

# **The Performing Arts: Reversing the Decline**

Preliminary Draft Document

Not intended for publication  
Version 08-11-2012A

Researched, developed & prepared by:

**AC** Consulting  
**AG** Group LLC **Alton**

Voice: 812-276-5463  
Fax: 888-866-4552

[www.altonconsultinggroup.com](http://www.altonconsultinggroup.com)  
[mwaters@altonconsultinggroup.com](mailto:mwaters@altonconsultinggroup.com)

2611 16<sup>th</sup> Street, #302  
Bedford, IN 47421

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## FOREWARD

### Intended Audience:

This paper was written specifically for the Indiana University Jacobs School of Music, and serves as a broad overview of the problem facing classical musicians, ensembles, and even music schools everywhere. This paper is a work in progress, and large portions remain incomplete at this time. What has been written thus far is intended to serve as the basis for conversation in starting a new non-profit arts organization, and not as a final blueprint for how such an organization would conduct its day-to-day operations – that will come later, but only with feedback from others in the community.

While I do not expect most readers to review all of the footnotes associated with this document, I strongly encourage readers to view some of the referenced video clips, as they probably best convey artists not only in what are trying to accomplish, but also the audiences' responses. It is this connection that forms the basis of what the proposed organization hopes to achieve.

### A Word About Conventions:

The new organization proposed in this paper has no name; as such, it is referred to only as the **Organization** and highlighted in purple for ease of replacement later.

**Unedited notes** are highlighted in yellow, and serve to indicate the nature of future content. This highlighted text is likely to be rewritten and/or expanded upon significantly before completion.

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## INTRODUCTION

The past two decades have seen a systematic decline in classical arts participation and attendance of symphonies, operas, and ballets. While the great recession has served as the tipping point for a number of performing arts organizations, in reality, the performing arts have been in a steady decline long before the housing bubble burst in 2008. If the current trends continue, more and more organizations will cease operations as attendance (and contributions from wealthy donors) declines. On the surface, this appears to be a problem best relegated to the symphonies or opera houses; after all, their current financial situations are often attributed to a weak economy, failed marketing efforts, or years of general mismanagement. Certainly these issues are well beyond the purview of Indiana University or the Jacobs School of Music. Unfortunately, the problems are much more systemic and far-reaching than that. Each year, prestigious music schools throughout the country find it increasingly difficult to place their new graduates, whether as teachers, performers, or even arts administrators. What once were thought problems local to individual performing arts organizations have now become problems for the Jacobs School of Music, as well.

This report will show that the problems facing the performing arts world are systemic, yet have at their root cause a lack of music education in public school systems. Furthermore, the schools hit hardest with declines in their music programs are those serving children from low socioeconomic standing and at-risk youth, yet it is these same students who can benefit greatly from a solid foundation in music education. Even when school systems offer music education, there appears to be a growing cultural disconnect between classical music and younger generations.

Some artists and institutions, however, have found new ways to bridge this gap between arts appreciation and the youth of today. While this report does not advocate abandoning all that is classical music in favor of newer artists, the classical music world can draw inspiration from these artists and organizations, whether in the form of improved marketing efforts by symphonies, new approaches to formal music education classes, or merely seeing the world through a broader lens as an arts administrator.

Ultimately, this paper proposes the formation of a new kind of organization that specifically targets this root cause; namely, the lack of attractive, engaging, music education opportunities available to young children, through proactive involvement in, and management of, school music education programs, youth outreach programs, and extra-curricular lessons and activities. In addition, The **Organization** will draw from a wide range of experts, techniques, and approaches from various disciplines. First and foremost, an appreciation for the arts must be achieved through coursework, lessons, performances, demonstrations, guest artists, and professionals, drawn from both the most traditional to the most innovative within the sphere of classical music.

This paper is divided into three sections: Part I – THE PROBLEM identifies the decline in audiences and formal music education over the past several decades, while Part II – THE SOLUTION looks at failed marketing efforts of the classical music world as well as artists and institutions who have found new ways to inspire others by building on and leveraging their classical training, breathing new life into what is often thought of as an old, dying art form. Part III – IMPLEMENTATION is largely incomplete, awaiting feedback from music administrators, educators, and institutions. This problem is too great for any one individual to solve; it will involve artists, administrators, educators, and other organizations and institutions working together. Even then, this is a problem that has been multiple generations in the making, and may take generations to truly solve. In the meantime, however, the Indiana University Jacobs School of Music has decided to take the first steps toward addressing this topic, and I invite all to offer their input.

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## THE PROBLEM

For years now, attendance at classical music events has been steadily declining. The general perceptions are that audiences are growing older, young people are showing no interest in classical music, and symphonies are perpetually mismanaged (as evidenced by the multiple musicians' strikes in recent years). Superficially, this is a problem for performing arts organizations everywhere, yet none of these organizations are in a position to effect any significant change. After all, some arts organizations are thriving, whether through superior marketing, favorable regional demographics, or just plain luck. Ultimately, however, the speed of a fish does not the currents change. Organizations that appear to be successful now are merely traveling down the same stream as their competition, but at a slower rate. Furthermore, this is not only a problem for professional ensembles, but also (or will be) a problem for the colleges, universities, and conservatories trying to send their future music graduates out into the world. To better understand this problem, we must first understand its scope and area of effect.

## Symptoms of Decline and Blame

When a mid-sized metropolitan area loses its symphony, few outside the region take notice. In the past two years, the Honolulu Symphony and the Syracuse Symphony ceased operations, while the Louisville Orchestra tries to restructure itself through bankruptcy<sup>1</sup> and the Boston Opera closed its doors.<sup>2</sup> When a large symphony such as the Philadelphia Orchestra filed for bankruptcy protection<sup>3</sup> to restructure itself, the world took notice, but even then, the blame was at least partially directed at stalled contract negotiations between the musicians and management.<sup>4</sup> While some have argued that the successful turnaround of the Colorado Symphony in the 1980's provides a working model for other orchestras to replicate (i.e., driving down labor costs), the base pay of a musician in the Colorado Symphony was \$41,182 in 2010, while the base pay of the Philadelphia Orchestra was \$124,800 over the same period;<sup>5</sup> at what point can payroll reductions no longer cover continuously declining ticket revenues?

Even orchestras such as the Chicago Symphony are not immune. From 1990 to 2005, sales for Chicago Symphony events had fallen by over 30%, while orchestra subscription sales were dropping widely, in some cases by as much as two percentage points a year.<sup>6</sup> The Chicago Symphony's ticket sales during the regular season have mirrored the national decline, falling from near capacity in the 1990's to somewhere between 81% - 84% by 2005.<sup>7</sup> The stated causes of the declining ticket sales range from oversupply of concerts (52-week musician contracts are utilized year-round regardless of demand) to poor marketing (rather than working to win over new audiences, newspaper advertisements simply list names of works that are probably unfamiliar to a majority of readers), to a change in purchasing habits (fewer and fewer people are willing to commit a given evening every week for months ahead with season tickets).<sup>8</sup>

Program selection has also been blamed for declining ticket sales. On June 25, 2005, Deborah Moran, a violinist in the Houston Symphony, voiced her opinion in a letter to the Editor of the New York Times. "...many

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<sup>1</sup> Matt Phifer, *Symphonies Struggle for Survival*, ABC News (Apr. 7, 2011).

Available at: <http://abcnews.go.com/Business/symphonies-struggle-survival/story?id=13311433>

<sup>2</sup> Lawrence A. Johnson, *Opera Boston Turns Out the Lights*, Boston Classical Review (Dec. 23, 2011).

Available at: <http://bostonclassicalreview.com/2011/12/opera-boston-turns-out-the-lights/>

<sup>3</sup> *In re Philadelphia Orchestra Association*, 11-13098 (Bankr. E.D. Pa. 2012).

<sup>4</sup> Fred Mazelis, *Philadelphia Orchestra Files for Bankruptcy Protection*, World Socialist Web Site (Apr. 18, 2011)

Available at: <http://www.wsws.org/articles/2011/apr2011/phil-a18.shtml>

<sup>5</sup> Posting of Tony Zancanella to Ivan Katz, *The Philadelphia Orchestra's Unfortunate Bankruptcy Filing*, Huffington Post, (May 1, 2011).

Available at: [http://www.huffingtonpost.com/ivan-katz/the-philadelphia-orchestr\\_b\\_854539.html](http://www.huffingtonpost.com/ivan-katz/the-philadelphia-orchestr_b_854539.html)

<sup>6</sup> Anne Midgette, *Decline in Listeners Worries Orchestras*, New York Times (June 25, 2005).

Available at: [http://www.nytimes.com/2005/06/25/arts/music/25ravi.html?\\_r=1&pagewanted=all](http://www.nytimes.com/2005/06/25/arts/music/25ravi.html?_r=1&pagewanted=all)

<sup>7</sup> *Id.* at ¶ 22.

<sup>8</sup> *Id.*

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articles blame the MTV [generation] attention spans and a dearth of vibrant new music for diminishing classical music audiences, all the while castigating any performer who dares to play the past masterpieces.” Symphonies are often castigated for performing traditional favorites such as Beethoven’s Fifth Symphony and thus shy away from such works. Ms. Moran concludes her letter with, “I know of no other art form, including popular music, that tries to relegate its masterpieces to the trash heap,” suggesting that perhaps art museums should take down their Rembrandts and Rubenses.<sup>9</sup> A little more than a month later, it appears that Ms. Moran was at least partially vindicated: the New York Times reported that a summer concert during the Mostly Mozart festival at the Lincoln Center with an all-Beethoven lineup (violin concerto, third symphony) had long lines outside, and *even had to turn many away*.<sup>10</sup>

Various attempts have been made to boost ticket sales. “When you have a change, you have to understand why you have a change,” said Deborah R. Card in 2005, former president of the Chicago Symphony. “It’s about programs and techniques: what are you putting on stage, what’s the format, who’s being presented.” The Chicago Symphony saw some success with a program that provided \$10 tickets to students. Others have proposed creating opportunities for the public to build sustained relationships with exceptional performers (e.g., multiple performances that have a common thread),<sup>11</sup> as well as increased extra-musical programming. A writer for the Boston Globe eloquently suggests “more cultural scaffolding built out around the concerts through lectures, panels, films, university collaborations, and connections to literature and the visual arts.”<sup>12</sup>

Each of these attempts, while valid, does little to change the overall industry or reverse the declines; the Chicago Symphony still struggles to fill seats, and the occasional packed concert hall for a performance of Beethoven’s ninth symphony will not overcome an entire season of losses. The New York Philharmonic, considered by most to be one of America’s top symphonies, has been running multi-million dollar deficits for the past several years;<sup>13</sup> these deficits may even have played a non-trivial role in the organization’s difficulty in finding a new chief executive in 2011-2012.<sup>14,15</sup>

### Quantifying the Effects

Stale marketing efforts, unpopular music choices, and a weak economy may all play a role in an organization’s declining ticket sales, but none of these factors fully capture the broader market trends. After all, shouldn’t some organizations have effective marketing or perform popular works? Also, a national (or even global) recession does not necessarily mean that every region suffers equally – surely there are some ensembles performing in regions of the country untouched by the recent recession. Unfortunately, the problem is much more severe than merely the missteps of a few arts organizations.

Starting in 1982, the National Endowment for the Arts (NEA) began conducting a Survey of Public Participation in the Arts (SPPA) approximately every 5-10 years, and this survey represents the largest, most

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<sup>9</sup> Deborah Moran, *What If a Violin Plays, and No One Hears It?*, Letter to the Editor, New York Times (June 28, 2005).

