



New World Symphony

Summary Report: 2010 - 2013 Concert Format Assessment

By Alan Brown and Rebecca Ratzkin

Executive Summary

June 2013

Executive Summary

Introduction

In late 2010, the New World Symphony (NWS) embarked on an experiment to develop and evaluate new concert formats that would appeal to younger, less experienced concertgoers. With generous support from The Andrew W. Mellon Foundation, NWS was able to launch four new concert formats: Mini-Concerts, Encounters, Journey Concerts, and PULSE.

NWS commissioned WolfBrown to assist in evaluating the new formats in order to understand whether or not they were having the desired effect on audience composition (e.g., bringing in younger audiences) and desired outcomes (e.g., a new and better relationship with classical music and the organization). Evaluation methods included in-venue surveying at all concerts and pre and post-concert focus groups at select Encounters, PULSE and Journey Concerts. At Mini-Concerts, Encounters and Journey Concerts, surveys were distributed to all patrons as they exited the hall. PULSE ticket buyers were sent an online survey via email the night after the concert.

One goal of the evaluation effort was to build the capacity to conduct evaluation within the organization itself. NWS staff worked diligently to conduct and interpret focus group discussions independently, and became solely responsible for survey data collection, with coaching from WolfBrown. Halfway through the evaluation, NWS was able to take advantage of a new online dashboard reporting tool developed by WolfBrown to assist arts organizations in quickly accessing audience feedback. Utilizing the dashboard had the dual effect of building staff's analytical skills and greatly reducing the lag time between data collection and reporting. In turn, this allowed NWS to respond more quickly to audience feedback.

In 2012, NWS recognized an opportunity to expand their learning by inviting other orchestras experimenting with similar formats into the evaluation process. With support from Mellon Foundation, assessment support was extended to five partners, including the Charlotte Symphony Orchestra, San Diego Symphony, Memphis Symphony Orchestra, Kansas City Symphony and the Detroit Symphony Orchestra. Each orchestra fielded a standardized protocol, and all results were shared through the online dashboard tool.

New World Symphony is committed to deep listening and learning from audiences. Over the course of the assessment work, staff has made numerous improvements based on audience feedback, adjusting marketing messages, dropping some program elements, keeping others that were well received, and refining educational content, visual elements and other aspects of program design. This summary provides an



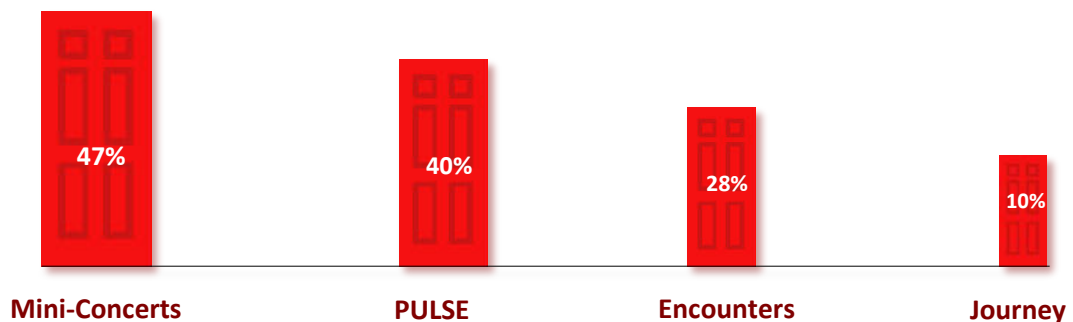
overview of key findings from the assessment work, both within and across formats, and discusses the implications of new concert formats for NWS and the orchestra field at large.

Overarching Findings Across Formats

1. NWS’s alternative formats open doors to classical music for a range of audiences

Mini-Concerts offer a low-risk option for experiencing classical music (i.e., short program, highly affordable, multiple start times) and serve as the largest “doorway,” with 47% first-time attenders (i.e., never attended a NWS program before) on average over the course of three years. PULSE offers the second largest doorway with 40% first-time attenders, followed by Encounters (28%) and finally Journey Concerts (10%). Forty-three percent of PULSE respondents reported attending only two or fewer classical music concerts in the past year. Overall, the Mini-Concert, PULSE and Encounters formats have been successful in attracting new buyers, and in shaping positive attitudes about future attendance.

