

Summit 2010 Perth Focus Group

WASO hosted the first of the national 'Think Tanks' in the Perth Concert Hall, Tuesday 11 May from 130pm-430pm. The intention for this discussion was to generate ideas, thoughts, discourse and conversation among current music industry representatives, and was initiated by Richard Letts in the lead up to the Music Council of Australia's 'Classical Music Summit' to be held in Sydney, July 12.

The list of participants at the Perth 'Think Tank' is as follows:

Kellie Bates (Facilitator)	WASO	Artistic Program Manager
Claire Stokes	WASO	Programming Assistant
Brendon Pearn	WASO	Education Coordinator
Stewart Smith	WAAPA	Head of Classical Music
Helen Tuckey	WASO/ AUSTA	Musician
Kelli Carnachan	WASO	Executive Manager, Marketing
Chris Rich	WAYMA	Operations Manager
Callum Moncrieff	WAYJO	General Manager
Lynne Burford	Musica Viva/Private Business	Publicist
Tos Mahoney	Tura New Music	Director
Chris Dragon	WAAPA	Student Representative
Rachael Kirk	WASO	Artistic Team/ Strings
Kierstan Arklesmith	WASO	Strings
David Sanzone	WAAPA	Student Representative
Bruce Herriman	School of Instrumental Music	Director (SIM)
Glenn Robinson	Churchlands State High School	Head of Music
Jim Cathcart	Fremantle Arts Centre	General Manager

A wider representative of the music industry were invited to the discussion, including staff of the Perth Concert Hall, Perth International Arts Festival, representatives from the recording industry and media however many were unable to attend due to conflicting appointments.

Apologies from:

Marshall McGuire	WASO	Exec. Manager, Artistic Planning
Allan McLean	WASO	Players Representative
Luke Pownall	WA Opera	Education Manager
Richard Mills	WA Opera	Artistic Director
Julie Warn	WAAPA	Director
Evan Kennea	PIAF	Music Program Manager
Prof Margaret Seares	WASO	Board Member
Andrew Bolt	Perth Concert Hall	General Manager
Cat Hope	WAAPA	Head of Composition
Deb Leavitt	ABC	Manager of Local Radio
Steven Bevis	The West Australian	Arts Editor
Prue Ashurst		
Ben Burgess	WAYMA	General Manager
Julian Tompkin	Xpress Magazine	Editor
Bob Gordon	Freelance	Music Journalist
Paul McCarthy	Penrhos College	Head of Music
Danni Colgan	PIAF	Contemporary Music Program Manager
Pete Carroll	The Panics	Manager
Dave Cutbush	RTR	Music Director
Andrew O'Connor	UWA Music Students Society	President

Three separate areas were used to frame the discussions among participants. These comprised:

Performance: any activity around the end result of the production. That is, the types of music being programmed, venues – including availability, suitability and facilities – and when the performance is being staged (time of the day, week or year).

Education: of young children to adults. Not only limited to education in a structured institution, but also relates to education of audiences through programs and preconcert talks.

Marketing: the relationship between media and performing arts bodies, and how we creatively advertise and strategically market our products. This area also pertains to funding, from government grants to private giving and corporate sponsorships. How do we get the message across to audiences, do we simply give times and dates or do we sell the experience, and of course, new technologies?

The timing of the discussions were as follows:

- 130pm-145pm: Welcome/ Introductions
- 145pm-215pm: Performance
- 215pm- 250pm: Education
- 255pm- 315pm: Break
- 315pm- 355pm: Marketing
- 355pm- 405pm: Summary and close of meeting

Participants were all encouraged to engage throughout the afternoon, and provide input into areas which were both directly related to their day to day work, but also those unrelated to their field of expertise.

Strong views were formed, particularly around education and methods to reach out to younger generations through the school curriculum and youth-focussed educational performances. Venues and methods of marketing and promotion were discussed and collaboratively, the participants were able to feed off each others' ideas and opinions.

