

# Online Audience Engagement:

Strategies for Developing Jazz and Classical Audiences



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Technology in the Arts is a series of services from the Center for Arts Management and Technology (CAMT), an applied research center at Carnegie Mellon University exploring ways in which arts managers can employ online technologies to more effectively meet their organizational goals and engage audiences.



2011

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# Introduction:

## *Why Jazz & Classical?*

One of the toughest challenges for arts managers, recently, has been the task of engaging younger audiences. As audiences for art forms like classical, jazz, and opera are getting older, studies have indicated that younger generations are not replacing this “dying demographic”. To make matters worse, a 2008 Survey of Public Participation in the Arts, released by the National Endowment for the Arts (NEA), indicated a 5% decline in arts participation across America. Both discouraging trends seem to impact classical and jazz audiences the most.

My original intention in completing the research for this white paper was to explore the ways in which jazz and classical musicians were successfully responding to declining audience participation and building a younger fan base. It became apparent that many of these artists are already effectively utilizing technology to reach out to new audiences across all demographics and convert them into loyal fans. It also became apparent that this exciting growth was largely taking place outside the walls of “traditional” arts venues. From nightclubs to lofts, jazz and classical music are reaching audiences in new places.

Arts managers, however, have an unprecedented opportunity to tap into these existing networks and help artists expand their reach and community impact. Artists would also stand to benefit from added career stability and wider recognition. This research, therefore, evolved to focus primarily on how organizations and arts managers can effectively tap into existing audiences for jazz and classical music and develop better strategies for growing audiences by effectively engaging them online. Since there have been a number of studies in recent years on defining best practices for marketing to audiences online, this research will primarily focus on case studies of extraordinary people and organizations who have successfully implemented these best practices. Since jazz and classical specific organizations were impacted the most by this audience decline, I focused primarily on artists and organizations in these categories. Ultimately, these best practices and case studies can assist any artist, manager or organization of any size, scale and budget.

-Tara George  
Social Media Manager  
Center for Arts Management and Technology

# The “Graying” of Classical and Jazz Audiences

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The first signs of trouble came with the 2008 Survey of Public Participation released by the NEA. The survey declared: From 1982 to 2008, audiences for performances in classical music, ballet, non-musical theater and most conspicuously, jazz, have aged faster than the general adult population. The survey offered a variety of explanations for this disturbing trend from a decline in music education as well as regional disparities when it comes to accessing arts opportunities. The news was especially dire for jazz and classical art forms.

The percentage of adults attending a classical music performance declined from 12% in 2002 to 9% in 2008. Nearly 20% of classical music attendees were 65 or older, which is high relative to most other performing arts. Adults with college or graduate degrees were almost three times more likely than high school graduates to watch or listen to classical music via media, which indicated a relationship between level of education and level of arts participation.

Denver Post columnist, Kyle MacMillan, commented on these trends in his article, “Classical Music is Going New Places to Lure New Faces”:

The field faces critical challenges today. It must find compelling ways to counter a disastrous confluence of trends: aging ticketbuyers, escalating costs and flagging philanthropy. At the same time, it must deal squarely with increased competition from more musical genres than ever, all accessible online with a couple of touches of a finger. Gone are the days when classical artists could offer high-caliber performances of Mozart and Tchaikovsky and simply expect people to show up. Orchestras, opera companies and presenters must be more entrepreneurial, more risk-ready.

The numbers were similar for jazz audiences. About 8% of adults attended a jazz performance in 2008, compared with 11% in 2002. The total number of attendees declined from 22.2 million adults in 2002 to 17.6 million adults in 2008, and the total number of attendances to jazz performances declined from 68.8 million in 2002 to 51 million in 2008. More than half of jazz performance attendees in 2008 had a college or graduate degree, which also suggested a strong relationship between education level and arts engagement level.

The highest income groups (\$75,000 and over) represented about 48 percent of adults attending jazz performances. Adults ages 45 through 64 were the most likely to attend a jazz performance or concert. Jazz performance attendance among adults 44 and younger declined between 2002 and 2008, especially for the 35 to 44 age group. Compared with people who have only a high school degree, people with college or graduate degrees were nearly eight times as likely to attend a jazz performance. Not only is the audience for jazz shrinking, but it's growing older rather quickly. The median age of adults in America who attended a live jazz performance in 2008 was 46. In 1982 it was 29.

The graphs and charts on the following pages help to visualize these trends.