Figure 1: Doorways into NWS Programming - Percentage of First-timers by Format



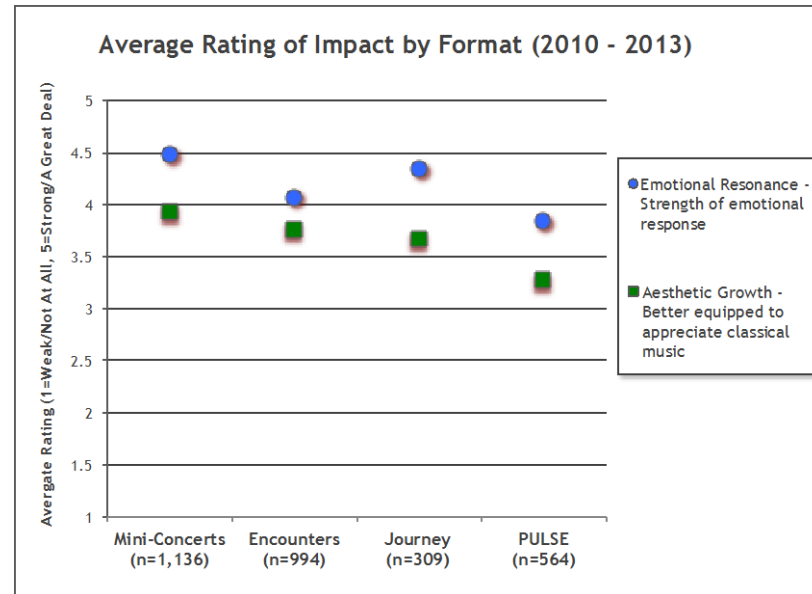
2. Shorter concert experiences can deliver big impact

Over the course of three years, Mini-Concerts have proven to impact audiences to the same or a higher degree than longer formats like the Journey concert, a three-hour odyssey through one composer’s music (see figure below). Indicators of emotional resonance compare favorably for Mini-Concerts. One respondent commented about the Mini-Concert experience: “*Very entertaining. The length of the concert was perfect. I felt elated when I left the concert.*” Others spoke highly about the introductions, which were very useful in orienting them around the music. This was even the case for more experienced and knowledgeable concertgoers: “*Even being somewhat knowledgeable about classical music, these programs are always entertaining and educational.*” While longer programs can offer more variety, the value and impact derived from shorter concerts can be very strong. Both the Encounters and Mini-



Concert formats demonstrate the appeal of shorter experiences, which is not surprising given productivity trends and the time-starved environment in which many Americans live and work.

Figure 2: Average Impact Ratings by Format, 2010-2013



3. Non-traditional formats can appeal to all audiences, not just young and inexperienced concertgoers

Older, more knowledgeable, and frequent concertgoers were found at all formats, and many had positive experiences. For example, an Encounters respondent with a high level of classical music knowledge noted that the educational components were “a phenomenally successful addition to the musical part of the program in my view,” and another stated “[I] loved the [spoken] comments and video projections. It enhanced the listening experience.” A comparison of satisfaction data for Encounters concerts, looking across concert attendance frequency cohorts, shows that there is no discernable difference in satisfaction between high-frequency and lower frequency attenders. In other research, we have observed that many older adults long for the music education experiences they had in their teenage and college years. This argues for multiple concert formats designed for audience members with different backgrounds and priorities.

4. Multi-layered programmatic elements, deployed with a high level of artistic integrity, can greatly enhance the concert experience

The incorporation of educational content and visual components is a key feature of all four formats. Mini-Concerts and Encounters employ some amount of speaking from the stage (by a musician, the conductor, or a resident animateur), and some use



of video projections and/or lighting. Journey uses juxtapositions of selected movements and video projection to draw a rich profile of a composer or genre. PULSE integrates video, lasers and lighting on top of a unique and multi-layered musical program. Generally, survey results indicate a high level of satisfaction with the non-musical elements of these programs. In response to the visual component of the PULSE program, for example, one respondent noted that it *“could be more surreal, more creative; don’t go for safe, it’s Miami! It’s art!”* Working with a broader palette of artistic elements creates new opportunities for engaging audiences, but also requires an unconventional set of curatorial skills and the establishing of new relationships with artists. These skills and relationships can take years to cultivate, as reported by NWS and several of the partner orchestras.

