proven true in an extensive study by Juslin and Laukka, which found that professional performers can communicate five different emotions to listeners with an accuracy almost akin to vocal and facial expressions (Goycoolea et al., 2013). Even to the subconscious level MRI scans demonstrate that the human brain is activated in different places for happy and sad musical stimuli (Goycoolea et al., 2013). Thus, analyzing these findings with the research of Morrison et al., all children will inherently react to the same kinds of music presented to them regardless of cultural upbringing, however they will more identify with and grow to favor the music of their own culture.

Analyzing demographic variations and their impact on frequency of engagement in arts outside the home based on age, income, education, and ethnicity, education clearly served as the greatest factor in arts participation (Gregg et al., 2015, p. 15). Within this same data, income also showed to play a large role however, this is likely due to the close link between higher income and higher education, and the availability of discretionary funds (p. 16). Participation within the arts clearly plays a key role in the future probability of attendance in arts events. In the Business for the Arts study of the Canadian population, 26% said they had a high level of engagement with the arts if they were creators of the same art in some fashion (Gregg et al., 2015, p. 17). This same study found that 83% of parents believe that engaging their children in the arts is vital in their development. Again, the most popular expression of this engagement takes the form of learning an instrument at 39% (p. 18)

According to the study conducted by Elias Rizkallah in Southern California, those who were noted as having a musical education were significantly more willing to volunteer their time towards classical music performing organizations and support them by going to their performances (2009, p. 117). In addition music education was shown to reduce the inhibitions the public has stated that they have against attending classical music performances (Rizkallah, 2009, p. 117).

Although music education programs are an incredibly important part of instilling knowledge and interest in the public concerning classical music orchestras must be careful to exclusively rely on these programs to enhance their profitability. In a study conducted by the John S. James L. Knight Foundation Magic of Music Initiative they found that although orchestras continue to expand their educational programs endeavoring to increase concert attendance and diversify audiences, education alone in the long run accomplishes neither (Philiber & Whitaker, 2003, p. 1) Research finds that nontraditional concert formats and combining classical music to other art forms is a more effective approach to those goals. (p. 1).

The Knight foundation commissioned the firm Audience Insight LLC to conduct the largest consumer study specific to the arts ever performed in the U.S, titled the “Classical Music Consumer Segmentation Study” (Philiber & Whitaker, 2003, p. 1). One of the most important takeaways from the study was that education cannot force passion of a musical style (p. 9). The research found that there was no evidence that educational strategies draw in new audiences or increase the volume of tickets purchased. The authors believe this is the case because the research also

demonstrates that the majority of participants in these educational activities tend to be educated adults who are already classical concert attendees (p. 8).

The study concludes with three main suggestions for orchestras that will be delved into further in the following section. First, orchestras need to be willing to change. Second, they need to be able to better understand their target audiences through upgrades in their information technologies. Third, upon collecting this data classical performing arts organizations need to actually begin tracking and evaluating the data to be aware of which implemented strategies are proving effective (Philiber & Whitaker, 2003, p. 11).

Niche Marketing and the Need to Change

“It is widely recognized that the survival of all living things on this planet depends largely on their ability to adapt to environmental changes. It is also acknowledged that plants nurtured in a hot house do not always survive when transplanted into the open air” (Bennett, 2008, p. xi). Thus, opens Dr. Dawn Elizabeth Bennett’s book *Understanding the Classical Music Profession: the past, the present, and strategies for the future* with a quote from Australian composer Helen Stowasser. The heart of Bennett’s work and Stowasser’s quote points to the importance that all beings, be they organisms or organizations, need to be keenly aware of their situational circumstances and how they must adapt to fill a niche within those conditions.

Although classical music has always inherently been a niche market it is possible that this market is actually being overwhelmed by supply. As mentioned previously, classical music was not always a thriving industry in the past. Gary Graffman, a pianist and attendee of New York Philharmonic concerts since the 1940’s, stated that only well-known soloists could sell out Carnegie Hall, otherwise there were often many empty seats to be found (Kozinn, 2006) When the Lincoln Center was in its planning phase, Carnegie Hall was considered for demolition as the prevailing thought of the time was that two large halls could not exist and be sustainable within the same metropolitan area (Kozinn, 2006).

Not only is it the sheer number of venues, however also the orchestral season which once limited to 30 weeks of the year was expanded to the full 52 weeks by the New York Philharmonic in 1967 (Kozinn, 2006). As stated by Allan Kozinn of the *New York Times*, “the nightly offerings in classical music are immensely more plentiful and varied now than during the supposed golden age. The wonder isn't that audiences fluctuate from night to night or that empty seats can be spotted. It's that so much competition can be sustained in a field usually portrayed as moribund” (2006). Even back in 1967, the founder of the Santa Fe Opera, John O. Crosby, wrote to the *New York Times* expressing his concern that the audience ticket revenues and donations would not be able to sustain the 52 week orchestra contracts (Kozinn, 2006). Some blame various players in the music industry for this particular problem, believing that they pushed musicians to give too many concerts without proper time to revitalize themselves for their own profit purposes (Lebrecht, 1996).

