

- The overarching purpose of the research was to **help H+H become more relevant to people of color who enjoy classical music**. Key objectives were to:
 - Explore the **relationships people of color (POC) have with classical music and concerts**
 - Determine the **primary barriers to H+H attendance** among communities of color
 - Identify **strategies to motivate attendance and increase engagement** among communities of color
- The extensive, multifaceted project included two phases:
 - **Qualitative:** personal interviews, concert attendance, post-concert surveys/interviews – Fall 2017
 - **Quantitative:** online surveys – Summer 2018
- *Prescott & Associates* partnered with *Vision Strategy and Insights*, **multicultural team of researchers specializing in diverse audiences**, for the qualitative research.
- Following is a summary of overall research findings and strategic recommendations from the learning.

Qualitative Research Methodologies

PRE-CONCERT INTERVIEWS



In-person, in-depth interviews

- N=24; Hispanic, African American, Asian, Caucasian
- Enjoy classical music, attend arts at least occasionally
- Explored arts/leisure habits/preferences, relevance of classical music, awareness/perceptions of H+H, barriers to attendance, media habits

ATTENDANCE AT ONE OF FOUR H+H CONCERTS



Post-concert surveys

- N=50; Hispanic, African American, Asian, Caucasian
- Overall experience, enjoyment, relative to expectations
- All respondents completed within 2 days of attending concert



Follow up phone interviews

- N=39; Hispanic, African American, Asian, Caucasian
- 15-20 minutes in length
- Deeper dive into concert experience and likelihood to return
- Gain further understanding to develop testable strategies for reaching and connecting with these audiences

While participants like classical music, it's not typically their preferred type of music

- **All seemed to have an appreciation for classical music — even if it is not music that they listen to frequently.**
- Almost all indicated attending a classical concert, although in many cases it was a year+ ago. For most **it is not that they haven't considered attending a classical concert, but rather they enjoy other activities far more.**

“(Music you listen to) Classical music I listen to at home these days...that or jazz for background music. I will play Bach, Beethoven, Chopin, John Williams. I will play a particular composer.”

“The reason why (I don't go to classical music concerts) is that a lot of my friends are not into it. They don't want to pay the price, they're so expensive.”



Although most participants described the audience as being “different” they still felt quite at home

- **Audience was described as older and not very diverse** (with exception of Amadeus). Nevertheless, **respondents seemed to bond with other concert-goers through a love and enjoyment of the music.**
- Sometimes the **connection was overt**, featuring conversations with other patrons, but more often the connection was **created by participants simply witnessing other patrons enjoying the performance.**

*“In terms of diversity, it was slim. There were mostly Caucasians. I felt pretty normal. **It didn’t make me feel uncomfortable at any point.** It was something I noticed right away, but it didn’t take away from the enjoyment of the experience.”*

“We talked a little to the lady next to us. (The audience) seemed older. There were some young people, but not many. You got the sense that it was Boston blue bloods...people I would normally not meet.”



Participants reported enjoying their concert much more than anticipated

- Many respondents did not overwhelmingly believe they would enjoy the experience. However, most found that they enjoyed the concert much more than anticipated. **Attending seemed to remind them how enjoyable a classical concert could be.**
- Vast majority felt environment was **extremely/very welcoming.**



*“The music was lovely. **It was exhilarating, high energy.** It was Mozart and Beethoven, which are my favorites.”*

*“I really enjoyed it. I thought Symphony Hall was a very cool space. Performance was great, and very visually interesting... **watching their body language as they performed enhanced the experience.**”*

“I wasn’t sure how I would like it, but I was pleasantly surprised. I had a really good time. I am interested in music and I love performances...but this is not something I would typically go to. I have seen advertisements. I have walked by them, it’s not something I had been interested in going to.”

Implications For H+H

Results strongly indicate a **significant opportunity** for H+H to **expand its audience** into communities of color.

- Respondents enjoyed the performances and did not feel “left out” once they were there, despite the homogenous makeup of the current audience
- Many found the inclusion of non-traditional performers and performers of color in the programming compelling and appealing
- Participants responded positively to the unique historical perspective of the concerts including the period instruments
- After exposure to a concert, a majority (particularly African Americans) were enthusiastic about returning for other performances

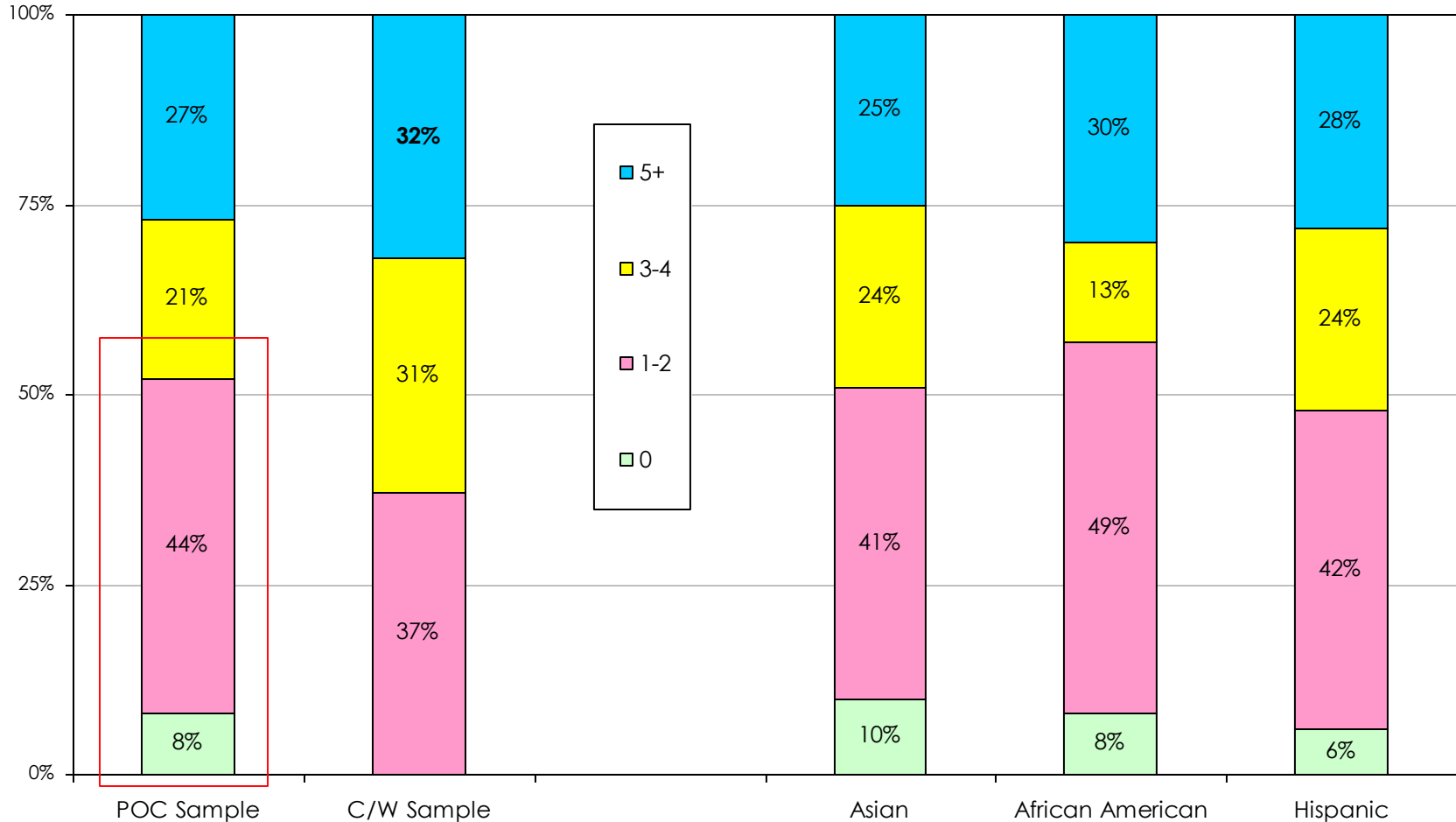
It is important to note, however, that this will require a **substantial investment of time and resources** in the areas of **education, exposure, relevance, and motivation** in order to develop a lasting relationship with audiences of color.

- Online surveys conducted in July 2018.
- Sample was drawn from **consumer online panels targeting households within a 25-mile** radius of the Boston Symphony Hall zip code.
- Respondents were qualified as:
 - Adults, 18-74 years of age
 - Enjoy listening to classical music
 - Attended at least one arts performance in the past 12 months
- A total of **690 HHs** completed the survey with two cells of respondents:
 - People of Color **N=376** – Asian (160), African American/Black (102), Hispanic/Latinx (84), Other (30)
 - Caucasian/White **N=314**
- Areas covered:
 - Arts & Entertainment interests
 - Role of classical music and classical music preferences
 - **Brand awareness and attendance**
 - **Attendance motivations and barriers**
 - **H+H perceptions and concert experiences**
 - **Reactions to H+H positioning and communications**

Overall Arts Attendance

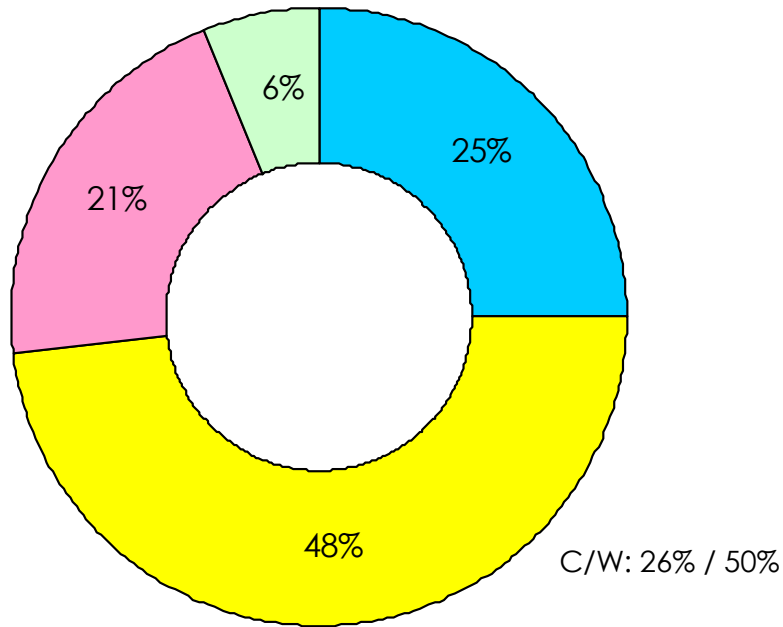
Number of Performances Attended in Past 12 Months

The majority of both samples are lighter arts attendees (≤ 4 in the last 12 months). Approximately half of POC HHs have attended 2 or fewer in the past year.