Ideas to emerge out of each of the discussions follows

PERFORMANCE:

- Planned or spontaneous meet and greet with the players to mingle with audiences following the performance, either at the venue itself or a local pub/club/coffee shop
- Encourage interaction with the audience from the performers on stage (eg: not 'playing in to a music stand')
- Explore the outdoors! Perth people love to be outdoors, and make use of our great climate and weather and a 'picnic in the park' with friends and family approach
- Ensure ticket prices are affordable and that the music is accessible (not getting too far ahead of our audiences)

- 'Rules' for etiquette at 'formal' venues alienate our younger audiences, who are used to going to popular venues and feel uncomfortable having to adhere to unfamiliar conventions
- Explore a concept of teaching rules and etiquette in a less formal environment
- Unique venues for smaller performance- eg: a sheep station for Australian works
- Sell 'new music' to new audiences as a type of music where you don't need any formal training to understand or appreciate the work... that it's about the here and now, and that the composer can explain what the composition is meant to reflect in a personalized approach
- Public transport and accessibility is paramount when choosing a venue – needs to be investigated with the Perth Concert Hall
- Offer guidance as to what to listen for at a concert, what to look for, visual guides (eg art galleries have an 'exhibition' guide)
- Interaction with the conductor and the audience, also

EDUCATION:

- Ensure pre-concert talks with members of the orchestra/ performance, tours of the auditorium, cheap and accessible ticket prices
- From a young age, children need continuation of their music education- eg not just a 30 minute a lesson a week for a term, and then the same the following year. It needs to be continuous and provide children the ability to achieve something tangible
- Children need a good quality of music education in the classroom, and should be encouraged to see performances, to know that it's worth seeing once they're adults
- Consider 'European model' of education- eg: fundamental classes taught during school hours and music offered separately (with languages) after school
- 'Learn to read music' certificate- compulsory (similar to a 'learn to swim' certificate)
- Market research indicates if you've learnt music as a child, it's how you reconnect to the art-form as an adult
- Arts organizations need to ensure they're accessible (in all aspects- eg programming, venue, etc)
- Arts organizations also should come to schools

- Emphasis on Open Days at venues – and having an orchestra or small ensemble rehearsing, then they leave and another starts rehearsing, etc
- Explore other times of the day when concerts could be programmed – eg music teachers find it difficult when there's a concert at 630/7pm
- Continue to offer student tickets to concerts, but also incentivize other faculties to come to concerts, eg: Engineering/ Architecture- not only music students
- Government intervention to assist with the OH&S documentation required to hold a school excursion at a performance institution (burden on teachers with the amount of paperwork)
- Educational booklets to read throughout the performance- learning something in a fun way and feel like you're interacting and part of something.

MARKETING:

- We need to consider carefully our messages when sending out media releases and publicity material: can't be too high brow or elitist for a community paper
- Incorporate marketing into tertiary education of music students. EG: Put on a concert and encourage people from different faculties to attend
- Using Facebook- not as a medium for advertising concerts but as a way to show friends of friends who are playing in a concert and encourage them to come along
- Classical musicians need stronger press releases and images to use for publicity purposes
- Classical musicians need to be aware of their competitors and steer away from the belief that 'we're performing high-level works, and therefore we're good'
- Generating a connection between performer and audience- eg: incentive programs: bring your ticket stub to the box office and receive 25% off your next purchase etc
- Mobile phone ringtones used to promote concerts- eg: send a mobile ringtone of the upcoming concert
- Ensure your website has a strong children's area
- Offering quizzes- eg: complete this and email the responses back in and win a CD or tickets to another show
- Importance of new and unique forms of marketing that stands out but also that develops brand awareness/ importance of strong visuals

- Important for emphasis on composers to start think of ways to engage with their young audiences
- Idea of having educational music CDs sent to students *prior to* attending a concert to learn their parts. Incorporating soccer chants and likeable music and young people learning to enjoy the experience
- Interactive concerts- eg: developing a computer program throughout the music. Live feeds throughout a concert where people can comment on what they're hearing
- Projected images throughout a performance, eg "follow the score on the screen"

Full summation of the discussions follows Names of participants have been removed (Chatham House Rules) except for the facilitator.

PERFORMANCE:

Facilitator: Can you think of a concert that you've seen in the past 12 months which may have been particularly interesting or memorable, and what made it so?