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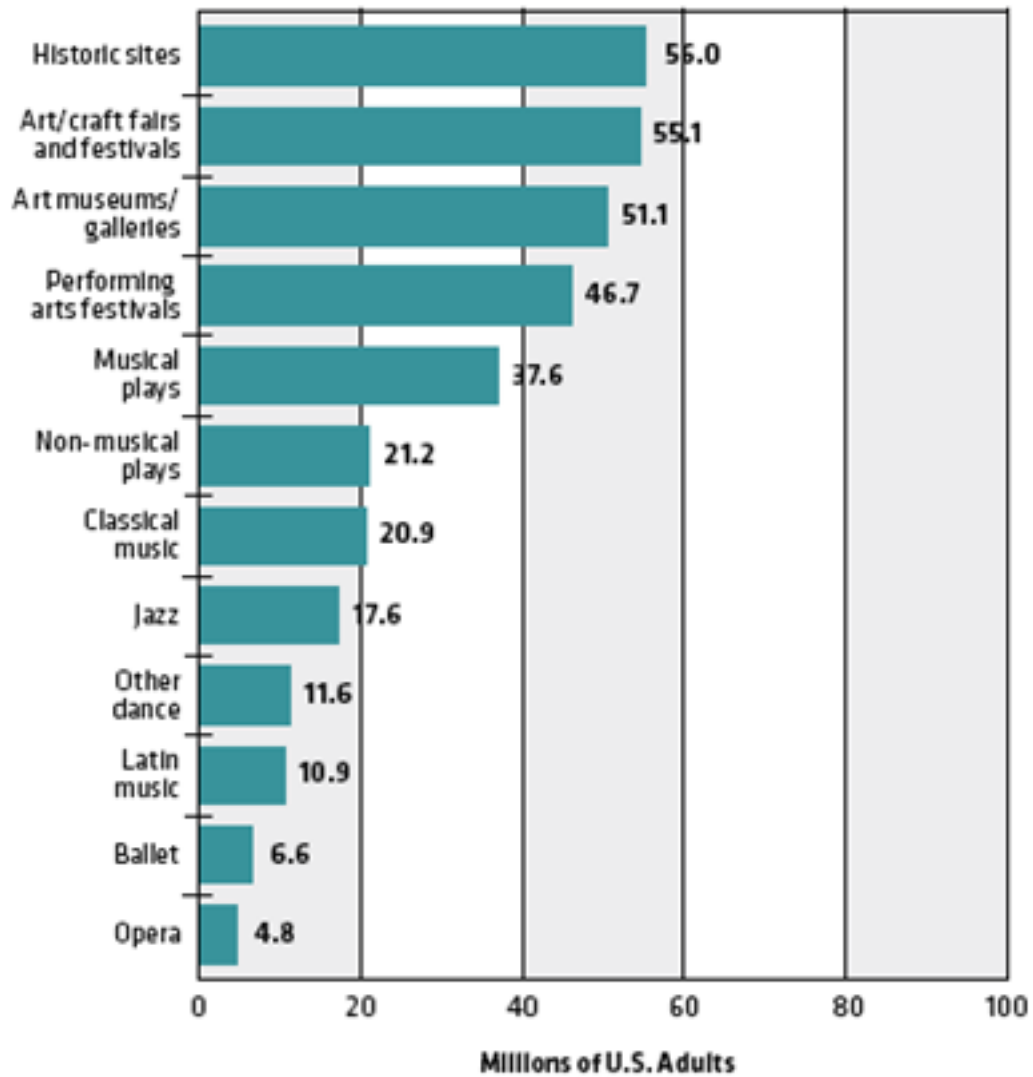
The average American now sees jazz as a form of high art...and it's precisely because jazz is now widely viewed as a high culture art form that its makers must start to grapple with the same problems of presentation, marketing and audience development as do symphony orchestras, drama companies and art museums.

-Terry Teachout  
Wall Street Journal

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**FIGURE 1-2**

**Millions of U.S. adults attending a performing arts event or other arts activity at least once in the past 12 months: 2008**



**Note:** "Other dance" refers to dance other than ballet. It includes modern, folk, and tap.

Source: 2008 Survey of Public Participation in the Arts.

### Median Age of Arts Attendees: 1982-2008

	1982	1992	2002	2008	Change in years	
					2002-2008	1982-2008
U.S. adults, average	39	41	43	45	+2	+6
Jazz	29	37	42	46	+4	+17
Classical music	40	44	47	49	+2	+9
Opera	43	44	47	48	+1	+5
Musicals	39	42	44	45	+1	+6
Non-musical plays	39	42	44	47	+3	+8
Ballet	37	40	44	46	+2	+9
Art museums	36	39	44	43	-1	+7

### Percentage of Adults Ages 18-24 Attending Arts Events in 1982 and 2008

	1982	2008	Change	Rate of change
Jazz	17.5%	7.3%	-10.2 pp	-58%
Classical music	11.0%	6.9%	-4.1 pp	-37%
Opera	2.0%	1.2%	-0.8* pp	-40%*
Musicals	16.6%	14.5%	-2.1* pp	-13%*
Non-musical plays	10.7%	8.2%	-2.5 pp	-23%
Ballet	3.9%	2.5%	-1.4 pp	-36%
Art museums	22.7%	22.9%	+0.2* pp	+1%*

pp=percentage points  
 \*statistically insignificant

# Technology to the Rescue?

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News hasn't been bad for all arts organizations, however. A somewhat encouraging finding was recently published in the latest NEA arts participation survey. The new survey suggests that a person's age does not necessarily provide a correlation for their level of participation in the arts. The survey also makes a key distinction regarding how younger demographics engage with art differently from previous generations:

Arts participation can be understood as occurring in multiple modes, sometimes overlapping: arts attendance, personal creation and performance, and arts participation through electronic media. From a sociological viewpoint, however, the question can be reframed: does knowing a person's age or year of birth allow one to more accurately predict his or her level of arts engagement? **Age and cohort have a statistically significant — but weak — relationship to different measures of arts participation. Knowing someone's age or year of birth provides very little power in explaining his or her level of arts participation.** In this specific sense, age does not seem to matter. Other influences — educational attainment and gender, in particular — have a much stronger role in explaining arts participation.