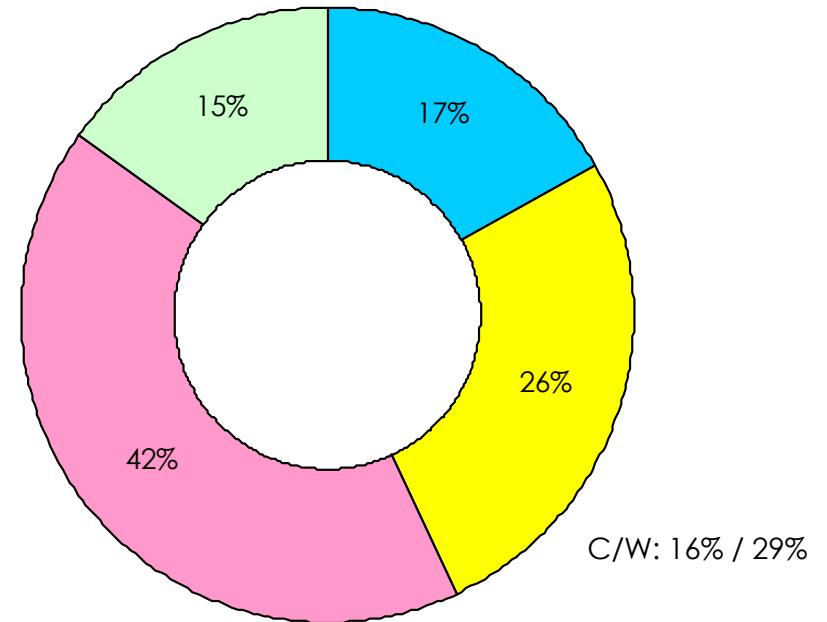
Just 17% search for info on upcoming A&E on a very regular basis.

Classical Concert Enjoyment



- Enjoy extremely
- Enjoy very much
- Enjoy somewhat
- Do not enjoy that much/at all

Classical Music Familiarity

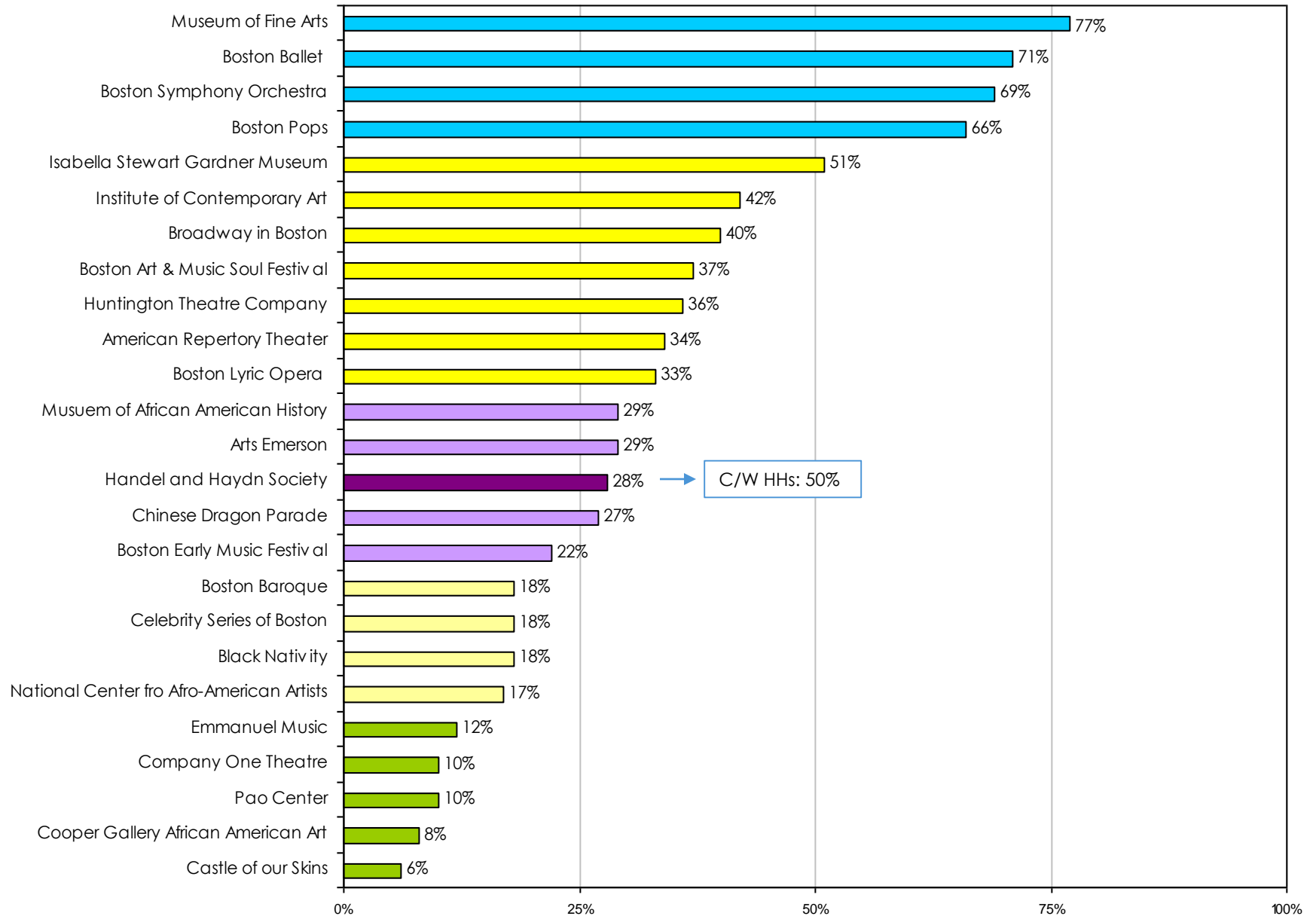


- Extremely familiar
- Very familiar
- Somewhat familiar
- Not too/at all familiar

Q: In general, how much do you enjoy attending classical music concerts or think you'd enjoy if you haven't been to one? Q: How familiar would you say you are with classical music?

