Presenter Background (1)

A. Director, MECC, Peabody Conservatory, 2012-2016


C. ASTA Board of Directors, 2009-2011

D. College Music Society Committees (2011-2017): Careers Outside the Academy; Academic Careers

E. Freelance classical guitarist until 2012

F. Independent scholar, consultant & educator
Presenter Background (2)

• Author, *The Musician's Way* Oxford 2009; 14\textsuperscript{th} printing 2018

  Foreign language editions: German (2011); Japanese (2018); Chinese (2019)

• Companion website/blog: MusiciansWay.com
Introduction: Sustainability in the Arts
“To be a musician in the service of music is not a job; it is a way of life.”

–Isaac Stern, violinist (1920-2001)

My First 79 Years, p. 3
Way of Life = Sustainable Music Career

Sustainable Music Career

- Meaningful Work
- Ample Income
- Work-Life Balance
Meaning & Income

1. **Mission-Driven Career:** We pursue missions that spring from our artistic visions & values. *We make meaning.*

2. **Market-Driven Career:** We create music that attracts audiences. *We make money.*

*Sustainable music careers are typically both mission driven & market driven*
Presentation Structure (6 parts)

1. Show arts participation data
2. Define audience development
3. Introduce Design Thinking as a framework to create successful concerts
4. Explore applications of Design Thinking to audience development and present examples of student productions
5. Do an audience development exercise
6. Review audience development resources
Learning Objectives

Participants will:

1. Gain awareness of arts participation data and audience development resources
2. Understand and apply Design Thinking
3. Acquire creative thinking and analytical tools to begin designing concerts for diverse audiences
Part I: 
Arts Participation 
Data
### Declining Arts Attendance (I)

#### Percent of adults attending performing arts events, by art form

<table>
<thead>
<tr>
<th>Performing arts events</th>
<th>2002</th>
<th>2008</th>
<th>2012</th>
<th>2017</th>
<th>Percentage point (pp) change*</th>
<th>Rate of change*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical plays</td>
<td>17.1%</td>
<td>16.7%</td>
<td>15.2%</td>
<td>16.5%</td>
<td>+1.3 pp</td>
<td>+8.6%</td>
</tr>
<tr>
<td>Non-musical plays</td>
<td>12.3%</td>
<td>9.4%</td>
<td>8.3%</td>
<td>9.4%</td>
<td>+1.1 pp</td>
<td>+13.3%</td>
</tr>
<tr>
<td>Classical music</td>
<td>11.6%</td>
<td>9.3%</td>
<td>8.8%</td>
<td>8.6%</td>
<td>-0.2 pp</td>
<td>-2.3%</td>
</tr>
<tr>
<td>Jazz music</td>
<td>10.8%</td>
<td>7.8%</td>
<td>8.1%</td>
<td>8.6%</td>
<td>+0.5 pp</td>
<td>+6.2%</td>
</tr>
<tr>
<td>Dance performances other than ballet</td>
<td>N/A</td>
<td>4.9%</td>
<td>5.1%</td>
<td>5.9%</td>
<td>+0.8 pp</td>
<td>+15.7%</td>
</tr>
<tr>
<td>Latin, Spanish, or salsa music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet performances</td>
<td>3.9%</td>
<td>2.9%</td>
<td>2.7%</td>
<td>3.1%</td>
<td>+0.4 pp</td>
<td>+14.8%</td>
</tr>
<tr>
<td>Opera</td>
<td>3.2%</td>
<td>2.1%</td>
<td>2.1%</td>
<td>2.2%</td>
<td>+0.1 pp</td>
<td>+4.8%</td>
</tr>
</tbody>
</table>

* These changes are not statistically significant at 90 percent confidence.

Declining Arts Attendance (II)

Fewer 18 to 34 year olds attend performing arts events than previous 18 to 34 year olds

Attended Performance in Past 12 Months
(Among Those 18 to 34 in Year Shown)

- Theatre-Musicals
- Jazz
- Non-Musical Play
- Classical Music
- Dance (Non-Ballet)
- Ballet
- Opera

Source: National Archive of Data on Arts and Culture; based on those who were 18 to 34 in each year shown

Motivations & Barriers to Arts Attendance

Percent of US Adults Who Attended or Wanted to Attend (2012)

https://www.arts.gov/sites/default/files/when-going-gets-tough-revised2.pdf, p. 2
## Target Audiences & Barriers

<table>
<thead>
<tr>
<th>Target Audience</th>
<th>The Barrier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disinclined</td>
<td>Perceptions</td>
</tr>
<tr>
<td>Inclined</td>
<td>Practical Matters</td>
</tr>
<tr>
<td>Current Audience</td>
<td>Experience</td>
</tr>
</tbody>
</table>
Arts Participation by Income

Figure 7. Rates of Arts-Going Across Income Levels
This figure illustrates trendlines across income levels for the portions of California adults going to various arts experiences at least once during the prior 12 months.