The “impending doom” of dying audiences may not be as dire as previously indicated. Younger generations do, in fact, tend to discover and engage with art in different ways than previous generations. Discovering new art forms has never been easier for these demographics with services like YouTube, Pandora, recommendation engines (Netflix and Amazon), and even Google searches. Understanding this psychographic difference is the first step in reversing these discouraging trends. If discovery is, in fact, the main issue as Ted Gioia suggests, arts managers must start using existing channels of discovery to reach new audiences.

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The most likely, indeed the only plausible, explanation for these numbers is that very few new fans have discovered jazz since the 1980s. The old fans continue to follow the music, but teenagers and twenty-somethings have very little interest in jazz.

-Ted Gioia  
Jazz.Com Blog

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## ***Audience 2.0 Findings***

Even though many arts managers and organizations feel that they are competing against technology for their audience's attention, recent studies suggest that there is nothing to fear. The NEA's "Audience 2.0" survey supports the conclusion that technology can lead to greater participation in the arts. Over half of all U.S. adults (53% or 118 million) participate in the arts through electronic and digital media (viewing or listening to an arts performance, creating or posting their own art online, using the internet to view or listen to live or recorded music, theater or dance performance). The study interestingly indicated that 14.0% of respondents participated in jazz-related arts activities through electronic or digital media while 17.8% did so for classical music.

Another important finding was that people who engaged with art through media technologies attended live performances or arts exhibits at two to three times the rate of non-media participants. The survey seems to indicate that technology can help to address the major issues of discovery and performance attendance. These findings provide an important starting point for designing effective online engagement programs.

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Arts participation through media  
appears to encourage -rather than  
replace- live arts attendance.  
There is a strong relationship between  
media arts participation and  
live arts attendance, personal arts  
performance and arts creation.

-Audience 2.0 Survey

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***THE BIG PICTURE:*** *If there is a positive correlation between engaging with art through media technologies and attending live performances, then it is well worth the time and effort to build an online presence!*

## ***Tipping the Culture Findings***

A recent study commissioned by Steppenwolf Theatre expanded on the ‘Audience 2.0’ findings and provided a framework for engaging younger generations (specifically Generation Y or Millennials) online. The report emphasized that “Millennials are not all created equal” and stressed the importance of having a strategy prior to launching new social media or online marketing efforts. As a point of reference, it’s important to note that the Generation X (Gen Xers) and Generation Y (Millennials) demographic cover those people born from 1965-2000. Though many argue that the Millennial demographic is most affected by technology, it’s important to include Gen Xers in this discussion as all NEA participation studies have also indicated an overall declining level of participation among the Gen Xer demographic. Here is the framework provided in the study:

- 1. The brand is no longer at the center of the universe: the user is.** Keeping the customer or user in mind ultimately changes many aspects of the decision-making process, most notably the **types** of content an organization distributes through its social media channels or website.
- 2. Have something meaningful to say:** The study indicated that Millennials respond to experiences and content that is emotionally intense and genuine. A great example of content that provides a unique experience would be a ‘behind-the-scenes’ video series or a podcast interview series.
- 3. Help them belong to the brand:** Creating online content and experiences that help Millennials belong to a community is another important theme in this study. Examples of this would be: soliciting and responding to their reviews and comments, inviting guest Millennial bloggers, featuring participants’ Flickr feeds on the brand website, posting videos made or showcasing Millennials, creating fan pages on Facebook.

Ultimately, the study seemed to suggest that organizations must strategize about the **type** of online content it distributes as much as the channels this content will be distributed through. Any type of content (blog posts, podcasts, videos) that is distributed online should ultimately help fans to feel that they are part of an exclusive community.

***THE BIG PICTURE:*** *Blog posts, pictures, podcasts, and other types of online content should help younger audiences feel that they are part of an exclusive community.*

## ***The Tangled Web: Social Media In The Arts***

Theatre Bay Area also recently commissioned an extremely valuable digital audience engagement study. This study examined the social media habits of over 200 nonprofit arts and cultural organizations and produced helpful guidelines for organizations seeking to have the largest possible impact with their social media campaigns. Here were a few interesting findings:

- Facebook Pages that update multiple times a day, use a custom URL, and feature a Welcome tab have more fans and a higher rate of engagement than those who do not.
- Twitter accounts that tweet more than 4x per day, and do not link to their Facebook feed, have more followers and a higher rate of engagement than those who tweet less often, or sync their Facebook posts to Twitter
- Arts organizations blogging on a self-hosted platform, at least twice per week, have more subscribers and comments per post than those who post less frequently, or on a non-branded URL, but overall there is very little engagement
- YouTube channel owners that upload new video more than 1x per week have more subscribers and views per video than those who upload less

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If arts organizations want to reach their traditional audience, they can find a substantial portion of them on social networks. If they want to build new audiences, it's nearly certain they **MUST** connect with them online.

-Devon Smith  
The Tangled Web Research Report

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The report indicated that even though most arts organizations still struggle with how to connect in a genuine and authentic way with audiences online, they are still active on at least one social network, which is certainly an encouraging trend! All of these valuable research efforts have adequately demonstrated the importance of having an active and engaging presence online. The following sections will pull many of these guidelines together and highlight case studies of organizations who are effectively implementing these best practices.