Total Brand Awareness

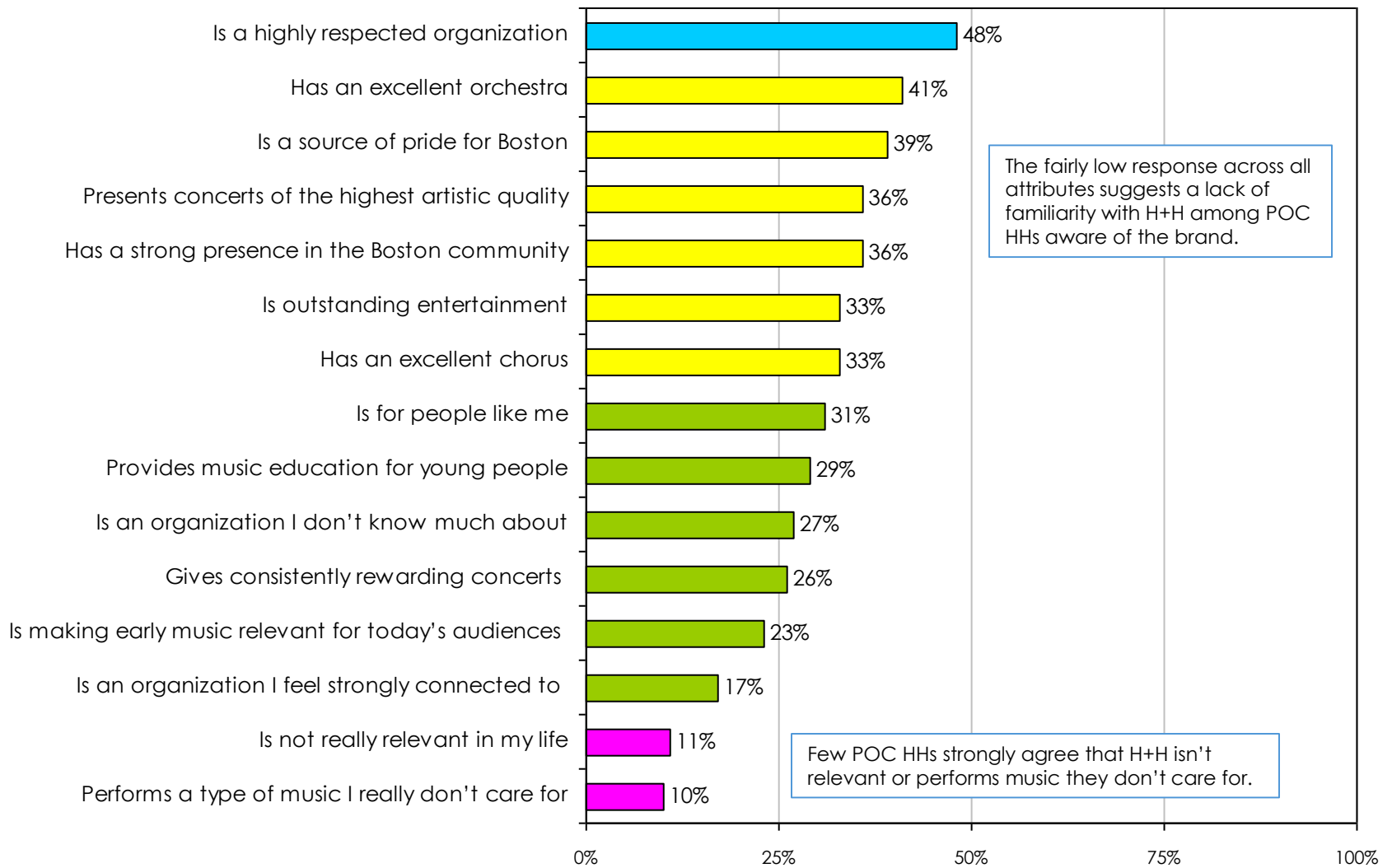
POC Sample



H+H Brand Impressions

POC Sample – Aware of H+H

% Strongly Agree

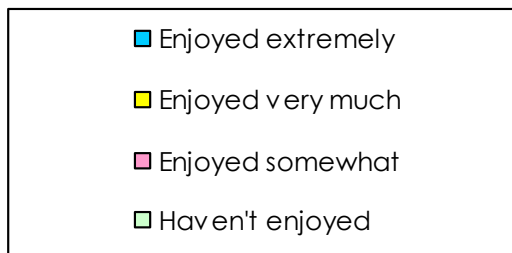
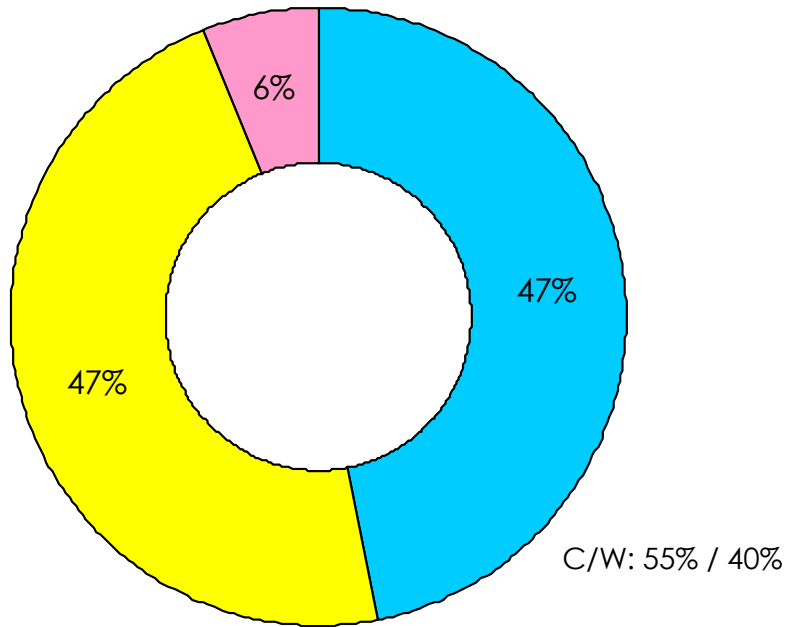


Q: Based on your experiences or perceptions, which of these statements regarding H+H would you strongly agree with? (Click all that apply)

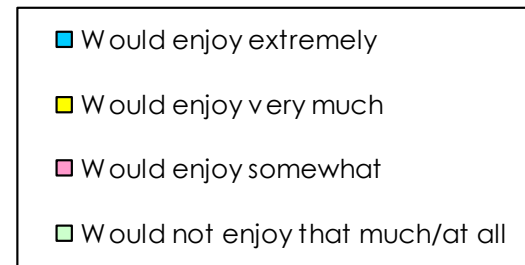
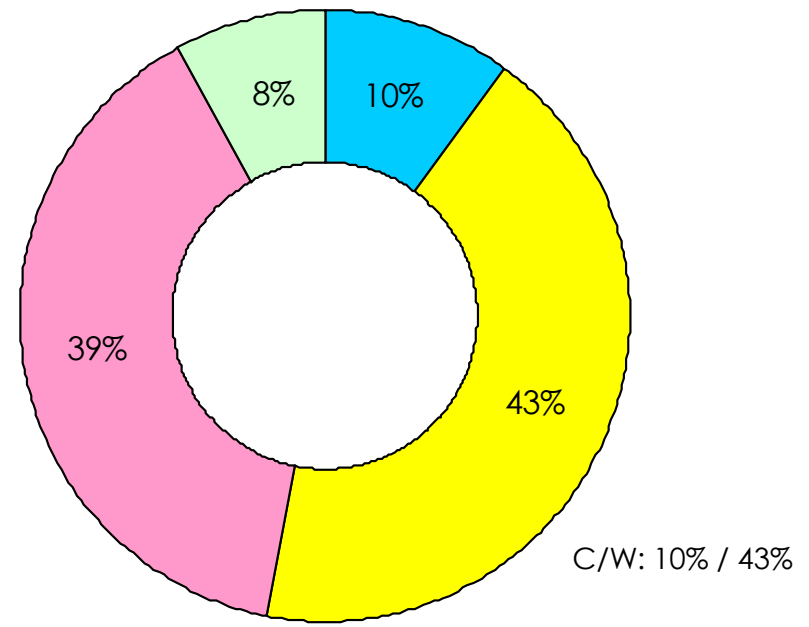
H+H Concert Enjoyment and Expected Enjoyment

Recent Attenders and Nonattenders

H+H Concert Enjoyment – Attenders



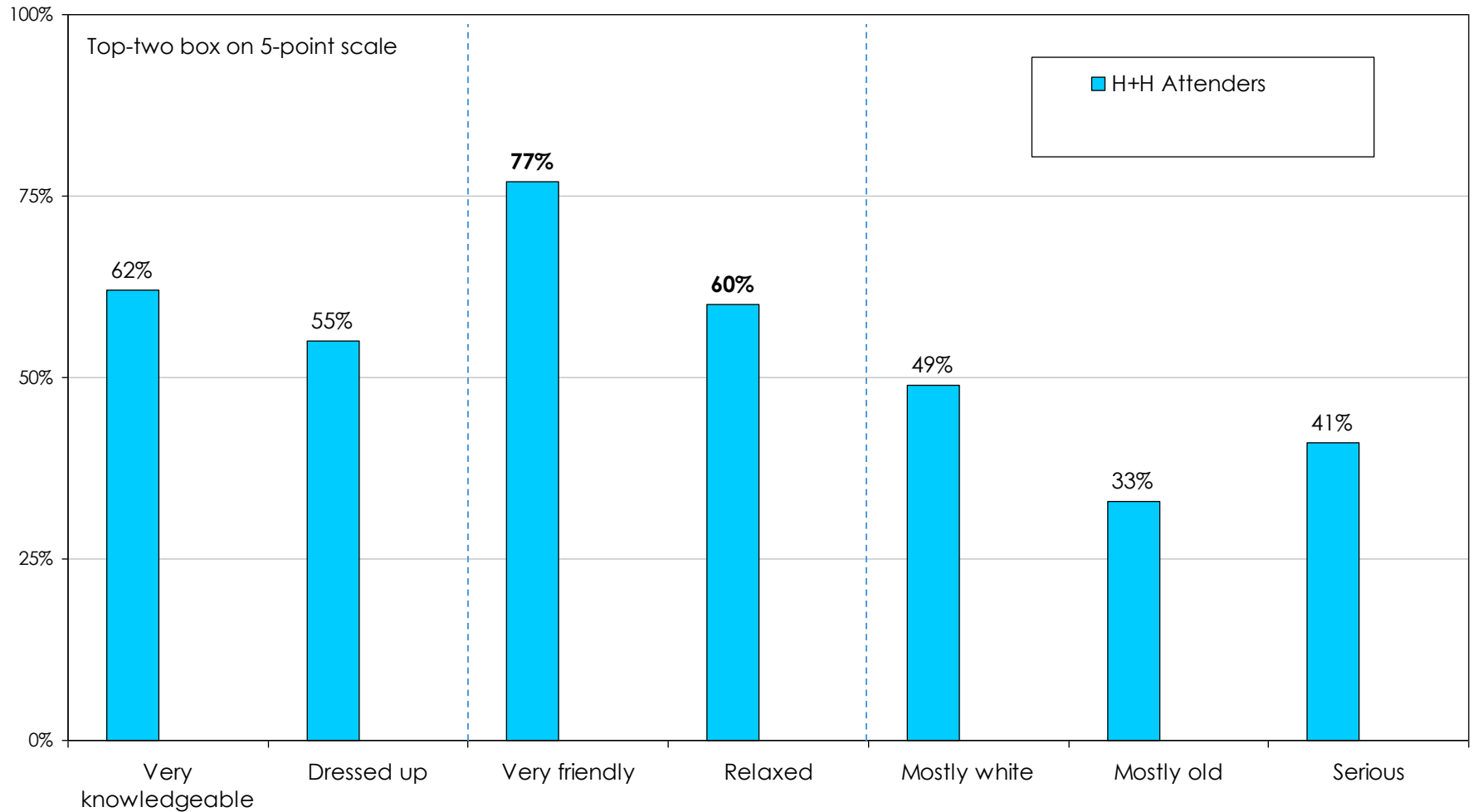
Expected Enjoyment – Nonattenders



Q: Overall, how much have you enjoyed your H+H concert experiences? Q: H+H is an Orchestra and Chorus that performs primarily at Symphony Hall. Based on any assumptions you might have, how much would you expect to enjoy their concert performances?

