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**A NON-CLASSICAL MARKETING APPROACH FOR
CLASSICAL MUSIC PERFORMING
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A Non-Classical Marketing Approach for Classical Music Performing Organizations

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Abstract – Over the most recent two decades, traditional music performing crafts manship associations have been excitedly hunting down approaches to pull in more youthful groups of onlookers and upgrade participation at their live shows. It appears that their established promoting approaches are not accomplishing their objectives, and another and more forceful approach is altogether. The investigation overviewed a specimen of 664 grown-up people in the Inland Empire district of Southern California with respect to their participation examples to, states of mind towards, and inclinations for traditional music shows when all is said in done and Riverside County Philharmonic exhibitions specifically. Discoveries were investigated and suggestions were made for traditional music performing associations to upgrade their showcasing procedures and strategies.

Keywords: Non-Classical, Marketing Approach, Performing Organizations

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INTRODUCTION

Most traditional music performing associations perceive that they are in a shaky circumstance and that there is much opportunity to get better. A lot of exertion and assets were spent over the most recent two decades to comprehend present and potential gatherings of people, their inspirations, participation propensities, inclinations, and states of mind towards established music shows - a short outline of such investigations will be featured later in the writing audit.

As specified before, established music shows have constantly had a tendency to pull in a more develop group of onlookers. This is mostly because of the way of life of the individual crowd individuals. More youthful gatherings of people are in reality going to, yet not as regularly as more established groups of onlookers. In spite of the fact that information demonstrate that a higher level of more seasoned show goers subscribe to ensemble shows, the level of more youthful show goers purchasing single tickets is really higher than the level of more established ones doing as such. More youthful groups of onlookers do bolster established music performing associations, however just not as much as the more seasoned group. The appropriate response may lie in analyst Carl Jung's examination. He once stated, —Man has two points in life. The first is the multiplication of relatives and the administer to the protection of his young, including the securing of riches and economic wellbeing. At the point when this point has been fulfilled, another stage starts, the objective of which is culturell (Vroon, 1994).

Jung calls attention to that in making social and financial progress individuals regularly leave entire aspects of their lives undeveloped. For instance, understudies, love birds, and hot youthful administrators of both genders are much excessively occupied or tired, making it impossible to unwind and appreciate incredible traditional music. A lot of time and vitality is relinquished to a profession and raising a family, and the improvement and enhancement of one's own identity are regularly —put on hold. However, once the family is secure and the kids have endured school, it is typical for astute individuals to backpedal to self-advancement and advancement. In this manner, culture (craftsmanship, music and theater) goes up against new significance. Henry Fogel, director of the Chicago Symphony, once said —that groups of onlookers are not getting more seasoned by any stretch of the imagination: they generally have been older (Vroon, 1994).

Regardless of adequate proof of the significance of expressions of the human experience in characterizing the immense civic establishments of the past, Americans have, all in all, regarded human expressions as something of minimal worth. Some view it as an extravagance, something held for the rich and tip top. Others consider it to be a pointless diversion. The ensemble symphony just touched base in the US when European settlers carried it over with them. Since America did not have an arrangement of honorability and the highborn political arrangement of the Europeans, it never built up the requirement for court artists and ensemble symphonies (Lebrecht, 1997). This is the reason the

custom of government financing of the ensemble did not create as of not long ago. Rather, American symphonies needed to, and still need to, use organizations and rich people for budgetary help (Lebrecht, 1997; Hart, 1973). In view of a similar contention, normal Americans trusted that traditional music was not for them. It was believed to be just for the finely taught and well-to-do, a thought still common in the present groups of onlookers. This recognition is a vital one to change if established music performing associations are to keep on recruiting new and drew in groups of onlookers.

Rather than blame it on the audiences, the performing art organizations should examine their offerings, marketing strategies and tactics because these also affect the demographics of attendance, the type of audiences, and their level of support. For example, the entrenched subscription marketing system of American orchestras is probably warding off younger audiences that may otherwise be interested in attending live symphony concerts. So, the question is: why classical music performing organizations are in crisis? Is it the high prices? Is it the subscription system? Is it presentation, ambience, highly paid conductors and soloists, or lack of attendance on the part of younger audiences? The survey results demonstrate that the problem and solution lie in both the marketing practices of the organizations and the lifestyle of audiences.

