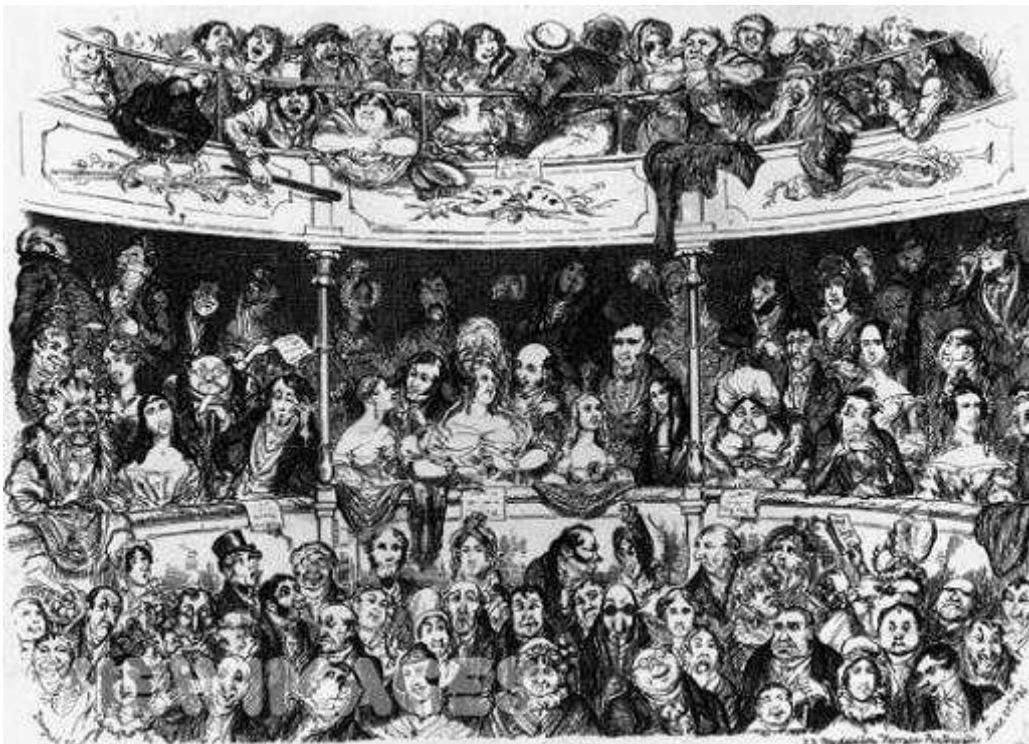




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HOW TO ATTRACT NEW AUDIENCES

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Abstract:

What can be done to attract new audiences to cultural institutions? This thesis explains how a cultural institution can take measures to increase audience numbers and attract new listeners. With Gothenburg Symphony Orchestra as an example I try to review who are today's concert-goers and why classical music may or may not be popular in the society. Why is there a generation gap in the classical audience and will the younger generations fill this gap in the future?

Who is supposed to teach us about and make us interested in classical music? The school, our parents or the cultural institutions?

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1. Introduction

In 2004 I began my studies at the Grieg Academy in Bergen. As a new and inspired music student, I often went to the concerts with the Bergen Philharmonic Orchestra. I noticed that there weren't so many students at the concerts and that there was a clear generation gap in the audience. The audience was clearly dominated by what we started calling the "blue hair ladies". I began to ponder over who should take over when the "blue hairs" generation was gone. Would my generation suddenly find their way into the concert hall, beginning to get interested in classical music and become the new "blue hairs"? At that time I wanted everyone to experience the same joy that I have of classical music and I started to wonder what measures could be done to make people of my generation interested in classical music. In recent years I have started to ask myself the questions: Is classical music for EVERYONE? WHO are we playing for? (Ourselves or the audience) and WHAT is needed to make it more accessible. This thesis addresses the challenges of attracting "the modern"¹ audience.

1.1 Method and Material

My personal reason for writing this thesis is to have a greater understanding of what I can do when arranging concerts to get the audience I want. It can also be used as guidance by others that have had problems with low audience attendance or just to know a bit more about the current situation with interest in classical music. To find out more about what has been done to increase public attention for a cultural institution I have conducted interviews with the administration of Gothenburg Symphony Orchestra. I also took advantage of articles from the Internet and "Opus"². The P2 radio statistics (see page nr. 8) is a summary I made from a general radio statistic from the Internet³. In this thesis I use information from GSO's audience statistics. I was allowed to use the information I got from the statistics but since it's marked as "GSO

¹I want to specify that «the modern» audience is not necessarily students, but all new concert goers

²«Opus» - Swedish music magazine. See appendix 2

³TNS-SIFO: <http://www.tns-sifo.se/rappporter-undersokningar/radioresultat>

Confidential” you will not find it as an appendix or reference. A lot of my questions and thoughts have come from conversations with co student and master thesis preparation courses. This thesis focuses first and foremost on GSO as an example, but I think that a lot of the information can be transferred to other orchestras and cultural institutions.

2. Who are today's classical listeners

2.1 GSO about their audience

GSO has approximately 6,000 regular subscribers every year. In addition, there are about 4000 regular concert-goers who have platinum, gold and silver cards⁴. These 10,000 concert-goers represent approximately 70% of the GSO's listeners. The remaining 30%⁵ goes under the category "other". Since all student tickets end up in the category "other" it's difficult to say how many students who actually come to the concerts, but it's estimated to be around 5% (50 tickets per concert) What they do know is that 70% of the audience is above 50 years old. Most of them are between 60-70 years. It was not until 2010 that GSO owned their own ticket information. This is probably why it has not been specified how many student tickets were sold. During my interviews with the administration of GSO, I got a feeling that they were not particularly worried about the risk of having fewer listeners in the future. Several of those I interviewed had the opinion that classical music is something one learns to like when you get older. According to the article in Opus 25⁶ GSO is one of the most popular orchestras in Sweden and that the orchestra have had a major success addressing new listeners. This may be a result of very clever audience development and good publicity. Although about 70% of today's audience consists of people aged 50 +, the administration believes that the concert audience will be enriched with about 8000 new 50 year old classical listeners every year. It is believed that the reason for the high average

⁴ A platinum card is a prepaid voucher where you can go to 20 optional concerts over a two year period. The gold card is for 10 concerts, and the silver card is for 3 concerts. It is cheaper to buy discount cards than single tickets.

⁵ It is hard to say how many of these 30% that are regular visitors

⁶ See appendix 2

age is because parents do not prioritize going to concerts while their kids still live at home. It is first when their children move from home (When parents are about 50 years of age) that they begin to go to concerts again. The fear that the classical audience would decrease was just as relevant 50 years ago, but according to the administration, this has not proven to be a problem and the GSO is still well visited with an average concert occupancy of 85%⁷ or better.

2.2 Radio listener statistics

I have studied P2, Sverige Radio's listening statistics from 2006 to 2010 to get an impression of whom and what age art music, jazz and classical music listeners are/have. This is what P2 says about themselves: “ P2 is a nation-wide channel with a dual mission: To broadcast art music, jazz and folk music. Second, to broadcast programs in languages other than Swedish”⁸. In the general radio statistics P2 currently has an average of 1.5% of listeners compared to P4 that have 31%. 3-5% listens to Classical P2. The administration of GSO could tell me that according to a survey in Sweden, there were 20% of the asked who answered that they enjoy classical music. Yet it is only 1.5 to 2% in Sweden who actually goes to classical concerts. It is a small percentage more men than women who listen to P2. I unfortunately think that P2 is seen as an old-person channel, and this is also stated in the radio statistics. The age group of 65-79 has the most listeners (3.9%) compared to the age group 9-19 years that only has 0.4%. Many believe that classical music must be experienced live. Nevertheless, the listening statistics gives us a picture of who the current listeners of classical music are.