Perceptions of H+H Audience

POC Sample

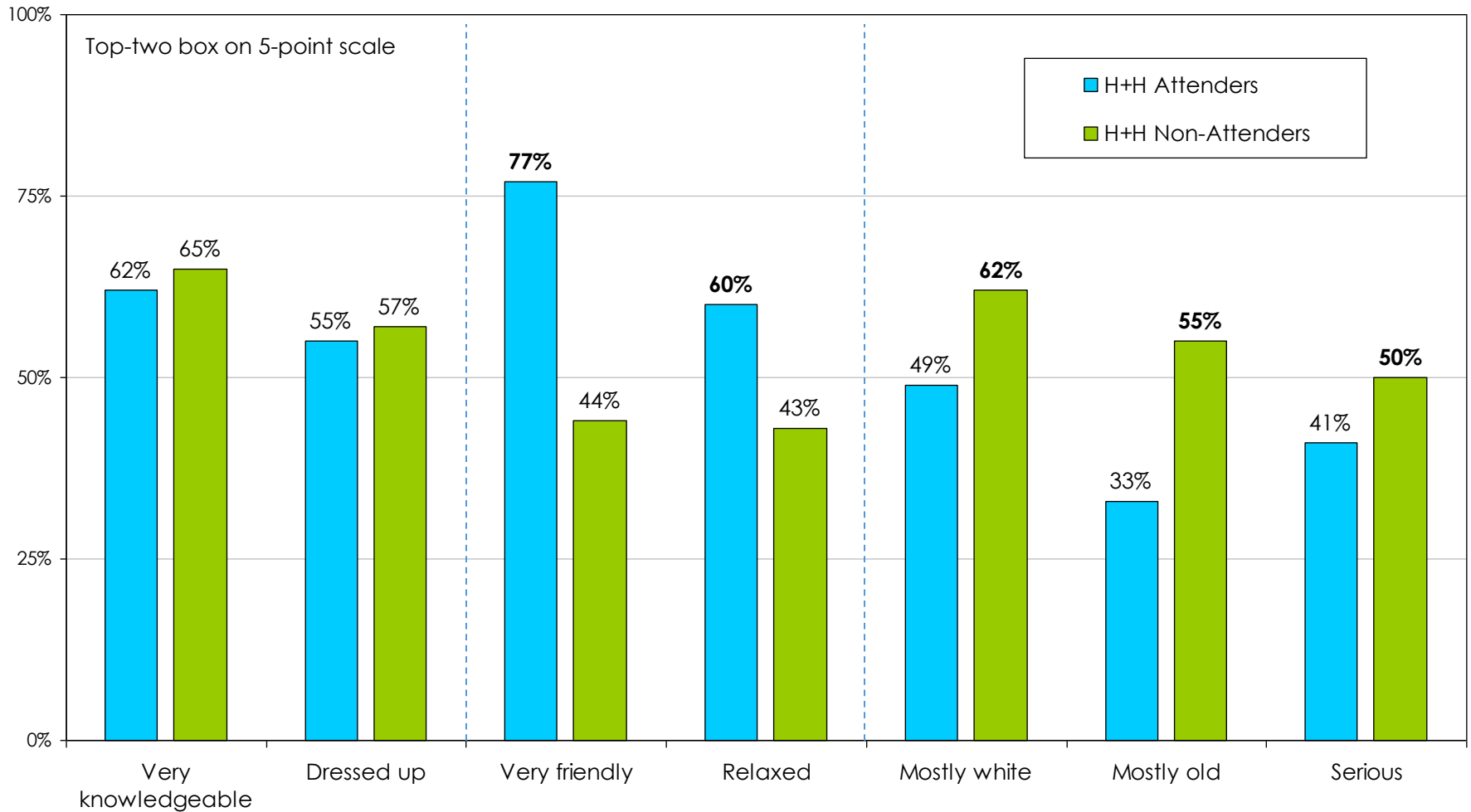


Q: Based on your perceptions, how would you describe the audience for H+H concerts?

Perceptions of H+H Audience

POC Sample

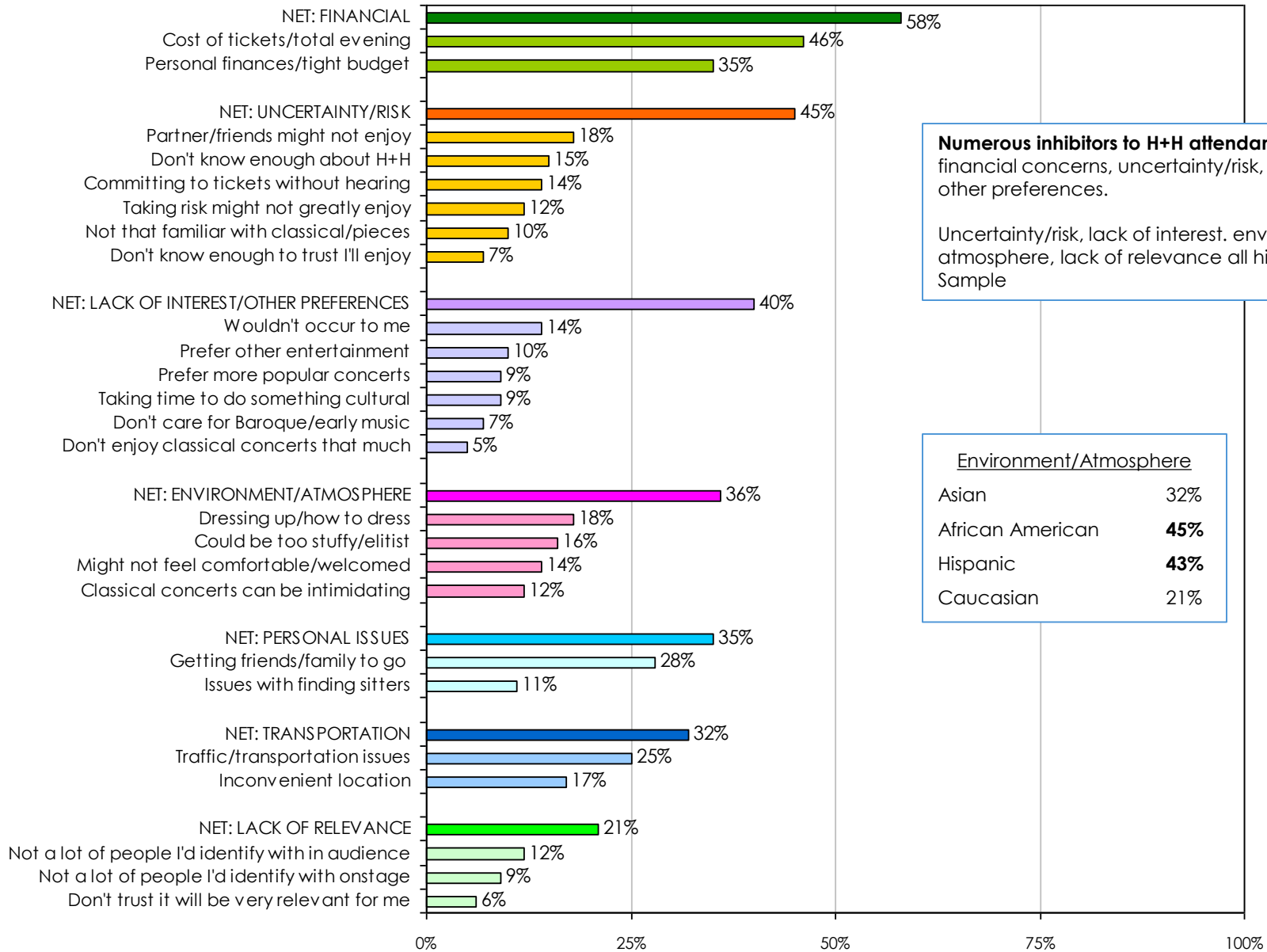
Attendees and Non-Attendees tend to believe the H+H audience would be very knowledgeable about classical music and dressed up. **Non-Attendees are much more apt to see the audience as mostly white, old, and serious while Attendees characterize it as very friendly and relaxed (rather than stuffy).**



Q: Based on your perceptions, how would you describe the audience for H+H concerts?

H+H Attendance Inhibitors

POC Sample



Numerous inhibitors to H+H attendance including financial concerns, uncertainty/risk, lack of interest/other preferences.