This study was done with a sponsorship from the Riverside County Philharmonic (RCP thereafter) to address the above challenges. Its purpose was to create a better understanding of RCP's current and potential audiences-- demographics, psychographics, preferences, attendance patterns, and media habit; to offer them what they prefer in a live classical music concert, and to effectively communicate to them via well-thought out marketing strategies and tactics. The most important part of this study was a survey of a random sample of 664 adult individuals in the RCP market. Results and analyses will be presented followed by recommendations built in an integrative marketing framework which can be used by RCP or any other interested classical music performing organization.

LITERATURE REVIEW

This review will focus on the current problems facing the classical music performing organizations and the attempts in theory and practice to eliminate these problems or reduce its adverse effects to enhance the viability and growth of such organizations. The purpose of this review is to learn from previous experiences and practices, and incorporate said knowledge with the results of the market survey conducted by the author to develop an integrative marketing framework which assists classical music organizations in facing current challenges. These challenges revolve around the following: audience majorities are old and not necessarily growing in

number; what factors determine audience attendance to a classical music concert; attempts by different organizations to attract and retain an audience (old and young) and sponsors, and how successful are these attempts; and finally, lessons learned.

One of the major research efforts cited in the literature is the research sponsored by the Knight Foundation (John S. and James L. Knight Foundation, 2002).

The Foundation provided grants for research, planning and implementation grants, and related technical assistance to about Fifteen orchestras around the United States (Wolf, 2006). —Magic of Music^{II} is the title of the initiative, and was divided into two distinct phases. Phase 1 was based on the concept of change and that transformations in the concert hall experience would reinvigorate the relationship of orchestras with their audiences thus, in turn, helping reverse the decline in orchestras' audience base. The central idea was that what happen in the concert hall – the choice and presentation of the music and the way in which musicians (and music director) interact with the audience would be most transformative. Although the initiative included a call for audience education and community outreach, it proved inadequate because more factors need to be considered when the intention is to change audience and potential audience behavior. However, it did contribute greatly to an understanding of the orchestra-audience dynamics (Wolf, 2006).

The second phase, the classical music consumer segmentation study, —How Americans Relate to Classical Music and Their Local Orchestras,^{II} is the largest discipline-specific study of arts consumers ever undertaken in the United States (John S. and James L. Knight Foundation, 2002). Strategies adopted by the different orchestras in this study were varied. Some have sought to develop audiences through the production of nontraditional and enhanced concert experiences to attract new audiences/different audiences by providing enjoyable and engaging concert experiences to increase ticket sales, thus building revenues over time; other orchestras sought to develop audiences through relational strategies -- free concerts presented in one or more community locations to introduce the local orchestra to its public, serve as gateway experiences for prospective subscribers, and change common perceptions of the orchestras; still, others have sought to develop audiences through education strategies designed to increase knowledge and understanding of classical music. Survey data from thousands of audiences suggested that current audiences enjoy the classical music concerts presented by their local orchestras, feel connected and committed to their orchestras, and believe that their orchestras are important parts of their communities. However, across the country, orchestra subscription sales to standard classical music series are declining. While single-ticket sales to these series are increasing at some orchestras, these increases

are not sufficient to make up for the loss in subscriptions (Whitaker and Philliber, 2003).

In his chapter —The Search for Shining Eyes^{II}, Wolf summarized the lessons learned from the —Magic of Music^{II} initiative as follows: (Wolf, 2006)

- The problems of orchestras stem not from the music they play but from the delivery systems they employ.
- The mission of an orchestra needs to be clear, focused and achievable.
- Orchestras that are not relevant to their communities are increasingly endangered.
- Transformational change in orchestras is dependent on the joint efforts of all members of the orchestra family – music director, musicians, administration, and volunteer leadership and trustees.
- Free programming and outreach do not turn people into ticket buyers.
- Evidence shows that participatory music programs – including instrumental lessons and choral programs – are correlated with later attendance and ticket buying at orchestral concerts.
- Orchestras need to do more research on those who do not attend their concerts.

Classical music lovers are everywhere, but most of them are not in the local concert halls. Roughly 10% to 15% of American adults have what might be termed a close or moderately close relationship with classical music, and again as many have weaker ties to the art form. The problem is that only half of those who express the very highest levels of preferences for classical music actually attend symphony orchestra concerts (Brown and Bare, 2003).