Key Format-Specific Findings

Mini-Concerts

Mini-Concerts are 30-minute classical music concerts, scheduled for 7:30 p.m., 8:30 p.m. and 9:30 p.m. on the same evening. Tickets cost \$2.50 (thus requiring customer data capture). Many patrons attend more than one concert, but each requires a separate ticket. The goal of this format is, by lowering barriers, to attract new audiences and build the database. Audiences were surveyed at seven different Mini-Concert programs between February 2010 and January 2013, using paper questionnaires, yielding 1,130 completed surveys.

- Mini-Concerts attracted the most first-time attenders of all formats across the past three years (47%), underscoring this format’s role as a doorway into the NWS product line.
- Some long-time NWS patrons also attend Mini-Concerts, which they use to introduce friends and family members to classical music.
- Forty-four percent of respondents made the decision to attend within three days of the Mini-Concert, and 25% of respondents decided to attend on the same day as the concert. This format accommodates, rather than fights, late decision-making, which is a significant issue affecting all arts groups.
- The short length of this format, as well as its educational components (e.g., spoken introductions by the conductor and/or Fellows) make the Mini-Concert a viable introduction to the art form for the uninitiated, whether adult or child (e.g., *“The length of the concert was perfect for our two teenage sons.”*).
- The affordability of these concerts also serves to attract those who would not otherwise attend (e.g., *“The \$2.50 concert makes me come for the 1st time to the New World Symphony.”*).
- Although the Mini-Concert is a “small” experience, it delivers “big” impacts. Ninety-four percent of respondents reported a strong emotional response in the 2012/13 season, an increase from 88% in 2010/11. Almost all



respondents reported some level of post-concert discussion with others about the experience (90% on average across all three years). Post-performance conversation also increased slightly from 91% in 2010/11 to 94% in 2012/13.

Mini-Concerts, along with the free WALLCAST™ programs, serve a strategic role in the NWS product line, providing low-risk, high-quality classical music experiences for a broader public. While they cost almost nothing to attend, Mini-Concerts can be understood as a first step in establishing a ticket-buying relationships with new music lovers.

Encounters

(previously named “Symphony with a Splash” and “Discovery Concerts”)

Encounters concerts are 60-minute educational programs incorporating spoken narration carefully integrated with music and visual enhancements. Each program typically focuses on a composer or a theme (e.g., “Concert Hall Cool: Jazz Goes Symphonic”). This format also includes a social element in the form of a post-concert cocktail hour in the dramatic lobby of the New World Center, which all patrons are invited to attend and interact with Fellows of the New World Symphony. Ticket prices are modest, in the range of \$25. Encounters concerts offer a fully-designed learning experience, along with a social element, and are intended to appeal to those who are somewhat new to classical music, or who seek to learn more. Eight programs were surveyed between April 2010 and March 2013, using paper questionnaires, yielding 971 responses.

- Overall satisfaction with the Encounters experience increased from 90% in 2010/11 to 97% in 2012/13.
- The classical music knowledge level of the typical Encounters respondent is equal to the knowledge level of the typical Mini-Concert respondent (3.2 on a scale of 1 to 5, for both). In other words, the Encounters format attracts a diverse audience with respect to background in classical music. For reference, PULSE respondents reported lower knowledge levels (2.8, on average) while Journey Concert respondents reported higher knowledge levels (3.6, on average). Results suggest that the Encounters format appeals to people who enjoy educational concert experiences, regardless of knowledge level. This presents a significant challenge in that the educational content must speak to people at different ends of the knowledge spectrum.
- Sixty-one percent of all Encounters respondents were not aware of the educational format prior to attending. Regardless, respondents reported very high ratings for “satisfaction with the overall investment of time and money” (average score of 4.7 on a scale of 1 to 5), and only 15% would have preferred the concert without the educational enhancements. Aligning audience expectations with the actual experience was a major topic of discussion at NWS, resulting in a number of efforts to better prepare



audiences. These included a spoken introduction alerting audience members to the layout of the program, as well as adjustments to marketing (e.g., utilizing videos and images based on live events in addition to language), and branding (shifting from “Symphony with a Splash” to “Encounters”). As a result, the percentage of survey respondents reporting a lack of prior awareness of the format dropped by thirty percentage points between 2010 and 2012.