Arts Participation by Education

Figure 8. Rates of Arts-Going, by Educational Attainment

This figure depicts rates of arts-going during the prior 12 months by levels of educational attainment for California adults.


Economic Value of The Arts

https://www.arts.gov/sites/default/files/nea-infographics-economic-value.jpg
Arts Benefits: Private & Public

Framework for Understanding the Benefits of the Arts

**Instrumental benefits**
- Improved test scores
- Improved self-efficacy, learning skills, health
- Development of social capital
- Economic growth

**Private benefits**
- Captivation
- Pleasure

**Public benefits**
- Expanded capacity for empathy
- Cognitive growth
- Creation of social bonds
- Expression of communal meaning

Created using research from http://wolfbrown.com/
Part I Summary

1. Attendance at performing arts events has been in decline for at least 15 years

2. Recent research identifies motivations and barriers to arts attendance

3. Arts participation brings economic, personal and public benefits
Part II: Audience Development
Audience Development (I)

Definition:

• Artists or arts organizations advancing their missions & growing their markets by building relationships with potential audiences and deepening relationships with existing audiences. –Gerald Klickstein
Audience Development (II)

1. A top priority for today’s musicians due to declining attendance

2. More achievable than ever owing to the wealth of data on arts participation

3. Involves a rigorous artistic & intellectual process
What Are a Concert Performer’s Core Products?

1. The concert program
2. The concert experience
For Whom are Concert Programs & Experiences Created?

Target Audiences

1. Music School: Fellow experts

2. Music Profession:
   • Adults, teens, kids, elderly…
   • Diverse possibilities…
Experience & Expectations

via: https://artshacker.com/change-the-theater-experience/
Part II Summary

Thriving music professionals produce concerts that:

1. Are true to their missions
2. Attract & enchant target audiences
3. Generate ample revenue
Part III: Design Thinking & Audience Development
Design Thinking (I)

“Human-centered design is all about building a deep empathy with the people you’re designing for; 

“generating tons of ideas; 

“building a bunch of prototypes; 

“sharing what you’ve made with the people you’re designing for; 

“and eventually putting your innovative new solution out in the world.”

-William Schmarzo, CTO, Dell/EMC

https://infocus.emc.com/william_schmarzo/design-thinking-innovation/
Design Thinking (II)

Stanford d.school Design Thinking Process

- **Empathize**
  - Interviews
  - Shadowing
  - Seek to understand
  - Non-judgmental
  - Personas
  - Role objectives
  - Decisions
  - Challenges
  - Pain Points

- **Define**
  - Share ideas
  - All ideas worthy
  - Diverge/Converge
  - “Yes and” thinking
  - Prioritize

- **Ideate**
  - Mockups
  - Storyboards
  - Keep it simple
  - Fail fast
  - Iterate quickly

- **Prototype**
  - Understand impediments
  - What works?
  - Role play
  - Iterate quickly

https://dschool.stanford.edu
Design Thinking Applied to Audience Development (I)

1. **Understand** (target audiences)
2. **Define** (motivations & barriers)
3. **Ideate** (events that trigger motivation and overcome barriers)
4. **Prototype** (event design)
5. **Test** (event execution)
Part IV: Design Thinking Applications
1. Understand

1. Who is my target audience?
2. Why do I want to reach them?
3. How will I learn about them?
4. What do I aim to learn?
2. Define

1. What motivates my target audience(s) to attend concerts?

2. What are their barriers to attending?
3. Ideate

1. Generate numerous ideas to trigger target audience motivations & overcome their barriers

2. Draft ideas for concert programs & experiences with high feasibility & ample impact that address audience motivations & barriers

3. Choose 1+ concert designs to prototype
Charting Feasibility & Impact

Feasibility

Higher Impact
Higher Feasibility

Lower Impact
Higher Feasibility

Via: https://www.straightupbusiness.institute/toolkit/
The 5 C’s of Event Ideation

1. Content
2. Costs
3. Culture
4. Communication
5. Coordination (logistics)
What Are a Concert Performer’s Core Products?

1. The concert program
2. The concert experience
3 Keys to Program Content Creation

1. Relevance
2. Empathy
3. Exclusivity
Key I: Relevance

How would target audiences connect *culturally* & *intellectually* with the program content?
Key II: Empathy

How would target audiences connect **emotionally** with the program content?
Empathy
Example I: “Anti-Mass” by Cornelia Parker
Empathy Example 1, cont.

Why Did Interest Levels Rise?

a. Relevance + Empathy

b. What was the vehicle through which you discovered the compelling nature of the art?

c. Language + Storytelling (communication)
Empathy Example 2

https://www.youtube.com/watch?v=Hzgzim5m7oU
Empathy Example 2, cont.