- Kierstan - Borodin Quartet: High quality of playing/ targeted marketing
- A CD was sent to his wife, possibly as part of a mailing list through Musica Viva, and it was excellent
- This concert was successful artistically as far as those audience numbers go: it was a very rare scenario
- There was mention that the marketing and sales of a larger performance, eg: London Philharmonic, can't be compared as to say a smaller performance. The upcoming Berlin Philharmonic concert for example is a 'once in a lifetime opportunity'
- Jerusalem String Quartet: High quality of playing/ engagement with the audience
- From the very first note, the sound lived, but afterward at the pub the audience met some of the players. The viola player spoke to uni students, not only about his instrument but about his life/ growing up. This meeting the audience wasn't planned but enhanced the whole concert experience and made it unforgettable.
- Tokyo String Quartet: Lack of audience interaction
- An emerging problem with classical music is that it's detached with a personal element. Felt the Tokyo String Quartet's performance was impersonal. The playing was good- but no interaction between the players and the audience. Someone else said felt like a concert of four people playing to a music stand.

- Loved the Classics 4 performance last year including James Ledger's new work, Petrushka and Clarinet Concerto. It's hard from a marketing point of view though- to push new music.

Facilitator- *What about venues? What influence does a venue have on how successful a concert is, and what responsibility do venues have to push new music?*

- Everything we do in programming classical music and the arts form, there's a constant objective to try and develop the audience. Fremantle Arts Centre hosts what was formerly known as the Summer Chamber Series, now called Soft Soft Loud- because there are assumptions around the word 'Chamber' which for some people, is a barrier.
- The performance needs to be about making it a great experience for the audience and to make it intimate and to make it something memorable. For me, being in Perth 5 years, there's the great potential to use the weather and be outdoors. First few years- wariness from the players that there was going to be difficulties in playing outdoors, but a proper space for the musicians eg the courtyard- Perth people love to be outdoors. With performance, we need to be strategic- eg not getting too ahead of the audience and subject to the availability of the WASO players. The hardest thing is getting people to come and once they're there, they think it's fantastic. There are preconceptions that 'serious music doesn't happen in Fremantle'.
- Ticket prices- need to be affordable. We don't want ticket prices to be a barrier.

Facilitator: *What about viewpoints about venues from some others in the room- someone from the field of education?*

- The Concert Hall expects certain type of etiquette, rules on coming to a concert hall and some unwritten rules that people don't know about. There's the Quarry Amphitheatre- aside from being a lovely venue, if the weather is on your side, it's a great and informal environment. EG: The gates open an hour before, bring your picnic rug and something to eat/ drink/ relax/ nice evening with family and friends. Takes away some of the constraints people may feel in seeing a formal concert. Otherwise may feel intimidated about seeing something serious but may see something serious in a park.
- But even concerts that are held outdoors, and concerts in pubs and clubs- people still need to know that you don't talk during the performance, but then you can talk when the concert's over- there are still certain rules that apply.
- But they could be staged in a non-intimidating place
- We hold Sunday Music Concerts which are free, but that experience is about picnics and people chat, and there's a whole diversity of programming. But if you set it up in a smaller space where people can't picnic- and you create a different environment where it's a 'listening' experience- it's about how you construct the backdrop the marketing.

- I'd like to throw in a left of field example- Not saying Borodin would work in this scenario- but we hosted four individual composer performances, and held them out at a Sheep Station. You could only cater for 100 people, but incredibly intimate performance over a weekend... adventurous experience in discovering Australia. People involved were very enthusiastic. There were several young people that were very sceptical leading up to it, and it was demanding to the audience, physically, and the kids were incredibly rapturous. We didn't expect to be so engaged but because it was out of the context of any sort of formality, they connected and got involved far more.
- Picking up on Callum's point around the programming of new music: we need to break away from the cannon of great composers that can sit beside something else, we have to keep reinventing ourselves. A lot of programmers think that by programming Haydn and Schumann, it's a "safe bet". Before I studied music properly and formally, new music to me was easy to understand, concepts, sounds, living for the moment- and to get as much pleasure from a Schubert symphony, to me, you need a lot more musical training. It's a mistake from programmer's point of view- by programming great classics, you'd *think* the audience would understand it more.
- If new music is positioned with something more well known from our perspective it's better to be marketed well known to the audience, because a lot of subscribers aren't developed to the risk side of things. But comments from audiences are generally that they've been forced into it- but that they've liked it.
- If the demographic of the audience is that of a more 'sophisticated person, sometimes it's not a bad idea to get that 'bums on seats' feel.
- It also depends a lot on the venue. The Perth Concert Hall isn't really a talking venue.
- Think about the Ellington Jazz Club- it is a very intimate venue, and you can almost reach out and touch the players. It's an informal area – there's the upstairs area where people can discuss, and downstairs people can listen. Chamber jazz- a lot of local jazz guys have been helped out by that.
- Concepts like the Ellington Chamber Jam is the sort of way forward- it's brought new life into Perth's new music. It's something new and in a new environment where people can have their drinks and it's really enjoyable. Part of the reason of discussing everything today and the summit is focussing on the younger generation and how to keep them involved and interested.
- But is it getting them in to the concert hall?
- There are notions of barriers from the concert hall, eg tickets and lack of child/ young student-friendly food, parking problems, public transport problems. You catch the train