Whether or not there is much truth in that opinion, in order for orchestras to “cut through the noise” they need to be able to distinguish themselves from other organizations. Alan Fletcher, the President and CEO of the Aspen Music Festival, feels that another great misconception about classical music today is that of the numerous wonderful orchestras across the nation and globe, people believe they all sound the same (Tsioulcas & Fletcher, 2013). In his opinion, each orchestra and ensemble should sound uniquely different because of their interpretations and audiences should seek out these differences. In addition, Fletcher feels there is truly

no single “best” orchestra or interpretation and encourages others to believe the same (Tsioulcas & Fletcher, 2013). For orchestras to be made distinguishable their focus should be less on being the “best,” rather they should look to understand what they can uniquely offer to their target markets.

Helen Stowasser personally feels that this niche needs to be explored through the cultivation of more realistic curriculum at the university level to foster an appreciation and desire for other forms of jobs within the music field beyond training classical performers (Bennett, 2008, p. xi). Bennett herself takes the approach that new audience development needs to be accessed through a long-term investment in culture. Unfortunately, a great deterrent for performing art organizations is the necessary funds required for long-term audience development. Hence, many organizations reserve themselves to short-term marketing techniques that focus on segments of the market that will “contribute to immediate financial viability” (Bennett, 2008, p. 25).

Audiences nationwide are shifting their ticket purchasing habits and orchestras need to follow suit and be aware of these trends. Possibly the largest of these trends is the sharp decline in season subscriptions but incline in single ticket sales (Kozinn, 2006). The largest study ever conducted in the discipline of arts consumers titled “How Americans Relate to Classical Music and Their Local Orchestras” administered in 2002, showed that the increase in single ticket sales are not enough to cover the loss of subscriptions, however also revealed important trends and lessons for orchestras to heed (Rizkallah, 2009, p. 113).

Although performing arts organizations are faced with the notion of elitism this image can be allayed through new methods of marketing and branding while seeking out younger audiences (Rizkallah, 2009, p. 114). The current marketing strategies of most orchestras are entirely geared towards its subscription base. The fear of changing towards a focus on single ticket buyers is that the subscription base, made up largely of the older adults and the wealthy, are a large revenue source for the orchestra (p. 114). However as Rizkallah (2009) puts it, a continuation to ignore the trends in ticket purchasing styles and a singular focus on subscriptions to maintain current revenue will be a “slow-acting poison that impedes their long-term stability” (p. 114).

For orchestras the approach towards more focus on single ticket purchases is a risk. Overall, single ticket purchases bring in less revenue and are more expensive and difficult to market compared to subscriptions (Rizkallah, 2009, p. 122). However, classical music performing organizations must view marketing from a long-term approach, as single ticket buyers may likely become subscribers at a later stage in their life cycles (p. 122). Rizkallah believes that through providing awards for frequency of ticket purchases and early purchasing of single ticket packages orchestras could convince these patrons into a subscription model overtime (p. 123).

It is likely that as families have become busier audiences are less willing to commit to concerts weeks in the future by purchasing subscriptions. This is why single ticket purchases, meaning a ticket or tickets purchased for a single event as opposed to a series of events, are continuing to grow in popularity (Kozinn, 2006). In

addition, it was found that 46.1% of those surveyed in the Southern California study preferred single ticket purchases or if offered 38.8% preferred two ticket packages (Rizkallah, 2009, p. 118). In a survey conducted of over Canadians 21% reported having attended an opera or classical music concert in the past year. 16% of that group went four or more times, although the median amount of classical concert visits was one (Gregg et al., 2015, pgs. 10, 14). This information also reveals that most classical concert attendees are one-time or occasionally two-time per year ticket buyers.

In addition a very telling statistic of ticketing trends that orchestras should act on in terms of marketing, is that only 5.8% of people say that they attend concerts alone (Rizkallah, 2009, p. 118). Orchestras could show great gains, especially among younger adults, if they marketed the socialization value of concert going. Along these lines, 28.9% of those surveyed said that classical concert tickets were given to them, which means marketing strategies should encourage group tickets and gifting tickets to a friend or spouse as ways to enjoy spending quality time together (p. 118).

Thomas K. Hamann says in his publication “The Future of Classical Music,” that an increase in demand must not originate from price cuts. A subsequent rise in sales from such an action would be short term and would result in an overall loss in revenue (Hamann, 2005, p. 19). Indeed, the study analyzed by Elias Rizkallah found that actually the amount of what people will pay to see a concert of any kind of music that interests them is encouraging (2009, p. 118). Only 4.3% said they would

only pay \$20 or less, 24.2% quoted saying they would pay between \$80-\$100, and 12.5% are willing to pay over \$150 to attend concerts of their interest (Rizkallah, 2009, p. 118). Therefore, it is not advised that orchestras make dramatic cuts in ticket prices in efforts to increase new audience development or to boost ticket sales, as it will likely not lead to a great increase in either. On top of needing to break down the elitist and exclusive image classical music performing organizations also have the negative perception of ticket prices being overwhelmingly expensive (p. 122). Orchestras should find methods to clearly publish their prices to their target markets (p. 122).