Available at: <http://query.nytimes.com/gst/fullpage.html?res=9D02E6DE153AF93BA15755C0A9639C8B63&sec=&spon=&emc=et>

<sup>10</sup> Anne Midgette, *Beethoven Strikes Back for Classics*, New York Times (Aug. 6, 2005).

Available at: <http://www.nytimes.com/2005/08/06/arts/music/06brem.html?scp=35&sq=Anne+Midgette&st=nyt>

<sup>11</sup> Jeremy Eichler, *Opening Nights, Opening Minds*, Boston Globe (Oct. 18, 2009). Available at:

[http://www.boston.com/ae/music/articles/2009/10/18/new\\_conductors\\_in\\_la\\_ny\\_pose\\_a\\_challenge\\_to\\_the\\_bsos\\_agenda/?page=1](http://www.boston.com/ae/music/articles/2009/10/18/new_conductors_in_la_ny_pose_a_challenge_to_the_bsos_agenda/?page=1)

<sup>12</sup> *Id.* at ¶ 32.

<sup>13</sup> New York Philharmonic Annual Reports 2007-20011. Available at: <http://nyphil.org/support/annualReport.cfm>

<sup>14</sup> Daniel J. Wakin, *Orchestra Keeps Up Hunt to Fill Its Top Job*, New York Times (Nov. 20, 2011). Available at:


<http://www.nytimes.com/2011/11/21/arts/music/new-york-philharmonic-finds-filling-top-job-is-tough.html?pagewanted=all>

<sup>15</sup> Daniel J. Watkin, *After Long Search, Philharmonic Names Top Executive*, New York Times (Jan. 4, 2011). Available at:


<http://www.nytimes.com/2012/01/05/arts/music/matthew-vanbesien-named-philharmonics-executive-director.html?pagewanted=all>

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detailed long-term data source for arts participation in the United States.<sup>16</sup> The most recent survey, completed in 2008, reports the following:<sup>17</sup>

 Percent of US population reporting attending at least one classical music event during the year:	1982:	13.0%
	1992:	12.5%
	2002:	11.6%
	2008:	9.3%

Opera, jazz, and ballet all show similar declines. The median ages of classical music attendees rose from 40 in 1982 to 49 in 2008, consistent with the common belief of an aging audience.<sup>18</sup> More significantly, however, declines were present across all age groups:<sup>19</sup>

 Percentage change in age group's attendance rate of classical music events:	18-24 age group:	37% decline
	45-54 age group:	33% decline

In addition to shrinking ticket sales, this declining attendance is likely to lead to declining contributions from donors, creating, as one columnist wrote, a “growing estrangement between classical music and the American culture as a whole.”<sup>20</sup>

The League of American Orchestras has conducted similar studies, as well. Based on their studies, the live classical music audience in the United States is declining across three metrics – participation rate, unique audience, and attendance.<sup>21</sup> As shown by the SPPA studies, participation rates have steadily declined over the past 25 years, although population growth has masked absolute declines in audience sizes between 1982 and 2002. Since 2002, however, the rate of decline has accelerated. Paid attendance declined by 8% from 2002 to 2007.<sup>22</sup> When paired with the SPPA data, the League of American Orchestras’ research concludes that, if recent trends continue, classical music audiences could decline by an additional 14% (2.7 million people) by 2018 as a result of projected trends in demographic momentum.<sup>23</sup> Under different scenarios,<sup>24</sup> this could range from only a 9% decline to as high as a 28% decline in attendance.<sup>25</sup>

While unique audiences for live classical music were declining from 2002 to 2008, unique audiences for live concerts in general (e.g., rock, pop, country) remained relatively flat over the same time period.<sup>26</sup> The League of American Orchestras states that consumers are fragmenting their time across many more media sources (e.g., online, personal media players, mobile phones), and that this media fragmentation makes it more difficult to

<sup>16</sup> National Endowment for the Arts, *2008 Survey of Public Participation in the Arts, Research Report #49*, (Nov. 2009)

Available at: <http://www.nea.gov/research/2008-SPPA.pdf>

<sup>17</sup> *Id.* at 3.

<sup>18</sup> Henry Fogel, *Declining Arts Participation: A Topic for Bread-Based National Dialogue*, blog: “On the record - Exploring America’s Orchestras...” (Oct. 23, 2009). Available at: [http://www.artsjournal.com/ontherecord/2009/10/declining\\_arts\\_participation\\_a.html](http://www.artsjournal.com/ontherecord/2009/10/declining_arts_participation_a.html)

<sup>19</sup> *Id.* at ¶ 3.

<sup>20</sup> *Id.* at ¶ 4.

<sup>21</sup> League of American Orchestras, *Audience Demographic Research Review*, 4 (Dec. 10, 2009).

Available at: [http://www.americanorchestras.org/images/stories/knowledge\\_pdf/Audience\\_Demographic\\_Review.pdf](http://www.americanorchestras.org/images/stories/knowledge_pdf/Audience_Demographic_Review.pdf)

<sup>22</sup> *Id.* at 14.

<sup>23</sup> *Id.* at 21.

<sup>24</sup> The range illustrates different scenarios, such as whether the recent decline was merely cyclical with the economy, as opposed to structural, and if different demographic assumptions are made as to growing sub-groups (e.g., 45-59 year old Hispanics).

<sup>25</sup> *Id.* at 24-25.

<sup>26</sup> *Id.* at 11.



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engage audiences, as more music options now vie for the consumer's time and dollars.<sup>27</sup> Overall, the League's focus is on cultivating interest within existing demographic groups (i.e., those over the age of 18); little mention is made of targeting future generations. And this is where the problem begins to reveal itself.

## Identifying the Core Issue

Nearly all of the efforts to increase ticket sales and arts participation have targeted existing audiences, whether through summer arts festivals, new marketing media, more frequent performances, or audience-driven programming. While each of these is important, none of them address the underlying problem: people are less interested today in the classical arts than they were thirty years ago. This is not to suggest that a person's interest necessarily wanes with age; rather, younger generations are simply less interested than previous generations.

In February 2011, the National Endowment for the Arts, together with Mark Stern from the University of Pennsylvania, released a follow-up study based on the 2008 SPPA survey data looking specifically at age, cohort, and demographic data in relation to classical music participation. 2008 was the first time much of Generation Y had become eligible to take part in the SPPA survey, and the findings were significant:

*"Arts education in childhood is the most significant predictor of both arts attendance and personal arts creation throughout the rest of a person's life."*

- Rocco Landesman, Chairman, National Endowment for the Arts

Mark Stern concluded that "arts education is the most important known factor in influencing arts participation trends."<sup>28</sup> Researchers at the National Opinion Research Center (NORC) at the University of Chicago confirmed the surveys' conclusions that "participation in arts lessons and classes is the most significant predictor of arts participation later in life, even after controlling for other variables." Others have echoed this view, as well. The RAND Corporation, a nonprofit institution that provides research and analysis to various organizations, concluded in a report commissioned by The Wallace Foundation, "Unless the young develop an interest in the arts and learn to respond to the 'language' of different artistic disciplines, they are not likely to become members of the adult arts audience."<sup>29</sup>

Even research from the NEA and the Wallace Foundation does not tell the whole story, however. A study was done by Ziff Marketing in 1985 for the Cleveland Orchestra noting that a combination of childhood music education *and* attendance by one's peer group had a significant impact on overall concert attendance; "unless one's friends attend, the individual's attendance falls off dramatically regardless of childhood experiences."<sup>30</sup>

## Music Education in Crisis

During times of economic recession, the arts are usually one of the hardest hit areas. Music classes are often the last to be added and the first to be dropped, and inner city and rural schools are hit harder than private and suburban schools.<sup>31</sup> These truisms do not tell the whole story, however. To better understand the status of

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<sup>27</sup> *Id.* at 18.

<sup>28</sup> National Endowment for the Arts, *Age and Arts Participation: A Case Against Demographic Destiny*, 11 (Feb. 2011).

Available at: <http://www.nea.gov/research/2008-SPPA-Age.pdf>

<sup>29</sup> *How to Cultivate Demand for the Arts*, RAND Corporation, 2 (2008). [This research brief describes work done for RAND Education and documented in *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, by Laura Zakaras and Julia F. Lowell, MG-640-WF (full report available at: <http://www.rand.org/pubs/monographs/MG640/>), 2008, 172 pp., ISBN: 978-0-8330-4184-5]. Available at: <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/key-research/Documents/How-to-Cultivate-Demand-for-the-Arts-Research-Brief.pdf>

<sup>30</sup> Philip Kotler & Joanne Scheff Bernstein, *Standing Room Only: Strategies for Marketing the Performing Arts*, 73 (1997) [reprint of results from 1985 Ziff Marketing study] Referenced at: <http://www.symphonymnow.org/2011/07/how-not-to-reach-new-audiences/>

<sup>31</sup> Ellen Judson, *The Importance of Music*, Music Empowers Foundation (2012).

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music education in public schools, we must first look to what has occurred over the past thirty years. While on the surface, there are some ambiguities in the data, as well as contributing factors such as the No Child Left Behind Act of 2002, the overall trend is not a positive one.

### Measuring the Decline

A 2004 study by the Music for All Foundation looked at California's public school system from the 1999/2000 academic year through the 2003/2004 academic year, and found that while the total California public school student population increased by 5.8%, the percentage of all California public school students involved in music education courses declined by 50%. This decline was the largest of any academic subject area. Furthermore, actual student participation in music declined by 46.5%, representing a loss of 512,366 students. This decline was the largest of any academic subject area by a factor of four (Physical Education was second with a decline of 125,000 students, representing a drop of 5.2% of the total PE enrollment). Participation in General Music courses (those courses designed to bring basic music knowledge and skills to young students) declined by 85.8% with a loss of 264,821 students. This represents over half of the total decline of participation in all Music Courses. This was followed by declines in Other Music Courses (-48.5%, -103,783 students), Chorus (-36.1%, -57,905 students), Band (-20.5%, -44,509 students), and Instrumental Lessons (-41.4%, -39,792 students). When student participation declines were compared to other academic subjects, Music topped the list. The decline in music participation leads all other areas, including Physical Education, Health, Humanities, Safety, and Computer Education. Art, Drama, Dance, Foreign Languages, Social Sciences, Science, Math, and English all posted gains during the period.<sup>32</sup>

While the impact on students is significant, so is the impact on faculty. The number of music teachers declined by 26.7%, representing an actual loss of 1,053 teachers in the state of California.<sup>33</sup> When adjusting for student population inflation (5.8%), total job loss for the market was equivalent to 1283 [(3950 x 1.058) - 2896]; this means that instead of music schools placing graduates in new positions as the population grew, existing music educators were fighting for fewer and fewer positions, leaving little room for new graduates.

California is not the only state experiencing such cuts in arts education. Careful analysis of each SPPA study shows that arts education has been in decline nationally since the survey began in 1982:<sup>34</sup>

	Percent of 18-year-olds who received arts education in childhood:	1982:	64.6%
		1992:	63.0%
		2002:	57.0%
		2008:	49.5%

Much as not every ensemble is failing equally, neither is every school system suffering equally. As in other areas, art instruction is often least prevalent in schools reporting large percentages of students eligible for free or reduced-priced lunches,<sup>35</sup> and the prevalence of free or reduced-priced lunches serves as an excellent proxy for the socioeconomic status of a school's student population (more so than mere geographic location).

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Available at: <http://musicempowersfoundation.com/the-importance-of-music.html>

<sup>32</sup> *The Sound of Silence – The Unprecedented Decline of Music Education in California Public Schools: A Statistical Review*, Music for All Foundation, 4-5 (Sept. 2004). Available at: [http://www.americansforthearts.org/NAPD/files/11944/SoundofSilence\\_004.pdf](http://www.americansforthearts.org/NAPD/files/11944/SoundofSilence_004.pdf)

<sup>33</sup> *Id.* at 4.