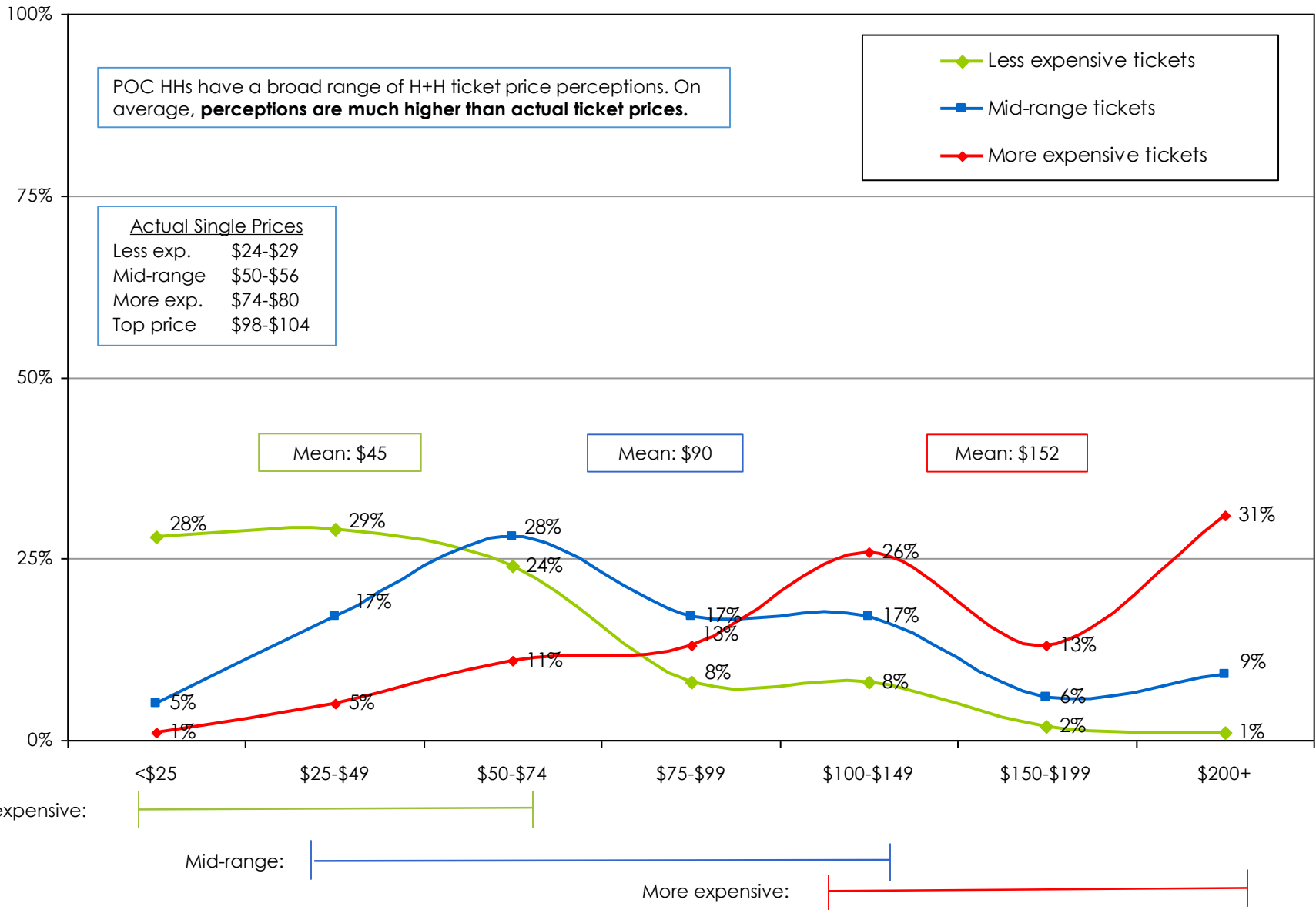
Uncertainty/risk, lack of interest, environment/atmosphere, lack of relevance all higher than C/W Sample

Environment/Atmosphere	
Asian	32%
African American	45%
Hispanic	43%
Caucasian	21%

Q: What kinds of things are apt to hold you back from attending H+H concerts?

H+H Ticket Price Perceptions

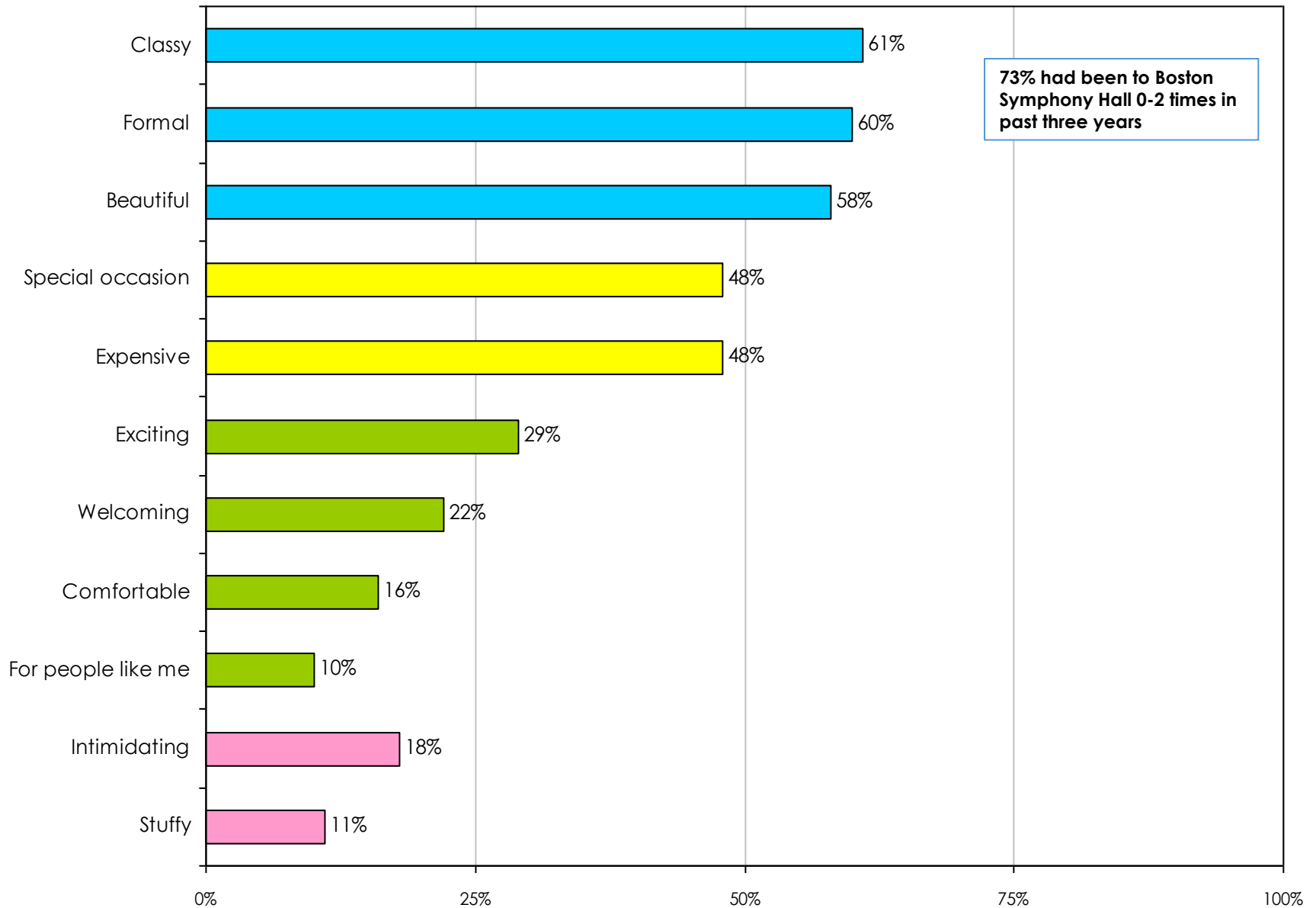
POC Sample



Q: About how much do you think individual tickets for H+H concerts generally cost?

Perceptions of Symphony Hall

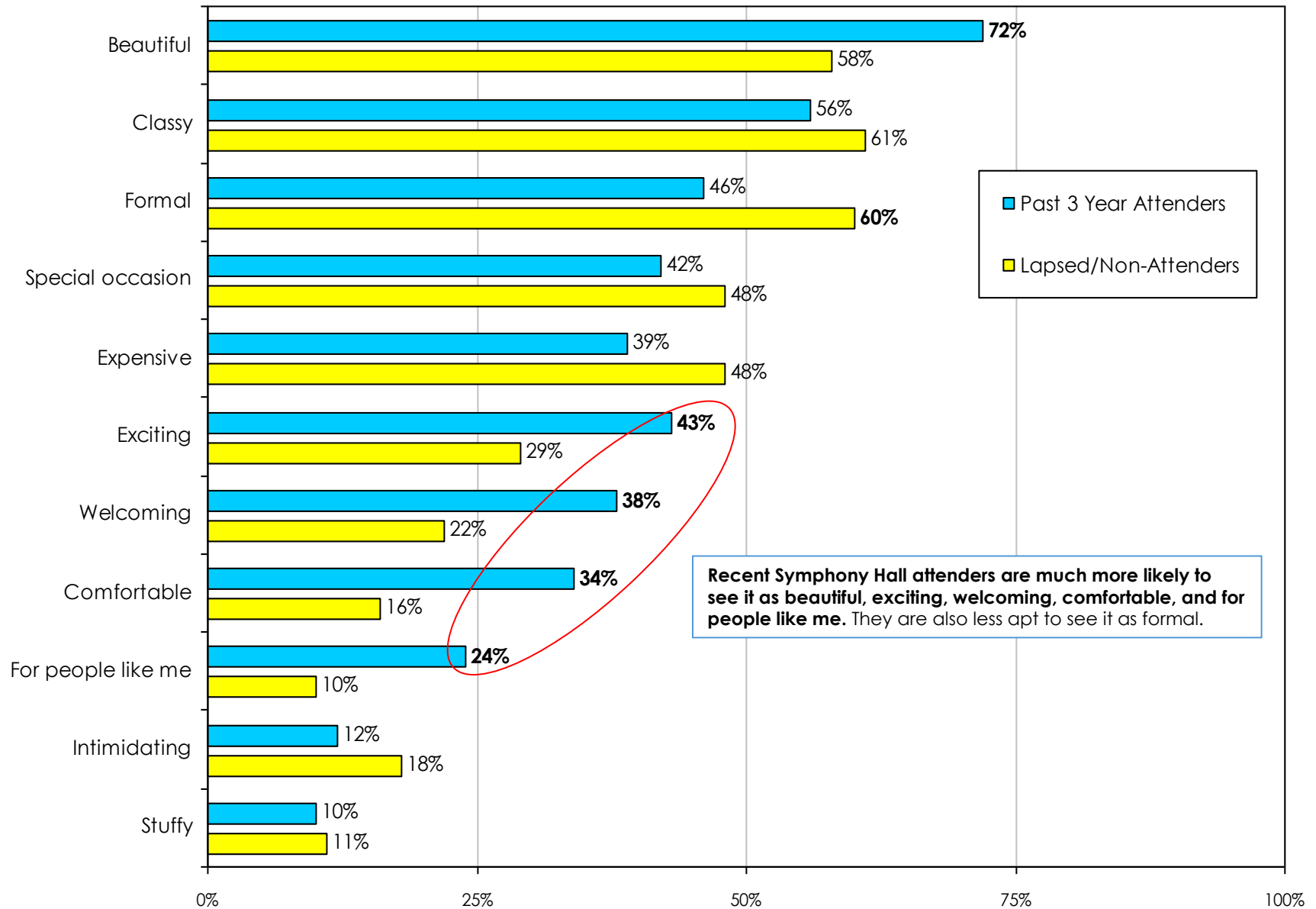
POC Sample – Symphony Hall Lapsed/Non-Attendees