⁷ Number from article from “Opus 25”

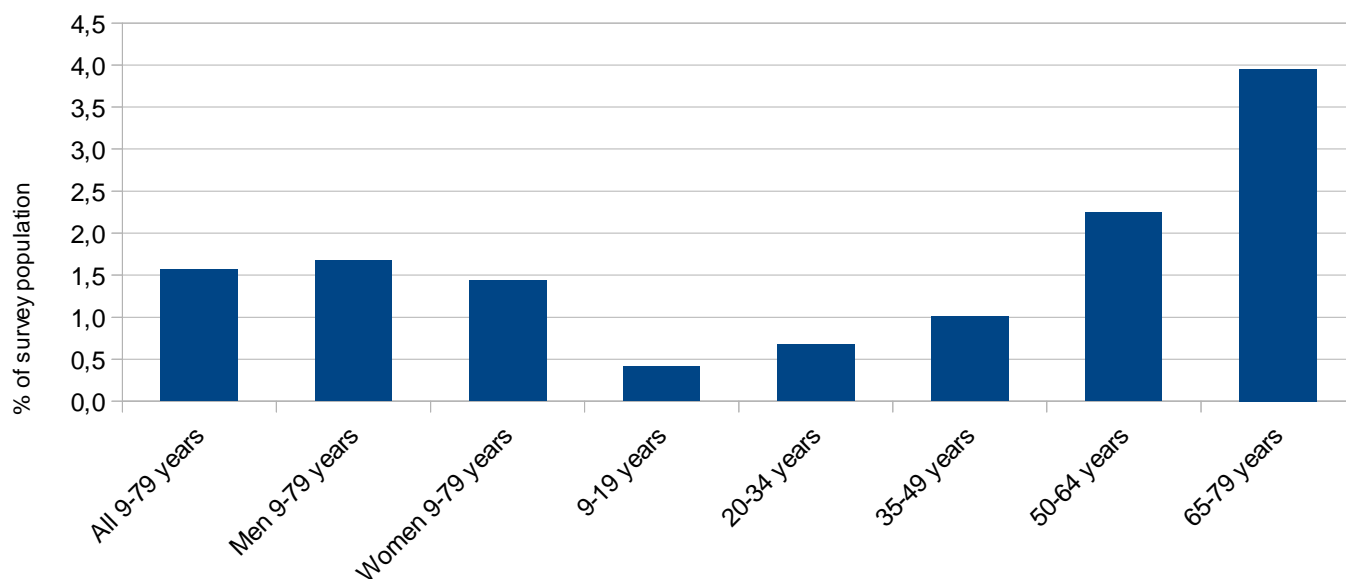
⁸ *About P2*. Sverige Radio. See “Works cited” page nr. 29, nr 1

Radio Statistics P2

“P2 is Swedish Radio's (Sveriges Radio) channel for classical music, contemporary music, jazz and folk music. P2 is also the channel for news and programs in languages other than Swedish.” www.sverigeradio.se⁹

Radio Statistics P2

Average 2006-2010



Number of interviews and survey period.

The Radio survey is conducted over 38 weeks a year, divided into four phases. In each round there is conducted 17 500 interviews (a total of 70 000 per year). The report for the entire country is based on the 9-10 survey weeks, local reports on 18-20 weeks.” (TNS-Sifo)

Source TNS-SIFO Radio Survey
See “Works cited” page 30 , nr.12

⁹ See “works cited” page 29, nr.1

3. How does one become introduced to classical music?

Who is supposed to teach us to enjoy classical music, and is it something one has to be taught? I guess we can agree that classical music is not considered to be popular among young people today. I remember when I was growing up that it was not very popular to either play or listen to classical music. I still remember the response when I was 13 years old and told my classmates that I would like to be clarinetist. One of my classmates replied, "Okay, so you're going to be a pop clarinetist?" Who will teach us to like classical music?

3.1 Parent's interest in classical music

I was introduced to classical music when I was very young. My mom is convinced that it has been very important that she went to classical concerts already when she was pregnant. Although I can't remember that my parents took me to concerts when I was young, I believe that this and that there were always some classical music being played from our LP player has had a huge significance for my interest in classical music. They also played a lot of other genres that I still appreciate today. For me it was just as natural to listen to Beethoven as to the Beatles. If we assume that children's interest in classical music comes through their parents, it is important to show parents how they can influence their children through what music they listen to. GSO has found a clever way to market themselves and simultaneously introduce classical music to babies and their parents. They have specially recorded CDs with classical music that is given to new-borns and their mothers at the Gothenburg hospitals. The idea is that all new-borns in Gothenburg will go home with a small introduction to classical music and that this also will arouse an interest among the parents. GSO administration claims that the feedback on the CDs has been very positive and that several parents have contacted GSO and wondered if there are concerts for parents and infants. With today's concert etiquette it's difficult to bring children to regular concerts since the risk of crying children would annoy other listeners. This is the reason

why me and a reed trio I play in, "Trio Aquilo," started a concert concept for parents with parental leave. The idea is that parents should be able to go to concerts even if the kids make some sound. The concert is primarily aimed at parents and not especially adapted for children (like a children's concert). We call it "Stroller concerts". Our experience is the fact that children are quiet when we play and that they begin to talk when we do. When I presented this concert concept to the children's concert manager of GSO, she was really excited with this and said that they have wanted to play this kind of concerts but that the concert hall doesn't have enough room for it. Among GSO's subscriptions there are a family subscription designed for parents who want to bring their children to concerts. The family concerts are played five Saturdays a year. At these concerts GSO play music from famous composers and the show is often led by a musician from the orchestra. The last 10 years there have been sold 520 children subscriptions on average each year.

3.2 GSO's role in introduction of classical music

The GSO's annual report from 2009 says that the company's vision is "to give the audience enriching and important experiences that relate to and brings new dimensions primarily through symphonic music¹⁰." One of their goals is "to be of greater interest to more people." GSO actively tries to convey a greater understanding of symphonic music for children and adults. Every year GSO plays several school concerts for elementary and high schools in Gothenburg. The concert hall also arrange study visits for school groups where they get a tour at the concert hall and get a glimpse of what it means to play in an orchestra. They also make sure to send out information to teachers about what the concert will be about before they come to the concert hall. This gives teachers the opportunity to prepare the students for what awaits them. The administration in the concert hall often finds that there are teachers who put a stop to the children's enthusiasm at concerts by constantly asking them to behave nicely. To avoid this and

¹⁰ From ANNEX TO LONG-TERM MISSION 2009 – 2011 Gothenburg Symphony Orchestra. See Appendix 3

to involve the children more it is often planned that the children should participate with singing and applause. The concerts include both classical music and symphonic arrangements of popular music / children's songs. GSO think it's important to play a lot of the same music as they do on the regular concerts, only shorter, so the kids get a real picture of what a symphonic concert sounds like. According to GSO's producer of kids and school concerts, many of the children who come to the concert hall do not know what classical music is. When asked whether they have heard classical music before, there are many children who are surprised to learn that much of the music they hear in movies is actually classical music. Among GSO's subscription series, we also find a subscription called "Popical." This is collaborative concerts with famous pop artists where they have arranged their songs for orchestra. These concerts attract new listeners who often do not usually go to GSO's concerts. GSO is also playing concerts like "Score"¹¹ and film music concerts.