then you have to walk to a bus station and then you have to catch a bus... it's very hard getting to this venue and even more so getting home at night. Musica Viva/ WASO/ etc should bring up with this venue. It's been a significant problem long term. There's no covered bus stop at the door...

- At the same time, I've brought children from remote communities in here, and they've loved it. If they can do it, what's wrong with the other people? If you invite people with enthusiasm, they catch it. But we culturally gatekeep this institution. I've taken my own children as young as 6,7,8 to symphonic programs- and I've given them a pep talk on what to listen to.
- If you go to an exhibition in New York at an art gallery- you can get a brochure telling you what to look for. I had a similar experience at a car race. I'd never been to a derby... someone told me 'no don't sit there, you'll get sprayed with mud...' and 'pick a car to watch', all choose different cars and you'll have a lot of fun! But we did. And I needed direction to guide my perception. I don't think our programs are quite as audience friendly.
- The Youth Orchestra does that really well- they started producing guides...
- We started producing listening guides for our symphonic concerts, separate guides telling when to clap, and bits to listen for, and all of us are young people trying to tell other young people what to listen for.
- It's not just useful for children, I find it useful myself.
- Recently, I was speaking with someone who'd been a subscriber for 35 years say to me, 'I've never seen an oboe and a clarinet up close... what's the difference?'
- I think, picking up on this, it's very important that there's an interaction with the audience. It's a live performance. Might as well put a CD on. We should have program notes. We could have the conductor talking. Interaction with the audience means they are coming to a very special event.
- It might actually have something to do with the performer's attitudes. I mean, look at classical music- you're covering so many hundreds of years of music. People can be so obsessed with performance practice, and maybe even self-obsessed. EG: music theatre concerts are always packed and the audience know they're going to love it and the performers always want to perform for the audience. Whereas personally, sometimes I get out there and want to do things for me a lot of the time, and so maybe there's a lot of selfishness within classical musicians that drives audiences away.
- For me, producing concerts over the last four years, classical musicians have trouble relating to the audience, particularly orchestral musicians trying to connect with the

audience- it's not really their priority, but it is a challenge. Orchestra may feel they need to hide behind their music, but then there are other performers that are really good at crossing the gap. A Fiddler's Tale- Marsala- we didn't have the budget but it needed to be theatrical and it needed to be set so that, visually, it worked. It wasn't a passive chamber recital experience. It was also about how you produce and present a performance from the stage and what time of bridge that connects to the. The narrator had the skills to speak to a performer. It seems to be an issue in the sector .

Helen- But the conductor has to look back at the orchestra

- True but for me, the conductor has to talk to the audience

END DISCUSSIONS- PERFORMANCE.

EDUCATION:

- Coming from a secondary perspective and certainly primary- the discussion was about new music and personal interaction – and how do you achieve all these things in new venues? From my perspective I see WASO/ WAYO/ WA Opera trying really hard. A lot of pre-work is done to try and accommodate younger people into things.