Another interesting aspect of the survey concerning ticket cost found that the respondents said they would be willing to pay dramatically more for world-renowned artists (Rizkallah, 2009, p. 122). 19.6% reported they would pay 50% or more than the average cost and 6.1% said they would be willing to pay 200% or more for a famous artist (p. 122). Another revealing statistic this study discovered concerning what the public will do to attend a sought after concert, is that over 35.9% reported driving more than 40 miles to attend their most recent concert (Rizkallah, 2009, p. 123). Consequently, classical music performing organizations should consider marketing outside of their immediate area to potentially reach out to new audience members (p. 123).

Another misconception that exists in the public today, outside of simply that classical music is failing ubiquitously, is that other entertainment outlets such as sporting events are flourishing. At least in terms of interest, it is intriguing that

over one third or 34% of the public in the Business for the Arts study reported that they preferred to attend arts and cultural events over sporting events (Gregg et al., 2015, p. 20). Only 29% listed the reverse (p. 20). Orchestral marketers however should take note that this information is also highly correlated with gender. While 40% of men prefer sports over the 22% that said the arts, more attention should perhaps be given to women who answered that only 18% preferred sports versus the 45% that give preference to the arts (Gregg et al., 2015, p. 20).

It is also vital for management and marketers of classical music organizations to be aware what the public's perception is of the overall field of the arts and to utilize the positive aspects to their advantage. In particular the Canadian population listed the following as the reasons they most liked for supporting the arts. They feel that the arts enhance creativity and innovation, that education in arts can provide at risk children a positive and more productive outlet for channeling their energies, and they believe arts education benefits intellectual and emotional development in children (Gregg et al., 2015, p. 23).

The survey also revealed that three out of the top four activities that people most like to engage in within their free time are home centric (Gregg et al., 2015, p. 10). This is important for arts organizations to realize, as a main objective of their marketing tactic needs to face the question of how to convince the public to leave their homes (p. 10). Fortunately for orchestras, the highest reported arts activity outside the home was going to hear live music at 29% of the population followed by specifically performing arts events at 23% (p.11). However, neither of the events

were listed in the top three activities the public would prefer to spend their leisure time (p. 11).

In the *Journal of Business & Economics Research*, an article titled “A Non-Classical Marketing Approach for Classical Music Performing Organizations” by Elias G. Rizkallah, sampled 664 adults in the Riverside County area of southern California to understand the public relationships to their regional orchestras and to classical performances in general (2009, p. 111). According to Rizkallah, “classical music performance organizations could worsen if they do not understand the dynamics of the market place and exploit the many options for change in marketing strategies and tactics” (p. 111). There is a large segment of the American population that has an interest in classical music; the growth potential is there, it need only be exploited (p. 111).

The southern California study reported that the public overall enjoy their local orchestras and feel connected and committed to these institutions as they feel that they are an important aspect of their communities (Rizkallah, 2009, p. 113). The “Magic of Music” initiative of the Knight Foundation also finds that orchestras who are not relevant to their communities are imperiled (p. 113). Symphony orchestras should put more faith in their communities and work to build long lasting relationships. When the Milwaukee Symphony Orchestra reported at the end of its fiscal year a \$1.8 million deficit due largely to the withdrawal of major donors, their former principal trumpet player and now president and executive director Mark Niehaus reached out to the community (Tabachnik, 2014). He

released the financial dilemma of the MSO and the community responded with overwhelming support in the form of raising \$5 million to keep the orchestra in business (Tabachnik, 2014).

Again the studies find that building and strengthening relationships with potential audience members via the community are the more promising methods towards goals of increasing and diversifying audience. Orchestras need to determine and understand their target if they are to become more financially successful. In a study focusing specifically on the Riverside County Philharmonic's efforts to analyze their target market, they found that 52.1% were unaware of the group. Of those that were aware 33.1% said they had heard of them via word of mouth although when asked where they normally receive their information on related events 46.7% said via word of mouth and 43.3% cited the Internet (Rizkallah, 2009, p. 120).

The Knight Foundation study found that many of the problems of todays symphony orchestras stem not from issues with the type of music performed but the methods of delivery systems used (Rizkallah, 2009, p. 113). Rizkallah states that the other problem is not always necessarily an issue with interest in classical music, rather that the study shows that only half of those who identify with even the highest levels of partialities towards classical music actually attend classical performances (2009, p. 113).

In regards to specifically marketing to younger audiences Greg Sandow, a music critic, cautions that orchestras are careful not to dumb down classical music

or make it out to be unintelligent in some way. Classical music tends to intrigue the educated and Sandow believes that there are still niche audiences within that segment that can be reached out to (Sandow, 2011).

Although it has been shown that age cycle affects do not have great influence upon genre preferences it does effect concert attendance. After adults have children and they are out of the home they return to a time of self-development and availability of more discretionary income. Both result in more opportunity to attend classical concerts around the age of 50 or later (Rizkallah, 2009,p. 112). Still, this does not mean that efforts to attract younger audiences are futile since instilling the predilection for classical music will especially show a return in the long run.