When I visited the concert "Score" the host held an informal hand raise to see how many of the listeners who had never been to a concert in the concert hall before. Almost everyone in the audience raised their hands. These kinds of concerts draws a lot of new audiences, but the question is whether the same listeners are coming back next week to hear Brahms. GSO also has an introduction series for adults called "Sixten's sexa". This is a lecture series with Sixten Nordström¹², where he tells a bit about the music before the concert. Previously GSO had a subscription named "the Ambassador Program" (see chapter 5). This program is based on that enthusiastic concert subscribers are ask to recruit new visitors. These will be offered a subscription of 5 concerts at half price. They are also offered tours of the concert hall, meetings with orchestra musicians, soloists, conductors and administrators. Before each concert there is also given a small introduction that will help to understand the music they will hear better. GSO

¹¹Music from computer games

¹²«Sixten Nordström, born in 1937 in Malmø, Swedish music director, music writer and host on television. Nordström, who for many years worked as a teacher and education leader at the Malmö Academy of Music, has made his name partly as a host for the music quiz «Counterpoint» on television 1985-98, and with popular science books about classical music» See "works cited" page 29 ,nr. 5

did not start this program because of poor visitor attendance but to get more new audiences into the concert hall. Now the program is replaced by a program called “Curious - for beginners”¹³. GSO also arranges “After Work concert” where you can go on a Friday night to hear a short concert, eat a snack, have a drink and mingle with the orchestra musicians.

3.3 The schools role in music education

I grew up in a small town in Norway. The cultural offer is not as great there as in Gothenburg. The only experience we had with school concerts was when the “national concerts” (Rikskonsertene) visited our school. This was also one of the few times we got to experience classical music. “Rikskonsertene” have the overall responsibility for the school concerts in Norway. The school concerts are federally funded through the Ministry of Culture and Church Affairs' budget. The County Municipalities are responsible for tour planning and parts of the concert production in their respective counties. Approximately 99.7% of all primary schools in Norway subscribe to “Rikskonsertene”¹⁴. 600 000 children receive two annual visits by professional musicians at their schools. Each school is responsible for organizing the school concerts. Every year about 800 artists perform 9000 school concerts in Norway. I must admit that I had personally been afraid to come back to my secondary school to hold a concert. The musicians who came from “Rikskonsertene” were often quite poorly received by the students, even though they were very talented musicians. I have wondered a bit why so many of my co-students had such a bad image of classical music. One reason may be how music training was set up in school. Our music lessons were pretty practical with a lot of singing, playing the recorder and guitar. A period our class had behaved badly in music lessons and as "punishment" we would have classical music history with emphasis on Mozart. No wonder we got a bad image of classical music. Although the school plan describes what music lectures should consist of, I think

¹³ More about “Curious – for beginners” on page 22 and 23

¹⁴ About Rikskonsertene Norge. www.rikskonsertene.no

a lot of the responsibility lies on the teachers and what interests they have themselves. If the teacher doesn't like classical music he would probably not focus too much on it in teaching. This is why GSO thinks the school concerts are as important to reach the teachers as to the students. It has long been debated whether music is an important subject in school. Many believe that the subject music is more intended for "fun" than "important". Others see it as a relaxation in a hectic school day.

In a debate article from 2007 on the **Swedish Chamber Association**¹⁵ (Kammarmusik Forbundet) website it says that according to national assessments students interest in music in school is very large and that the teacher's competence is the most crucial factor for student performance. Yet the teacher competency in the subject music has fallen since 1992. A quarter of the teachers who teach music in grades 7-9 have no teacher training. Many of the teachers that actually have teachers education is not trained in music education. A teacher without teacher education is not allowed to give students grades and this may also lead to loss of quality control in the subject music. Children and teenagers use music to explore and develop their identity, and today most of the teachers in primary school have little knowledge of music and how music is important for kids and youngsters development.

¹⁵ *Värna musiken i skolan! Betyg i musik utan undervisning?*, Kammarmusik forbundet . See "works cited" page 29, nr. 4

In 2010 Eva Georgii-Hemming¹⁶ and Maria Westvall¹⁷ wrote an article in the “**British Journal of Music Education**” about music as a subject in Swedish schools.

Music education should include a mix of the familiar and the unfamiliar and encourage creative expression. But music education today is dominated by a narrow selection of pop and rock songs that are easy to play while such as hip-hop, classical music, folk music and jazz hardly exist.

Eva Georgii-Hemming and Maria Westvall (2010). Music education – a personal matter? Examining the current discourses of music education in Sweden. British Journal of Music Education, 27, pp 21-33

According to research studies and the national evaluation from 2003¹⁸ Swedish music education is dominated by singing in large groups and playing in pop- and rock bands.

Popular music is today a large and global musical field that can contain both old and new music, from traditional bands to music produced through different types of digital technology. Regardless of whether students or teachers choose the repertoire, it often involves music that students know well. Despite the intentions of the curriculum, few teachers actively work towards teaching in a way that reflects several cultural and musical fields – irrespective of whether they work in a school in a larger or smaller city or in a school with or without ethnic diversity (Kursplan, 2000). A new form of school music based on easy-to-play pop- and rock songs seems to have emerged. This includes both current hits (e.g. I’m Yours with Jason Mraz), traditional

¹⁶“Eva **Georgii-Hemming** is Reader at the School of Music, Theatre and Art, Örebro University, Sweden. Research interests include questions about the concepts of knowledge and narrative, the value and role of music in education as well as in people’s lives and the relation between theory and practice in music education. Her research interests have led to presentations at international conferences in Europe and the USA, as well as publications in the journals *British Journal of Music Education*, *Research Studies in Music Education*, *Music Education Research* and *Nordic Research in Music Education*.” See “works cited” page no 2

¹⁷ “**Maria Westvall** is a Senior Lecturer at the School of Music, Theatre and Art, Örebro University, Sweden. She has also presented her research in several national and international conferences. Her research interests focus on intercultural issues and cultural diversity in the area of music and music education. Her present research interests encompass collaborative studies concerning cultural comparative perspectives in music education as well as student music teachers’ reflections concerning the transition from student to teacher. She is currently carrying out a study among retired professional musicians in Sweden who commenced their musical schooling and education in the 1940s.” See “works cited” page 29 no 2

¹⁸ National evaluation of the compulsory school in 2003. See page 28. “Skolverket”

songs (e.g. Tom Dooley) and also songs by groups such as Creedence Clearwater Revival, Kiss and Oasis (Karlsson & Karlsson, 2009) ¹⁹.

Eva Georgii-Hemming and Maria Westvall (2010). Music education – a personal matter? Examining the current discourses of music education in Sweden. British Journal of Music Education, 27, pp 21-33

The music subject should also include listening to music and creating new music. Unfortunately there is a lack of focus on this today. Teachers claim that this is hard to implement because of too large groups of students and the lack of space, instruments, computers etc.

As a result of the Syllabus 2000, the subject of music was given a very different emphasis by the change in focus from knowledge about music to actually playing music. The knowledge test which was included in the evaluation is identical to a corresponding test from 1992, and shows a deterioration in pupils' knowledge of music, which is entirely in line with the shift in focus in the syllabus for the subject.