EG: last two months we've offered students the chance to see Chicago, WASO in King's Park with PANICS... interestingly, that was the hardest for me to sell. We'll always have 20 students interested in going to anything with WASO- I don't think it's about the music itself. I don't think a WASO concert in the Ellington would work any less, but there are conventions and things to be celebrated. I don't really think (at least from judging by my students) that there is a prejudice. Some things are more comfortable than others... eg: we have so many kids that have only been into a concert hall or theatre because of what WE'VE taken them to. When I grew up we went often, but this is not always the case. We find when we get here, they love it. With WASO talking to a member of the orchestra beforehand - that's excellent, the kids love it- the performer always needs to leave before the questions run out.

- WA Opera does the same. While it was late, the students went backstage and met some of the artists. And giving them that experience is well worth it. EG: "Younger kids aren't going to like that classical stuff" preconception is wrong- they equally love the classical music things. The amount of students that want to see Bugs Bunny and the Symphony- it's astounding. Generous subsidies- I think we need to do that. Comments about funds- WA opera is very expensive. If tickets are \$60/\$70 the attendance may not happen. But cheaper concerts that make the art-form accessible- they come with fresh ears.

- What about those students who get out of school, and they're already an adult and they've never stepped foot into a concert hall, into His Majesty's Theatre- etc?

- There are a few people here from secondary schools. There is time given to secondary schools for all sorts of activities, and then time tends to get tighter and tighter with things in the curriculum. Music has lost a lot of focus from its placement. Its placement within the arts, without acknowledging specific differences for music. At a recent school I was at: they had a lot of curriculum and timetable reform, and initially ‘what does music need and what does music value’ – sequential understanding, eg: a term in year 8 and a term a year later in year 9 doesn’t work. Music was at odds with all the other disciplines. The drama department would much rather have concentrated time for a term and get the skills to get that performance done, but eg: pottery: learn how to make your pot and go home and then it’s done. But, we listen to that and there’s a fundamental difference with music there- for music and to have a flute for a term and see you again the next year- for many kids that makes things worse. For disciplines, music is more akin to languages.
- Chinese for a term- eg: skill development. Biggest loss for music and the music curriculum eroded in terms of all of those focus areas. National review of music education: that document in 2005- succinctly put and recommendations there very clearly outline all of these things; if we’re not going to develop from young, these are the problems down the track. If it’s fixed there, you don’t have that problem down the track.
- Last thing I’ll say- at the National Review- there was a woman who spoke – general music teacher had somewhere around 40 hours of music instruction over the four year degree- so 10 years a week – then later, it was down to 2 hours. ½ hour a year, for four years: what value are those kids going to get? Every kid at a primary school should have at least fundamental singing or instrumental lessons- avoids those kind of issues.
- My wife was going back to DipEd- units in 2ⁿ d Semester- was music. I think she had 4 lessons assigned to music, and they’d practise being a grade 3 teacher and tapping something on each other’s back, next lesson- learn about Kodaly and Orff and last two lectures were cancelled. It was a real eye opener...
- National Curriculum- shaping document is out in about 8 weeks time and that’s going to give the curriculum and guidelines for curriculum to be written. Also, following on from Paul’s point, 2 hours a week will be spent on someone who turns off the kid because they’ve got no interest and background in the teaching. It’s not just the ‘put on the karaoke CD and shake the maracas’... that’s what a lot of those two hours are spent doing- why would they ever see it live? If they’re not seeing good quality classical music in the classroom, they don’t know that it’s actually worth seeing.
- All of the things being said concern me- greatly so. There’s a current lack of education of educators- and maybe we should be exploring the European model, shortened school days, hours, and a music school that offers the ‘real thing’ rather than something that isn’t good.

Because it's an art that needs to be sequential and it needs to be streamed. In primary school, kids are at such different levels. How is the teacher going to meet the music education needs of those kids? The European model is to have very core subjects, but music and language are done outside the school. But the music and languages are brought in outside hours and try and find a violin teacher in Perth- there are huge waiting lists, and obviously there's a lot happening in schools. But an instrumental teacher visiting the school: their hourly rates are low. And if the kids don't come, the instrumental teachers don't get paid. After grade 5- need longer than 30 minutes one on one a week. No integration between keyboard skills. The tuition of music theory- primarily designed by piano music educators- when they learn an instrument and to sing, piano is the basis of theory and composition and notational understanding is there, and how many music teachers know how to use Sibelius and Finale well. We have 'learn to swim' certificates, why not have basic 'learn to read music' certificate?