- The social component of Encounters began as a pre-performance happy hour. After observing audiences and reviewing focus group findings that suggested a desire to have a place to “hang out” and talk about the experience, NWS moved the social element to after the concert. This allows Fellows to join and mingle with audiences in the lobby. As a result of this change, the proportion of respondents reporting that the social festivities enhanced their overall experience increased from 50% in the 2010/11 season (pre-performance happy hour) to 61% in 2012/13 (post-performance reception).
- Although the narration got off to a rocky start in 2010, satisfaction levels with both this component as well as the video projections increased each year. Qualitative feedback regarding narration was instrumental in helping NWS recalibrate the educational content and style of delivery in subsequent programs, resulting in a large increase in the average rating of satisfaction with spoken introductions by nearly a full point (on a scale of 1 to 5) over the span of 18 months.
- While some patrons commented that the one-hour length of the Encounters concert was too short, most considered this to be about the right duration. In general, open-end comments about length referred to a “desire for more.” It is not a bad strategy to leave audiences hungry for more, although this does suggest an opportunity to incorporate some form of post-concert enrichment activity that would provide audience members with an option to extend the experience.

PULSE

PULSE is the New World Symphony’s innovative late-night club format, integrating live classical music with a DJ playing electronic dance music. This highly social format intentionally blurs the line between a concert and a party. For each PULSE event, the facility is transformed into a club-like setting with an array of ambient lighting and visual effects. Patrons have many options in terms of moving about the venue (or leaving and coming back later), and may choose to sit, stand, wander or dance at any point throughout the evening. The format was designed to engage a young and wired demographic by redefining the concert experience. Seven PULSE events were surveyed between February 2011 and March 2013, using a combination of paper and online surveys promoted through email and Facebook. A total of 564 surveys were collected.



- Doors to the PULSE event open between 8:00 p.m. and 9:00 p.m. and close after 1:00 a.m. The typical PULSE patron arrived at 9:15 p.m. (on Friday night).
- Fifty-one percent of all respondents reported staying more than two hours, while 45% stayed between one and two hours. Only 3% stayed for less than one hour, when, in fact, they could leave at any time.
- The PULSE format succeeds in attracting a much younger audience compared to the other formats, with a median age of 38. This compares to an average age of 65 for Encounters and 68 for Journey Concerts. We suspect some degree of upward age bias in all of the survey data.
- PULSE buyers are twice as likely as other NWS buyers to be single/never married (38%), and more likely to be racially diverse (about 60% white). The data clearly suggests that younger, single, more racially diverse adults feel welcome at this format.
- PULSE provides audiences with options for engaging in a variety of activities, apart from simply sitting and listening to the music. When asked “what activities did you do while at the event,” respondents were most likely to have been socializing with those they came with (75%) as well as others they saw at the event (48%), sitting and listening to the music (61%), taking photographs on their cell phone (60%), and texting or emailing while at the event (37%). In general, younger respondents engaged in more activities than older respondents, particularly texting, dancing, taking photographs, and socializing. This neatly encapsulates the divergence in cultural norms between older and younger audiences, and illustrates the viability of flexible, social, multi-layered formats as a strategy for engaging younger concertgoers.
- Overall, 85% of PULSE respondents were satisfied with the ambiance of the space (social setting, etc.). Ambiance turns out to be the best predictor of overall satisfaction of all the program elements tested, including selection of pieces played by the DJ (74% satisfied) and orchestra (82% satisfied), and video and lighting (79% satisfied). Regression analysis reveals that 43% of the variance in overall satisfaction is attributed to whether or not respondents were satisfied with the ambiance of the space. Overall, the combination of programmatic elements, flexibility in design, and the welcoming social atmosphere make PULSE an exciting and memorable occasion.
- It is interesting to note that captivation levels – a leading indicator of impact – are significantly lower for PULSE (3.4 on a scale of 1 to 5), compared to Encounters (3.8) and Journey Concerts (4.0). This can be understood as a trade-off associated with the format design. In fact, some PULSE patrons socialize their way through the evening, without paying much attention to the music, while other focus intently on the music. Allowing these two modalities of participation to co-exist in the same experience explains both the power and the fragility of the format. (Captivation levels were not measured for Mini-Concerts.)
- Some of the open-ended survey data and focus group feedback highlighted