National evaluation of the compulsory school in 2003 Skolverket

Education should not be a way into a dominant musical culture, but rather contain a dialogue between different experiences, with a teacher as a guide so it becomes a mixture of the familiar and something new.

-Eva Georgii-Hemming.

¹⁹ The author has cited Karlsson & Karlsson, 2009 “Not too difficult and quite modern”. A study of repertoire in compulsory music education amongst 13 to 15-year-old pupils. Bachelor thesis in Music Education. School of Music, Theatre and Art, Örebro University.

4. What is done to attract new audiences?

4.1 Back to the Future

I read a very interesting article in "Opus 25". The article is called "Back to the future - Ultimatum prompted survival". It's about orchestras that were close to being shut down due to bad economy and poor public interest. It tells about how orchestras were able to reverse the trend. The orchestras mentioned in the article are the Royal Liverpool Philharmonic Orchestra, Deutsche Kammerphilharmonie and Östgöta Bläsarsymfoniker. The article also speaks well of GSO and what they do for their audience success. Royal Liverpool Philharmonic Orchestra had bad economy and poor public interest. The managers of the orchestra had no insight in what it was that made the orchestra have these problems. It was an ultimatum from the municipality that they would be closed down if they did not improve the situation, which forced them to do some improvements. The orchestra chose to employ a new vice president and marketing director. One of their actions was to organize concerts by dividing them into a five-grade risk scale from A to E. A is a high risk concert with more complex modern music, C is easy famous classical music such as Tchaikovsky's Flower Waltz and D was the family concerts. Level E is for example concerts with film music. This made it easier for new audience to choose which concerts they should attend and also where experienced audience were encouraged to try more advanced performances. In three years RLPO²⁰ turned the trend and increased audience attendance by 70-80% and ticket sale increased by 10 million £.

Deutsche Kammerphilharmonie lost their main sponsor, Deutsche Bank and Frankfurt city, and was threatened with closure. The entire orchestra moved from Frankfurt to Bremen and acquired new sponsors there. They started with an intensive marketing strategy and improved the communication with the public.

²⁰ Royal Liverpool Philharmonic Orchestra

Today the orchestra has 2400 subscribers²¹ and 250 on waiting list.

Magnus Still, former curator of the Finnish Radio Symphony Orchestra believes there are many orchestras that are struggling with the same problems. He has seen that the orchestras that manage to improve their popularity are the ones who make more active public work. Orchestras that succeed often go from broadcasting (posters, ads) to narrow casting (customer care). Good customer care means that the administration and the orchestra musicians have a closer contact with the audience and it's important that they are proud of their work. It's also important that the people that work in/with the orchestra want to promote concerts and make friends and people they know come to their concerts because they are the best "sellers" of the "product". The article also speaks well of the GSO's ambassador program. The program is designed by Mel Larsen (see chapter 5), cultural consultant in London. She has developed the Ambassador program as a business concept and has assisted many orchestras, theatres and other cultural institutions. During 2007-2009 GSO had eighteen ambassadors who introduced 267 new concert visitors. The goal was that 20% of these would be regular visitors and this target was reached already after the first season. One third of the new visitors came back on occasional concerts and one third visited at least five concerts or more. 20% of the new visitors chose to purchase a regular subscription the next season.

4.2 El Sistema and GSO's role in the society

El Sistema is a collaboration project including GSO, the city music school (kulturskolan) and the Hammarkullen School. Hammarkullen is an area in the district Hjällbo in northeastern Gothenburg, associated to the district council area Angered. Hammarkullen has 7914 inhabitants (2009) of which 57% were born abroad, representing 84 nationalities and 115 languages, other than the typical suburban Swedish. El Sistema is both a social and musical project founded by Jose Abreu in Venezuela in the mid 70's. The idea was to use classical music and orchestra to save

²¹Numbers from 2009

children and young people out of poverty and crime. El Sistema in Gothenburg was founded to offer culture to the minority groups who often did not take part of culture offers. The music school's regular offer often doesn't fit the children who come from groups with different cultural backgrounds. It's expected that students go to the cultural school after school, preferably being accompanied by their parents. It also costs 200 kr. This has led to low representation from these districts. It has also been a problem for children who do not speak Swedish well to participate in the music schools. El Sistema has today both orchestral and choir education. El Sistema is seen as a good way to integrate children into the Swedish society.

- Culture increases the linguistic ability; they get a bigger vocabulary and increase their ability to express their thoughts and ideas.
- Culture is not only good for language development; it also provides good training in the art of working with others and develops social skills.
- Culture provides a stronger self-confidence

El Sistema på Hammarkullsskolan page 29 , nr 7

Gustavo Dudamel²², chief conductor of GSO from 2007 to 2012, is schooled in El Sistema in Venezuela. He knows the importance of learning about and to play music. He wishes to introduce El Sistema to many though parts of the world and thought that the Angered school would be a good place to start an El Sistema in Sweden. He and GSO have visited El Sistema and Hammarkullen several times. The children get to meet the orchestra musicians, go to concerts and go on orchestra- and choir trips to meet new friends in the music.

²² “**Gustavo Adolfo Dudamel Ramírez** (born January 26, 1981) is a [Venezuelan conductor](#) and violinist. He is currently the principal conductor of the [Gothenburg Symphony](#) in [Gothenburg, Sweden](#), and music director of the [Los Angeles Philharmonic](#) in [Los Angeles, California](#).^[1] Dudamel is also the artistic director of the [Orquesta Sinfónica Simón Bolívar](#) in Caracas, Venezuela” See “works cited” page 29 ,nr. 6

When you are able to focus on music and love to play in an orchestra, you learn so much about community. *Gustavo Dudamel*

GSO would also like to inspire young people engaged with music in the Gothenburg region. They are therefore arranging the "Winter Break Orchestra" and "Fall Break Choir." Two weeks a year, talented musicians and singers aged 14-19 years meet to play and sing in orchestra and choir under guidance of musicians from the orchestra. At first, it was believed that the youths wanted to play known music from the movies, but it was actually the great classical works that got the best response. The week ends with a big concert in the Great Hall of the Gothenburg Concert Hall. All musicians get a certificate of participation, a recording of the concert and two tickets to optional GSO concerts.

4.3 Internet as a medium

I think that GSO has a very good PR strategy. They have understood that the “mouth to mouth” method, including “mouth to mouse” method (INTERNET), is very effective to reach new groups of people. Every week before a concert there is posted a video on www.Youtube.com and GSO's website that shows small excerpts from the following concert and also features some of the musicians, the conductor or a soloist that tells a little about the concert. On YouTube some of their videos have up to 32,000 views and are still increasing. GSO also has an attractive website. To reach a younger audience GSO has made an iPhone application where you can conduct the orchestra. They also have an additional website, www-join-the-music.com.

Join The Music is a concept where classical music intersects with other sub cultures and music genres. Join The Music keeps you up to date with the crème de la crème of concerts, events, news, and much more concerning great music in the Gothenburg region²³

²³ www-join-the-music.com page 29 nr. 9

GSO can also be found as a group on www.facebook.com. This group is constantly updated with upcoming concerts and people are given the opportunity to comment on videos and events.