It is no new concept to attempt to integrate new or even occasionally strange techniques within traditional concert formats to please the audience, especially younger crowds. Heather Mac Donald mentions that classical concerts in the 1800's featured unusual programmatic choices such as inserting other composers works between movements of a symphony, as well as bizarre performance techniques, including an incident of playing the violin upside down (2010). The Pittsburgh Symphony not so long ago had an audience member volunteer to get their head shaved on stage by a professional barber in time to the tune of "Bacchanale" from Saint-Saëns opera *Samson et Dalila* (Sandow, 2011). The stunt was met with roaring praise from the audience and musicians alike (Sandow, 2011).

In regards to programmatic choices orchestras often find themselves at the crossroads. There is still a steady audience base that desires to listen to the “classics” of Beethoven and Mozart however, there is encouraging research that shows other formats of musical works appeal sometimes at even higher levels to audience members (Kozinn, 2006). As encouraged by Mac Donald earlier, we need not look for brand new works of music to enthuse audiences, instead we can uncover pieces that are new to us yet may themselves be decades or centuries old (2010).

Early music is doing relatively well in performance, such as Miller Theater reporting an 84% increase in ticket sales from 2002-2006 upon the greater focus of Renaissance, Baroque, and occasionally contemporary music (Kozinn, 2006). Concerning new music the Los Angeles Philharmonic reported a slight decrease in ticket revenue with their Minimalist Jukebox festival, however they reported that 25% of the audience was under 45 compared to the average 15% at other performances (Kozinn, 2006).

Rock and pop are by far the largest favorite genres of the public. It continues to be a large issue of debate within the classical world how many aspects of the performances and marketing of these genres can and or should be applied to classical music. Anthony Rudel, the author of “Classical Music Top 40” and the Vice President of programming for WQXR, feels that although people dress more informally than they used to, the “mannered and stuffy” atmosphere of classical concerts is in rough comparison in the eyes of the public to the freedom of bodily expression of rock concerts (Dreyer, 2012). Laura Lentz also feels similarly in her

discussion about the culture of classical music believing that the genre has become increasingly inaccessible overtime because of confining rules and regulations surrounding concert etiquette and other aspects of classical performance (Lentz, 2011).

Even classical artists are beginning to feel confined. Greg Sandow, a classical music critic, feels that the greatest change in classical music could simply be to allow artists to feel they have the liberty to be truly expressive (Sandow, 2011). Even small changes can make an impact upon classical music's perception particularly among youth as elitist. In a concert of Mahler's 4th Symphony at the University of Maryland School of the Music, the students, although still dressed in concert black, wore accent colors of green and blue as symbols of the deep love for nature expressed in this work (Sandow, 2011). Sandow who was an attendee of the concert felt that even this small gesture connected the players more passionately to the performance and thereby involved the audience more profoundly to the experience (Sandow, 2011).

Even the actual technicality of playing has become restrictive among artists. Thor Eckert Jr. wrote in 1982 for the *Christian Post*, "rather than emotion, we now have technical prowess, rather than expressivity and poetry we have accuracy, rather than individuality, we have bland sameness" (Olmstead, 2014). In this day and age technology has set incredibly high standards where mistakes can be edited out of performances and musicians are pushed to focus more on not making mistakes instead of being expressive. In addition, artists are pressured to preform

from the same list of repertoire in the same manner. Gracy Olmstead, the author of the article “Making Classical New,” asks the hypothetical question of why would the public want go to an orchestra concert if the same music will be played in the same way every time (2014)? Joseph Polisi, the president of the Juilliard School, says that, “performance is about human communication” (Olmstead, 2014) Technology can however, also create new outlets for creativity and careers and music schools across the nation are beginning to establish entrepreneurial classes where students are encouraged to explore “Beethoven-inspired innovation” (Olmstead, 2014).

Anthony Rudel, a contributor to the “Sunday Dialogue: Is Classical Music Dying?,” feels that classical music needs to work towards appealing to modern consumer tastes by applying tactics of more contemporary styles (Dreyer, 2012). His opinions are also strongly opposed by others who find these other genres distasteful and lacking artistic appeal. While classical music need not literally combine modern genres with that of the classical repertoire, learning from other genres and applying change in various formats is often not a negative thing. Keep in mind that the “Rite of Spring” was met with riots on its opening night (Dreyer, 2012)!

Merging music styles can however be a positive and profitable way to introduce a wider audience to classical music. The Piano Guys are an active piano and cello duo who are internationally known for their intelligent and spirited arrangements of classical repertoire combined with modern works. Their most recent piece, a combination of Adele’s chart topping song “Hello” and Mozarts “Lacrimosa,” released at the end of January this year, already has over 7.5 million

views on YouTube (Hambil et al., 2016). One of their most popular songs, an arrangement of the hit song “Let it Go” and Vivaldi’s “L’inverno” from Concerto No. 4 in F minor, Op. 8. RV# 279, otherwise known as “Winter” from the Four Seasons, has received over 55 million hits on YouTube alone (Anderson et al., 2014).