***THE BIG PICTURE: Being ACTIVE on social media accounts is key to engaging audiences online.***

# Strategies for Online Audience Engagement and Development

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Though numerous studies and research projects have outlined guidelines and best practices for effective use of social media and digital marketing campaigns, it was impossible to include all of them in this report. After examining the data from most of these studies, common themes begin to emerge. Strategically producing content that is engaging, and ALOT of it seem to be the “magic formula” for captivating audiences online. What exactly is engaging content, though? What does engaging content look like in the jazz and classical realm? And how can organizations ensure that those engaging with their online content will become loyal audience members?

The following guidelines were developed as suggestions for identifying what type of content is engaging and how to follow up with new audiences reached online. Each guideline is accompanied by detailed case studies of jazz and/or classical focused artists and organizations who are leaders in the field.

1. Define Your Target Audience
2. Create as Much Unique and Engaging Content as Possible
3. Get this Content to your Target Audience
4. Build your ‘Digital Tribe’

# 1. Define Your Target Audience

One of the most valuable guidelines presented by the Tipping the Culture study was that the USER is the center of the universe, not your brand! Your target audience, specifically your target customer, **must** be at the center of online engagement campaigns. Unfortunately, many organizations have designed online campaigns and even programming that cater to the profile of Gen Xers and Millennials, in general. Whether it's creating a Facebook page, launching a Twitter stream, booking "younger" musicians, or allowing audiences to tweet during performances, these actions fail to reach a target audience because they are too generic. Jazz and classical musicians who are reaching new fans began with a specific person in mind and recognize specific characteristics and listening preferences that their fans have.

For example: an organization that presents classical music may find that they are most interested in diversifying their college student audience. After conducting an initial round of market research, this organization may find that its current college student demographic is mainly coming from one or two traditional music conservatories in the neighboring area. This demographic is very familiar with the composers and works that are featured in the organization's season while students outside of the conservatory environment are not as familiar. Hiring a "young" composer to attract "younger" audiences would not be an effective solution, since students in the target market are somewhat unfamiliar to the genre overall.

An organization that presents jazz music may also find that their current student population is largely coming from those enrolled in a jazz studies program at a nearby university. They are faced with the same challenges as the classical presenting organization, since their target market is largely unfamiliar with the genre of jazz. While music education programs are often the most effective at bridging this gap, many organizations have found creative ways to reach out to new audiences.

**The following case studies provide three great examples of these types of creative solutions:**

# The Classical and Indie Rock Connection: The String Theory Music Festival

New Amsterdam Presents is a presenting and artists' service organization that describes itself as an organization that "supports the public's engagement with new music by composers and performers whose work grows from the fertile ground between genres". The organization also runs a for-profit record label, New Amsterdam Records. Although both the label and presenting service promote a variety of artists, they are well known for being on the cutting edge of the "indie classical" genre.

In the Spring of 2011, New Amsterdam presented the String Theory Musical Festival in Minneapolis and St. Paul. The festival featured performances from several composers who have toured with popular bands in the independent music world, specifically the indie rock scene. It's no secret that the one of the largest audience bases in the indie rock scene is the student demographic. Several musicians in popular indie rock bands, like Arcade Fire and The National, have their own thriving projects and work as composers in the classical music genre. Canadian composer and violinist, Owen Pallett is one of these dynamic artists who performed at the festival. Pallett recorded and composed string arrangements for Grammy-Award winning band, Arcade Fire and has also successfully built an international following for his work as a solo artist.

New Amsterdam's programming selections had a direct impact on digital marketing campaigns, since music blogs that are popular with the student demographic (Pitchfork, Stereogum) tend to report on these types of projects.



## The Classical and Hip Hop Connection: The Spirit of Paris Experiment

The 2011 Philadelphia International Festival of the Arts featured one of the most innovative “hip hop meets classical” music experiments to date. The festival’s overall theme was to celebrate the spirit of 1900’s era Paris and an innovative collaboration during this year’s event made headlines across several popular music blogs. Members of the popular hip hop group, The Roots, collaborated with indie rock artist, Keren Ann and vocalists from indie rock band, The Dirty Projectors, to present “updated” interpretations of the works of French classical composers: Satie, Debussy, Ravel, and Stravinsky.

Check out footage from rehearsal here: <http://www.youtube.com/watch?v=jtpM31hHmcs>



## The Jazz and Hip Hop Connection: Big Band Tribute to Guru

The relationship between jazz and hip hop is one that has been explored by many artists from the ‘Wu-Tang Clan’ to ‘A Tribe Called Quest’. Many hip hop artists often feature instrumental snippets from jazz tunes in their songs. Revive Music Group, a New York based presenting organization, is one of the leading organizations to present shows that explore the intersections of jazz and hip hop. The organization describes itself as one that exposes younger audiences to jazz, advocates for musicians and seeks to connect the genres of hip hop and jazz. A recent example of this intersection was the music group’s big band tribute to hip hop legend, Guru. Hip hop emcees and jazz instrumentalists came together to pay tribute the life and music of Guru through song.