<sup>34</sup> Nick Rabkin & E. C. Hedberg, *Arts Education in America: What the Declines Mean for Arts Participation, Research Report #52*, National Endowment for the Arts, 15, Figure 2 (Feb. 2011). Available at: <http://www.nea.gov/research/2008-SPPA-ArtsLearning.pdf>

<sup>35</sup> Sunil Iyengar, *Taking Note: Accounting for Audience Impact – What Were They Thinking (and Feeling)!*?, Art Works Blog, National Endowment for the Arts (Apr. 2, 2012). Available at: <http://www.arts.gov/artworks/?tag=survey-of-public-participation-in-the-arts>

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Based on the SPPA studies, adults whose parents had the highest educational attainment were 17% less likely to have had a childhood arts education than the adults of 1982. Those whose parents had the lowest educational attainment however, were nearly 77% less likely to have had childhood arts education.

Music education (when available) can have a profound impact on this demographic.<sup>36</sup> A 2012 follow-up report from the National Endowment for the Arts<sup>37</sup> concluded:

- Teenagers and young adults of low socioeconomic status (SES) who have a history of in-depth arts involvement show better academic outcomes than do low-SES youth who have less arts involvement.<sup>38</sup>
- Young adults who had intensive arts experiences in high school are more likely to show civic-minded behavior than young adults who did not, as evidenced by comparatively high levels of volunteering, voting, and engagement with local or school politics.<sup>39</sup>

Unfortunately, this suggests that the groups who might benefit most from a childhood arts education are also the least likely to receive it in the public school systems.

### Effects of NCLB

Some of the decline in arts education has been attributed to the No Child Left Behind Act (NCLB), implemented in 2002. While one of the goals of NCLB was to create objective standards to which students and school systems would be held, the act may have resulted in schools allocating more classroom time to tested subjects (e.g., math, science), and less to ancillary topics such as art and music. Because of NCLB's emphasis on academics and test scores, schools are forced to re-structure not only their schedules but also their academic classes in an effort to get the best results for their schools – not necessarily for the students.<sup>40</sup> Since 2007, almost 71% of schools have reduced some instruction time in subjects such as history, arts, language, and music, in order to give more time and resources to mathematics and English.<sup>41,42</sup> The Center on Education Policy conducted an in-depth analysis on classroom instructional time before and then five years after the implementation of NCLB. Overall, 16% of school districts reported decreasing time allocated to Art and Music, with an average decrease of 35% (representing a decrease of 57 minutes per week).<sup>43</sup> Slightly contradicting these findings is a GAO report on arts instructional time, with only 6.6% of elementary teachers reporting a decrease from 2004-2005 to 2006-2007 school years.<sup>44</sup>

Referring back to the NEA SPPA data, however, it becomes clear that the decline in arts participation started before 2002. The first significant drop appeared in the 2002 study, but the data only examined those 18 years of age or older; actual declines in arts education likely occurred in the decade prior (circa 1992), when this

<sup>36</sup> Rabkin & Hedberg, *supra* note 34, at 46.

<sup>37</sup> James S. Catterall, Susan A. Dumais, & Gillian Hampden-Thompson, *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies, Research Report #55*, National Endowment for the Arts, (Mar. 2012).

Available at: <http://www.nea.gov/research/Arts-At-Risk-Youth.pdf>

<sup>38</sup> *Id.* at 12.

<sup>39</sup> *Id.* at 18.

<sup>40</sup> Interview with Doricha Sales, Director of the Indiana University Jacobs School of Music Pre-College Ballet Program (July 19, 2012).

<sup>41</sup> Anne Grey, *No Child Left Behind in Art Education Policy: A Review of Key Recommendations for Arts Language Revisions*, Arts Education Policy Review, 111(1), 8-15, (Aug. 2010). Available with subscription at: <http://www.tandfonline.com/doi/abs/10.1080/10632910903228132>

<sup>42</sup> Patricia Pederson, *What Is Measured Is Treasured: The Impact of the No Child Left Behind Act on Nonassessed Subjects*, Clearing House, 80(6), 287-291. Available for purchase at: <http://heldref.metapress.com/openurl.asp?genre=article&id=doi:10.3200/TCHS.80.6.287-291>

<sup>43</sup> Center on Educational Policy, *Instructional Time in Elementary Schools: A Closer Look at Changes for Specific Subjects*, 2-4, (Feb. 2008). Available at: <http://www.arteducators.org/research/InstructionalTimeFeb2008.pdf>

<sup>44</sup> Government Accountability Office, *Access to Arts Education: Inclusion of Additional Questions in Education's Planned Research Would Help Explain Why Instruction Time has Decreased for Some Students*, 11 (Feb. 2009). Available at: <http://www.gao.gov/assets/290/286601.pdf>

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age group would have been introduced to the arts for the first time. The NEA has hypothesized that the growth of arts education in American schools slowed or even reversed as early as the late 1970s.<sup>45</sup> Therefore, No Child Left Behind, while a possible contributing factor, cannot be solely to blame for the significant declines in arts participation.

### Ambiguity in the Data

Not all data conforms to the NEA SPPA studies. A 2000 to 2010 survey of public schools by the US Department of Education concluded that in both academic years surveyed (1999/2000 and 2009/2010), 94% of public schools systems reported offering instruction that was designated specifically for music during regular school hours.<sup>46</sup> What is most significant about this study's findings is the absence of any observable decline in schools offering music instruction.

While this might seem to contradict research done by the National Endowment for the Arts, the Wallace Foundation, the Center on Education Policy, and even the Government Accountability Office (as well as a host of other organizations), there are several reasons for the apparent contradiction. The DOE study only reports whether or not a school system offers music instruction, not what percentage of the student body receives the offered music instruction. Furthermore, the DOE study does not address the quantity or quality of that instruction; merely that it exists. As one educator explained, "The level of education offered is not at all at the level needed for true understanding of music."<sup>47</sup>

Regardless of the quality, frequency, or participation of the music education offered in public schools, there is one significant implication of these two contradictory studies that cannot be overlooked, however. If nearly all public school systems have offered, and continue to offer, music instruction (as the DOE reports), yet fewer and fewer members of each subsequent cohort of 18-year-olds report receiving *any* arts education in childhood (as the NEA SPPA reports), then a possible conclusion is:

*Music education programs of public school systems are becoming increasingly less effective at connecting with each successive generation of youth.*

There is a growing disconnect between music education in public schools and arts participation later in life. As has been demonstrated up to this point, boosting attendance numbers for classical music events to any meaningful extent requires changing peoples' attitudes towards classical music, and those attitudes must be addressed early on in childhood through effective, involved participation in music education. Even when viewed through the rosy lens of the recent DOE report, techniques and approaches that had once been effective in music education are no longer connecting to youth today. When the NEA studies, NCLB, and massive state budget cuts in education are also factored in, the League of American Orchestra's projected 28% decline in audience attendance by 2018 might in fact be a rosy lens, as well.

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<sup>45</sup> Rabkin & Hedberg, *supra* note 34, at 43.

<sup>46</sup> Basmat Parsad & Maura Spiegelman, *Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-2010*, National Center for Education Statistics, Institute of Education Sciences, U.S. Department of Education, 14 (Apr. 2012).

Available at: <http://nces.ed.gov/pubs2012/2012014.pdf>

<sup>47</sup> Interview with Doricha Sales, Director of the Indiana University Jacobs School of Music Pre-College Ballet Program (July 29, 2012).

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## THE SOLUTION

If the declining audiences of today are the result of a failed music education decades earlier, than the fundamental approach to music education must change if there is to be any hope for an audience in the future. This means more music education opportunities, more time spent with students, increased funding for music education in public schools, and greater involvement from the arts community. The changes must not stop there, however, for at the root of this problem is a growing disconnect between traditional classical music and younger generations. Solving this disconnect requires looking at the factors that helped create it, as well as artists and institutions who have found innovative ways to connect with younger generations to build new audiences. William Shakespeare once wrote, “Misery acquaints a man with strange bedfellows,”<sup>48</sup> and the crisis in classical music is no exception.

## Breaking Down Barriers to Acceptance

Art is the expression of ideas and emotions, and music is its voice. However, art cannot exist without context, and culture is that context. Nothing illustrates this more clearly than the tale of *Romeo and Juliet*, a tale considered by some to be the greatest love story ever told. Thought to be written by William Shakespeare around 1591 to 1595, the play has been performed nearly continuously throughout the past four centuries, with dozens of adaptations for stage, film, musical, opera, and ballet, spanning diverse time periods, settings, and cultures. The basic themes of the play are as universal today as they were when it was first written. This story has inspired others such as Leonard Bernstein to write *West Side Story* and director Baz Luhrmann to produce an MTV-inspired, modern-day adaptation entitled *Romeo + Juliet*. Since Shakespeare’s time, each successive generation has found new ways to embrace this timeless tale. Even today, viewers can still see it performed in small theaters as originally imagined, but options also exist for those who prefer ballets, operas, musicals, or even films. Newer works have not replaced the original, merely expanded upon it.

Much like the audiences of Shakespeare’s time, today’s youth must be inspired by works to which they can relate, and culture provides the context. Great works evolve, are reimagined, and ultimately serve as the foundation upon which other artists build. Classical music is no exception. Nearly everyone in the western world can recognize the “Ode to Joy” chorus from the final movement of Beethoven’s 9<sup>th</sup> Symphony; while they might not be able to identify the precise title of the work or even the composer, they will certainly hum along enthusiastically upon hearing it. The melody has been used in dozens of movies, television commercials, pops concerts, and even a Muppets video.<sup>49</sup>

If great works such as Shakespeare’s *Romeo and Juliet* and Beethoven’s “Ode to Joy” chorus can garner such interest, why not other works of classical music? For a comparison, Jimi Hendrix is considered by most to have been the greatest electric guitarist in history.<sup>50,51,52</sup> Similarly, Jascha Heifetz is often regarded as the greatest violinist of all time.<sup>53,54,55</sup> Why then, is it that when children see a video of Jimi Hendrix performing,<sup>56</sup> they

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<sup>48</sup> William Shakespeare, *The Tempest*, act 2, sc. 2, line 40 (Arden Shakespeare 2d ed., Gibbons 1980).

<sup>49</sup> *The Muppets: Ode to Joy*, The Muppets Studio, LLC (Nov. 2009). Watch at: <http://www.youtube.com/watch?v=VnT7pT6zCcA>

<sup>50</sup> *Hendrix Voted World’s Best Guitarist*, Sky News ¶ 1 (Aug. 7, 2002).

Available at: <http://news.sky.com/story/120511/hendrix-voted-worlds-best-guitarist>

<sup>51</sup> Michel-André Bossy, Thomas Brothers, and John C. McEnroe, *Artists, Writers, and Musicians: An Encyclopedia of People Who Changed the World*, Greenwood Publishing Group, 85 (2001).

<sup>52</sup> Ian Burrell, *Hendrix Hits Top Note Again as Best Guitarist in History*, The Independent-London, (Aug. 28, 2003).

<sup>53</sup> Michael Kennedy and Joyce Bourne, *The Concise Oxford Dictionary of Music*, Oxford University Press, 331 (2004).

Available at: [http://books.google.com/books?id=r0SOzr\\_0Ya4C&pg=PA85&dq=Jimi+Hendrix+widely+considered](http://books.google.com/books?id=r0SOzr_0Ya4C&pg=PA85&dq=Jimi+Hendrix+widely+considered)

<sup>54</sup> David Wallechinsky and Amy Wallace, *The New Book of Lists*, Canongate, 94 (2005).