However studies show that merely changing the programming and presentation of classical music will not largely change concert attendance and audience without the consideration of other factors (Rizkallah, 2009, p. 113). The participants of the California survey were also asked what other aspects they believed contributed to the success of a concert. Among the highest factors listed were the quality of the orchestra, the quality of the venue, the music programming, and the quality of the performance experience (Rizkallah, 2009, p. 122). Particularly the last point is an avenue many orchestras should and are exploring. Audiences attend public performances and will spend their money for the experience over the other aforementioned factors that are easily replicated by any other orchestra. Experience is what can truly make a performance unique.

The New World Symphony has fully embraced this idea and tracks the progress of their innovations (Burton, 2013). In their 2013 season they attempted three completely different concert formats. The first were 30 minute “Mini Concerts” as they called them, next were events held in the later hours of the night titled “Pulse: Late Night at the New World Symphony,” that included a mixture of genres in a lounge-style setting (Burton, 2013) Finally, the NWS also offered “Encounters;” hour-long performances which featured narration and videos and

ended with a reception extended to the whole audience (Burton, 2013). The New World Symphony found that these innovative concert formats drew in more than double the amount of new attendees and increased audience diversity (Burton, 2013). Although the above mentioned concerts only accounted for 10% of the overall offerings of the NWS that season, they brought in 31% of their total first time buyers that year (Burton, 2013). 42% of these first time purchasers who were introduced to the New World Symphony through these new concert formats went on to purchase additional tickets at other innovative or traditional concerts (Burton, 2013).

Another exciting concert format that is beginning to catch wild popularity among orchestras and audiences alike across the United States, is the integration of film and live ensemble. John Mauceri the conductor of the Hollywood Bowl, where the first of these concerts found a foothold, says of film soundtracks, “this is the orchestral music that’s been heard by more people than any music in history” (Burlingame, 2013). The inaugural of this concert type occurred in 1987 with the Los Angeles Philharmonic performing Prokofiev’s score to *Alexander Nevsky* (Burlingame, 2015). Only recently has it begun to take off among the public and orchestras following John Williams successful concert tours from *Star Wars* and with the onset of improved technology making the process more manageable (Burlingame, 2013; Burlingame, 2015).

To put together concerts of this kind takes weeks of rewriting scores to fit to a professional orchestral set up, possible additional writing to prepare the film for live

presentation, and complex synchronization technology (Burlingame, 2015). The expense to prepare for these concerts reach up to six figures, however organizations have found that the investment pays off (Burlingame, 2015). Organizations such as Film Concerts Live! handle the preparation and sell the completed package, including the proper copyrights and film and composer permissions to perform the works, to classical orchestras (Film Concerts Live!, 2016). A similar organization, Video Games Live, also utilizes a related business plan except with putting on performances of compositions from popular video games. These concerts also feature synchronized light shows and video, live action segments, and electronic instruments (“What is Video Games Live?,” 2005).

Among orchestras and some of the musicians alike, there is resistance against putting on concerts of this kind. They feel these profitable shows are only a means to end to put on performances of a more traditional classical concert (Burlingame, 2013; Burlingame, 2015; Piliber & Whitaker, 2003, p. 3). While this can be true depending on the orchestra, these concerts provide unique outlets especially for the younger generation to listen to professional orchestras and quality instrumental music via some of their most well-known and beloved mediums. This approach to concert programming is beginning to take hold in organizations across America. Wolf Trap National Park for the Performing Arts located outside of Washington, DC, is dedicated to its mission of offering quality music within and outside the classical realm allowing for performances of top-selling artists to help

cover the costs of presenting concerts by performing arts organizations such as the National Symphony Orchestra (“Mission,” n.d.).

Orchestras can also look beyond concerts for profit. Although revenues from recordings are small, especially since the revolutionary switch to digital, it could be worth classical performing arts time to look into other ways of utilizing the Internet and other forms of media. Orchestras can evaluate the results of examples such as various opera houses that have begun screening their performances in movie theaters. The Metropolitan Opera initiated the idea in December of 2006 with live broadcasts to select theaters and were met with great success (Bohlen, 2014). As of 2014, the Metropolitan Opera has sold 15 million tickets in theaters across 64 countries (Bohlen, 2014). The Opéra de Paris has also begun more recently recording performances and airing them to theaters. Their success is not quite equaled to the Met’s however, the Paris Opera feels that they have not suffered from the decision in terms of losing audience to live performance and that they have still seen an increase in profits overall (Bohlen, 2014).

Outside of internal revenue streams and corporate support, orchestras can also look to various organizations dedicated to the funding of the arts. The National Endowment for the Arts established by Congress in 1965 is an independent federal agency that provides assistance to arts organizations and service groups in classical and jazz fields (“About the NEA,” n.d.; “Art Works Guidelines: Music,” n.d.). To attract these grants the NEA looks to support groups that are engaging with their audiences, working on professional development, hosting service projects, and

exploring original strategies for their organization (“Art Works Guidelines: Music,” n.d.).