You can view footage of the event here: <http://www.youtube.com/watch?v=-I91LHS4GGk>

## 2. Create as much Unique and Engaging Content as Possible

Prior to setting out on an extensive social media or email list building campaign, it is also important to take a moment and develop a strategy for what types of content will be distributed throughout these channels. Creating unique and engaging content for distribution on digital channels (both websites and social media profiles) can be an encouraging sign to visitors that your organization offers a unique experience and can also increase the likelihood of them re-engaging with you in the future. Ann Handley, Chief Content Office of MarketingProfs and entrepreneur, C.C. Chapman recently published a very helpful, in-depth guide for creating this type of online content. The book, *Content Rules*, defines content as: a broad term that refers to anything created and uploaded to a web site: the words, images, tools or other things that reside there.

After you have carefully defined your target audience, take a moment to think about what types of content would be more likely to engage these potential audiences. A downloadable mixtape would clearly be most appropriate for generating interest in a music event. A video campaign, however, could be appropriate for promoting almost any type of art event. Mixtapes, podcasts and videos are all, by nature, highly interactive and engaging.

Ultimately, social media and content distributed via social media channels is best used when it initiates a conversation: As online marketing professional, Perry Marshall says, “Facebook is more like a coffee shop and Google like the Yellow Pages.” Marshall’s statement also re-iterates the research findings mentioned earlier. People are looking for unique experiences online that will help them feel part of a community.

**The following case studies are examples of great content that is both unique and engaging:**

## The Mobtown Modern Mixtape

### THE MOBTOWN MIXTAPE IX: PAY THE DIGIFIDDLER

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Download this Mixtape at:  
[Mobtownmodern.com/category/mixtape/](http://Mobtownmodern.com/category/mixtape/)

#### **808s and Mixtapes: How a Contemporary Classical Presenter Tapped into Hip Hop Culture to Engage Audiences**

Brian Sacawa, curator of Baltimore’s only contemporary music series, has managed to both build and engage his audience using a variety of strategies. One of his most creative ideas was tapping into the digital mixtape culture, made popular in the hip hop genre. Hip hop artists transferred the concept of the mixtape (the practice of arranging a variety of songs onto a cassette tape in the order the user wanted to hear them) to the digital realm by offering free, downloadable content to fans in between album releases to continuously engage them.

“The Mobtown Mixtape” was developed by Sacawa to engage his audience in a similar way. Artists booked on the Mobtown Modern roster are invited to curate a mixtape of their favorite songs. Artists also provide commentary on why they selected the songs for the mixtape. The final project is uploaded to the main website where anyone is able to download it. This strategy not only helps the audience to connect at a deeper level with the artists, it also has served to introduce fans to other artists in the field.

## The Shaolin Jazz Mixtape



Download this Mixtape at:

<http://www.mediafire.com/?rq6ypn00dhzi34v>

### 808s and Mixtapes: The Wu-Tang Meets Classic Jazz Experiment

Another outstanding example of highly engaging content is the Shaolin Jazz mixtape, an idea conceived by Washington DC native, Gerald Watson and executed by DJ 2-Tone Jones. The project was inspired by a visual art concept that merged images of classic jazz albums with album art from the popular hip hop group, Wu-Tang Clan. Watson decided to take this concept one step further by mashing vocals from popular Wu-Tang albums with instrumentals from classic jazz albums. This mixtape is also freely available to download and both Gerald and DJ 2-Tone have been traveling along the East Coast to set up listening parties for their project. NPR's article about this project can be found here:

<http://www.npr.org/blogs/ablogsupreme/2011/03/30/134961927/where-the-wu-tang-clan-meets-jazz>

## Designing Effective Online Video: The Ecstatic Music Festival

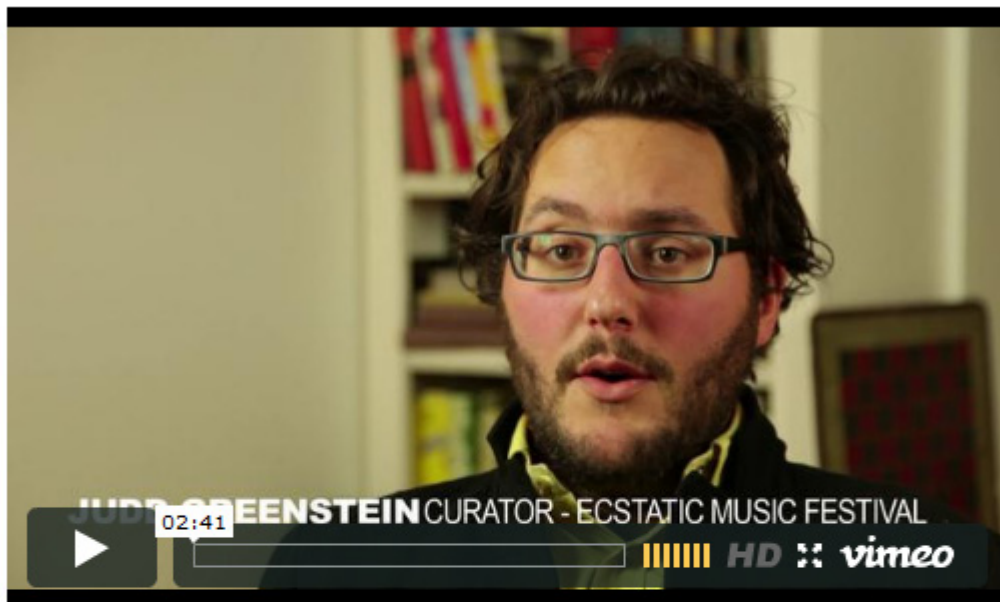
New Amsterdam Presents also held a Winter Festival at the Kauffman Center in New York City which highlighted the works of several new composers across different music genres. The team released a series of stunning videos to promote each concert in the series. These videos helped fans belong to the cutting edge New Amsterdam brand by offering an exclusive look behind-the-scenes into artist rehearsals and the creative process that went into producing the festival.