4.4 What kind of music draws the most audience?

When I asked the administration at the concert hall about how they think about program choice was the answer that they had not thought too much about the program composition in relation to the music that draws most people. However, the new program managers will now start to work harder to put together concerts with a view to attract new audiences. You need a balance between playing familiar music and to introduce newly written and less known classical music. When I asked what music that draws most people, they think that it's famous composers that draw the most, such as Beethoven and Mozart. But sometimes it's specific works that draws people. The audience will not necessarily come to a concert because they see it is Strauss to be played, but rather Also sprach Zarathustra. The "Popical" concerts have been very popular. The concert with Salem Al Fakir and GSO was quickly sold out. Yet it is difficult to say whether those who have found their way to the concert hall for this concert is going to come to the concert with GSO the week after. Famous conductors and soloists also draw extra people. Almost all concerts with Gustavo Dudamel have been sold out. Every year on the 6th of June²⁴ GSO play an outdoor concert in one of Gothenburg's biggest parks. The citizens of Gothenburg meet to celebrate the national day and have picnic while GSO performs a concert with famous Swedish songs and "lighter" classical music. It's estimated that 20-25 000 people comes to this event and listens to the concert every year. This is also an important day for GSO to sell subscriptions for the next season and "recruit" new listeners.

²⁴ Sweden's National Day

5. Ambassador Program

5.1 What is the Ambassador Program?

The Ambassador Program is primarily a recruitment technique that is based on the principle “word of mouth”. Today the “word of mouse” (email) and text messaging is equally important. The ambassadors should not only be seen as a marketing tool but a person that will spread a positive word about the institution/orchestra and also listen to feedback and get market information. The Ambassadors are often a part of the community of the target audience. So if you want more students to come to your concerts, your Ambassadors should also be students.

Audiences can benefit enormously from:

- Guidance and reassurance from people they trust
- Additional information tailored to their needs
- Support at the time of their visit, for example ‘buddies’ who accompany them to the event or special receptions
- Social connection
- Reduced rates and priority booking
- Development of local artists and networks

A practical guide to working with arts ambassadors. Mel Jennings, 2003. Page 29, nr. 3

Using Ambassadors may also tighten links between the ambassadors and the institution

Ambassadors also benefit from participation and not just financially:

- An opportunity for social contribution
- Networking and socializing opportunities
- Work experience and training in marketing and sales
- Enhancing their own role/work in the community
- A deeper engagement with an art form.

A practical guide to working with arts ambassadors. Mel Jennings, 2003. Page 29, nr. 3

5.2 To train an Ambassador

There are several things you need to think about before training ambassadors.

1. The first thing is to figure out what the target audience is and what kind of ambassadors you will need. Here are some suggestions of target groups:
 - Students
 - Foreigners
 - Persons with disabilities

2. What is your goal with having ambassadors? Some goals could be:
 - Generally more audience
 - Audience from a specified community
 - Closer contact with the audience

3. Budget. What benefits will both the new audience and the ambassador get? Some benefits can be:
 - Reduced ticket prices
 - Free membership
 - Discounts on cd, books etc.
 - Free products

There are several ways to recruit an Ambassador. GSO has taken the more informal approach. On the GSO website it says (Curious – For beginners):“There is only 40 places available and if you bring six friends or more you will be an "ambassador" and get trial subscriptions at no cost.”²⁵

²⁵ From GSO's website about the “Curious – For beginners” subscription. See “works cited” page 29 .nr 8

How the “Curious- for beginners” subscription works:

We meet at the concert hall one hour and a half before the concert begins. The program varies for the different meetings and depends on the group’s preferences - what questions and concerns the participants have. We meet three times per half season and you get an introduction to tonight's concert, get to know the musicians who work in the house, the different instruments, how the repertoire is put together and then we go to the concert together. Musicians from the orchestra is always joining and talks about their instruments and answers questions. You may also go on a guided tour of the house.

Måns Pär Fågelberg, Audience Manager GSO. See page 30 , nr.14

You can also choose to engage regular listeners who have great interest for the institution. It is important that an Ambassador not only spread the word directly from the institution but spread the word with passion through their own experiences. Ambassadors should also receive training and facts about the institution and support under the process. *Read more about recruiting Ambassadors in appendix 1.*

5.3 Mel Larsen – the maker of the Ambassador Program

Mel Larsen (formerly Mel Jennings) has worked in the arts across the UK and abroad for over 20 years.

Mel's early career included working as Administrator for pioneering touring company Black Mime Theatre (BMT) and as Marketing Officer for Talawa Theatre Company. She then joined the A.R.T.S. consultancy firm as a full-time consultant. There she conducted feasibility research for several audience development agencies and for new building and refurbishment projects including the landmark Peckham Library.

As an independent consultant since 1999, her clients have included Arts Council England, The Australian Arts Council, Creative New Zealand, Audiences Central, MLA London,

The National Trust, English Heritage and The British Council. Her training, speaking and consultancy work has taken her too many different parts of the world including, South Africa, The Caribbean, Scandinavia, The Netherlands and Eastern Europe.

In the UK Mel has worked on the Arts Council England's ground breaking, 'Not for the Likes of You' project as part of the Morton Smyth Associates team and was a coach for the Arts Marketing Association's Step Up professional coaching scheme.

She is author of A Practical Guide to working with Arts Ambassadors published in 2003 by Arts Council England. She has guided the set-up of arts ambassador programmes for Gothenburg Symphony Orchestra and Vara Konserthus on behalf of StillArt Sweden and in the UK for the London Symphony Orchestra and The National Trust.

Mel also founded the community-led annual Streatham Festival (now approaching its 10th year) and was Artistic Director for 5 years, for which she received a Lambeth Civic Award in 2007. She was also Director of the first Streatham Food Festival in 2009.

She has a BA Hons in European Thought & Literature from Anglia University and a BA Hons in Fine Art from Central Saint Martins College of Art & Design.

www.mellarsen.com See "works cited" page 29, nr. 11

6. Conclusion

First I want to tell a bit about my journey with this thesis. I started working on my thesis with the main focus on how to introduce young people to classical music. The more I talked to GSO's administration, my colleges and friends I discovered that the thesis should be more general about how we introduce new people (any age) to classical concerts. In the beginning I thought that repertoire and venue was one of the most important reasons that young people didn't go to classical concerts. Now I think that to increase interest of classical music we have to hear it and learn about it over time. We can divide how to get more and new listeners into short-and long-term goals. The short-term goals are PR and what you do to get people to specific concerts. The long-term goals is what you work with over a long time to increase the general interest in classical music, such as concerts for children, attempts to increase the interest of teachers and parents through information and concerts. Schools should be part of a long-term plan to increase interest in classical music. By learning about the Ambassador program, I now have several different tools for how to reach out to new listeners. My main focus has been GSO and their audience statistics. You may say that since GSO has such a great audience that they have not experienced how it is to really have to "save" an audience, and therefor are not a good example for this thesis. But I think GSO shows a lot about what you should do to be a successful orchestra. In a city with so many cultural offers (Concert Hall, The Opera, Music Academy, Wind band and a lot of other smaller orchestras) GSO show's exactly what to do and their audience attendance is their testimony. I personally think that the lack of interest in classical music may have to do with music education in primary schools. I'm a bit worried about if the school does not take music lessons seriously enough, we could end up with a generation who knows little about music from other cultures, jazz or classical music. A variety in music lessons can increase the understanding of other cultures and musical styles. The classical music is a reflection on our history. It can also strengthen the ethnic identity of a country and Sweden, with composers as

Stenhammar, Crusell, Berwald and Alfvén, should be proud of its heritage. The teachers should have more varied music lessons and follow the curriculum. Maybe even the existing curriculum should be even clearer with what each student should know about music in the end of their studies. Learning to play an instrument can teach you a lot about working with other people. It's like a small society. Learning how to read music is also to learn a new language.