It is important to note that there are some who criticize an overly business like approach to performing arts organizations such as orchestras. While these critics acknowledge the importance of having these individuals within the organization, they feel nonprofit orchestras should not be run like a for profit company. In the words of president and CEO of the Aspen Music Festival and School Alan Fletcher, “the music is the mission, not the money” (Tsioulcas & Fletcher, 2013). It is important for classical music organizations to not lose sight of the true beauty and joy that comes through sharing music to the world and this can help to be achieved by savvy business tactics.

The Importance of Business Involvement in Classical Music

Performing arts organizations, especially symphony orchestras and other classical music organizations, need to develop better and more proactive strategies to approach businesses about establishing mutually beneficial relationships. To convince businesses that classical music is beneficial and therefore necessary particularly to youth, orchestras can reference a wealth of information through the numerous studies on the matter. One such recent study emphasized classical music's value in drastically lowering negative psychological affects showing that the presence of classical music during a university lecture significantly increased the level of retention and exam performance than the students who received the same lecture and exam without classical music (Dosseville et al., 2012).

The representation of an orchestra within its community is also absolutely crucial in the efforts to involve corporate funding. It is no wonder that one finds financially successful performing arts organizations often linked with an accompanying youth program. The Boston Symphony Orchestra for example, is closely linked to its affiliate the Tanglewood Music Center known worldwide for its top-notch young adult music education instruction ("History of the BSO," 2016). In the year 2002 The Boston Symphony Orchestra was listed in the top 100 charities and large corporations eagerly enlisted as major sponsors such as The United Bank of Switzerland or Bank of America who became an exclusive sponsor for Tanglewood (Jarchow, 2008).

Reasons behind corporate support are incredibly varied. EMC, an IT product company and major sponsor of the Boston Symphony Orchestra, indicated that their support was due to a desire to promote peace and diversity (Jarchow, 2008). Other companies look for ways to expand their brand image and still other organizations seek to better connect with and support the communities they are located in.

Rolls Royce made the decision to become an exclusive sponsor for the London Symphony Orchestra Chinese Tour in 2007 after noting the success of their performances three years prior in Beijing (Jarchow, 2008). Rolls Royce wished to expand their brand name to their notable market in China and commented that, “these performances benefit the company by acting as a way to support the Chinese communities” (Jarchow, 2008). Many corporations often cite support for the communities as a key if not leading role in their decision to back art organizations.

Even international companies such as Ernst & Young, which sports over 140 locations around the globe, stresses the importance throughout their organizational structure of supporting the communities wherever their firms are found (Jarchow, 2008). For example, although Ernst & Young is headquartered in London, England they are also a major contributor to the West Australian Symphony Orchestra nearby to one of their Australian offices (Jarchow, 2008).

A Canadian research study commissioned by Business for the Arts in Canada recently published the results of findings that sought to explore the relationships between arts organizations, the public, and corporations. Overall there was a strong

correlation found between the perception of arts embodying values that both the public and businesses strongly and positively identify with (Gregg et al., 2015, p. 3). The authors note that, “it is interesting is that the attributes more associated with the arts, honesty and authenticity in particular, and creativity to a lesser extent, are also the attributes associated with a new style of business leadership” (p. 3). Since the arts have this connotation, performing arts organizations should work to make a greater case for businesses support.

One of the most telling aspects of the report indicated that a majority of businesses stated their primary reason for supporting the arts is less about widening the scope of their brand image and more about a focus on revitalizing the community. For example, 81% of large businesses say their primary motivation for donating is for the community (Gregg et al., 2015, p. 32). Of the programs businesses would most like to see in particular within their communities improvements to children’s academic performance, assistance to disadvantaged youth, and benefits to society and improvements overall in health were the top listed (p. 5). Arts organizations such as orchestras can utilize this information to their advantage as research has shown to positively influence all of the aforementioned programs (p. 5).

In this same study it was found that 72% of the public agrees that businesses play an important role in supporting the organizations of the communities they are located in (Gregg et al., 2015, p. 25). If a corporation does tend to take the approach that they will support more for business reasons rather than community, it is

important to mention that 52% of the public reported that once they know a business supports arts and cultural activities they feel more favorable towards that company (p. 25).

An interesting fact uncovered through this study also found that while many businesses are interested in social return on investment, few utilize sufficient methods to measure and track their investments (Gregg et al., 2015, p. 5). In fact, only one third of the surveyed companies have any sort of system to measure the impact of their donations on their business (p. 41). Although businesses overwhelmingly point to the community as the main motivation to support the arts, orchestras and other performing arts organizations could help to institute measures for businesses to track the social return on investment, which could lead to further support.

What is encouraging for classical music is the marked increase in companies looking to support arts organizations. Between 2008-2014 there was a 49% increase in organizational funders, although the report makes note that there was also a 20% increase in the number of organizations that were recorded (Gregg et al., 2015, p. 28). Still the numbers show the median monetary level of support within the same time frame increased by 23% (p. 29). 91% of large businesses reported making donations of some kind, 53% of which was dedicated to the arts (p. 31).