Take a look at all of the videos here:

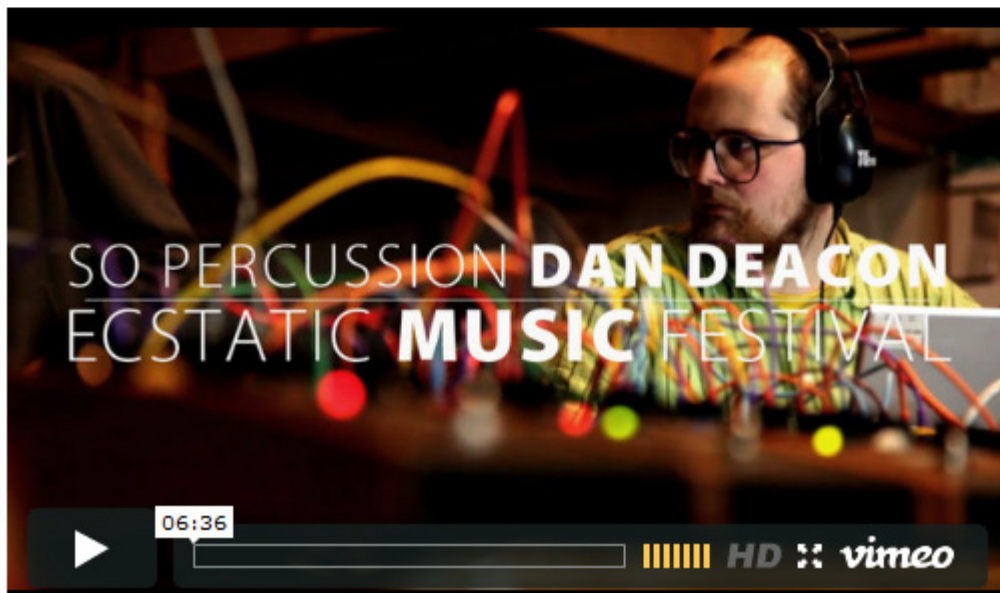
<http://kauffman-center.org/merkin-concert-hall/join-our-ecstatic-music-festival-team>

Linda Garrison and Thomas Weitz of Steppenwolf Theatre also gave a presentation on best practices in using video content to engage audiences here: <http://vimeo.com/23810131>

### Curator Judd Greenstein on the Ecstatic Music Festival



### Dan Deacon & So Percussion



### 3. Distribute Engaging Content to your Target Audience

Now that you have clearly defined your target audience and have created a variety of unique and engaging content, it's time to make sure that it gets to the right people! The following examples are a few ways in which an organization can direct targeted traffic to websites and social media pages.

#### ***Strategic Online Partnerships***

The “Paris Philly Lockdown” event mentioned earlier gained significant buzz after participating musician, Questlove, posted details of the project on his Twitter profile (with over 1 million followers, it's no wonder!) The campaign was also discussed on popular music blog, Okayplayer. Most artists are more than happy to assist with promoting their projects to Facebook fans, Twitter followers and email lists. One way to maximize the impact of these types of partnerships is to provide your promotional partners with a URL that will direct visitors to a special website in order to capture their email addresses. This specialized website is often referred to as a “landing page” in the online marketing world and will be discussed further in the next section.

#### ***Facebook Ad Campaigns***

Facebook ad campaigns are another resource that can be fairly effective in reaching a target audience. Facebook's ad creation process allows for marketers to specify, to a very precise detail, who they want viewing their ads. If your target audience is 18 year old females who live in Cleveland, Ohio and are fans of the television show, Glee, it is quite possible to design an ad campaign that will show your message exclusively to that demographic. Facebook will also estimate how many people you will be able to reach with the parameters you specify in the initial setup phase. It is imperative that the landing pages for these ad campaigns are properly set up too. For more information on developing a successful Facebook Ad Campaign, refer to our earlier article, here: <http://www.technologyinthearts.org/?p=1600>

## 4. Build Your Digital Tribe

We've clearly defined our target customer, designed some appealing content to engage them, and are actively campaigning to bring them to our website and social media properties. Now its time to bring the process full circle and invite them to become part of our digital community. As Handley and Chapman indicate, "the point of creating killer content [is] to convert buyers and customers into regulars or (better yet) rabid fans, ambassadors and advocates." (Content Rules, 7)

### *Targeted List Building*

One of the most powerful tools for gauging how effective your online engagement strategy is closely monitoring the health of your email list. Targeted list building can also help you to further engage with your audience. The first step in developing a highly targeted email list is getting the right people onto this list. Offering your target audience incentives to be a part of your email list (downloadable mixtapes, exclusive interviews, exclusive music videos, contests) is perhaps the best way to get the right types of people onto your list.