<sup>55</sup> Peter Rosen, *God’s Fiddler*, Peter Rosen Productions (2010).

Available at: <http://www.peterrosenproductions.com/productions/jaschaheifetz/>

<sup>56</sup> See <http://www.youtube.com/watch?v=fBgyXXnbfBc>

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immediately want to learn to play the electric guitar, yet when shown a video of Jascha Heifetz performing,<sup>57</sup> no one asks to learn to play the violin?<sup>58</sup> The problem lies in this cultural disconnect.

### Classical Music: The PR Problem

#### Current State

Classical music has a public relations problem. Over the past few decades, interest in classical music has waned (as measured by declining ticket sales). Most see classical music as a separate music genre competing against, rock, pop, country, and jazz, and in this fight, classical music is clearly losing. Whether accurate or not, classical music is viewed as something tired, old, and out-of-touch with younger audiences. Some in the field cite new technologies competing for attention, such as online computer games, gaming consoles (e.g., Xbox, PlayStation, Wii), while others point to decreased attention spans, the need for instant gratification, and a general moral decay of society, as if the arts, and music in particular, are becoming increasingly irrelevant.

If a broader perspective is applied, however, the arts appear to be flourishing, but in unexpected ways. Rocco Landesman, Chairman for the National Endowment for the Arts, states, "...as I have been traveling across this country, those findings did not ring true with what I was seeing: young people signing on to Pandora and plugged into all manner of mp3 players; people of all ages watching *Dancing with the Stars* and *So You Think You Can Dance*; ...the Kindles and Nooks in front of every airport passenger; Netflix and YouTube allowing all manner of film and media, past and present, to be consumed anywhere. And how about *Glee*?"<sup>59</sup> Chris Mann, a classically-trained opera singer, came in fourth place on season two of *The Voice*, a show where viewers can vote for their favorite stars each week.<sup>60</sup> Clearly, America's passion for music has not waned. What has waned, however, is its presentation.

Shown at right is the album cover of a CD discovered in the dollar bin at a Best Buy some years ago.<sup>61</sup> Unlike works such as Beethoven's "Moonlight" *Piano Sonata No. 14 in C# minor* or Paganini's *24 Caprices for Solo Violin*, recordings of violin (and viola) duets by Mozart and Leclair are relatively obscure, even in the world of classical music. Neither of these composers wrote very many of them, and the works are seldom performed.<sup>62</sup> Rarity notwithstanding, however, these recordings feature two individuals whom many would consider to be among the greatest violinists of the 20<sup>th</sup> century: Itzhak Perlman and Pinchas Zukerman. Overall, this should be regarded as a truly outstanding album; one that any serious collector of violin duets would cherish on his or her bookshelf. As one Amazon reviewer stated, "I chose this version of the Mozart duets because I wanted to hear the best musicians play it... I was not disappointed." Despite having been released in 1991, **all** of the customer reviews on Amazon.com were five out of five stars - **all two of them**, that is. Contrast this to the classically trained violinist



<sup>57</sup> See [http://www.youtube.com/watch?v=vPcnGrie\\_M](http://www.youtube.com/watch?v=vPcnGrie_M)

<sup>58</sup> In defense of Mr. Heifetz, many of his video recordings are in black and white and tailored to a much different audience; standing next to him during a private performance would have been awe-inspiring for even the most jaded critic. If both Mr. Hendrix and Mr. Heifetz could perform live before an audience of first graders, the numbers might be much closer.

<sup>59</sup> Nick Rabkin & E.C. Hedberg, *Arts Education in America: What the Declines Mean for Arts Participation, Research Report #52*, National Endowment for the Arts, (Feb. 2011). Available at: <http://www.nea.gov/research/2008-SPPA-ArtsLearning.pdf>

<sup>60</sup> *Jermaine Paul Wins 'The Voice' Season 2 And Justin Bieber Performs 'Boyfriend'*, Huffington Post, ¶ 2 (May 10, 2012) Available at: [http://www.huffingtonpost.com/2012/05/08/the-voice-winner- n\\_1501757.html](http://www.huffingtonpost.com/2012/05/08/the-voice-winner- n_1501757.html)

<sup>61</sup> CD Cover Image © RCA Victor Red Seal (1991). Included under Fair Use Doctrine.

<sup>62</sup> This is true of most instrumental duets, and is in no way indicative of the quality of these particular works. Assembling a chamber group to perform with a featured soloist is difficult; finding two featured soloists willing to do so and share top billing is even more challenging.

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David Garrett (discussed later), whose most recent album *Rock Symphonies*, released in July 2010, has garnered 4.4 out of 5 stars with 74 reviews (Ironically, Mr. Garrett was a student of Mr. Perlman while attending the Julliard School in New York).

Sadly, the cover art for the Mozart/Leclair album makes this item an almost impossible sell for a retailer. Unless a shopper is specifically looking for these pieces, and/or is already familiar with these two musicians, this album will never sell in a brick-and-mortar retail store. The general public will assume that the cover photo was taken by a friend on someone's back patio one afternoon (quite possibly true), and that whatever is on the CD was recorded in another friend's basement, likely on the same afternoon (probably not true). No one outside of the classical music world will ever consider purchasing this CD. This cover photo does nothing to suggest sexy, mysterious, exciting, passionate, daring, adventurous, soothing, fun, or any other adjective likely to generate interest in a prospective buyer, nor does this cover photo say "try me" or "buy me."

While it would be easy to dismiss this example as an anomaly, in reality, this album epitomizes the marketing efforts of the classical music world. Most classical music album artwork contains either mug shots of soloists or panoramic photos of entire orchestras on unadorned concert hall stages. The musicians are always dressed in black, and plain text listing the names of the composers, pieces, conductors, and ensembles cover much of the images. Print marketing for symphonies is little different, often merely referencing the names of composers' works to be performed. Outside of classical music aficionados, how many people would know if they will like Shostakovich's *Symphony No. 5 in D minor, Op. 47*? An even better question: how many would take the time to find out?

### *A Disconnected Past*

To better understand the marketing failure of classical music, a brief overview of marketing tactics is required. Advertising techniques of the 1800's began with simply describing a product's traits. In the case of a vacuum cleaner, an ad might mention a 2 horsepower motor, upright design, and detachable bag. This is the same approach taken for most classical music performances today: list the program's traits (e.g., composers' names, titles of works, and names of any guest musicians) and little else.

A more effective approach to advertising is to connect the traits or features to specific benefits. In our vacuum example, a 2 horsepower motor generates improved suction for deep cleaning, while the upright design makes it easier to maneuver, and the detachable bag eliminates the mess normally associated with emptying a vacuum cleaner. For a symphony, the equivalent would be a Fourth of July celebratory performance that featured food, outdoor music, and live cannons fired to Tchaikovsky's 1812 Overture – a visual and auditory smorgasbord of entertainment. Unfortunately, even this level of marketing only occurs but twice a year for most classical ensembles: Fourth of July concerts and Christmas/holiday concerts. It is not without coincidence then, that these are often the best-attended concerts of the season. Imagine if every concert were marketed this way.

Improving on the features & benefits model, modern advertising (i.e., branding) tries to connect a product with a more visceral response: driving a certain brand of car will make your neighbors envious of you; drinking a specific beverage will make you a better athlete; wearing a particular designer's brand of clothing will make you look beautiful. These emotional appeals are far more effective than logical reasoning. Most product advertising today incorporates some element of emotion, even if combined with a traditional features & benefits message, and music is no exception. A quick search of Amazon reveals dozens of recordings of Gustav Holst's *The Planets*, and nearly all of them feature images of planets, solar eclipses, or other astronomy-themed designs. One of the highest-ranking versions is a 1998 recording by the Montreal Symphony Orchestra, garnering 4.7 out of 5 stars

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across 44 reviews.<sup>63</sup> Many musical groups today use lights, fog, special effects (even fire), costumes, and elaborate sets to convey their message. This is not to suggest that all musical performances must use these tactics to be successful. Conversely, there are legitimate criticisms that these tactics can be used to mask a lack of musical talent. However, these techniques cannot be dismissed lightly, as they can be very effective in reaching larger audiences, as well as connecting traditionally formal classical music to younger audiences.

“A lot of symphonies are having a difficult time connecting with a younger audience,” explains Tommy Tallarico, a composer of video game music for over twenty years who drew his initial inspiration from John Williams, the legendary composer who himself was influenced by names like Beethoven and Mozart.<sup>64</sup> Mr. Tallarico goes on to say, “We’re trying to help that, to change the perception of the symphony as nothing more than old people sitting quietly in tuxedos. Beethoven and Mozart were the rock stars of their day, drinking and womanizing. When they held performances, it was Elvis in the ‘50s or the Beatles in the ‘60s. The world had never before heard music like that. These guys took charge. The greats of symphony were real showmen in their time. Somewhere along the line, that got lost, and classical music became ‘music for old people.’” To Mr. Tallarico, this is “crazy.”<sup>65</sup>

Unfortunately, the classical music world seems to have idolized a myopic version of the past, a past when only wealthy gentlemen put on their best attire to visit the theatre and engage in feats of intellectual gymnastics, deconstructing the meanings of the plays they watched and searching for the social commentaries hidden within. This is not accurate, however. Works such as Handel’s *Water Music* was commissioned for a party on a river barge, with “music to suit every requirement the evening might present: quiet ‘floating’ music, pompous ceremonial fanfares, sounds to aid digestion, loud music to announce the king’s passage along the river, and so on.”<sup>66</sup> Antonio Vivaldi boasted he could compose music faster than it could be copied<sup>67</sup> (a statement that runs contrary to the belief that classical music always represents the pinnacle of quality and deliberation of thought). Even Shakespeare wrote to an audience described as, “Loud and hot-tempered and as interested in the happenings off stage as on.”<sup>68</sup> One of Shakespeare’s contemporaries wrote, “You will see such heaving and shoving, such itching and shouldering to sit by the women, such care for their garments that they be not trod on...such toying, such smiling, such winking, such manning them home...that it is a right comedy to mark their behavior.”<sup>69</sup> The view of classical music as something not intended for the masses, while modern in its origin, has had the unintended consequence of distancing itself from some of the very audiences for which it was composed.

### *Breaking from Tradition*

How then, does classical music connect to younger audiences? One retired orchestra administrator suggested that there should be a big national meeting about the future of orchestras, and that anyone who ever managed an orchestra should be barred from attending.<sup>70</sup> While certainly an extreme viewpoint, her comment underscores both the pervasiveness of the problem as well as the need to look for a solution outside conventional channels. As one industry columnist wrote, “...it may well be time to bring people who have managed orchestras

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<sup>63</sup> One LP recording of *The Planets* by Sir Aidrian Boult conducting the Vienna State Opera Orchestra circa 1970’s features two people in revealing sci-fi space outfits holding laser guns; while slightly misguided, the impetus behind the desire to “think outside the box” is applauded.

<sup>64</sup> D.B. Grady, *Think Classical Music Is Dying? Think Again.*, The Atlantic, 1 (Nov. 6, 2010).

Available at: <http://www.theatlantic.com/entertainment/archive/2010/11/think-classical-music-is-dying-think-again/65074/1/>

<sup>65</sup> *Id.*

<sup>66</sup> Robert Dearling, Handel: *Water Music* – Academy of St. Martin-in-the-Fields Program Notes, Musical Heritage Society, 5 (1989).

<sup>67</sup> Antonio Vivaldi, San Francisco Classical Voice (2012). Available at: <http://www.sfcv.org/learn/composer-gallery/vivaldi-antonio>

<sup>68</sup> Amanda Mabillard, Shakespeare’s Audience: The Groundlings, Shakespeare Online (Aug. 20, 2000).