While talking to co students from other European countries they think that the classical music education in primary school is one of the most important reasons why there is such a big interest in the genre in their country. If we look at Germany, they have a healthy view on classical music because it's a part of their heritage.

Germans have a deep-rooted, centuries-old appreciation for the social value of the arts—and music in particular—and because of this appreciation, they are much more willing than citizens of other countries to support healthy levels of government funding for the arts. In Europe, publicly funded cultural institutions are used to educate young people, and this helps to maintain a high level of interest in the arts and to ensure that German artists can make a living

www.live-like-a-german.com. See "works cited" page 30 , nr.13

For me as a musician it is of course important to secure future classical listeners. Without interest for classical music I could in the future face low concert attendance for concerts I'm arranging or participating in. Already today it's a struggle to make the society see the importance of listening and playing classical music. I think government funding's are crucial for the art form to survive, and I think if more people learn to enjoy classical music there will be a greater understanding of this.

Culture is very important, like the education, like the healthcare. It's not a luxury. Culture is very important because we need it for our world. Why? Because we need sensitivity.

Gustavo Dudamel

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9. Appendix

Appendix 1 – Arts Ambassador resource, <http://www.artsambassadorresource.com/>

Appendix 2 – Tillbaka till Framtiden from ”Opus 25”. Swedish music journal

Appendix 3 – Bilaga till långsiktiga uppdrag 2009 – 2011 GÖTEBORGS SYMFONIKER

Appendix 1 – Arts Ambassador resource,
<http://www.artsambassadorresource.com/>

arts ambassador resource

guidance and ideas for your arts ambassador programme

This resource offers you support and ideas for setting up and expanding your arts ambassador programme. For anyone who is working with brand ambassadors in the arts, culture or heritage sectors.

An **Arts Ambassador** is someone who spreads the word on behalf of an arts venue or organization. Some ambassadors do it voluntarily, some are paid. Some do it online some do it off-line. This site currently looks at offline ambassador work that is mostly offline focused (apparently most word of mouth recommendation takes place offline).

Also known as... Street teams, Community Networkers, Brand Ambassadors, Connectors, Advocates...

Thinking of setting up an arts ambassador programme? Have a look at the [Get Started Checklist](#).

What makes arts ambassadors special is that they are (ideally) fans: genuine enthusiasts about promoting what's on offer. They are often recruited to help increase attendance at events but they can also do much more than that such as;

Promote:

- Distribute flyers and other promotional materials
- Organize on-line campaigns
- Build up your mailing list
- Help you tap into new networks
- Promote your sponsors
- Wear branded badges or t-shirts while out and about

Co-Create:

- Give you feedback on your marketing and campaign plans
- Help you brainstorm, come up with new ideas, co-create new products and promotion strategies with you (and without you)
- Design and Deliver new arts events and experiences
- Create new opportunities you had never even thought of

Research:

- Find new target audiences
- Find out what people think of your organization
- Research and develop new distribution outlets

Support Customers:

- Meet and greet first-time attendees, and ask them afterwards, “How was it for you?”
- Conduct tours and talks
- Find and engage micro-audience segments that you don’t have enough time to service

Build your team:

- Help you find more ambassadors
- Train new ambassadors

TILLBAKA TILL FRAMTIDEN ---ULTIMATUM DREV FRAM ÖVERLEVNAD

TEXT KENNETH M. LINTON

ETT VIKANDE PUBLIKUNDERLAG KAN LÄTT BLI TILL EN NEGATIV SPIRAL SOM SNART HOTAR HELA VERKSAMHETEN. HUR VÄNDER MAN TENDEN, OCH VAR FINNS DEN NYA PUBLIKEN? ERFARENHETER FRÅN TYSKLAND OCH ENGLAND VISAR ATT DET ÄR BACK-TO-BASICS SOM GÄLLER FÖR FRAMTIDEN.

2 000 VAR THE ROYAL

Liverpool Philharmonic Orchestra rejält på fallrepet. Publikunderlaget var uruselt.

På tio år hade man kraftigt förlorat anseende, publik-siffror och hade stora ekonomiska bekymmer. Biljettförsäljningen sjönk samtidigt som ngen i organisationen förstod varför. Hur närkligt det än låter, så trodde man internt att kundunderlaget var större än det verkligen var. Ledningen hade helt enkelt inte tillräck-

lig kontroll över programsättning och budgetuppföljning och orkesterkvaliteten sjönk under en ny men mindre bra chefsdirigent som dessutom gjorde misslyckade programval. Kulturrådet (Arts Council England) och kommunen, som stod för en stor del av driftskostnaderna med skattemedel, började krokna. Orkestern fick ett ultimatum: red ut situationen – annars hotar arbetslöshet!

Snacka om existentiella problem.

Ungefär samtidigt drabbades Deutsche Kammerphilharmonie av ett katastrofbe-

sked. Orkestern fanns i Frankfurt am Main. Både huvudsponsorn Deutsche Bank och huvudfinansären staden Frankfurt meddelade att man upphörde med all sponsring och understöd. Orkestern hotades av nedläggning.

Snacka om existentiella problem.

År 1992 förlorade Östgöta blåsarsymfoniker försvarsanlaget på 2 miljoner kronor. Krisen var omedelbar och man stod inför hotet att avskeda nio av 35 anställda.

Snacka om existentiella problem.

Så – vad gjorde man? Lade sig ned att dö?

Till Liverpool kom en ny vd och ny marknadsdirektör, Helen Dunnett. De började med att strukturera orkesterns publik och musikutbud. Konserterna klassades efter risk i en femgradig skala A till E. A stod för hög risk, den svåra moderna musiken. C-nivån innehöll den mest lättlyssnade klassiska repertoaren, till exempel Tjajkovskijs Blommornas vals, D-nivån var familjekonserter. Nivå E var konserter med filmmusik.

Men viktigare än struktureringen var att man inledde en dialog med konsertbesökarna.

Abonnemangsserier byggdes efter svårighetsgrad. Lyssnare i de lättare serierna uppmånades att försöka sig på något lite mer avancerat. Trogna besökare belönades på olika sätt och stort arbete ägnades åt kommunikationen med abonnenter. Man gjorde tre framgångsrika kampanjer mot yngre publik med pris och programval som instrument.

På tre år vände RLPO trenden från katastrof till framgång med en sjuttio- till åttioprocentig beläggning och ökade biljettförsäljningen med ca 10 mkr.

Deutsche Kammerphilharmonie skaffade nya sponsorer i Bremen. Hela orkestern – ett femtiotal musiker och dussinet administratörer – lämnade Frankfurt och flyttade till Bremen. Man inledde en intensiv marknadsföring och kommunikation med publiken och har idag 2 400 abonnenter och 250 på väntelista!

Östgöta blåsarsymfoniker vände trenden genom aktivt publikarbete. Under 90-talet ökade man publiken till 1 000 abonnenter på den stora serien och 500 på den lilla. Man införde belöningspresenter för abonnenter och ordnade temakonserter med kringaktiviteter. Medlemmarna i vänföreningen aktiverades och erbjöds värvningspremier.

Vad det i grunden handlade om var den personliga kommunikationen med publiken. – Vi förstod inte själva hur bra det var, säger Tomas Herrgårdh, då musiker i orkestern, nu länsmusikchef på Östgötamusiken.