Perhaps the most successful way to exchange this content for an email address and start building your list is to set up a landing page. A landing page is traditionally the web page that is displayed after someone has clicked on an advertisement (Facebook ads, Google ads, etc.) and its purpose is to convert those who have clicked through into paying customers. There is often sales copy in the form of either text or video on this page. Landing pages do not have to be set up in order to sell products, however. They are usually most effective when there is free content available for download.

A recent Emerging Practice Seminar, hosted by the University of Chicago's Cultural Policy Center, emphasized the importance of the 'engagement arc'. Your goal in maintaining a healthy email list is to refrain from over-selling your list. Only reaching out to your list to promote ticket sales is one of the quickest ways to alienate your online audience. Be sure to strike a fair balance between offering free, valuable content and selling tickets or products. A great example of content that is highly appropriate for engaging email list subscribers is a digital newsletter. The newsletter could contain a collection of blog posts from the previous month or it could include exclusive content. Many artists and organizations have also had success with ticket giveaways and other contests that are exclusive to list subscribers.

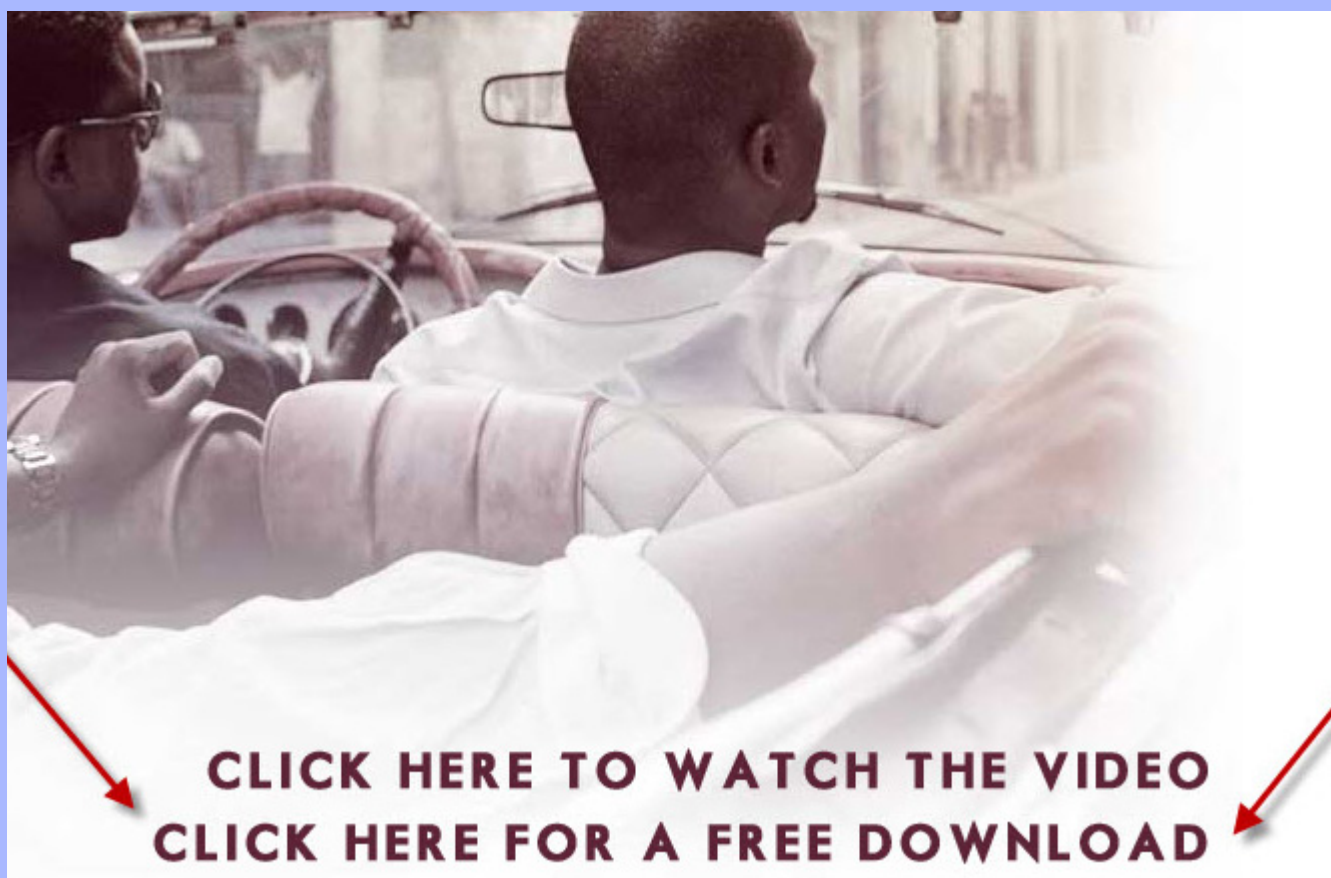
### *Launching Participatory Experiences*

Finally, online participatory experiences can also be particularly effective in engaging audiences and help to foster an atmosphere that is conducive to building communities. In 'Tipping the Culture', research indicated that inviting guest bloggers from your target audience, responding to comments on social media channels, and posting videos created by fans, are all great ways to get audiences to be active participants in your brand.