Another key issue/dissension from youthful potential gathering of people referred to by a few ensembles in the Knight Foundation's examination activity is that of the vibe/air of the symphony. With a more seasoned populace of show goers, the atmosphere is nearly ensured to be more calm than a stone show or melodic theater execution. A few people express that ensemble shows are for —snobs,^{II} that it is just for those from the high societies in fur garments who go to simply to be seen by others. In spite of the fact that the reality of the matter is that group of onlookers individuals are wealthier and more taught than the normal populace, it is uncommon to see individuals who go to in night outfits and tuxedos aside from in a few ensembles. In the meantime, it is very basic to see

show goers wearing Levis at little show lobbies. An elitist picture may have continued from the past, and that can be moderated through promoting and marking, alongside enrollment of a more youthful group of onlookers.

Summing up, the membership promoting society is a vital determinant of group of onlookers participation. The dominant part of American ensemble symphony shows are sold to endorsers, leaving just few tickets accessible for single ticket purchasers. Subsequently, promoting systems are adapted towards supporters. The greater part of these endorsers are more seasoned and wealthier than single ticket purchasers. Many are likewise resigned and consequently have more available time than the more youthful section. More youthful individuals who do go to ensemble shows go to less as often as possible, and tend to buy single tickets rather than a whole season's membership. Be that as it may, by changing far from a membership structure, promoting chiefs are in like manner anxious of losing their base group of onlookers and the larger part of their ticket incomes. This is the primary predicament confronting symphonies—should they change their advertising procedure, along these lines pulling in a more youthful gathering of people, or keep it as it seems to be, therefore holding the more develop and wealthier crowd.

This problem is intense and savvy endeavors are required to strike a harmony between the two. This is on account of the membership culture is so dug in the ensemble structure, and with the present market, and its advancement of new innovations, there is an expansion in the quantity of contending relaxation exercises for more youthful people groups' circumstances, notwithstanding exercises identified with their life cycle – profession improvement, family issues, and so forth. The accompanying proclamation viably totals up the problem confronting symphony promoting executives: Until symphonies start to change their reliance on memberships, membership showcasing will keep on being the sweet nectar that supports ensembles and a moderate acting toxic substance that hinders their long haul strength (John S. furthermore, James L. Knight Foundation, 2002). On a more positive thought, American ensemble symphony is a long way from biting the dust. With creative programming and powerful promoting unique and more youthful group of onlookers individuals can in reality be enlisted.

RIVERSIDE COUNTY PHILHARMONIC: AT A GLANCE

The Riverside County Philharmonic has been producing high quality concerts in Inland Southern California for more than forty nine years. Its mission is to advance the enjoyment and appreciation of

symphonic music to the diverse communities of the Inland Southern California region through performances and innovative programs that challenge, educate, enrich, and entertain. RCP's vision is to become one of the leading regional symphony orchestras in America, nationally recognized as a model of artistic excellence, fiscal vitality, and community engagement. This vision of RCP is to be implemented through its core programs and other activities whereby RCP will increasingly become indispensable in the day-to-day lives of its publics. In all of its activities, RCP seeks to deepen its relationships with its constituents through inclusive decision-making, community outreach, recognition, and regular communication. RCP's core programs include: concert season of four orchestral —themedll concerts each year at the Riverside Municipal auditorium targeted for all audiences; a few outreach concerts within a fifty mile radius of Riverside, free to the public; full orchestral concerts for area children which are part of its educational outreach, narrated in Spanish and English; —Heart-Stringsll program that offers free admission to area physically and mentally challenged individuals; —Adopt a Musicianll program in which the orchestra's Principals visit schools for intensive interaction with students; and annual appearances at the Lake Arrowhead and Lake Elsinore Arts Festivals.

In spite of its persuading vision and a noteworthy arrangement of masterful projects and exercises, RCP is battling, and searching for approaches to improve its monetary practicality and development. The larger part of its groups of onlookers are fifty five years and more seasoned. RCP is having a trouble completely offering out its shows, is encountering issues in pulling in backers and funders to its shows, and has numerous a greater amount of the trademark negatives confronting comparable associations in the United States. To that impact, and roused by a positive statistic change in its locale, RCP's administration started and appointed the creator to do a noteworthy market study to find out about its present and potential crowds, their inclinations, examples of going to traditional music shows, their media propensities, and the sky is the limit from there. The objectives of such an investigation is to accomplish an exact inside and out comprehension of crowds and market flow, enabling RCP to hone its main goal and vision for the future, tailor its offerings and projects to charm the groups of onlookers, create promoting methodologies and strategies, increment cooperation from the group, and in the meantime extend its base of supporters, patrons and givers for monetary practicality.