Tyvärr varade inte framgången. Redan under 90-talet uppstod nya stora ekonomiska

problem och det blev oroligt på chefssidan. Från 1999 till 2007 fick orkestern i tur och ordning fyra olika chefer. Insikten om hur viktig den nära publikkontakten var gick förlorad på toppnivå. Abonnemangsserierna omorganiserades och såldes ut. Orkestern förlorade incitamentet att få del av intäkterna och publikarbetet försvann. Konkurrensen med andra nöjesutbud ökade och de två serierna

ORKESTERN FICK ETT ULTIMATUM: RED UT SITUATIONEN --- ANNARS HOTAR ARBETSLÖSHET!

blev bara en. Publikunderlaget minskade.

2007 har man gått tillbaka till publikarbetet och återtagit en del av de förlorade grupperna. Ekonomin tillåter bara en serie, men man har ökat antalet abonnenter från under 400 till en bit över 500.

REVOLUTION INOM KULTURVÄRLDEN

GEMENSAMT för dessa orkestrar och andra i motsvarande situation var en omedelbar kris som löstes. Inte genom ökade statliga bidrag, utan genom att någon tog ansvar och agerade. Man slutade fokusera på interna problem och funderade istället över vad som var unikt i den egna organisationen.

Magnus Still, tidigare intendent för Finska Radions Symfoniorkester i Helsingfors och nu konsult för konstnärliga institutio-

ner, har en tydlig uppfattning.

– Många orkestrar har 500 till 800 abonnenter efter 70 års arbete. Jag har undersökt ett tjugotal musikinstitutioner i Europa. Alla hade haft stora problem som de löst framgångsrikt. Det spelade ingen roll om de själva var stora eller små, vilket land de fanns i eller om de låg i stora eller små städer. Inte heller hade storleken på deras marknadsavdelningar eller budgetar någon betydelse.

– Det som var gemensamt var att de gick från broadcasting (affischer, annonser) i sin kommunikation till narrowcasting (kundvård)! Alla var i förtvivlad kris och nu började de bry sig om de människor som kom på deras konserter.

Det innebar inte att man lämnade traditionella media. Istället öppnade man en ny dörr, den nära kundrelationen, och började kommunicera med sin publik på ett mycket mer personligt plan.

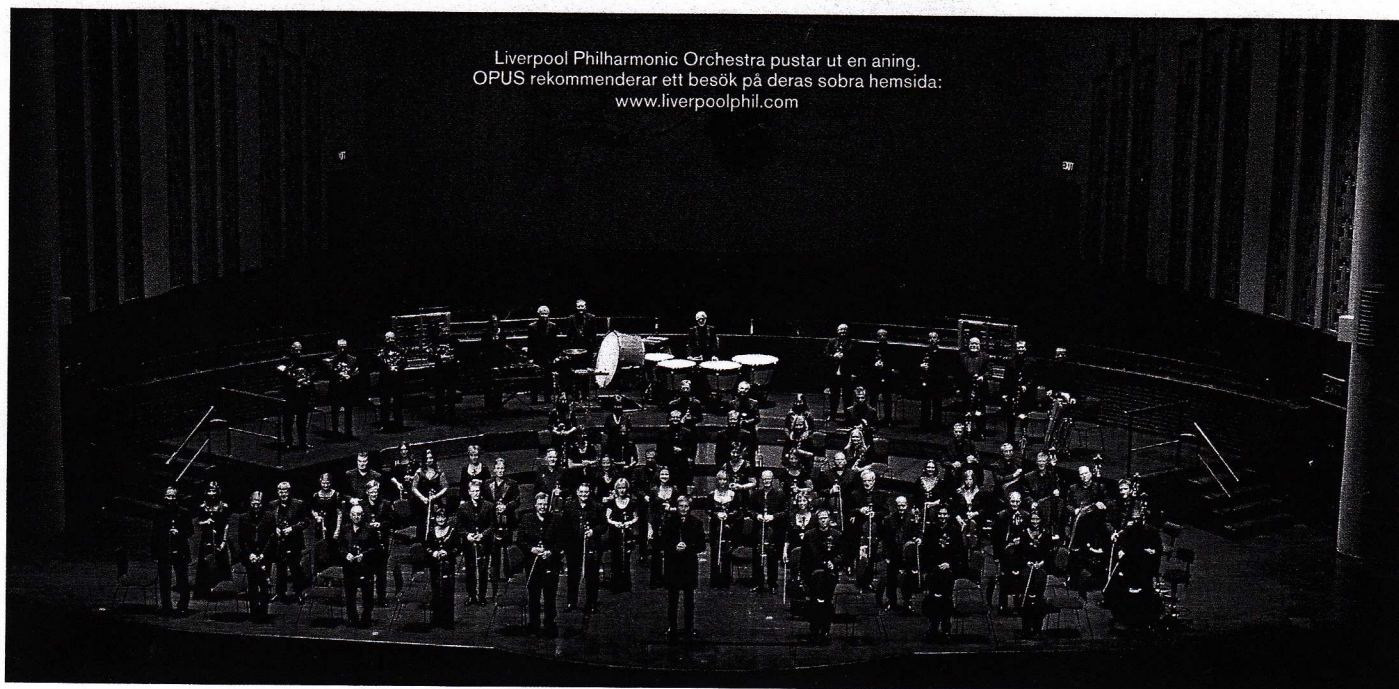
– Det pågår en revolution inom kulturvärlden! Det lönar sig inte att klaga och gnälla på staten för att den skjuter till för lite pengar. Allt för många tror att bara de är tillräckligt konstnärliga och tjusiga så löser sig allt bara staten kommer med slantarna. Det håller inte! Den som tar ansvar är med i revolutionen, den som gnäller på staten är på fel väg, hävdar Magnus Still.

AMBASSADÖRER OCH NYA LYSSNARGRUPPER

GÖTEBORGS SYMFONIORKESTER deltar i denna revolution. Säsongen 2007–2008 sjösatte man ett program som fokuserade på publikkommunikation. Ett led i detta var Ambassadörsprogrammet. Programmet har utformats av Mel Larsen, kulturkonsult i London. Hon har utvecklat ambassadörskonceptet till en affärsidé och har hjälpt ett sjuttioal orkestrar, teatrar och andra kulturinstitutioner i England och utomlands att förbättra sina publikunderlag.

Principen är enkel. Man kontaktar trog-

Liverpool Philharmonic Orchestra pustar ut en aning.
OPUS rekommenderar ett besök på deras södra hemsida:
www.liverpoolphil.com



na, entusiastiska besökare – exempelvis abonnenter. Man ber dem utnyttja sina kontaktnät och värva nya besökare, sådana som inte går på konserter alls eller bara högst sporadiskt. Dessa erbjuds biljetter eller abonnemang till reducerat pris. Det hela kryddas med träffar med orkestermusiker, solister och dirigenter, guidning bakom kulisserna och annat.

Anledningen för Göteborgs symfoniker att starta programmet var inte dålig beläggning. Tvärtom, man har en av Europas bästa försäljningssiffror med en genomsnittlig konsertbeläggning på 85 procent eller bättre. Av den senaste säsongens 52 orkesterkonserter var 10 utsålda på ett tidigt stadium och hade långa köer för återlämnade biljetter.