**The following case studies provide examples of an effective landing page and an effective online participatory experience:**

## Ninety Miles Landing Page

The Ninety Miles Project was one of the most highly anticipated jazz releases in 2011. Jazz musicians: Vibraphonist Stefon Harris, saxophonist David Sánchez and trumpeter Christian Scott traveled to Havana, Cuba to record both an album and documentary about their experiences playing with other musicians in Cuba. The project's main website is a great example of a subtle "landing page". There is an option at the bottom of the website where fans can click to obtain a free download, which is a track from the album. In exchange for this track, a valid email address must be entered. While it would not be considered a traditional landing page, it serves the same purpose of getting high quality prospects onto an email list.



## eyeJazz: The Jazz Journalist Association Video Project

eyeJAZZ.tv is a project of the Jazz Journalists Association. It aims to make jazz more visible to more people through a new form of short, easily produced and quickly distributed jazz video. The videos show jazz being played and enjoyed everywhere. This project also has a training program that has equipped 33 people with “pocket” video cameras, and trainees are instructed in basic production and editing techniques. Although only 33 people were selected from a pool of 180 applicants to receive cameras, all of the training webinars are hosted online and freely available to the public. There are assignments that are posted periodically for anyone who wants to submit their video. The first posted assignment of 2011 was to show a jazz place in the participant’s community. The responses to this assignment were very diverse and can be viewed here:

<http://www.eyejazz.tv/2011/03/these-videos-were-produced-by.html#more>

Ultimately, this project provides yet another great example of an organization finding creative solutions to engaging fans online.

To view more videos from this project, visit: <http://www.eyejazz.tv>

## BONUS SECTION: The Art of Crowdfunding

Many organizations, unfortunately, find it challenging to include these types of music projects and experiments into their programming. Crowdfunding could be an option for arts managers and organizations looking to raise funding in order to shoot a dynamic video series or even to revamp a website. For a detailed description of crowdfunding, be sure to read through this very helpful crowdfunding wiki:

<http://crowdfunding.pbworks.com/w/page/10402176/Crowdfunding>

One of the most dramatically inspirational crowdfunding stories is Adam Schatz's Kickstarter campaign. Schatz is the founder of New York-based jazz presenting organization, Search and Restore. He set out to raise \$75,000 via crowdfunding platform, Kickstarter, with the intention of using the funds to film 200 concerts in New York and post them to the Search and Restore website. The campaign was a resounding success and ultimately raised \$76,000 in funds for the project.

The campaign was overwhelmingly successful due to a variety of factors:

- Effective networking: Schatz is well known within the artist scene and most of his friends who are artists created a word-of-mouth campaign around the project by sending out emails to their list of fans. Yet another example of how email lists can be valuable!
- Compelling argument: the project's crowdfunding webpage greeted visitors with an engaging video to greet visitors. The video explained the need for this project and how funding would be used.
- Exclusive rewards: Schatz was also very strategic in designing rewards for certain levels of pledges. Once again, the artists in the community rallied together to offer rewards like: private lessons, exclusive recordings, T-shirts, and even dinner!

## Compelling Call To Action Video!



The image shows a crowdfunding campaign interface. On the left, a video player features a play button and the text "SEARCH AND RESTORE" written in a hand-drawn style on a white, textured background. A red arrow points to the video player, and another red arrow points to the "PLAY VIDEO" button. On the right, a grey box displays the following statistics: "591 BACKERS", "\$76,822 PLEDGED OF \$75,000 GOAL", and "0 SECONDS TO GO". A green banner at the bottom of the right box reads "FUNDING SUCCESSFUL" and "This project successfully raised i December 6, 2010." Red arrows also point from the funding statistics to the video player area.

## Great Rewards for Pledges!



The image shows a crowdfunding reward tier. At the top, it says "318 BACKERS" next to a green gear icon. Below this, the reward is titled "PLEDGE \$50 OR MORE". The description reads: "Two free tickets to any concert organized by Search & Restore, including upcoming residencies for Steven Bernstein & Kneebody, Charlie Hunter on November 15th, and many more to be announced."

View the Complete Project here: <http://kck.st/avoty6>

# Conclusion: Putting the Pieces Together

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Digital marketing and social media can both be powerful tools for taking audience engagement and audience development to the next level. Like any other marketing tools, there should always be a comprehensive level of planning and strategy put into place prior to usage. The underlying theme in each case study was developing a clear picture of the target patron and designing a content creation strategy to engage this person. Another interesting finding in most of the case studies was that many organizations specifically designed these projects with the goal of engaging younger audiences. Unfortunately, this task of engaging younger audiences seems overwhelming to many arts managers, yet research and in-field practice have indicated that this process is not as daunting and intimidating as it may seem.

All of the organizations and artists listed in each case study have pushed the boundaries of what is possible when it comes to reaching and engaging new audiences online. All of these organizations have also managed to build a younger audience demographic and continue to grow their fanbase. Both classical and jazz music are, indeed, reaching new audiences. It is the responsibility of arts managers to build on this encouraging trend and continue to preserve the rich legacy of both artforms.

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