Available at: <http://www.shakespeare-online.com/essays/shakespeareaudience.html>

<sup>69</sup> Stephen Gosson, *The School of Abuse* (1579). See *Id.*

<sup>70</sup> Henry Fogel, *Declining Arts Participation: A Topic for Bread-Based National Dialogue*, blog: “On the record - Exploring America’s Orchestras...” ¶ 5 (Oct. 23, 2009). Available at: [http://www.artsjournal.com/ontherecord/2009/10/declining\\_arts\\_participation\\_a.html](http://www.artsjournal.com/ontherecord/2009/10/declining_arts_participation_a.html)



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together with a wide range of experts from other areas of life in America. That might include those in universities who study the consumption of culture in our country, and in universities that are educating the next generation of citizens. And it might include representatives from other art forms, as well as from areas of popular culture at whom some of us may instinctively (and wrongly) turn up our noses--areas such as broadcasting, electronic media, films, and the sports world. What's needed is an ongoing dialogue among all voices, exploring all ideas with an open mind, with provocative and even weird thinking to prod that dialogue."<sup>71</sup> If there is to be change, inspiration must come from outside. Already, a number of musicians and institutions have found creative ways to connect with new audiences.

Because the ultimate focus of this Organization is to expand outward from classical music to other fields, as opposed to reaching from the outside into the world of classical music, the focus of this paper is on artists whose music has classical underpinnings. This is not to say those in the fields of country or jazz can bring nothing to classical music; rather, the initial focus is kept on that which the intended audiences of this paper (i.e., those in the classical music world) understand best: classical music.

However, the technical foundation gained from studying classical music can also be applied to other musical genres such as rock and pop,<sup>72</sup> (although the reverse is not necessarily true). Considered one of the best-selling music artists of all time, vocalist Mariah Carey received formal operatic training from her mother to help control and expand her range. Also, heavy metal guitarist Yngwie Malmsteen credits Bach, Vivaldi, Beethoven, Mozart, and in particular, Paganini as key influences in his life, eventually leading him to compose a completely classical work recorded with the Czech Philharmonic Orchestra (*Concerto for Electric Guitar And Orchestra in E $\flat$  minor, Op. 1*).<sup>73</sup> In the 2011 VH1 documentary *Metal Evolution*, the narrator states, "For some heavy metallers, [sic] classical musicians like Paganini are more than an inspiration, they're an obsession, and if Paganini were alive today and played a Fender Strat through a Marshall stack, he'd be Swedish guitar virtuoso Yngwie Malmsteen."<sup>74</sup>

### Crossover Artists

In the modern music industry, the term "crossover artist" is applied to an individual (or group) whose works appear on two or more of the record charges which track differing musical genres (e.g., classical, country, rock, jazz). Looking beyond the world of just classical music, there are a number of artists who have successfully spanned multiple genres. While the goal is not necessarily to imitate them, their successes indicate the revisions or re-imaginings necessary for classical music to survive. Much like *West Side Story* the musical did not replace *Romeo and Juliet* the play, these artists do not replace traditional classical music performances; they merely augment the number of offerings available to today's audiences. Just as *West Side Story* or *Romeo + Juliet* might inspire a young person to seek out a traditional theater performance of the original Shakespearian play, a modern version of "Winter" from *The Four Seasons* by Antonio Vivaldi might inspire someone to attend a chamber orchestra performance of the complete suite.

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<sup>71</sup> *Id.*

<sup>72</sup> Nickerson, Chris, *Mariah Carey Revisited*, New York: St. Martin's Griffin, 16 (1998).

<sup>73</sup> *Biography*, Yngwie Malmsteen ¶ 2-7 (2012). Available at: <http://www.yngwiemalmsteen.com/aboutbio.html>

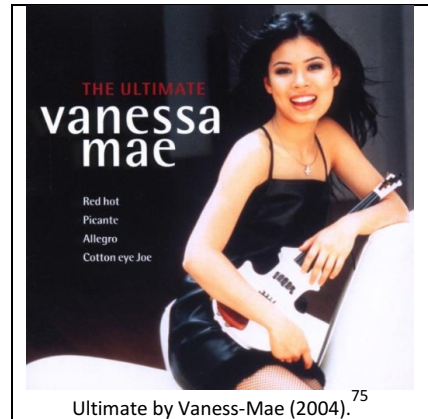
<sup>74</sup> *Metal Evolution*, Banger Films (VH1 Broadcast, Nov. 11, 2011). Clip available at: <http://vimeo.com/33330916>

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### *Instrumental Artists*

Vanessa-Mae<sup>76</sup> – A classically trained violinist and Olympic skier who made her concerto debut on stage with the Philharmonia Orchestra in London in 1988, and at the age of thirteen, became the youngest soloist to record both the Beethoven and Tchaikovsky violin concertos.<sup>77</sup> She has described her music style as “violin techno-acoustic fusion” and often blends classical works with electric instruments and pop star showmanship. In 2006, Vanessa-Mae was ranked as the wealthiest young entertainer under 30 in the UK.<sup>78</sup>

Her concerts are eclectic in nature, and she can switch effortlessly from playing Paganini’s 24<sup>th</sup> Caprice on an electric violin with tap dancers beside her to giving a flawless performance of the first movement to Bach’s E Major Partita on her 1761 Guaragnini violin.



David Garrett<sup>80</sup> – A classically trained violinist who studied under Itzhak Perlman while attending the Julliard School in New York. Aimed at arousing young people’s interest in and modernizing classical music, his concerts include classical sonatas, arrangements, and compositions, as well as rock songs and movie themes.<sup>81</sup>

His newest album (*Legacy*, 2011), which includes Beethoven’s Violin Concerto and works by Fritz Kreisler, reached 6<sup>th</sup> on the overall charts in Germany, becoming the highest-ranking instrumental classical album in German chart history.<sup>82</sup>



While some might argue that the term crossover is synonymous with mediocre, David Garrett disagrees. “You have to be a world-class violinist in order to record a good crossover CD. This poses an even greater challenge than classical music does because you want to present things to your listeners in a completely new light while putting on a superb violinist’s performance. The great virtuosos from Paganini to Heifetz did just that. Anything else would be merely mindless commercialism.”<sup>83</sup>

### Note

Although not relevant to their technical abilities as musicians, notice the significant contrast between the earlier album cover of Perlman & Zukerman and the artwork of Vanessa-Mae or even David Garrett. Both of these album covers create interest and intrigue for a broad audience. While album artwork alone will not create a successful artist, it does help in promoting the “brand” of an artist and creating an emotional appeal to the artist’s work.

<sup>75</sup> CD Cover Image © Vanessa-Mae, Disky Entertainment (2004). Included under Fair Use Doctrine.

<sup>76</sup> For video and live performance see: <http://www.youtube.com/watch?v=nQ798THmR5Y> “Devil’s Trill” and <http://www.youtube.com/watch?v=Pnc278W45ck> “Storm”

<sup>77</sup> Guinness World Records, Guinness World Records Ltd., 191, (2003).

<sup>78</sup> Vanessa-Mae Tops Young Rich List, Sunday Times Rich List 2006, BBC News, (Apr. 2006).

Available at: <http://news.bbc.co.uk/2/hi/business/4927490.stm>

<sup>79</sup> CD Cover Image © David Garrett, Decca Records (2010). Included under Fair Use Doctrine.

<sup>80</sup> For live performance see: [http://www.youtube.com/watch?v=IXOn\\_v8yRxM](http://www.youtube.com/watch?v=IXOn_v8yRxM)

<sup>81</sup> Close Up on David Garrett, C Music Entertainment Productions (2008). Available at: <http://www.cmusic.tv/watchvideo/281>

<sup>82</sup> David Garrett, *Autobiography*, Universal Music, ¶ 14 (2012). Available at: <http://www.david-garrett.com/about/>

<sup>83</sup> *Id.* at ¶ 5.

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**Apocalyptica**<sup>85</sup> – Three classically trained cellists, all graduates of the Sibelius Academy in Helsinki,<sup>86</sup> have sold more than four million albums worldwide,<sup>87</sup> with albums ranking #9 on Billboard’s Top Rock Albums and #5 on Top Alternative Albums, and even appearing on the Top 100 list.<sup>88</sup> The group borrows primarily from modern rock music genres, having started out performing covers of Metallica (a heavy metal band who has sold more than 100 million albums worldwide<sup>89</sup>).



Apocalyptica at Wacken Open Air Festival August 2005.<sup>84</sup>

**2CELLOS**<sup>91</sup> – Two cellists, both from the former Socialist Federal Republic of Yugoslavia, have taken their classical training and applied it to popular music; a recent YouTube video of them performing *Smooth Criminal* by Michael Jackson has received over 11 million views, and led to the duo signing with Sony Masterworks as well as touring with Elton John. While the two record covers mainly of rock songs, they say they would someday like to go on tour with both a classical and a contemporary orchestra.<sup>92</sup>



2Cellos on the Tonight Show with Jay Leno, February 7, 2012.<sup>90</sup>

**Bond**<sup>94</sup> – As an all-female electric string quartet often described as “the best-selling string quartet in the history of the music industry,” the group has sold over 4 million albums worldwide. Drawing its inspiration from classical, Latin, folk, jazz, rock, pop, electro, Indian, and Middle Eastern styles, their debut album hit number one on the classical charts. The quartet has portrayed themselves in several films, and was recently commissioned by Peugeot to create a special “BOND” version of Vivaldi’s *Four Seasons* for its launch campaign.<sup>95</sup>



Bond at the Metrocentre in Gateshead, UK in promotion of Peugeot June 27, 2009.<sup>93</sup>

<sup>84</sup> Photo reprinted under creative commons license CC-BY-SA-2.5. See <http://it.wikipedia.org/wiki/File:Apocalyptica.jpg>

<sup>85</sup> For live performance see: <http://www.youtube.com/watch?v=zf2alVKp1OY> “Hall of the Mountain King”

<sup>86</sup> *Interview with Mikko and Eicca for FaceCulture.nl 2007*, Transcription of Video Interview, FaceCulture, (2007).

Available at: <http://apocalyptica.apocello.ru/press/faceculture-mikko-eicca-2007-en.php>

<sup>87</sup> *Apocalyptica: New Album Revealed*, Blabbermouth.net (June 2010).

Available at: <http://www.blabbermouth.net/news.aspx?mode=Article&newsitemID=141115>

<sup>88</sup> Billboard Archives, (2012).

Available at: <http://www.billboard.com/artist/apocalyptica/chart-history/175233#/artist/apocalyptica/chart-history/175233?f=794&g=Albums>

<sup>89</sup> Lou Reed, *Metallica*, Q Prime Management (2010). Available at: <http://www.qprime.com/band/8>

<sup>90</sup> Image captured from video; performance available at: <http://theaudioperv.com/2012/02/08/2cellos-smooth-criminal-27-leno/>

<sup>91</sup> For video and live performance see: <http://www.youtube.com/watch?v=jiOQac1vOEc> “Smooth Criminal”

and [http://www.youtube.com/watch?v=oNtali\\_cuYA](http://www.youtube.com/watch?v=oNtali_cuYA) “With or Without You”

<sup>92</sup> Marta Cervera, *Los celos del pop (in Spanish)*, El Periódico de Catalunya, (June 7, 2011).

Available at: <http://www.elperiodico.com/es/noticias/ocio-y-cultura/20110607/los-chelos-del-pop/1034351.shtml>

<sup>93</sup> Photo reprinted under creative commons license, Author: TubularWorld (June 27, 2009).