- If you want to get numbers, it has to happen at a primary school. After primary school, it's too late. In high school students have too much on and music is not a high priority. The people that go on to do music at uni are the ones that start in primary schools.
- You've learnt music as a child and that's the way you've then reconnected as an adult. Without music lessons, we don't have the same connection with our audiences in later years.
- How many of us had an important primary teacher? In highschool...
- I'd say we didn't, but it's a whole different world now, isn't it? We got music through school, and through a teacher that taught for nothing so you could play in a band.
- I didn't have a great music education at school, but now kids have everything on a plate. They're not going to bother looking for something- classical music- if it's not offered in school, where are they going to get it? It's not all over TV, it's not on the internet...
- But that is something- we don't have much connection between classical music and TV...
- But I think Glenn's right, you can't dispel the importance of having a passionate teacher and if you can passionately get that across, you can almost get kids to do anything and to try something- but the harder that gets, the harder that gets...
- We also have that responsibility as arts companies... we need to make sure we're accessible... not only programming- but the way that they can get here, and the way that they can understand a program... That way that they can access the art forms...
- Not just about coming here, but taking the music to them.

- We do take music out to people by doing pops gigs and Bugs bunny...
- And we do take Musica Viva out to schools...
- Years ago there was Open Day at HMT... venues that were open and you could see people standing silently at open rehearsal and then walk off, and that's something we could do with this venue more.
- I previously worked here and we did a venue tour once last year- it's something that perhaps being the people who occupy it the most, WASO, could suggest they could do more of- having WASO here while it's happening I'm sure people would love it.
-] There could be more open rehearsals for different groups of people, not just students, eg invite all clarinetists/uni students/teachers when a clarinet soloist comes. Every time there's a soloist...- as a music teacher it's difficult to go because it's their lesson time.
- Also, we often offer free tickets for students to come in and they never take it up! Sponsors say we won't use ten of our tickets, we'll give them to UWA and only four will be used... amazes me... and I would have thought cellists would love to come- the public didn't come.
- Masterclass- Gen Y thing- but with Musica Viva In Schools program I've often looked at the performers... and think we don't always need to go to lighter genre to schools. You don't need to bring the pops to the community, you need to make the more serious accessible for the students.
- Jian Wang said - I've been criticised for looking serious- but this music is serious! There's a certain educational requirement of people and people do thrive on being challenged.
- But a lot of people my age, will listen when I play something from Tchaikovsky- and young people will come to concerts and just be in awe of the size of the group- they don't need to know specifics- I go to concerts and think 'it's really cool they can do that', though some education is going to help.
- I have to teach kids as young as 5 and right up to highschool kids- and kids just don't have goals, and I'd look at their education, and there was an instance where two kids were fighting in class, and the teacher asked them to write a letter- and they couldn't write on a straight line, and they couldn't spell. Also, they've got weeks of an excursion to a school, and then there's a week where they have a free day, and because it's a 30 minute lesson with three kids in the room- a lot of them just give up after a year- and constant interruptions.. how do you keep them engaged? My brother is a Civil Engineer- and the engineering dropouts were the high scoring students at high school, and from the best

private schools- went to uni and had to look after themselves and weren't used to looking after themselves.

Proper conditioning of education is difficult...

- We're given say, 50 free tickets and they've been gone- like that. A lot of the time, the WAYO groups... they want them.

Younger kids- can't- they've got rowing or some other commitment which takes priority over the other concerts. That's the vibe I get... kids these days have a million things on their plates- they do sport, drama, debating, tournament of minds, dragonboat racing that all comes above music

- Very competitive market
- Reiterating kids are really busy... and Geology Camp, Year 8 orientation etc.
- Ticket offers- are the kids "music-ed out" by the end of the year. What about subscribers who can't go- contact an office and their tickets then go to a uni department like the engineering department at the last minute rather than music department...

Manhattan School- saw the opera for the first time with unused subscriber tickets and saw Tristan and Isolde- an opportunity we wouldn't have had weren't it for the free tickets!