Q: Which of these do you associate with Symphony Hall? (Click all that apply)

Perceptions of Symphony Hall

POC Sample



Q: Which of these do you associate with Symphony Hall? (Click all that apply)

Suggestions for Attracting People of Color to Classical Concerts

POC Sample



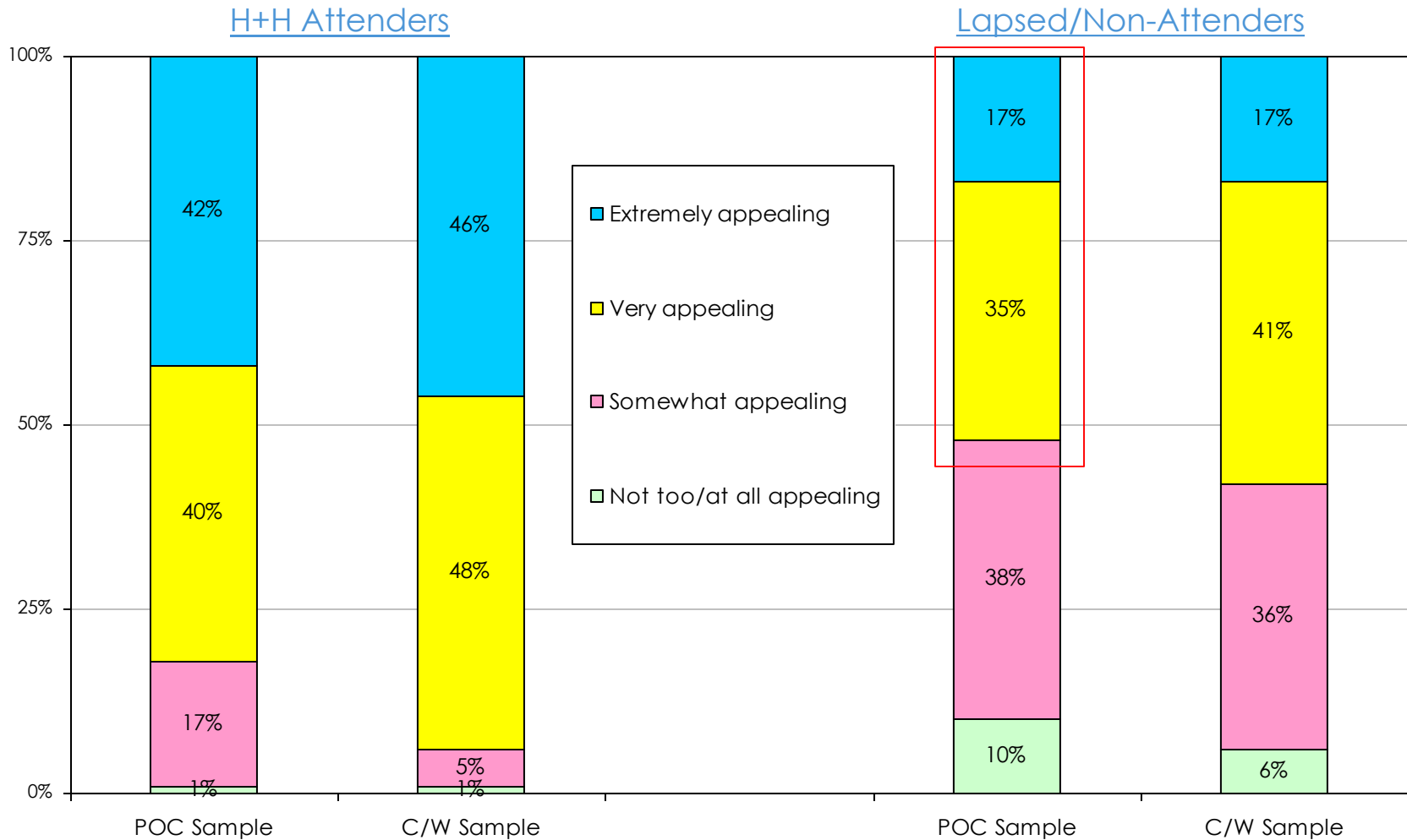
Q: What do you think orchestras could do to attract more people of color to classical concerts? Open-ended question



Here are several images from H+H's brochure for the upcoming season.

Personal Appeal of H+H Concerts Based on Brochure Imagery

Recent Attenders would find H+H concerts highly appealing, with a slightly higher score among C/W than POC HHs. A little over half of Lapsed/Non-Attenders say the same.

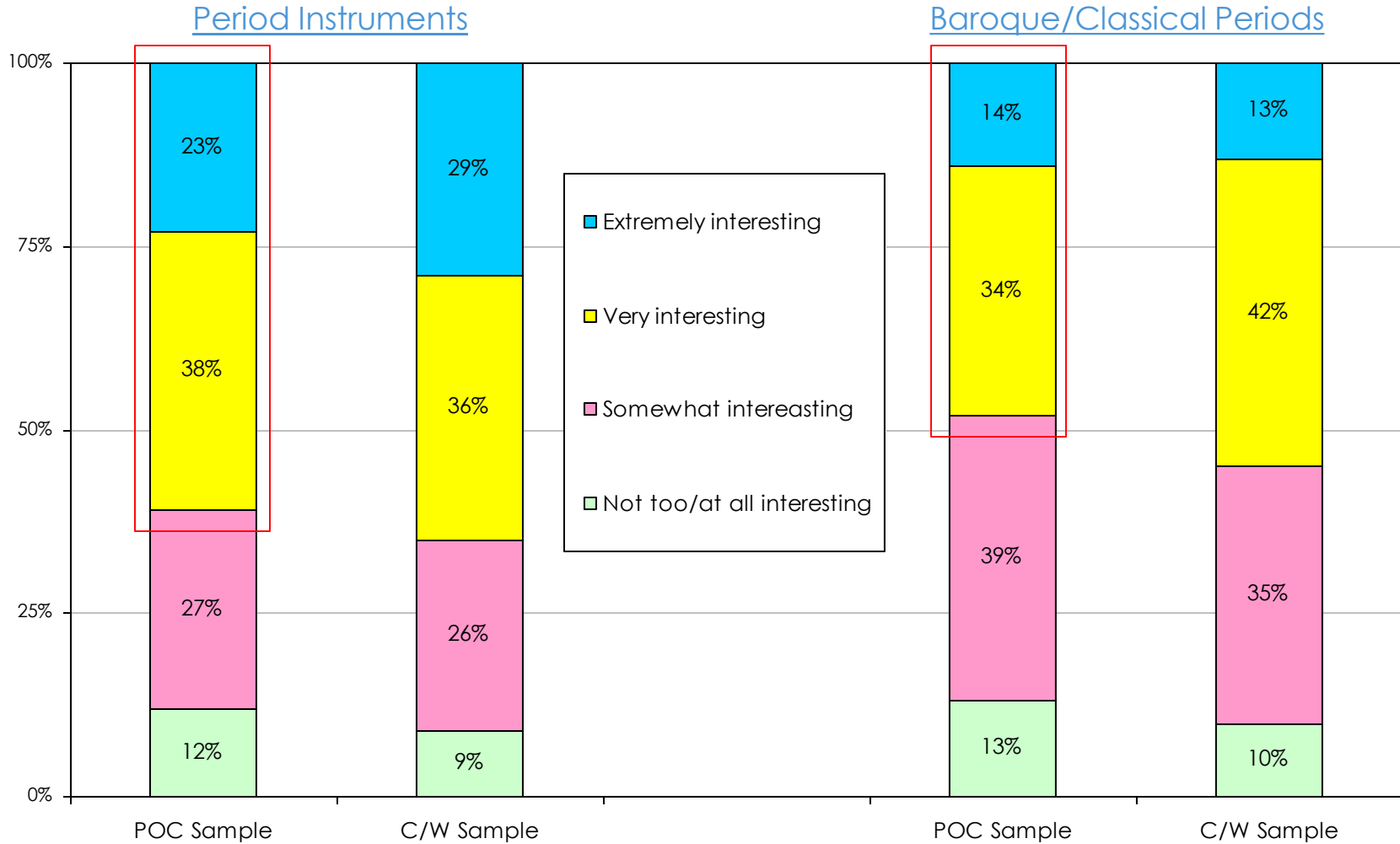


Q: Based on what you see here, how appealing do you think H+H concerts would be for you?