See [http://en.wikipedia.org/wiki/File:Bond\\_-\\_Metrocentre\\_2009.jpg](http://en.wikipedia.org/wiki/File:Bond_-_Metrocentre_2009.jpg)

<sup>94</sup> For promotional videos see: <http://www.bondquartet.com/videos/>

<sup>95</sup> See [www.bondquartet.com](http://www.bondquartet.com) for complete biography.

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Yanni<sup>97</sup>— A self-taught pianist, keyboardist, and composer who has blended jazz, world music, classical, and soft rock to create predominantly instrumental works.<sup>98</sup> Although Yanni’s music does not specifically appeal to youth, he does attract large audiences on his sold-out concerts, despite never being played on radio or MTV.<sup>99</sup>

Since his musical debut in 1981, Yanni has sold more than 35 million albums<sup>100</sup> and played to audiences ranging in size from 300 to over 300,000.<sup>101</sup> His 1993 recording of *Yanni Live at the Acropolis* sold over 7 million albums and over a million videos, making it the second-best selling video concert of all time.<sup>102</sup>



Yanni and his band and singers at the Filene Center of the Wolf Trap National Park for the Performing Arts, Vienna, Virginia, June 8, 2012.<sup>96</sup>

The true success of crossover artists such as 2CELLOS, Vanessa-Mae, Apocalyptica, and Bond is not measured in record sales, but rather in impact on attitudes. In a 2011 interview with C Music TV’s studios in Kensington, London, Luka Šulić of 2CELLOS stated the group’s goal was to, “Make cello popular among younger generations.”<sup>103</sup> In that regard, he appears to be having success, as he continued by saying, “Classical music is full of emotions that we try to show in rock music. We get so many emails: ‘I want to learn to play cello;’ ‘I’m so sorry I didn’t know about cello before.’ And even comments related to classical music in general: ‘Thank you so much; I’ve started to listen to classical music because of you.’”<sup>104</sup> As one columnist noted, “Vanessa-Mae and her acolytes reduce the fuddy-duddy factor. Kids can relate. In the hands of a group like bond [sic],<sup>105</sup> a classical piece sounds like a palatable pop song that won’t frighten away the folks while pulling in the kids.”<sup>106</sup> “It makes the music accessible,” says Jamie Lee, music manager for the Singapore Symphony Orchestra.<sup>107</sup>

The Bond quartet has seen similar results. Gay-Yee, the group’s cellist states, “Being the first of this kind of group was exciting. It’s great to see quartets and groups coming through in the Bond format now and one of the best things about being in the quartet is the constant feedback from students, teachers and kids who have engaged in string instruments through the use of our music. That is so gratifying.”<sup>108</sup> The group’s violist Elspeth adds, “Bond’s accessibility really helped many musicians and music students who didn’t have a strictly classical

<sup>96</sup> Photo reprinted under creative commons license, Author: RCraig09 (June 8, 2012).

See <http://en.wikipedia.org/wiki/File:YANNI-band-3472px.jpg>

<sup>97</sup> For promotional videos see: [http://www.youtube.com/user/yannivideos?feature=results\\_main](http://www.youtube.com/user/yannivideos?feature=results_main)

<sup>98</sup> Greg Kot, *7 Million Yanni Fans Can’t Be Wrong! Or Can They?* Chicago Tribune News, 1 (Feb. 15, 1998).

Available at: [http://articles.chicagotribune.com/1998-02-15/news/9802150447\\_1\\_world-music-previous-song-concert](http://articles.chicagotribune.com/1998-02-15/news/9802150447_1_world-music-previous-song-concert)

<sup>99</sup> David Segal, *Yanni’s Back – and Ready for a Group Hug With the World*, Washington Post, 1 (Oct. 24, 2000).

Available at: <http://articles.latimes.com/2000/oct/24/entertainment/ca-40911>

<sup>100</sup> Kelly Jasper, *Yanni to Bring World Music to Augusta Fans*, The Augusta Chronicle, ¶ 5 (May 22, 2012).

Available at: <http://chronicle.augusta.com/things-do/applause/2012-05-22/yanni-bring-world-music-augusta-fans>

<sup>101</sup> *Id.* at ¶ 23.

<sup>102</sup> Richard Burnett, *From the Acropolis to America, Yanni Still Sits On Top of the World*, Montreal Gazette, ¶ 1 (June 14, 2012).

Available at: <http://blogs.montrealgazette.com/2012/06/14/from-the-acropolis-to-america-yanni-still-sits-on-top-of-the-world/>

<sup>103</sup> Luka Šulić, Interview, C Music TV London, (July 2011). Available at: <http://www.youtube.com/watch?v=e0bbWfdes0E>

<sup>104</sup> Luka Šulić, Interview, The Better Show, Meredith Corporation, (Aug. 17, 2011).

Available at: <http://www.youtube.com/watch?v=A7AR2wnr6DE>

<sup>105</sup> In deference to the owners of the 007 James Bond trademark, the group’s name is often typeset as **bond** in all lowercase.

<sup>106</sup> Davena Mok, *Sex in the Symphony*, Time Magazine Arts, ¶15 (Mar. 11, 2002).

Available at: <http://www.time.com/time/magazine/article/0,9171,501020318-216347,00.html>

<sup>107</sup> *Id.*

<sup>108</sup> *Official Biography*, Bond (2012). Available at: <http://www.bondquartet.com/biography/>

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career in mind. There are still many musicians who crave the epic thrill of a huge orchestra, but if you look to different routes it certainly isn't frowned upon any longer. There are more options now for classical musicians because of Bond. You can only imagine how excited I was when I got the call!"<sup>109</sup>

David Garrett sees the problem not so much with classical music itself, but with its presentation:

*"I always felt a kind of reservation with classical music which I never understood, and I was always interested in how I could 'break the ice.' Julliard gave me a very good idea about what young people of my generation like to listen to. And funny enough – it's not the music itself which is the issue with classical music. It's the environment in which it's presented, the way it is presented, and it's also the mixture of music. You've got to give people a little bit of something that they know, something that they feel comfortable with, and then they are going to feel comfortable with classical pieces like Bach, Brahms, etc. That's my experience, and out of that essence, I started doing my programs."*<sup>110</sup>

A perfect illustration of this would be a performance by the group Apocalyptica during their 2007 tour.<sup>111</sup> With the audience cheering, clapping, and throwing their arms in the air, this is unmistakably a rock concert. Surrounded in fog, the four musicians are sporting long hair and leather pants while playing "In the Hall of the Mountain King" from Edvard Grieg's *Peer Gynt* suite on traditional (but amplified) acoustic cellos. Although this is not necessarily the direction in which all classical musicians should head, it does prove two points:

- 1) younger audiences **can** connect to the cello, an instrument almost exclusively relegated to the world of classical music; and,
- 2) younger audiences **can** connect to strictly classical music scores.

In this example, classically trained musicians performing classical works on classical instruments have connected to younger audiences; so much so, in fact, that if the audience were any more connected, they would likely have stormed the stage in celebration.

Connecting with an audience is critical to attracting younger generations. When asked about this topic in a 2011 interview with Notes on the Road magazine, David Garrett made the following passionate, albeit colorful, response:

*"I love talking to an audience! Because in the end it connects, it really connects. These days, in classical concerts god forbid if somebody coughs - they get looked over like they should be embarrassed for coughing... I don't like that. So basically in the end, I think that classical music was always meant to be fun – especially in the 18th and 19th century. People had such a great time going to the opera...it was a society event, people went to have a good time, people clapped between the pieces.*

*In Beethoven's time during symphony concerts – the audience clapped. These days when you go to a concert to hear a symphony, god forbid if you clap after the first movement....it's BULL-[expletive]. They did it 200, 150 years ago. Who are we to say that we are better now?*

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<sup>109</sup> *Id.*

<sup>110</sup> Dorothy Wu, *David Garrett – Evolution of an Icon, Metamorphosis of an Artist*, Notes of the Road, ¶ 9-10 (May 15, 2011).

Available at: <http://www.notesontheroad.com/david-garrett.html>

<sup>111</sup> A video of the performance can be seen here: <http://www.youtube.com/watch?v=zf2aIVKp1OY>

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*That's just bull. I don't like that. I really don't. And it's with this understanding, I try to give to people an experience that music was originally intended for – a way of getting away from your troubles, a way of getting away from your everyday life problems, and having a good time. Somehow in the early 20th century classical music unfortunately started to become an elite thing...but the composers never felt that, so why should interpreters make a big fuss out of it?"<sup>112</sup>*

Perhaps the problem is less trying to connect classical music with modern audiences, and more about trying to connect a modern, romanticized caricature of classical music that is steeped in exclusivity, with modern audiences. After all, neither Beethoven nor Shakespeare had problems connecting with their audiences of the day, and most would agree that modern-day composer John Williams with his symphonic scores, has little difficulty reaching audiences, as well. Known for his film scores including *Star Wars*, *Jaws*, *Indiana Jones*, *Jurassic Park*, *Schindler's List*, and *Harry Potter*, John Williams currently holds the record for the most Oscar nominations (47)<sup>113</sup> for a living person, and is the second most nominated person in the history of the Academy Awards behind only Walt Disney.<sup>114</sup>

### Vocal Artists

While the focus of this project is instrumental music, significant contributions exist in the classical voice world, as well, and perhaps none more famous than *The Three Tenors* (1994), a pioneering series of concerts and best-selling recordings featuring Plácido Domingo, José Carreras and Luciano Pavarotti.<sup>115</sup> Not only was it a huge commercial success, *The Three Tenors* was also applauded by many for introducing opera to a wider audience.<sup>116</sup> Called the best-selling soprano of all time with more than 26 million albums and two million DVDs,<sup>117</sup> Sarah Brightman has released albums of classical, folk, pop, and musical-theater music, while Andrea Bocelli, the biggest-selling singer in the history of classical music<sup>118,119,120</sup> with over 65 million albums sold,<sup>121</sup> is sometimes described as the king of classical crossover.<sup>122</sup> Prior to Bocelli, Brightman, and even *The Three Tenors*, Mario Lanza personified "crossover artist" in the 1950's before the category had even been defined. His soundtrack to *The Great Caruso* (1951) is believed to be the first and only recording composed exclusively of operatic arias to reach number one on the pop album charts.<sup>123</sup>

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<sup>112</sup> Dorothy Wu, *David Garrett – Evolution of an Icon, Metamorphosis of an Artist*, Notes of the Road, ¶ 23-25 (May 15, 2011).

Available at: <http://www.notesontheroad.com/david-garrett.html>

<sup>113</sup> *Academy Awards Database: John Williams*, Academy of Motion Picture Arts and Sciences (2012).

Available at: <http://awardsdatabase.oscars.org>

<sup>114</sup> *Williams, John Biography*, 8notes.com (2012). Available at: [http://www.8notes.com/biographies/john\\_williams.asp](http://www.8notes.com/biographies/john_williams.asp)

<sup>115</sup> Julie Lee, *A Requiem for Classical Music?* Regional Review Q2, Federal Reserve Bank of Boston, 20 (2003).

Available at: <http://www.bos.frb.org/economic/nerr/rr2003/q2/requiem.pdf>

<sup>116</sup> *Id.*

<sup>117</sup> Maureen Paton, *Soprano Superstar: How Sarah Brightman Turned Her Life Around*, Mail Online, ¶ 6-7 (Mar. 22, 2008).

Available at: <http://www.dailymail.co.uk/home/you/article-533758/Soprano-Superstar-How-Sarah-Brightman-turned-life-around.html>

<sup>118</sup> Emily Bearn, *Operation Bocelli: The Making of a Superstar*, *The Age*, ¶ 1 (Feb. 26, 2003).