Content Isn’t Enough

- We must also craft and communicate compelling language for program titles, pitches, descriptions, press releases
Key III: Exclusivity

Do the program content and presentation provide your target audience an experience not readily available elsewhere?
Music Program Example

2 solo concerts by unknown pianists on Chopin’s b’day

“Chopin Recital”
• All music on the program by Chopin

“Chopin’s Circle”
• Music by Chopin as well as by composers who influenced him

Chopin’s Circle offers an exclusive experience and emotional/intellectual connections beyond the repertoire itself
Student Work Ex. 1: Occasional Symphony
Occasional Symphony, cont.

- Founders 2012: MM Conducting Students Stephen Mulligan & Norman Huynh
- Funding: University grants & crowdfunding; now independent 501(c)(3)
Student Work Ex. 2:
To See the Stars

**TO SEE THE STARS**

*or: The Hubble Music Project*

A set of songs for chamber ensemble composed to commemorate the 25th anniversary of the launch of the Hubble Space Telescope.

MAR. 29 4PM    MAR. 29 7PM
To See the Stars, cont.

• Composer: Faye Chiao, DMA comp. student

• Premiere: March 29, 2015
  Maryland Science Center, Davis Planetarium, Baltimore, MD
  Washington: April 22, National Air & Space Museum

• Funding: Presser Foundation Grant
Student Work Ex. 3: Stinney Opera
Stinney Opera, cont.

- Composer: Frances Pollock, MM student
- Premiere: May 25, 26, 2015
  2640 Space, Baltimore, MD
- Two sold-out shows led to subsequent commissions
- Funding from JHU grants
Exemplary US Classical Musicians

1. Del Sol String Quartet
2. Lara Downes (pianist)
3. Daniel Bernard Roumain (violinist, composer)
4. Prototype (I)

1. Identify 1+ minimum viable products that can establish **proof of concept**
   - Minimum viable product = most feasible event that will produce sufficient impact to measure
   - Proof of concept = target audience attends, enjoys, and wants more

2. Map out project execution under 5 C’s (content, cost, culture, communication, coordination)
Prototype (II)

1. Present prototypes to target audience representatives
2. Collect feedback; revise and collect more feedback, as needed
3. Choose one prototype to test
5. Test

1. Specify test objectives
2. Develop effectiveness measures
3. Implement your event; distribute & collect evaluations
4. Use design thinking process to scale up successful tests or to redesign
Parts I-IV: Summary

1. Research shows a decline in arts attendance and identifies motivations and barriers to arts participation

2. Audience development is crucial for musicians and arts organizations to thrive

3. Design Thinking provides us with a proven framework to create concerts that trigger target audience motivations and overcome their barriers
Part V: Audience Development Exercise
Audience Dev. Exercise, I

Understand -> Define -> Ideate -> Prototype -> Test

1. Understand: Choose a target audience you currently understand

2. Define: Estimate their main motivations & barriers to arts attendance

3. Ideate: Draft a highly feasible 1-hour event concept that triggers motivations, overcomes barriers, and aligns with the principles of relevance, empathy, and exclusivity.
4. Prototype & Test: Draft ways to prototype and test

5. Share a three-minute verbal summary:
   - Who is your target audience?
   - What are their attendance motivations & barriers?
   - What is your event content & experience?
   - In what ways does it trigger audience motivations, overcome barriers, and align with principles of relevance, empathy, and exclusivity?
   - How might you prototype, test, and scale up?
Helpful Resources

1. Project management tools: trello.com | asana.com

2. MusiciansWay.com/music-careers

3. List of local performance venues

4. Compilation of sample programs
   peabody.jhu.edu/wp-content/uploads/2017/07/classical_singer_programs.pdf

5. List of media outlets & free event calendars

6. Links to marketing resources
   peabody.jhu.edu/life-at-peabody/career-services/marketing-self-promotion/

7. Case examples & professional guides
Part VI: Audience Development Resources
Audience Development Resources (I)

National Endowment for the Arts:


• National Archive of Data on Arts & Culture https://www.icpsr.umich.edu/icpsrweb/NADAC/
Audience Development Resources (II)

Wallace Foundation Knowledge Center:

• www.wallacefoundation.org/knowledge-center/building-audiences-for-the-arts/pages/default.aspx
Audience Development Resources (III)

Musical America Case Studies:

Audience Development Resources (IV)

League of American Orchestras:


Audience Development Resources (V)

Americans for the Arts:

• https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications
Audience Development Resources (VI)

Culture Hive:

• www.culturehive.co.uk/tags/audience-development/?role&type&s=audience%20development
Audience Development Resources (VII)

Wolf Brown:

• http://wolfbrown.com/expertise/research-a-evaluation/audience-and-visitor-research

Audience Development Resources (VIII)

Createquity:

• http://createquity.com/2015/05/why-dont-they-come/
Audience Development Resources (IX)

Chamber Music America:

• https://www.chamber-music.org/audience-engagement
Learning Objectives

Participants will:

1. Gain awareness of arts participation data and audience development resources
2. Understand and apply Design Thinking
3. Acquire creative thinking and analytical tools to begin designing concerts for diverse audiences
Contact

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MusiciansWay.com

LinkedIn.com/in/klickstein