In particular, the reason for this market overview is to evaluate the market of RCP inside twenty miles of its area (i.e., Riverside, Corona, San Bernardino, Loma Linda, and so on.) in regards to ebb and flow and potential clients' interests and inclinations for music sort, show assortment and sort, participation recurrence; gathering of people socioeconomics and psychographics, and their level of consciousness of RCP alongside their ability to help RCP ethically and

fiscally. RCP administration trusts that charming its gatherings of people is a determinant of its prosperity and is accordingly endeavors to do that adequately.

METHODOLOGY

Information for this examination was gathered from 664 grown-ups more than eighteen years old from a land region inside twenty miles of downtown Riverside. Occupants were principally from Riverside, Corona, San Bernardino, and Loma Linda. The respondents were informed that the main role of the investigation was to acquire data about their consciousness of, and state of mind towards, RCP and traditional music shows by and large. The poll endeavored to catch respondent examples of participation to traditional music shows; inclinations concerning sort of music, soloists, ticket costs, and different exercises related with the show understanding; media propensities; and chose statistic and psychographic information. Additionally, particular attitudinal measures were endeavored through fifty three Likert-scaled disposition proclamations. To propel respondents, they were compensated with a free ticket to one of RCP's shows or a pen.

It is to be seen that the maker coordinated an expansive written work review, held illuminating sessions with authorities of RCP, and drove two, all around gatherings with pros on the customary music industry, two, start to finish gatherings with RCP get-together of individuals people, and two, focus gathering trades with individuals of the goal advertise. The explanation behind this exploratory research was to uncover issues, affecting segments, and motivations which accept a section in the buyer's essential initiative with respect to the purchase of delight benefits when all is said in done, and setting off to a live show of customary music particularly. In like manner, the exploratory research added to the progression of the audit instrument – an overview made of the composed sort questions.

RCP organization is enthusiastic about specialists, taught, and well-to-do individuals as a target showcase because of its assumption that such individuals have the discretionary pay imperative to empower them to go to built up music appears. In this market survey, the authority considered the target masses as all adults abiding in the Inland Empire Greater Area (principally Riverside, Corona, San Bernardino, and Loma Linda) with more emphasis on the well-to-do gatherings. A self-assertive case of 664 respondents was looked over the goal showcase. The degree of the example was more than attractive in regard to the essential illustration assess, figured at about 540 respondents, in perspective of a 95% level of sureness and a 4% space for botches.

Respondents were picked aimlessly from the target people using bunch self-assertive analyzing. The domain was apportioned into geographic units (in perspective of a postal division), of which some were

self-assertively been in the illustration. Moreover streets in each postal locale were self-assertively picked. By then, houses were randomly looked over each street (i.e., starting from a particular point in the street and picking every third house and retreating to the starting stage). The level of mediation used is agreeable to give a delegate trial of the goal masses. A self-guided sorted out survey was used to accumulate the required data. All request were of the composed sort. The last plan of request was refined in the midst of and after the exploratory research errands were done. All request and scales used were pre-attempted, and the whole study was subjected to various pretests to ensure that it is without botch in casing and substance.

RESULTS

A directions about the economics of the respondents is altogether. The example included 664 respondents of whom 381(57.4%) are folks and 271(40.8%) are females. 26.9% reported that they have lived in the Inland Empire for more than twenty years, 21.2% have been in the zone between eleven to twenty years, and 49.2% have been living in the range for under ten years. Of the example, 35.2% are single, 53% are hitched, and 6.5% are isolated. 49.4% of the example did not have children living at home while 48.2% do have children living at home. The people who have children under-seven years of age are 17.7%. The people who reported as having children between the ages of seven and twelve are 15.5%, and 15.7% nitty gritty as having youths between thirteen to eighteen years old. The illustration shows that 12.3% had completed optional school or had some auxiliary school direction, 30.6% had some school or completed particular school, 23.6% had a school preparing and 30.8% had either a graduate or post-graduate preparing. This isn't shocking, given the amount of informative establishments inside Riverside and including locales, joined with the reasonably energetic masses show in the zone. To the degree the ethnic bit of the example, 39.5% is Caucasian, 28.8% is Hispanic/Latino, 13.4% is Asian Pacific islanders, 8.3% is African American, and 6% is contained diverse ethnicities, including Native American. The age apportionment in the illustration is according to the accompanying: 66.1% of the example is between the ages twenty five and fifty four, 13% between the ages of fifty five and seventy four, and 15.8% between the ages of eighteen to twenty four. 4.8% of the case is incorporated retirees, 22.7% are specialists, 48.8 % hold cushy occupations, for instance, clerks and instructors, and 9% are school understudies. Manual occupations make up 2% of the illustration.