the frustration of some audience members who found the ambient noise of the “club” format distracting and frustrating. They simply wanted to sit and listen to the music quietly. Others were surprised and disappointed that there wasn’t as much opportunity to dance as they had been led to believe. Taking all of this into account, NWS introduced a “third set” to PULSE in 2013. At the end of the night, orchestra musicians and DJ split into two spaces and two separate programs: PULSE Unplugged (an intimate and paired down repeat of the orchestral pieces played earlier in the evening), and the Dance Party (DJ spinning in the main hall). Forty-two percent of respondents attended PULSE Unplugged, and 66% attended the Dance Party. As expected, those who attended Unplugged enjoyed the quality of musicianship (42%), as well as the intimate setting (38%) the most, whereas Dance Party audiences were happy to be able to move around (48%) and socialize more with friends (42%).

- Other changes to the format based on focus group feedback included adding program notes to plasma screens in the lobby and offering a smartphone app through which attenders can view program notes.

Journey Concerts

Journey Concerts offer an intensive look at the work of a single composer. These are sophisticated programs featuring an array of performing forces that may, in addition to the orchestra, include soloists, small ensembles, and choruses. Musical selections are juxtaposed in a way to allow the audience to make connections across the body of the composer’s work. The program is lengthy and involves three segments separated by two intermissions. The first Journey Concert in October 2011 featured the works of Beethoven, while the second Journey Concert in February 2012 featured the works of Mozart. A total of 307 surveys were collected across the two concerts. WolfBrown also conducted focus groups before and after the March 2011 Journey Concert focusing on Schubert (but no survey).

- The Journey Concert appeals to older, more knowledgeable audiences. In this regard, it contrasts nicely with the other formats, which are geared for younger concertgoers, and illustrates that format diversification is not only about attracting 20- and 30-somethings, but also about providing experienced audience members with more choices.
- Although 98% of Journey Concert respondents were aware, prior to arriving, that the concert featured the work of a specific composer, only 32% knew that the format involved a range of large and small ensembles playing in various locations around the auditorium, or that the concert would last roughly three hours. This is not surprising given the newness and uniqueness of the format. As new formats are introduced, results suggest that many people will buy tickets for them without registering the details of the format. As NWS has learned, it can take years to acclimate patrons to new formats.
- The longer length of the Journey Concerts is an artistic decision, and requires



explanation. Negative feedback about the length of these concerts suggests that some patrons were not prepared for a three-hour concert. Moreover, critical feedback about the format suggests a need for more explanation of the artistic reasoning behind the unusual juxtapositions of pieces (e.g., “*I would rather listen to pieces as they were composed, not separated by other works.*”). Others enjoy the unconventional sequencing of repertoire: “*The format of breaking up the Mozart 40th Symphony and interspersing it with the other works was BRILLIANT. The variety of the program was striking and absorbing.*” In other verbatim comments, respondents show signs of developing preferences around formats: “*It’s a smorgasbord. A delicious meal of succulent tidbits, but I would not recommend it as a steady diet.*” Introducing new formats requires a significant and sustained effort to calibrate expectations and communicate curatorial intent.

- The Journey Concert format, with its focus on one composer, offers a good opportunity to assess learning outcomes. For this purpose, a simple open-ended question was used: “What one or two things about Mozart’s [or Beethoven’s] music did you take away from this concert?” Analysis of the resulting qualitative data provides evidence of strong audience learning. After the Mozart program, for example, respondents reported gaining an appreciation for the composer’s versatility, emotional range and prolific output. The Journey format, along with Encounters, is deeply educational, and leaves audience members with not just an enjoyable concert experience, but with a newfound appreciation for classical music – an investment in learning that might pay lifelong dividends. “[I] could not help thinking that I was really discovering a richer Mozart than the one I already thought I knew and liked.”