It is equally important for orchestras to note the reasons given by businesses as to why they do not support or feel less inclined to support the arts. The reasons,

given in order starting from the largest, were the notions that are more imperative organizations to donate to, that they never had been approached about donating, that there is a lack of perceived benefit to the business, the arts audience are not part of their target market, and that there is no apparent need for the arts (Gregg et al., 2015, p. 33). In regards to the first point, orchestras need to understand that health and service organizations receive the most support from businesses (p. 33). From this, performing arts organizations can realize that businesses are more willing to support groups that demonstrate benefits for the community, health, and education (p. 4). The second reason for lack of support for the arts, that businesses simply are not asked, represents an area of huge opportunity among classical music organizations. Of the large businesses included in the report only 52% said that they had been asked to give contributions to the arts (p. 33).

There are a myriad of resources for performing arts organizations to find the necessary support through businesses and vice versa for organizations looking to link with an organization. Americans for the Arts, a nonprofit organization dedicated to expanding arts in America, assists with connecting arts organizations to donors and methods of support. Organizations such as the pARTnership Movement, an affiliate of Americans for the Arts, not only provides more information for businesses on reasons to partner with an arts organization, but also helps link these businesses to an organization (“Partnership Movement,” 2016; “Funding Resources,” 2015).

Orchestras need not look only to large businesses for support. A recent report published in January of this year mainly concerning the arts organizations present within the city of Boston, noted that the city's organizations feel they are suffering from the recent departure of many corporate headquarters leaving the area (Curtis & Koo, 2016, p. 38). As these major sources of funding and sponsorship leave, organizations are now looking towards new entrepreneurs coming into the city (p. 39).

Outside of businesses, orchestras can explore other forms of public funding. One example is the cigarette tax imposed in Cleveland over ten years ago. The campaign to enact this tax to support the arts took an aggregate investment of \$1.5 million from a combination of various cultural organizations and private donors (Curtis & Koo, 2016, p. 41). The cigarette tax now raises over \$15 million each year for the regions' arts (p. 41). Arts organizations can also work with seemingly unrelated fields such as the more recent situation in 2008 in Minnesota where performing arts organizations combined their efforts with sportsmen and environmental advocates to pass the Clean Water, Land and Legacy Amendment (p. 41). This amendment distributes part of the sales tax to the protection of water, ecosystems, parks, and arts and culture. In 2012 the Clean Water, Land and Legacy Amendment contributed to \$52.6 million for the arts alone (p. 41).

The reasons behind current and future support among businesses were similar to the desires of the publics. 83% of large businesses say they currently support the arts because of their belief in its ability to improve the quality of life

within the community (Gregg et al., 2015, p. 34). The two main factors that large businesses say they hope to see in future arts organizations are educational and outreach programs for the disadvantaged and clear examples that engagement with the arts improves the overall wellbeing of individuals and the community (p. 37). Fortunately for classical music, many organizations are achieving these goals and beginning to establish the necessary long-term and lasting relationships with corporate sponsors.

Conclusion

The state of classical music today appears to depend on who you ask. To some, their time is consumed by worrying, “whether it’s too late to save this once-exalted industry” (Kozinn, 2006). And others mock such thinking and feel that, “moaning about the state of classical music has itself become an industry” (Kozinn, 2006). While the comment is meant relatively in jest, it is true that there have been a myriad of fundraisers who capitalize on the enunciations of classical music’s demise to bring in large donations for classical music (Kozinn, 2006). Since it’s early beginnings, classical music has and continues to find unique ways to bring in sustainable revenue and funding streams. In order for classical music to really flourish in the next generation, classical performing arts organizations will need to be more active in their approach to breaking down the barriers of deterrents to classical concerts among youth.

It is understandable why the fate of classical music can seem grim. Stories such as the Green Bay Symphony Orchestra closing its doors last year for the final time seem all too familiar (Tabachnick, 2014). The president and CEO of the League of American Orchestras, Jesse Rosen, however is positive about the future. “We are experiencing a confluence of changes in cultural and civic priorities, philanthropy, audience preferences and technology. The combination of these factors poses challenges for orchestras, but also opportunities” (Tabachnick, 2014). Orchestras need to start thinking of themselves more of as businesses who actively search, survey, collect data, and analyze these new factors within their target markets.

The United Nations has declared that cultural rights, “the right to participate in cultural life and enjoy one’s culture,” are a component of basic human rights and both orchestras and the general public alike would like to see this idea permeate throughout our classical music culture (Curtis & Koo, 2016, p. 20). The public however sees the current classical audience as “white, female, highly educated and affluent” and overall lacking in diversity. Orchestras who want to, for the benefit of their communities, see a change in their audiences, the notion of cultural equity come to fruition (p. 21). If orchestras wish to reach out specifically to younger adults, they should take note of the study conducted by Schlemmer and James that demonstrates that the current audience make up is one of the largest deterrents to attending classical concerts among youth (2011). There are arts groups that have begun performing in new venues outside of concert halls, such as in churches and college auditoriums, or even unorthodox venues like rock clubs (Lentz, 2011). As found within the Schlemmer and James research, youth are much more receptive to classical music and willing to attend future performances in venues such as the Yellow Lounges in Berlin where the audience is around their age and the atmosphere breaks down the image of elitism in classical music.