Available at: <http://www.theage.com.au/articles/2003/02/25/1046064026608.html>

<sup>119</sup> Catherine Jones, *Review: Classical Music Star Andrea Bocelli at Liverpool Arena*, *Liverpool Daily Post*, 1 (Nov. 7, 2009). Available at:

<http://www.liverpooldailypost.co.uk/liverpool-news/regional-news/2009/11/07/review-classical-music-star-andrea-bocelli-at-liverpool-arena-92534-25114619/>

<sup>120</sup> Stewart Darkin, *Andrea Bocelli Announces November 2010 UK Arena Dates*, AllGigs Limited, ¶ 1 (Dec. 2, 2009).

Available at: [http://www.allgigs.co.uk/view/article/2263/Andrea\\_Bocelli\\_Announces\\_November\\_2010\\_UK\\_Arena\\_Dates.html](http://www.allgigs.co.uk/view/article/2263/Andrea_Bocelli_Announces_November_2010_UK_Arena_Dates.html)

<sup>121</sup> Jon Wilks, *Andrea Bocelli in Abu Dhabi*, *Time Out Dubai*, ¶ 1 (Mar. 2, 2009).

Available at: <http://www.timeoutdubai.com/art/features/6754-andrea-bocelli-in-abu-dhabi>

<sup>122</sup> Caroline Baum, *The King of Popera* [sic], *Sydney Morning Herald*, ¶ 3 (Aug. 28, 2004).

Available at: <http://www.smh.com.au/articles/2004/08/27/1093518069667.html>

<sup>123</sup> While likely true, it is difficult to prove, short of combing through all Billboard charts over the past 60 years. See *Crossover Music*, Wikipedia (unconfirmed statement; 2012). Available at: [http://en.wikipedia.org/wiki/Crossover\\_music](http://en.wikipedia.org/wiki/Crossover_music)

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## Crossover Institutions

If individual artists provide the inspiration, then it is the institutions that provide the structured implementation. The classical artists mentioned earlier have succeeded in reaching younger audiences, even with traditionally classical instruments and music, through new ways of presenting the world of classical music. Furthermore, they have inspired others to seek out classical music, much as someone experiencing *West Side Story* for the first time might seek out a more traditional performance of *Romeo and Juliet* or even other plays. It is the institutions, however, that are able to combine that spark of interest in classical music and nurture it through a well-designed music education program.

While a solid foundation in music theory, instrumental instruction, and ensemble performances are a necessary part of any successful music education program, these things alone are insufficient to build the symphony audiences of tomorrow. After all, the Department of Education reported that over 94% of all students have access to some level of music education. Clearly, access to the traditional methods of theory, lessons, and ensembles is not enough. Instead, we must look for inspiration from institutions and organizations that stand out, that have somehow gone beyond the conventional approaches, and had success.

## Opus 118 Harlem School of Music

Started in 1991 with help from both Itzhak Perlman and Isaac Stern, Opus 118 Harlem School of Music specializes in string instruction for children and adults at all skill levels.<sup>124</sup> Intended to fill the gaps in the New York public school systems at schools that offer little or no music programs of their own, the school currently serves six New York City public schools through its violin program.<sup>125</sup> In 2008, the school further expanded its reach through creating the Community Programs Initiative which partners the school with local communities, organizations, and other schools to bring music classes and performances to more people in the community. Students play for local hospitals and special events while faculty provides music education to after-school programs and early childhood music education to Head Start programs.<sup>126</sup>

## Ethos Music Center

Organized in 1998, Ethos Music Center is a non-profit center in Portland, Oregon dedicated to the promotion of music and music-based education for youth in underserved communities. The school offers music classes on most instruments and styles, ranging from traditional band to rock and hip hop.<sup>127</sup> Ethos also has a program called Music Corps that encompasses over 150 after school programs directly in schools and community centers, and Ethos operates an AmeriCorps program that brings music education to low income students in rural communities.<sup>128</sup> Ethos has received the National Arts and Humanities Youth Program Award (NAHYP – formerly called the Coming Up Taller Award) three times in the past dozen years, ranking it as one of the nation's top 50 after school arts programs by the President's Commission on the Arts and Humanities.<sup>129</sup>

## Petaluma School Districts

In Petaluma, California, several schools have had success in not only maintaining music education, but expanding their offerings. The Old Adobe Union School District strives to enhance students' art and music

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<sup>124</sup> *The Opus Story*, Opus 118 Harlem School of Music (2012).

Available at: [http://www.opus118.org/opus\\_story.html](http://www.opus118.org/opus_story.html)

<sup>125</sup> *Opus 118 Harlem School of Music*, NYC-Arts (2012).

Available at: <http://www.nyc-arts.org/organizations/2074/opus-118-harlem-school-of-music>

<sup>126</sup> *Supra* note 116 *The Opus Story*.

<sup>127</sup> Megan Driscoll, *Changing Lives Through Music Education*, Education Insider ¶ 9 (July 25, 2011). Available at: [http://education-portal.com/articles/Changing\\_Lives\\_Through\\_Music\\_Education\\_Charles\\_Lewis\\_Introduces\\_Ethos\\_Music\\_Center.html](http://education-portal.com/articles/Changing_Lives_Through_Music_Education_Charles_Lewis_Introduces_Ethos_Music_Center.html)

See also <http://ethos.org>

<sup>128</sup> *Id.*

<sup>129</sup> *Id.* at ¶ 14-15.

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education in several ways, including: bringing artists to school gatherings; having artists, musicians, parents and specialized teachers work with groups of children; hiring teachers or artists to work with children throughout the academic year; offering extracurricular programs with full-time music teachers; having teachers with a particular expertise instruct students.<sup>130</sup> Some districts such as Petaluma City Schools were able to continue funding these initiatives through increased property taxes, approved by voters in 2007,<sup>131</sup> while others such as The Old Adobe district were helped by an ongoing fund established by parents and staff members.<sup>132</sup>

### *Duluth Superior Symphony Orchestra*

The Duluth Superior Symphony Orchestra (DSSO) of Duluth, Minnesota is a financially stable symphony<sup>133</sup> that oversees three student orchestras: Youth Symphony, Concert Orchestra, and Sinfonia. The original Youth Symphony is one of the oldest, continuously operating youth orchestras in the United States, and from humble beginnings has grown into three separate orchestras.<sup>134</sup> The three youth orchestras serve two significant purposes:

1. to develop musicians who will later pursue music in college and then professionally, sometimes even returning to fill openings in the DSSO itself; and
2. to inspire children to appreciate music (possibly pursuing it as an avocation), in the hopes of developing future generations of audiences for the DSSO.

Labeled “a concert by kids for kids,” the three orchestras stage their annual *Lollipop Concert* each spring, and have featured music from various films by Disney Studios and hits such as *Star Wars*, *Jurassic Park*, and *Indiana Jones*.<sup>135</sup> Local school systems even transport entire classrooms of children to the event.

Although the DSSO is not completely immune to national trends, it has fared better than most. While the typical orchestra earns 43% to 47% of its budget from ticket sales, as of 2003, the DSSO was at 60%, making it one of the most successful in the country.<sup>136</sup> As of 2004, the orchestra’s audiences were 93% capacity in a 2,300-seat hall.<sup>137</sup>

Going forward, the successes of these crossover artists and institutions in reaching larger audiences as well as helping to inspire under-served students must serve as the basis for the formation of a new organization. While some may criticize the artists mentioned earlier for breaking from tradition or even defiling classical music traditions, the goal of the **Organization** is not to replace symphonies and professional musicians, but rather to provide additional outlets for the students not currently drawn to the genre. A violin, much like a paint brush, can be used to express a wide array of emotions. With the same paintbrush, one can paint in the style of Rembrandt (1606 – 1669) or Pollock (1912 – 1956); the latter certainly does not preclude the existence of the former, and some would even argue the latter might inspire someone to revisit the former, perhaps in a new light. Similarly,

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<sup>130</sup> Dan Johnson, *Schools Strive to Maintain Art, Music*, Argus-Courier ¶ 23 (Apr. 17, 2010).

Available at: <http://www.petaluma360.com/article/20100417/COMMUNITY/100419723>

<sup>131</sup> *Id.* at ¶ 6.

<sup>132</sup> *Id.* at ¶ 22.

<sup>133</sup> *Music Director Duluth Superior Symphony Orchestra, Conducting Master Classes* (Nov. 8, 2010).

Available at: <http://conductingmasterclass.wordpress.com/2010/11/01/music-director-duluth-superior-symphony-orchestra/>

<sup>134</sup> *History of the Youth Orchestras*, Duluth Superior Symphony Orchestra (2012). Available at: [http://www.dssso.com/youth\\_history.php](http://www.dssso.com/youth_history.php)

<sup>135</sup> Beverly Godfrey, *Take the Kids Blog: DSSO Lollipop Concert*, Duluth News Tribune (Mar. 6, 2010).

Available at: <http://www.duluthnewstribune.com/event/article/id/162250/>

<sup>136</sup> *Opinions*, Duluth News Tribune (Nov. 1, 2003). Available at: <http://www.hughkaylor.com/Thakar-Markand-Reviews.html>

<sup>137</sup> Kyle Eller, *Orchestra League Visit Sheds Light on DSSO’s Success*, Budgeteer News (Oct. 3, 2004). Available at: <http://www.hughkaylor.com/Thakar-Markand-Reviews.html>



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rock guitarist Yngwie Malmsteen credits much of his passion and technique for his instrument to the works of Paganini (1782 – 1840).

The concern over declining music education is not strictly a classical music problem; music schools, symphonies, and performing arts organizations have unexpected allies, but are often reluctant to reach out to them. John Sykes, President of VH1 (a decidedly non-classical venue of music) stated, *“In every successful business...there is one budget line that never gets cut. It’s called ‘Product Development’ – and it’s the key to any company’s future growth. Music education is critical to the product development of this nation’s most important resource – our children.”* Perhaps no one has summarized it more succinctly, though, than the singer, songwriter, and instrumentalist Jewel, when she made this statement some years ago: “Some people think music education is a privilege, but I think it’s essential to being human.”

# The Performing Arts: Reversing the Decline

## IMPLEMENTATION

### An Organization to Effect Change

**Importance of Marketing:** Above all else, the **Organization** must change the face of how classical music is presented to children. Drawing from some of the crossover artists discussed earlier, it becomes apparent that the problem with classical music often lies not with the music itself, but its presentation. In a recent interview, David Garrett stated, *“Being an artist in classical music also means that you also have the responsibility to promote classical music. Every other genre promotes their music like crazy – R&B artists go out there and promote their genre. Sometimes classical musicians are so snobby they think ‘Oh the music is so great, I don’t have to do promotion for it.’ Which I think is a shame because in the end, in order for something to survive in the long term, it’s not only the greatness that a few people know about – you really gotta make sure that every year and every day and every week, you work for the exposure. And that’s as important for classical music as it is for rock n’roll.”*<sup>138</sup>

Some symphonies realize this, and have started to change the way they market themselves. It cannot stop there, however. Even in an educational setting, music must be presented in such a way as to motivate, inspire, and challenge children to participate. Not every child will initially be drawn to a Shakespearian play, nor will every child embrace classical music upon first hearing of Shostakovich. Other venues must be presented.

Various education models suggest that not all students learn in the same ways. Some students learn best by mimicking, others by self-experimentation, and still others from a static lecture-styled setting. Why should we expect different results with music, and why should we expect one traditional viewpoint of a performance to captivate all audiences?