- When I'm at concerts and manning the desks outside, we sometimes have subscribers and they'd hand in their ticket back and we always give students their tickets. When we do, we say 'please thank the person next to you because they've donated the tickets'. Our ticket exchange is so important to us.
- I've often found that quite embarrassing- where we have complimentary tickets to circulate amongst our students and have a low attendance. In the past, we've had twenty complimentary tickets be distributed and only seven students have turned up! And when I give them out at school, there's no accountability of who turns up and who doesn't.

In the past, parents would take them there. Now, if schools aren't organizing it- I'm finding it hard because parents won't want to take their kids.

- And it's so difficult to get students able to come to the venues because of all of the forms that they need to have filled in and signed. Teachers need to inspect the site and fill in a document before they take the kids there. Only a handful of people in any community are taking the time to do that- and it's a frustration here. A simple thing like taking kids to a concert, means 4 hours of paperwork before they can even get on the bus! We need to put some of the onus on our government to do site inspections.

END DISCUSSIONS- EDUCATION.

MARKETING:

- With my Musica Viva hat on, the publicity material that I'm given from the National Office of Musica Viva- the release that I'm given to distribute is so high brow that I have to 'dumb it down' knowing that the person I give it to might be doing the arts program one day and the obituaries the next. I always change my media releases to be sent to the audience. EG: The Australian won't get the same release as what's going to a community paper. We need to look carefully as to what we say to different forms of media. We have to deal with the news media. The news television crew may come with no journalists and has to tell the story by themselves. Media Releases by themselves coming from classical music organizations – I've had to read them three times and think 'what are they trying to say', and I look at it from a general public perspective. We need to look very clearly at the messages we're delivering
- People with no musical inkling won't have an idea of who WASO are, and that's a fundamental problem. It's terribly difficult- how to appeal to the younger generation. We're playing Dvorak, and how do we get them excited about that?
- In the USA, the students at one of the unis were asked to put on a concert and market it to people at the uni that have nothing to do with music – to come up with completely different ideas- and who's playing it, etc and tell the story without too much text at all. Using a really different approach to get some new ideas...
- What we look at is terribly esoteric- it's been written by musicians- someone did something on radio for WASO – and a lot of the talk was inhouse, inhouse jokes and banter, and it's really important that the people doing the marketing and publicity and into that area of people getting outside that area- want to know what to listen for and by being very into 'this is Sonata Form' is automatically cutting people off. It's like me going to a science workshop about something I have no idea and no interest in...
- Prue Ashurt- has a lot of musical knowledge but puts it into the basic terms and is inspiring at the same time. And we get a huge amount of feedback on her, she puts it into terms people can understand- and puts it into Twitter, and relates to a different type of audience again, and it's about the right media, the right audience... the digital side of things... and that's where it's heading for the arts and young audiences and trying to connect with them rather than going to get them to connect to you.
- With WAYO we've set up a Facebook page and it's not about 'We're playing this' – it's about having friends who are friends and know that they're wanting to go and see people

play. Social media networks- that interconnectedness and works better than the poster on the wall.

- More personal connections with social networking, you're choosing to go to it, it's not coming to you.
- That's another way of saying 'accessibility' too. It's really textured and really important. One of the things that's challenging now- music... I'm committed to connecting with the audiences. And the culture of the visual arts sector is reminiscent of the worst culture of the classical music sector. It's self defeating. Within our Soft Soft Loud program, players of classical music don't instinctively understand what the task is. There are terrible photos- the independent bands have great photos and their material and publicity is all happening. The classical music scene- players don't have a coherent press release. But what's interesting about the good classical musicians, and engage them in conversation about the program- they do have really interesting things to say. But it all happens too late, it doesn't get communicated through in a coherent kind of way. EG: with Soft Soft Loud, we changed our marketing strategy this year from previous last few years. EG: we're trying to market the experience... this is what you're going to get, where you're going to be... the environment- accessibility- what you're trying to market is an experience. One of the worst experiences for the arts in WA is the Playhouse- and there's that horrible bar, a grey paint, crap lighting and uncomfortable chairs- and that's the reality for the audience.
- Classical music does need to really understand who its competitors are. We can't say 'we're special and we're the high arts and therefore we are good'- it's old fashioned and ridiculous but I think there's still some essence of belief in that. It's very complicated, and we really need to sell the whole experience. We need to believe we can develop an audience. If you don't believe you can... you won't.
- One of the things they really value is the association with the audience: friends of the academy and the sponsors. Those people want to be acknowledged and they're offered a bit more than being a bum on a seat. You want to reach out to people and be able to talk to people -they'll always come back that way. keep your ticket stub and next time you come we'll give you a complimentary ticket. They were so successful in their marketing. As Callum was saying earlier- being connected with the audience is really important.
- In fairness to classical music there's a large administration- an office handling publicity- whereas grassroots doing publicity are in charge their own image whereas our image is managed for us. Therefore as musicians we have no say in it.
- It's complex because there's WASO and then there's everything else. It's not a straight forward terrain.