Interest Value of Period Instruments and Repertoire

Lapsed/Non-Attendees

The majority of Non-Attendees think H+H's use of period instruments is extremely/very interesting.



Q: How interesting are the following aspects of H+H performances to you? Performs with period instruments; Focuses on Baroque and Classical periods

H+H
MASTERFULLY PERFORMED.
PASSIONATELY SHARED.

Aislinn Nosky, *director and violin*
Guy Fishman, *cello*
Ian Watson, *fortepiano*

Oct 27 + 29, 2017 | Symphony Hall

MOZART + BEETHOVEN

THE GENIUS OF MOZART.
THE GRANDEUR OF BEETHOVEN.
THE MASTERY OF H+H.

Chevalier de Saint-Georges:
Overture to L'Amant Anonyme
Mozart: *Symphony No. 40*
Beethoven: *Triple Concerto*

HANDEL + HAYDN SOCIETY
HANDELANDHAYDN.ORG

FRIDAY, MAY 4 at 7:30PM
SUNDAY, MAY 6 at 3:00PM
SYMPHONY HALL

HANDEL HERCULES

Harry Christophers, *conductor*

"Hercules includes some of the most powerfully dramatic of all Handel's music."
— *Gramophone*

H+H HANDEL + HAYDN SOCIETY
HANDELANDHAYDN.ORG
617.266.3605

Note: Split sample design: respondents saw either the two color ads or the two B&W ads in randomized order.

BEETHOVEN SYMPHONY NO. 9

AN ODE TO JOY. AND PASSION. AND POWER.

Masaaki Suzuki, *conductor*

FRIDAY, OCT 6 at 7:30PM
SUNDAY, OCT 8 at 3:00PM
Symphony Hall

Handel and Haydn Society
Orchestra + Chorus

H+H HANDEL + HAYDN SOCIETY
HANDELANDHAYDN.ORG

Karina Gauvin, soprano
"... knows how to rivet an audience in opera and concert. She has been a queen of Baroque opera for years."
— *Opera News*

Adriana Zabala, mezzo-soprano
"... a vivid fearless presence."
— *The New York Times*

Tom Randle, tenor
"... created a sense of urgency with his powerful and beautiful voice."
— *Oregon Music News*

Dashton Burton, bass-baritone
"... enormous, thrilling voice seemingly capable ... [of] raising the dead."
— *The Wall Street Journal*

FRIDAY, OCT 6 at 7:30PM
SUNDAY, OCT 8 at 3:00PM
Symphony Hall

BEETHOVEN SYMPHONY NO. 9

AN ODE TO JOY. AND PASSION. AND POWER.

Haydn: *Symphony No. 104*
Beethoven: *Symphony No. 9*

Handel + Haydn Society Orchestra and Chorus
Masaaki Suzuki, *conductor*

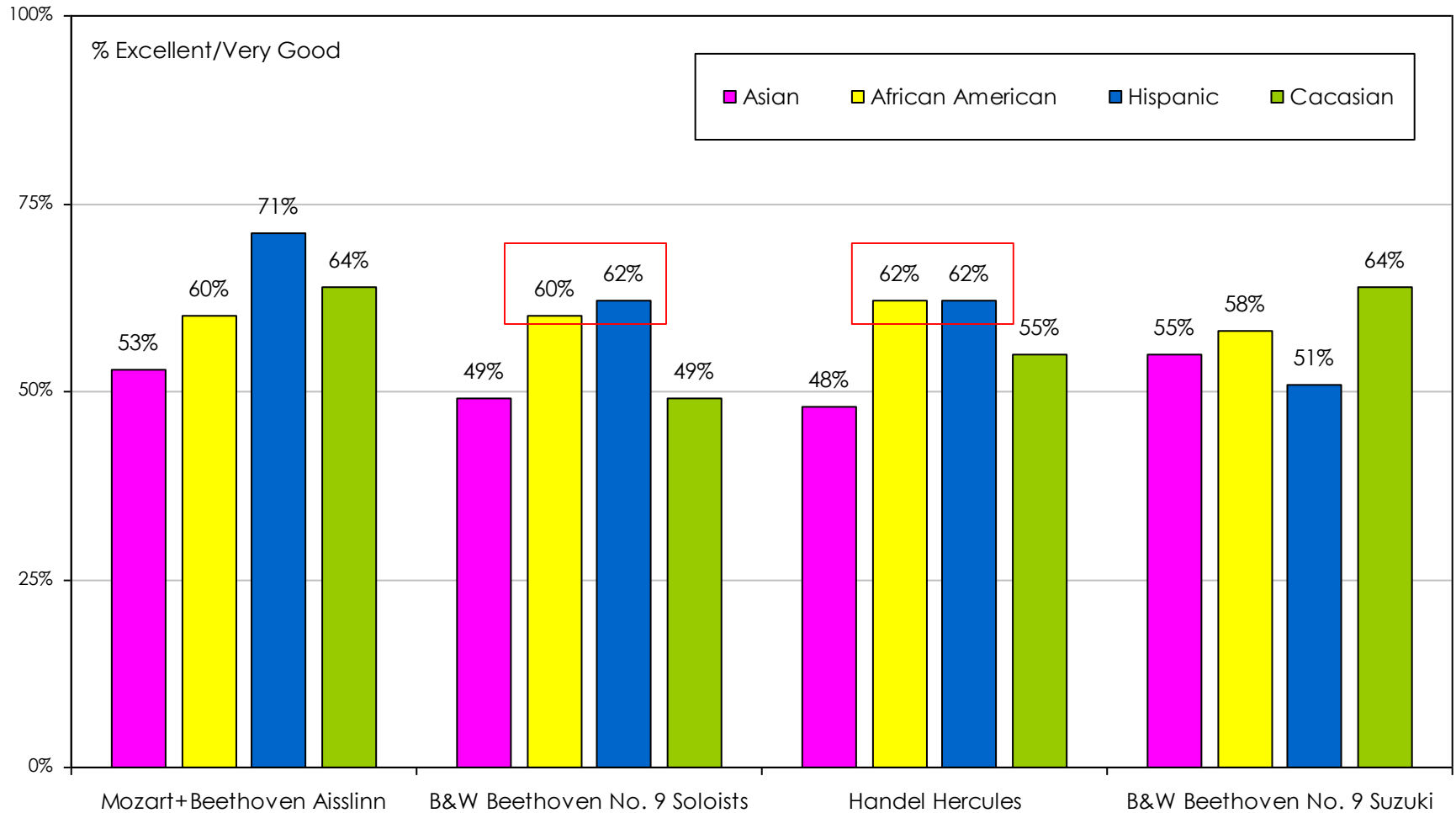
HANDEL + HAYDN SOCIETY
HANDELANDHAYDN.ORG

Q: Here are a few ads for H+H concerts.

H+H Print Ad Ratings

As Way of Promoting Concerts to the Individual

African American and Hispanic segments reacted somewhat more positively to the Beethoven Soloists and Handel Hercules ads.



Q: What's your overall reaction to this ad as a way of promoting this concert to you?

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- The Wall Street Journal

Title with Beethoven symphony no 9 and oddly, **the photo of the bass-baritone -- I guess I'm not used to seeing African Americans in classical music, but it's great.**

I am **pleasantly surprised to see people of color, and diverse hair types represented**

Diverse soloists!

Inclusion of talent from both genders and the multi-racial/multi-cultural cast

the **diversity of the performers catches my eye.**

The **diverse group of singers! How refreshing!**

Nice to see a Black with braids.

The photos of the singers are **friendly and inviting.**

I love the **young diverse faces.**

The **variety of reviews and the wide range of demographics on this ad.**

Mini bios of relevant people

Very eye catching in the graphic presentation how it promotes the performances plus **how diverse are the performers.**



The apparent **power and emotion of the singer.**

The singer presented in the brochure is in action, and **seemingly full of energy for his performance.**

The image of a **vocalist putting his all into it.**

The power and poise of the image matched perfectly with the description of "some of the most powerfully dramatic of all Handel's music".

The gentleman performing

It's not a white guy for once.

The ad has an African American male which tells me that its a very diverse show and will make me feel comfortable to attend as an African American female.

I like that it **features a person of color.**

An **African-American male singer which is something you don't see much.**

The Gramophone quote they used.

"The most powerfully dramatic"

Handel Hercules

absolutely everything.



*I love the woman holding the violin, **she looks confident and proud.***

*The way she is standing and holding the violin. It looks like she saying "**I am going to blow your mind with this performance**"*

Flair of the artist.

*The person with the **red hair and a red outfit.** That tells me that it's **not a show for stuck up people and they're reaching out to the younger audience.***

The hair color in this ad. Because it tells me that they are welcoming towards all kinds of people.