In this introduction and examinations of the outcome, the attention is on the factors which chiefly influence buyer basic leadership with respect to participation to traditional music show. 61.4% of the example play or

played a melodic instrument, and 37.7% have had formal music training, which demonstrates commonality and network with music all in all. Of the individuals who have a formal music training, around 74% have had three courses or less, 16.5% have had in the vicinity of four and seven courses, and around 7% have had broad investigations in music. At the point when cross classified with —willingness to volunteer time for traditional music performing associations activities^{ll} and —support the associations by going to their concerts,^{ll} the individuals who had music instruction demonstrated an essentially more great state of mind than those without music training. Nonetheless, when it came to monetary help, the distinction was unimportant. Additionally, music instruction was an imperative factor in decreasing the hindrance to go to established music shows. At the point when gotten some information about RCP offering courses in music and music gratefulness, people with music instruction were more steady of the thought. Around 88.1% of respondents concur or unequivocally concur that music is fundamental for kid improvement, and around 85.7% feel that music instruction ought to be accentuated in schools. Around 70% trust that established music ought to be a piece of general instruction. Also, the 37.7% of the respondents that had formal music training communicated a higher propensity to volunteer time for the exercises of neighborhood performing craftsmanship associations and bolster them monetarily. In this manner, traditional music performing association should start, or proceed, on the off chance that it has just begun, offering music instruction to its present and potential youthful groups of onlookers.

At the point when respondents with formal music training cross organized with the reaction to - —lack of music learning represses my participation to established music concerts,^{ll} there was a noteworthy distinction affirming that music instruction is a critical factor to restore participation to traditional music shows. By and large, 30.9% of the example concurred (23.6%) and unequivocally concurred (7.3%) to monetarily bolster neighborhood performing expressions associations, and around 48.5% concurred and emphatically consented to help by going to the exercises and projects of such associations.

As to of respondents with a melodic band or gathering, 36.6% of the example is or were individuals from a melodic band or gathering. In this way, it will be gainful (as a limited time device) for traditional music performing associations to interface with groups and melodic gatherings for advertising purposes to help fabricate strong connections, mindfulness, and group soul. Groups and melodic gatherings could be utilized as supposition pioneers and a noteworthy special power in offering tickets and expanding enrollments. Actually, individuals from

groups or melodic gathering demonstrated a more prominent eagerness than others when it came to volunteering for music performing associations, going to their shows, and supporting them fiscally. To the extent how the respondents assess themselves as audience members of music, 21.8% of the specimen view themselves as basic audience members of music, 73.5% consider themselves easygoing audience members, and 3.3% are uninterested. As to level of learning of music, 16.1% see themselves as not educated, 69.3% are to some degree proficient, and 13.9% see themselves as proficient. Nonetheless, when gotten some information about the likelihood of going to traditional music shows or presentations, 12.8% demonstrated a low probability (10% or less) of doing as such while 14% showed between a 10% and half probability of going to, and 26.2% demonstrated a likelihood of half or more.

The genres of music that the respondents listened to varies from rock (20.8%), classical (16.6%), easy (14.5%), jazz (9.5%), gospel (8.4%), R&B (8%); 18.2% mentioned other types including country, hip-hop, and Spanish. It is encouraging to see that 16.6% of the market listens to classical music. For practical purposes, identifying the demographic profile of these customers (who reported higher probability of attending and listening) will help the organization determine its potential audience and develop appropriate strategies to attract them to its audience base.

When asked about the probability of attending the opera, ballet or other dance performances, classical music concerts, the theater, museums, and art opening events, about 53.1% of the population were willing to attend classical music concerts or recitals with various probabilities below 75%. Only 15.2% were willing to attend with a probability of 75% -100%. However, it is encouraging to find that a majority of the respondents have been attending classical music concerts for some time. For example, 23.1% of the sample reported attending classical music concerts for more than eight years, and 21.9% reported attendance for two-eight years. 89.9% of the sample have attended a music concert, and 61.1% attended a music concert in the last twelve months. These encouraging results indicate that people are involved in attending live music concerts. When asked about the type of the music played at the most recent concert they attended, 26.2% of the respondents said Classical/Chamber music. Interestingly, the large majority of the 26.2% were in age categories varied from twenty five to fifty four years of age. As far as the frequency of attendance goes for those who reported attending, 52.6% reported that they attend once per year, 21.5% twice per year, 8.2% reported three times per year, and 17.7% reported four times or more per year. These results indicate the existence of a potential mark in the area under study.