Some orchestras are beginning to catch on to this trend. The Cleveland Orchestra created its own specific department titled the Center for Future Audiences, which is dedicated to finding ways to lower the barriers that discourage classical performance attendance and to finding methods to attract the youth to their concerts (Sandow, 2011). In addition to concert attendance, classical music

appreciation needs to be encouraged from a young age by a combination of cultural, familial, and educational forces. Pinchas Zukerman, a professor at the Manhattan School of Music, firmly believes in a broader integration of youth in musical education programs outside of the training of young performers who will naturally develop a love for music in their later years (Jarchow, 2008). Instead orchestras should look to cultivate classical appreciation among all adolescents.

Although much research is dedicated to the impact of music education among children, research shows there is still value in pursuing it later in life as well. There is evidence that college arts appreciation courses can have a greater predictor effect on frequency of future classical concert attendance than earlier exposure to music education (Rizkallah, 2009, p. 114). That being said, classical music events that can introduce young adults and not just children to the genre, such as Film Concerts Live! performances are profitable in the short and long-term for classical institutions.

Classic music performing organizations need to restructure their current marketing systems towards ticket buyers, specifically targeting the more youthful single ticket buyers. While they need to maintain subscription services for steady revenue the trend is significantly leaning towards single or double ticket packages. It is important for organizations to understand their target market and how and why they purchase tickets. A large percentage of ticket buyers prefer to do so online and prefer to get their information about on the Internet, thus it is vital that an orchestra has a modern and efficient website, especially if they wish to attract a

more youthful audience (Rizkallah, 2009, p. 123). Around 95% of patrons attend classical performances with at least one other person and almost 30% say they were given tickets by someone else as opposed to buying them (p. 118). This indicates that orchestras should capitalize on marketing towards the young adults the idea of treating their friends or significant others and the socialization value of attending a concert together (p. 123). In order for classical music performing organizations to receive this vital information they need to develop better databases to stay current on the trends, patterns, changes in preferences, and any unmet needs of their target markets (p. 123).

The relationship between classical symphony orchestras and businesses is vital for the future survival of the genre. It is incredibly important that performing arts organizations reach out and take heed of the desires and items of attraction businesses find or wish to find within orchestras. The most significant change larger companies wished to see to help the future bonding of these relationships, was for arts organizations to take the time to enhance their understanding behind what the businesses hope to accomplish through their support (Gregg et al., 2015, p. 42).

The majority of businesses prime motivation in supporting the arts is for the related benefits to the community instead of for their own company (Gregg et al., 2015, p. 4). Both businesses and the public alike show great desire in wanting to see more involvement of youth, especially those at risk or disadvantaged, being able to engage with the arts through education and outreach programs. Research shows

that performing arts organizations who run such programs are more likely to receive support from businesses and the public alike. For this reason it is not surprising that the Boston Symphony Orchestra with its world-renowned educational and outreach programs continued to be a beacon of success in the classical world.

Not all change needs to be drastic. The purpose of this research is not to tell symphony orchestras that they must completely turn their backs to tradition or ignore the great works of classical repertoire. Even small gestures such as conductors or soloists talking to the audience are a small but encouraging step towards breaking down some of the perceived negative conventions of classical music (Sandow, 2011). Classical music performing organizations need to break free from being merely museums for composers of long-gone eras. When compared to other arts, about one half of all plays currently performed were written by living playwrights, the films we go see in the theaters are almost exclusively new, and even art museums tend to feature contemporary works (Sandow, 2011). “In an age when you can watch anything at home or on your iPad,” begins Brian Grohl a member of the management team at the Hollywood Bowl, “you need a spectacular and unique element in your concert not only to attract new audiences but to keep the interest and excitement for the people who are already coming” (Burlingame, 2015).

We need to fight the idea of “golden ageism,” that classical music was supremely better, “both artistically and commercially, in the relatively recent past”

(Kozinn, 2006). This kind of thinking is what is truly damaging to the classical industry and is restricting classical music from its natural need to grow and adapt. As Leonard Bernstein said in his speech the Symphony Orchestra League in 1980, “a musical artist is a consecrated part of the world he inhabits; if he is fenced off, he will stagnate. So will the orchestra” (Bernstein, 1980).

Classical music has, is, and will continue to face difficulties. Although today's youth will not simply grow to find a love of classical music with age as is often thought, they are generally receptive to the genre especially when it is presented in a less strict format. “It's... a bright time, because classical music is changing. And in fact changing dramatically” (Sandow, 2011). So long as classical music organizations remain true to their missions, faithful towards their communities, understanding towards their business sponsors, and willing to naturally adapt to their current surroundings, classical music will indefinitely remain a vital aspect within our culture's future.

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