*The spunk of the violinist and **her very non-classical appearance - refreshing!***

Female performer highlighted

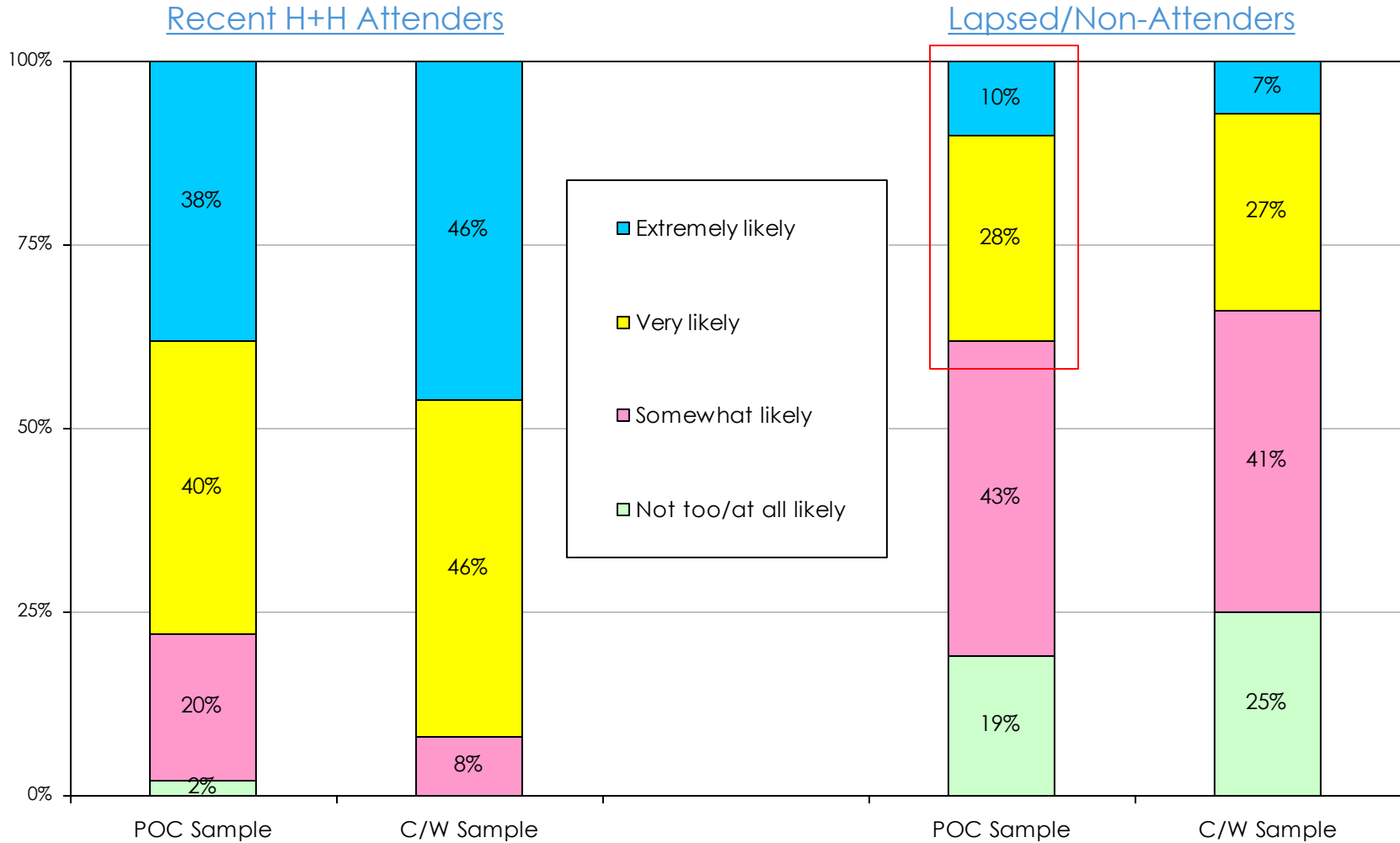
Mozart + Beethoven

Taglines: Genius of Mozart, Grandeur of Beethoven, and the mastery of H+H.

Design, not very wordy, conveys the important info quickly and efficiently.

Likelihood of Attending H+H This Season

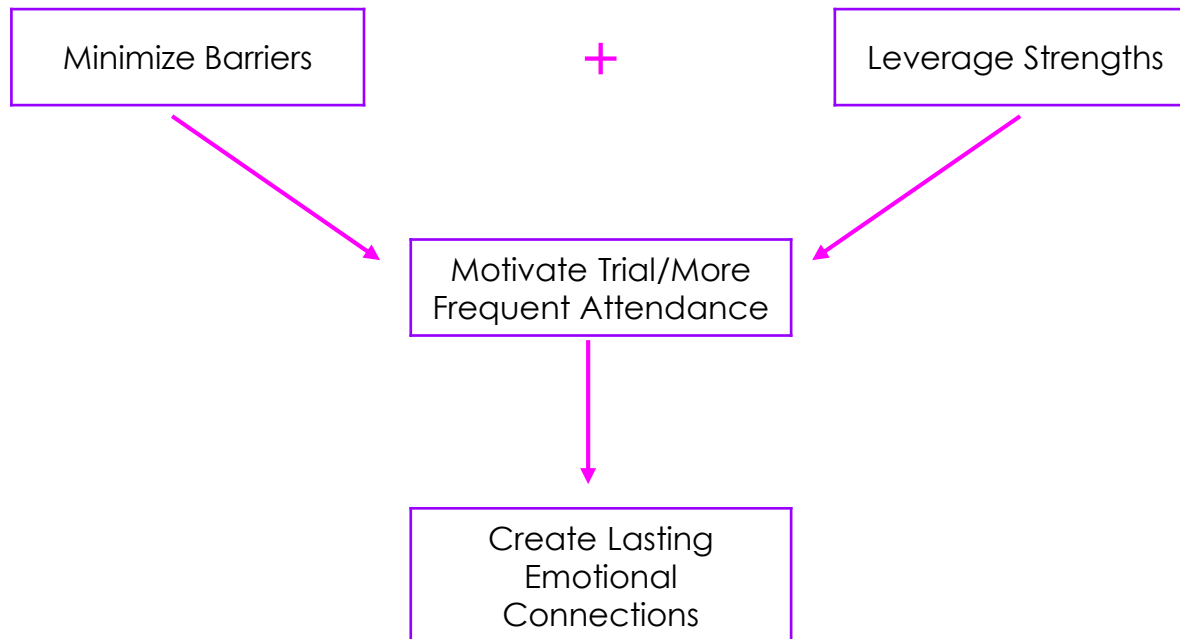
The majority of POC Recent Attenders reported being very likely to attend this season and almost **40% of POC Lapsed/Non-Attenders reported high likelihood.**



Q: Based on the information and concert programs you've just seen, as well as other attendance considerations, how likely do you think you'd be to attend and H+H concert next season?

Research Conclusions/Implications

- Overall findings from the qualitative and quantitative research suggest potential for diversifying the audience base to more people of color, who enjoy classical music.
- It is recommended that H+H develop a multi-pronged, organization wide strategy:



Minimize Barriers

1. Practical

- Other A&E preferences; light arts attendance
- Less involvement in classical (esp. African Americans)
- Many are fairly unfamiliar with classical repertoire
- Lack of classical concert companions
- Time, family, financial constraints

2. Informational

- Many aren't actively searching for A&E activities
- No dominant media sources
- Very low H+H brand awareness
- Little meaning in 'Handel and Haydn Society'
- Price perceptions much higher than actual

3. Emotional

- Fairly low expected H+H enjoyment/uncertainty
- Questions about atmosphere/environment
- Not-like-me audience perceptions (older, white)
- Highly knowledgeable and serious about classical
- Exclusive hall (formal, expensive, unwelcoming)
- Expect few people of color onstage

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Leverage Strengths

1. Appealing Brand/Communications

- Brand strategy resonates with POC
- Interest value in period instruments
- Communications are highly appealing (messaging/visuals)
- Ethnic/age/gender diversity in ads suggests welcoming org.
- Ethnic diversity in advertising elicits surprise and affirmation

2. Compelling Performances/Musicians

- Appealing repertoire (esp. classical-early romantic)
- Passionate, energetic musicians
- Masterful performances
- Visually and aurally stimulating experiences
- Age/gender mix, some ethnic diversity favorably received

3. Engaging, Satisfying Concert Experiences

- Highly enjoyable concerts that exceed expectations
- Positive hall experiences (welcoming, exciting, comfortable)
- Personal experiences reduce emotional barriers
- More favorable audience imagery (very friendly, relaxed)
- Bonding with audience in the music, shared experience
- Virtually no outright post-concert H+H rejection

Strategies

1. Exposure

- Build awareness of and exposure to H+H
- Shift perceptions of expected concert experiences

2. Engagement

- Establish greater connections to up engagement
- Incentivize trial

3. Experience

- Enhance concert experiences via DEI lens
- Assess and refine efforts

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- Enhance concert experiences via D&I lens
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Tactics

- **Use demographic appends for testing targeted mailings**
- Test targeted locational advertising (e.g. posters)
- Build concert awareness at education/community events
- Include cross-sell efforts at all community performances
- **Create word-of-mouth opportunities (personal, social, group)**
- Consider H+H descriptor to improve brand understanding
- **Strong diversity across communications (performers/audience)**
- Heavy use of engaging concert visuals (welcoming, happy, relaxed)
- **Test messaging to correct ticket price misperceptions**

- **Develop stronger community partners (educational, civic, cultural)**
- Assess potential for Ambassador's Circle (POC patrons, partners)
- **Highlight diverse performers (e.g. interviews with soloists)**
- Leverage education programs to attract parents to concerts
- Identify key community influencers to endorse H+H
- Test group efforts/offers (e.g. churches, cultural associations)
- Target classical-early romantic concerts for test programs

- **Increase diversity onstage (programs, musicians, chorus)**
- Develop collaborative programs with affinity orgs
- **Staff diversity & inclusion training (welcoming environment)**
- Encourage cross-cultural conversations (Millennial/first-timer events)
- **Enhance familiarity with concert pieces (pre/during concerts)**
- Monitor patron satisfaction, perceived inclusion, demographics