When asked to rate their support for cultural organizations and their events, 6.3% were not

interested in any kind of support, 40% rate their support from 1-5 on a scale of 1-10, and 37.2% rate their support from 6-8. Most importantly, 16.4% are willing to support almost fully, and rate their support as 9-10 on a scale of 1-10. It is also important to note that younger individuals (age twenty four to fifty four) showed a significantly greater adherence to the belief that performing art organizations enhances the cultural image of the community than older respondents.

The following question asked with whom a respondent attended music concerts. 5.8% went alone, 28.5% went with their spouse, 19.1% went with other family members, 30.8% went with a friend, and the remaining 15% went either with a date (7.8%), social group, work colleague, or others. The fact that the large majority of people were accompanied by somebody else can be used to promote the socialization value of attending a music concert. Also, a promotion to treat a friend or your spouse to a special concert event is an interested idea. This should also encourage classical music performing organizations to promote group tickets, and present the concert experience as a great way for the group to enjoy quality time together. Special discounts could be offered as well.

When asked how far the location of a concert they recently attended was from their residence, 23.9% reported less than ten miles, 14.1% said ten to twenty miles, 26% reported twenty to forty miles, and 35.9% reported over forty miles. However, distance driven to attend a concert by non-classical music concerts goes longer. This information indicates that people are willing to drive a good distance to see what they want.

As far where they purchased concert tickets, 31.7% reported the box office, 30.9% said on the Internet, 28.9% said a ticket was given to them, and 8.6% reported telephone or mail order. This information has certain implications for marketing strategy – audience must have accessible online ticket purchasing, and they should be encouraged to purchase tickets as gifts for others. A ticket to a classical concert is something that many would not buy for themselves but would appreciate as a gift due to its value and cultural meaning. When asked about the probability of gifting someone RCP concert ticket(s), 26% reported a probability of 50% to 100%.

Respondents reported their preference for ticket packages as follows: 46.1% preferred single ticket purchase, 38.3% stated a preference for a two-ticket package, 3.9% preferred a three-ticket package, and 11.6% would like a four-tickets or a seasonal package. This result calls for a more flexible selling approach - as an alternative to the subscription selling system – which includes one-ticket, two-ticket, and four-ticket packages, providing consumers with flexibility in buying concert tickets. Providing these options will not contradict or reduce emphasis on finding and keeping subscribers and friends for life. It is just a matter of selling audience tickets in the package format they prefer.

Regarding what factors are influencing respondents' decisions to drive a greater distance for a concert, it seemed that people were either interested in the band/group performing the music or in the genre of music. 46.1% reported the style of music as a deciding factor, while 44% reported the band/group as a deciding factor. The featured soloist was also reported by 30.4% as a deciding factor. A thorough analysis of these results should provide some directives as to what to offer to attract customers. Classical music performing organizations need branding and positioning strategy, and cater to the taste of its audience as for type of music and/or featured soloist.

Respondents were also asked about the factors that would lead them to pay more for a concert. The results were very similar to the factors that would lead them to drive a great distance. The band/group, the style of music, and the soloist have the highest percentages as deciding factors. Then when asked how much more they are willing to pay for a world-renowned artist, 60.6% were willing to pay between 20%-30% above ticket price, 19.6% were willing to pay 50% more, 11.1% were willing to pay 100% more, and 6.1% were willing to pay 200% or more above the ticket price. Such information will aid an organization in deciding how to price a ticket should they invite a world renowned artist to play at a concert.

At the point when gotten some information about the three most imperative factors that hinder you from going to established music shows, respondents detailed the accompanying: Driving separation and ticket costs were said by 22.5% and 20.7% separately of the respondents took after by absence of time, quality execution, and newness to programs. Urban area of show, finding a sitter, stopping, and progress ahead of time were not said but rather by a little level of the specimen. Associations should work to better educate their neighborhood target advertise about their imaginative projects, subsequently expanding mindfulness on the accessibility of established music shows not a long way from home.

The respondents were given a few factors and were made a request to rate every one as per its significance as a supporter of the accomplishment of a traditional music show on a scale from (1) insignificant to (7) imperative. Numerous elements scored high on the scale (e.g., Quality of Orchestra, Musicians, Music Selection, Quality of Venue, Acoustics, and Quality of Performance encounter). Different components were to some degree essential. Conductor's nationality and multi-ethnic programming scored the least of the components on the significance scale.

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