Continued Evolution of Concert Formats at NWS

New World Symphony has embarked on a sustained journey with its audience to develop, test and refine a range of alternative concert formats. Thousands of audience members have completed surveys, many repeatedly, and hundreds of patrons have willingly contributed their thoughts in focus group discussions. As the feedback suggests, launching a new concert format requires a close partnership between artistic planning and marketing/communications, both in terms of completing the feedback loop with the audience and ensuring that the artistic vision behind the formats is accurately and aggressively communicated to the audience prior to their attending.

If anything, the research suggests that this is a long-term endeavor. It takes years to coach audiences through their new decision choice set. For example, NWS introduced a new iconography to explain some of its



Take your concert experience to the next level with these performances featuring videos and other projected imagery.



programming features in the 2011-12 season. But this new vernacular will take time to sink in. Even then, many audience members will not fully understand the formats until they experience them in-person. In this regard, stimulating trial is a key strategy leading to adoption and sustainability of new formats.

We see opportunities for NWS to further exploit its facility and artistic assets in developing additional formats. For example, special lighting and video elements have become a regular part of the NWS concert experience across numerous formats. There is strong evidence in the research literature that the visual aspect of live music is of growing importance to younger generations who grew up with music videos, and whose expectations for visual stimulation were shaped by the intense lighting and visual effects at live concerts by popular artists. NWS should continue to explore new artistic possibilities around integration of live music with photography, film, digital video effects and lighting installations. In a recent study of music preferences of college students, we observed strong interest in classical music's connection to film.¹ With its magnificent projection capabilities, NWS is ideally situated to cultivate a new generation of musicians who can interpret music with lighting, film and video, and a new generation of visual artists and filmmakers who can bring new life to music. Much as pianists and organists accompanied silent films in the early days of cinema, film and video artists may learn to accompany music using the newest technological tools. This is clearly a growth area for the orchestra field more generally, and an opportunity for NWS to develop artistic assets that might be licensed.

As the PULSE format explores intersections between classical music and electronic dance music, NWS might explore other musical intersections, where potential exists to access new audiences by building musical bridges between, say, classical music and traditional forms of music from Latin cultures, folk, Indie rock, Hip Hop, etc. Most experts agree that the definitional lines used to distinguish classical music from other forms of music have blurred, and will blur further, driven by demographic diversification and technological developments. In the Miami marketplace, NWS is at the fulcrum of these important cultural shifts.

Younger classical composers such as Thomas Ades, Gabriel Kahane, Sean Shepherd, Samuel Carl Adams, Missy Mazzoli, and Anna Clyne are moving away from atonal post-modern classical sounds towards a more accessible blend of genres, including jazz and folk influences, and even electronic dance music (Mason Bates). The next generation of classical consumers will not put classical music in the definitional box that the orchestra field has relied upon to define itself for so many years. In this ecology of rapidly changing musical tastes, the frontier of programmatic innovation in the orchestra field surely lies in exploring intersections across different types of music, and between music and other forms of artistic expression such as dance, poetry, spoken word, theatre and performance art.



Conclusion: Format Diversification and Expanding the Neural Network

At the core of NWS's four-year experiment with alternative concert formats are key questions about what an orchestra can mean to its community, how "classical music" should be defined, and how orchestras can develop sustainable new products that engage new audiences and provide existing audiences with a more interesting variety of program choices. While NWS may have started down this path with more modest ambitions, it is now a *de facto* "greenhouse site" for programmatic experimentation in the US orchestra field. This role is supported by several important distinctions, including:

- Its educational mission and commitment to learning and training;
- Its breakthrough facility, which allows for a broader range of artistic possibilities;
- Its national funding base and strong relationships with individual donors and institutional funders;
- Its ability to deploy musicians free from some of the confines of a collective bargaining agreement that would otherwise impede experimentation;
- Its ability to methodically assess its artistic work and make incremental refinements to programs.