### Mission

### Reach

### Structure

### Personnel

### Related Entities

This **Organization** will serve as an umbrella to several existing pre-college programs within the Indiana University Jacobs School of Music, including:

- Pre-College Ballet Program
- Pre-College String Academy
- I.U. Children’s Choir

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<sup>138</sup> Dorothy Wu, *David Garrett – Evolution of an Icon, Metamorphosis of an Artist*, Notes of the Road, ¶ 12-13 (May 15, 2011). Available at: <http://www.notesontheroad.com/david-garrett.html>

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- Pre-College Guitar Program
- Pre-College Harp Program
- Musical Beginnings (early childhood music and movement program)
- Young Pianists Program
- Young Winds program

Each of these programs targets students under the age of 18, and in some cases such as Musical Beginnings, specifically focus on toddlers and three-year-olds.

### Organization's Activities

#### Classroom Education

#### Instrumental Lessons

#### Performance Opportunities

#### Artists in Residence

Grants co-opted by school system and arts organization

#### Extracurricular Opportunities

#### Community Outreach

The **Organization** is only as strong as the community it supports. Therefore, some of its activities are directed towards raising awareness of classical music (and classical instruments) in general. This involves working collaboratively with other artists to present classical music in a different light, much as some of the aforementioned crossover artists and institutions have done. A local example would be Angela Brown, a graduate of the Jacobs School of Music and Opera star, described as, "A trailblazer on a mission to bring operatic and classical vocal performance to a diverse audience. Her witty and inspired recital program titled *Opera... from a Sistah's Point of View* dispels the myths of opera through lively commentary on opera plots and characters, show-stopping arias, poignant art songs and moving spirituals."<sup>139</sup>

### Opportunities for Expansion

#### Horizontal Expansion: Broadening the Base

This **Organization** has the potential to expand horizontally in two different ways. Not only can it work with additional public and private schools throughout the state or even other states, but it can serve as a model which other universities and music schools can replicate within their own geographic regions.

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<sup>139</sup> *Biography*, JEJ Artists (2012). Available at: <http://www.angelambrown.com/about/>

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## Vertical Expansion: Building Careers

Another outcome of the **Organization** is the eventual addition of another major or concentration within the Jacobs School of Music: essentially, a “crossover” major for students interested in pursuing unconventional careers in music. Much like the school added the baccalaureate in Jazz Studies in 1968,<sup>140</sup> a degree in more modern musical art forms may be warranted, whether as a Bachelor of Music or as a Bachelor of Science in Music and an Outside Field (similar to the recording arts degrees). Stated on the school’s website:

*“As one of the most comprehensive and acclaimed institutions for the study of music, the IU Jacobs School of Music plays a key role in educating performers, scholars, and music educators who influence music performance and education around the globe.”*

The name of the Jacobs School of Music should be synonymous with success in music. Every aspiring singer, songwriter, and performer should believe that to be the next Mariah Carey, John Williams, Howard Shore,<sup>141</sup> Vanessa-Mae, Mario Lanza, Ray Charles, James Brown, 2CELLOS, or Bond, he or she must first study at Indiana University’s Jacob School of Music.

## Resistance to Change

Even if the goals of the **Organization** are accepted by most, there will be those within the classical music community who are resistant to change. As Cathy Hunt of the Kansas Music Review commented recently, “at the June 2011 NAFME [National Association for Music Education], (formerly MENC) [Music Educators National Conference], discussions by delegates across the country identified a variety of issues regarding the gap between what is traditionally included in most music school programs, and more innovative offerings, including:”<sup>142</sup>

- Lack of support from districts for additional music classes and ensembles, especially given the reality of budget cuts to current programs;
- Lack of music teacher preparation and professional development;
- Music teachers concerned that students may opt out of the traditional music ensembles for the "other" music courses and ensembles; and
- Concern that courses or ensembles focused on "popular" music do not broaden the musical, aesthetic, and cultural experiences of students.

The topic of trying to reach out to students who do not participate in traditional music programs is not new. Students who are not in band, choir, orchestra, or jazz ensembles represent the overwhelming majority at most public schools. As one author states, “The fact that most students do not study music beyond mandated general music classes should bother us, as it conflicts with the idealistic belief that If music is important, it is important for everyone.”<sup>143</sup>

These concerns are unfounded, however. Fiddling has not replaced traditional violin pedagogy, nor did *West Side Story* replace the play *Romeo and Juliet*. At the height of Johann Sebastian Bach’s era (1700-1750), compositions such as Igor Stravinsky’s *Right of Spring* (1913) or Modest Mussorgsky’s *Pictures at an Exhibition*

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<sup>140</sup> *Jazz Department History*, Jacobs School of Music (2012). Available at: <http://music.indiana.edu/departments/academic/jazz/history.shtml>

<sup>141</sup> Canadian born composer Howard Shore studied music at Berklee College of Music in Boston and is best-known for his film scores, including *The Lord of the Rings* trilogy. See *Five Music Legends Receive Honors at Commencement 2008*, Berklee School of Music (May 10, 2008). Available at: <http://www.berklee.edu/commencement/2008/default.html>

<sup>142</sup> Cathy Hunt, *Kansas Music Innovators: Striving for 100%*, Kansas Music Review (Fall Issue 2011-12).

Available at: <http://kmr.ksmea.org/print.php?issue=201112f&section=articles&page=innovators>

<sup>143</sup> R. Dahmer, *Reaching the Other 80%: Taking Responsibility*, Tempo, 38-39 (2011).

Cited at: <http://kmr.ksmea.org/print.php?issue=201112f&section=articles&page=innovators>

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(1874) would have been viewed as dissonant and amateurish, at best.<sup>144</sup> Today, however, the classical music world holds these works in very high regard. 150 years from now, will music students study the works of artists such as John Williams, Vanessa-Mae, and David Garrett, and strive to recreate the authentic sound and performance techniques used on the early electric instruments of the 20<sup>th</sup> century, much as musicians today argue over the proper way to hold a baroque bow or what Bach really intended when he wrote sustained, four-note chords in his partitas and sonatas for solo violin? If so, then future generations will also have the same arguments over what constitutes “classical” music (and thus worthy of inclusion in a formal music education program) that musicians face today.

### The Cost of Change

[Include financial projections for five-year budget and 18-month cash flow forecast]

The **Organization** must identify sources of funding, as well as prepare a five-year budget. This section is heavily dependent on other IMPLEMENTATION issues, and thus left blank.

### Next Steps

The next steps in this process are to talk with administration, educators, and all those likely involved in the formation of the new **Organization**, including local schools. Furthermore, understanding the potential size and scope of the organization will be critical. Is the intention to assist only a handful of schools in the Bloomington, Indiana area, or is the goal to span much of the state? By doing so, this organization could then serve as a model for other universities to replicate. Alternatively, the Organization could be supported by multiple schools and universities, ultimately encompassing a national or even international reach.

The decision is ultimately: does the Jacobs School of Music want to address the systemic problem of declining classical audiences head-on, or is this a problem for another group, another time? While the decline will likely continue for another generation, it is not too late to make the changes necessary, but the changes need to be made now. If a few more generations of students emerge from public (and private) schools with little or no interest in classical music and no meaningful connections to their music education, then music education could disappear almost entirely from public schools. It would not happen all at once (for that would create a public outcry); instead, it will happen gradually, through attrition of faculty, ever decreased funding, and relaxation of academic standards, until no one notices or cares that music education has been omitted entirely from the next No Child Left Behind legislation of sweeping education reform.

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<sup>144</sup> Some have suggested that, were Bach alive today, he would most likely be a jazz musician based on his composition style, ornamentation, counterpoint, and ability to improvise. See Piano World discussion forum (Mar. 2006). Available at: <http://www.pianoworld.com/forum/ubbthreads.php/topics/422873.html>

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## IMPLEMENTATION ISSUES

### Who writes the paychecks?

Are the faculty and staff involved in this new entity paid by the entity, or are they paid by IU/JSoM who essentially rents/subcontracts them out to the new entity?

For example, the Pre-College Ballet Program of the JSoM Ballet Department would fall under the goals of the new entity. However, there are two different approaches for how to allocate payroll. One option is to transfer key faculty and staff to the new entity; for every reduction in IU payroll, there would be a corresponding addition to the new entity's payroll. The new entity would need to have enough personnel to handle all of the payroll functions previously performed by IU (or at least subcontract these services out to IU, but that might create the problem of new taxable income for IU).

Another approach would be for the faculty could retain their status as IU employees and simply volunteer their time to the new entity, or the new entity could pay a fee to the JSoM for the use of the faculty (e.g., a fee for services). This would result in an expense for the new entity and income to the JSoM, but the difference could be offset by additional donations/funding from the JSoM to the new entity. The advantage to this scenario is that faculty and staff of the JSoM retain their employment agreements, benefits plans, and pensions with IU, and the new entity need only pay the JSoM as a vendor for services. No duplication is required for payroll processing under the new entity.

### Who pays for office space?

Will the JSoM lease space to the new organization in one of its existing buildings? While it would make sense for the new organization to rent office space, this would create rental income for IU/JSoM. Would this rental income be considered unrelated (and thus taxable) income for IU/JSoM? To avoid the appearance of conflicts, any rental agreements must be arm's length transactions at objectively-determined, fair market values.

### Where does the funding come from?

Is the new entity funded entirely by IU/JSoM, or will individual donors represent a substantial portion of the organization's budget each year? If funding is primarily from outside donors, the organization would likely be a Public Charity; if the JSoM provides most of the funding, however, the organization would probably be classified as a Private Foundation by the IRS.

### Are there conflicts of interest?

Who can serve as a trustee, director, or employee earning more than \$50,000 per year, in the new organization? If there is any duplication between the individuals involved in the new organization and IU or the JSoM, it will be critically important that all transactions are conducted at arms' length (with supporting evidence), and that there are no actual or potential conflicts of interest between the new organization and IU/JSoM. Self-dealing and one-sided transactions may jeopardize the organization's (and IU's) tax exempt status, as per IRS guidelines.

### Will the Organization engage in fundraising?

Will the Organization engage in fundraising for other organizations, or only itself? Under IRS Form 1023, a non-profit is required to disclose fundraising efforts for other organizations, including listing jurisdictions.

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### IRS Form 1023 disclosures

Form 1023 must be filed with the IRS (at a cost of \$850) if gross receipts average \$10,000 or more

Must describe each program that provides goods/services to individuals/organizations

Must describe any limits on goods/services to specific individuals/groups

Must describe each fundraising program

Will the Organization engage in economic development?

Will the Organization engage in fundraising for other organizations, and what jurisdictions?

Describe any joint ventures

Describe any intellectual property

Will the Organization operate in any foreign countries?

Provide details on grants, loans, distributions to other organizations [13(a)]

Financial data required

509(a)(1) or 509(a)(2) depending on income from contributions vs. investments

# The Performing Arts: Reversing the Decline

## ADDITIONAL NOTES

### Citation Format, Copyright Notices, and Attribution

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### About the Author

Born in Ely, Minnesota, Marshall Waters II currently resides near Bloomington, Indiana and is the founder of Alton Consulting Group, LLC, a management consulting firm specializing in small businesses, start-ups, and non-profit organizations.

Marshall received his B.S. in Business [with High Distinction] with concentrations in Computer Information Systems, Operations Management, and Business Process Management, and minors in Music Performance and Information Technology, from Indiana University's Kelley School of Business in 2001, where he then stayed to complete both his M.B.A. in Marketing / New Venture Business Development and J.D. in Law from the Maurer School of Law in 2005.

In addition to being a previous small business owner (an adventure travel company and outdoor sporting goods store, a web design company, a home furnishings store, and now a consulting firm), Marshall has extensive management consulting experience with small and mid-sized businesses throughout North America, assisting clients in everything from expansion planning to turnaround situations to sales training to marketing strategy.

When not working, Marshall is an avid downhill skier and an accomplished violinist, having previously substituted with the Duluth-Superior Symphony Orchestra in Minnesota and the Evansville Philharmonic in Indiana.