I stället var det andra strategiska skäl som avgjorde. Symfonikernas verksamhet är skatteunderstödd. Cirka tre fjärdedelar av verksamhetsmedlen kommer från region, stat och kommun. Göteborgssymfonikerna har en kärnpublik om drygt 6 000 abonnenter. De står för ungefär halva publikunderlaget. Men man ser det som angeläget att nå ut till i alla fall några av de många människor

DEN SOM TAR ANSVAR ÄR MED I REVOLUTIONEN, DEN SOM GNÄLLER PÅ STATEN ÄR PÅ FEL VÄG.

som bidrar till verksamheten med sina skattekronor, men som inte kommer sig för att gå och lyssna på vad de betalar för.

– Det politiska perspektivet är att rikta in sig mot barn och ungdom, men det var vi redan bra på, säger Urban Ward, kommunikationschef hos GSO. Sätter man rätt program så kommer rätt publik. Ändå finns det grupper som är svåra att nå. Reklam litar man inte alltid på, den har ett syfte, men kärnpubliken har en trovärdighet som kommunikatör och den trovärdigheten behöver vi.

Det är här ambassadörerna kommer in.

– Programmet bygger på ambassadörernas entusiasm och deras personliga sätt att

sprida sitt budskap. Word of mouth, eller idag word of mouse (internet) är ett viktigt redskap för marknadsföring genom ambassadörer, berättar Mel Larsen. Mun-till-mun-metoden är den äldsta marknadsföringsmetoden och används också i moderna sammanhang, säger hon. Med den kanaliseras man energin hos entusiaster och kan nå ut till grupper som av olika skäl är svåra att nå på andra sätt.

Under de två säsongerna 2007–2009 hade GSO arton ambassadörer som lotsade in 267 nya konsertbesökare. Målet var att tjugo procent av nybesökarna skulle komma tillbaka som någorlunda regelbundna besökare säsongen efter provabonnemanget. Efter första säsongen hade det målet överträffats. En tredjedel återkom sporadiskt och en tredjedel hade gått på lika många eller fler konserter än de minsta abonnemangen erbjöd. Tjugo procent av provabonnenterna köpte minst ett abonnemang följande säsong.

Mel Larsen betonar att ambassadörer kräver mycket tid och resurser. Visserligen arbetar ambassadörerna ideellt, men de behöver stöd, kontakt och uppmuntran från sin

TILLBAKA TILL FRAMTIDEN

uppdragsgivare. Därför innebar programmet att symfonikerna anställde en publikansvarig, Måns Pär Fogelberg, med ambassadörsprogrammet som en av sina huvuduppgifter.

BERGET TILL MUHAMMED ELLER MUHAMMED TILL BERGET?

MED ALLA dessa resurser satsade kan man värdigt fråga sig: Varför skall man gå på konsert? Varför är den klassiska musiken viktig?

– En konsertupplevelse är en så unik händelse. Man upplever konserten med hela kroppen. Det är något omskakande och välgörande att vara med om.

Ett självklart svar för många konsertbesökare är att de går för att de tycker om musiken. Men finns det andra skäl? Jan Ling, professor emeritus vid Musikhögskolan i Göteborg pekar på några intressanta aspekter och lyfter fram ett historiskt perspektiv.

– Den sociala kontakten och att dela upplevelser är viktigt. Man går på konsert och

träffar andra människor. Annars kan man lika gärna sitta hemma och spela cd. Då slipper man dessutom trängsel i pausen och hostningar under konserten.

– I mitten av 1800-talet, samtidigt som den borgerliga medelklassen etablerade sig, växte konserthusen fram som en arkitektonisk manifestation. Den gången hade Göteborg 15 000 invånare. 150 gick på konserter. Idag har stan 400 000 invånare varav 6 000 regelbundet går på konsert. Och det är samma gång! På 125 år har siffran stigit från 1 procent av befolkningen till 1,5 procent.

Om musiken och konsertverksamheten har något värde så behöver man nå ut till lite fler av de återstående nittio procenten!

Magnus Still trycker på musikens många dimensioner.

– Här finns, säger han, en konstnärlig-estetisk dimension, en social, som vi i musikbranschen underskattar otroligt mycket, en intellektuell, en hantverksmässig och en samhällsnyttig dimension. Om vi inte deltar i den diskurs och den händelse som varje

enskild konsert ger oss så kan vi lägga ned verksamheten. Men deltar vi, så berikar det oss som individer och samhälle!

Gustavo Dudamel, dirigenten som brinner för barn och ungdom, talade nyligen om vikten av konsertmusiken. Han väntar inte på att barn och ungdom skall komma till konserthusen, han åker ut med orkestern till underprivilegierade stadsdelar.

– Det är viktigt att dela med sig till människor som inte har haft möjlighet att lyssna på musiken live, sa han. Musiken måste ut till människorna, musiken måste vara en väsentlig del av människors liv. Den ändrar människors sinnen, deras sensibilitet, deras kreativitet, konst, känslor, deras andlighet. Det är många saker tillsammans. Det är fantastiskt.

– Amazing!

Intervjun med Dudamel ingår i en video »Det lyfter locket« från 11 maj 2009. För fler klipp, gå in på www.gso.se



Östgöta Blåsarorkester
som herrarna och damerna i hagen.

BILAGA TILL LÅNGSIKTIGA UPPDRAG 2009 – 2011 GÖTEBORGS SYMFONIKER

Bidrag 2010: 86 355 tkr (enligt beslut om detaljbudget för 2010)

Följande strategiska mål och nyckeltal har under 2009 överenskommit mellan Västra Götalandsregionens kulturnämnd och Göteborgs Symfoniker för perioden 2010-2011:

Mål 1

Bidra till den konstnärliga utvecklingen och kvaliteten i regionen

Indikatorer

- a) Genomsnittliga recensionsomdömen per år under perioden
- b) Beskriv det konstnärliga utvecklingsarbetet

Mål 2

Öka tillgängligheten till verksamhetens resurser

Indikatorer

- a) Andel verksamhet riktad till unga vuxna per år under perioden
- b) Beskrivning av arbetet med att nå nya målgrupper
- c) Andel utförda aktiviteter av Göteborgs Symfoniker som genomförts på andra platser än i Göteborgs Konserthus per år under perioden. Beskrivning av vilka platser och sammanhang
- d) Andel aktiviteter i Göteborgs Konserthus som arrangeras av andra än Göteborgs Symfoniker per år under perioden

Mål 3

Bidra till att öka regionens attraktivitet

Indikatorer

- a) Antal förfrågningar om deltagande i festivaler/konserter från utländska och andra svenska arrangörer per år under perioden
- b) Antal uppföranden i Vara Konserthus per år under perioden
- c) Antal sommaraktiviteter per år under perioden

Mål 4

Öka samverkan med andra aktörer i regionen

Indikatorer

- a) Beskriv samverkan med civilsamhället.
- b) Antal samverkansprojekt med andra kulturinstitutioner i regionen per år under perioden
- c) Beskriv samarbetet med utbildningsanordnare i regionen

Mål 5

Bidra till ökad jämställdhet och mångfald på scenkonstområdet

Indikatorer

- a) Beskriv arbetet

Tidplan

Måluppfyllelsen skall slutrapporteras våren 2012 till den politiska arbetsgruppen.

Sen höst 2010 skall en avstämning göras mellan den politiska arbetsgruppen och Regionteater Väst.

Under sen vår 2011 kommer en ny uppdragsdiskussion att påbörjas. Denna kommer att bygga på erfarenheterna från den nu pågående perioden.

Nytt uppdrag beslutas hösten 2011.