Through contact with other orchestras, NWS has learned that many orchestras are in various stages of developing alternative formats, including some that are quite similar in nature to Encounters and PULSE. In fact, other orchestras can be partners with NWS in the development and implementation of new and non-traditional formats, and in developing a body of knowledge around producing and marketing these formats. What most of these orchestras lack, however, is a capacity to evaluate programs methodically. In expanding WolfBrown's assessment work to five additional orchestras in 2011-12 and 2012-13, we have begun the process of building a learning community, with NWS as the hub, around format innovation, although much work remains to be done. NWS has demonstrated why high-quality critical feedback from audiences is an essential step in the product development cycle, a view not shared universally in the orchestra field.

With four years of assessment work under our belts, NWS's experiment with formats can be understood as tactical manifestations of a product diversification strategy, all of which is driven by an artistic vision and underlying passion for opening new doorways into classical music. These experiments are not novelty projects at the periphery of the artistic core, but efforts to evolve the core itself, with significant implications for NWS' mission.

In undertaking this work, NWS is challenging fundamental assumptions about aesthetic leadership and community relevance. What is an orchestra's commitment to



creativity in programming? What role should the audience play in program development? Should orchestras think about audiences as moving along a conveyor belt of aesthetic growth, thereby idealizing a high level of musical knowledge and sophistication (and repeat attendance), or should the “ladder” metaphor be discarded for a more embracing concept of audiences that celebrates their diversity and does not presuppose their having to move along any particular trajectory? These are tough philosophical issues that cut to the bone of an orchestra’s identity. At NWS, they are not academic questions but urgent matters of regular debate.

Theoretical literature in the psychology field suggests that learning is optimized when learners are challenged - but not too challenged. In other words, the ideal place to learn is just beyond your current abilities – or in the “zone of proximal development.”² In offering a range of educational concert formats, NWS has created more opportunities for learners to be in this “zone.” When such alignment occurs, audience members not only learn more but feel a sense of accomplishment and validation afterwards. The impact can be profound, as illustrated in focus group data from Encounters participants, and in comments from PULSE attender who expressed a desire for more information and context. Many adult concertgoers are masters of other domains (e.g., law, medicine) and therefore have significant learning skills, even though they may be newcomers to classical music.

Offering audiences a range of concert formats also allows for progressive learning, another precept of well-designed pedagogy – much like video games that offer players successively higher challenge levels. Patrons who feel that they have “graduated” from a particular format can move along to something different. At present, NWS audiences are left to self-direct through the various program formats. Migration analysis suggests that some patrons prefer to stay in a particular format for a period of years, while others move along quickly to other formats. As more choices are offered, some patrons will need individualized assistance in finding the best pathway through the product line.

Survey results indicate that learning outcomes and aesthetic growth can occur within one format (e.g., Encounters), resulting in positive attitudes about future attendance. With this knowledge, NWS has come to value patrons who stay in a format such as PULSE, while, at the same time, providing pathways to other kinds of musical experiences. The ladder has become an array of options, a highly curated portfolio of musical adventures and learning opportunities. Patrons enter the environment at different points (Mini-Concerts, WALLCAST concerts), then chose their next experience based on their unique interests.

The poetry of such an approach to programming lies in offering both sequential and asynchronous pathways through the art form, allowing for both expected and unexpected encounters with great music. Movement between and amongst different concert formats looks like a neural network map illustrating myriad flows between nodes of activity. As patrons grow to understand the available formats and artistic



choices, they will explore their options with greater facility, and feel a greater sense of agency and ability to self-curate. Not all of these programs must be live concerts. Some might be digital experiences, such as online courses, and NWS might also consider curating musical experiences for its audience that are presented by other organizations. As NWS and other orchestras continue to innovate formats and programs, audiences will gain a broader range of musical experiences without leaving the product line, and musicians will gain a new appreciation for the many pathways to musical fulfillment.

#

A technical appendix includes more detailed findings for each format, and top level finding across the partner sites.

Endnotes

¹ Engaging Next Generation Audiences: A Study of College Student Preferences towards Music and the Performing Arts, 2013, commissioned by the Hopkins Center for the Arts at Dartmouth College. See https://hop.dartmouth.edu/online/student_engagement. A component of this study, the consolidated focus group report, discusses music visualizations (page 6).

² Russian psychologist Lev S. Vygotsky developed the construct of the zone of proximal development over the course of his academic career. See http://en.wikipedia.org/wiki/Zone_of_proximal_development, which includes a bibliography pointing to a further source literature.