- It's important to have an effective website but with a children's area- American orchestras- eg: games you can play learning about concerts and instruments, lovely pages to tell you about a story or you can colour in, as a parent will help you prepare a child to a concert. But the other thought... mobile phone ringtones. Every week- send out a ringtone featuring a part of an upcoming concert. Hear a ringtone and hear the whole performance live on a Friday night.
- While we're doing that, we still need to maintain some print marketing to maintain existing subscribers too.
- It's all about engaging people. One American university: people are going to come to the concerts and they're going to know something by the time they come out of it. Engaging with people makes them feel like they've learnt something. They got a worksheet to work on through the concert. It might have been the worst pieces ever written- dud pieces that died in their time but became popular- and later in musical forms. EG: What musical form was this? Fantastic repertoire. The concept was an interesting one- learning about Rondo while they were sitting in there... didn't even realize they were learning.

Quizzes- and first person to email answers after a concert got free tickets to the next one. It's an engaging thing. We did that- and got about 25 emails back from parents and they'd had to research about the pieces and they'd done it... but it's an interesting concept, and I'd love- one day- to do that. Have a workbook and see what happens.

It's just a method of engaging.

- Kelli, can I ask you something- do you have any data on your audiences that have been to King's Park and have there been any crossover to the main concert series...
- It's hard to measure at the moment but there's a lot that comes to the venues. I think there's a very small amount of crossover. I think when we talked about performance earlier- if people are used to going to a different style of music and you're going into that venue, it works for them. Because the Perth Concert Hall is not a concert hall that's designed for under 40s it's new, and it's foreign to them. But they're used to going to Burswood Theatre and they're used to going to the Quarry etc- so the venue is a vital part of how we relate to audiences. It may not bring them in to the Concert Hall in the next 10 years but it may in next 30 years.
- A key player in this – in terms of marketing, is the Perth International Arts Festival. A great advantage of a Festival is an environment of an audience that takes risks- and for me that's something that is taken advantage of in the festival. People take risks. It's a key opportunity for classical music and I'd love to get my own program into the Perth Festival but there's the politics there but the onus is also on the Perth Festival- and our onus is on

marketing and promotion. Very powerful thing- and that classical groups are happy to play at the Music Box- symbolic.

- It all comes back to the brand values of the organization. PIAF has a different set of brand values to WASO, whereas people will take risks with them whereas they won't with WASO. So we can work with them and touch them in a different way. EG: imagery... and how the rock industry are very good at doing that. What visuals I get... eg: a soloist or a conductor- how do I reach out to that 20 year old? Image that's modern and fresh- and the media will pick it up and a quarter page or a half page, and a photo gets run.
- Do you think sometimes there's a perceived arrogance? Why should we go and see Beethoven? "Well, because it's Beethoven"... does a program sell itself or do people need to know what the program is. But the way that we approach people through our marketing- what is it we're trying to get people to come along to?
- Does that come back round-circle with education, and if you have a great photo, great font, great image... etc
- It's easy to find a literate audience that make decisions – and to maintain them... that's the easy bit- the hardest part is getting new audiences
- Our data shows we have more non-musicians coming than we do with music from a music background. We have architects and people with a visual arts background as much as we do a musician. And that's where we try and focus on our marketing. Most of our marketing is direct- because we don't have resources to do a huge marketing campaign. It's a niche appeal.
- But also for you, Tos, there's the challenge that your program's really diverse?
- That's true, we're starting with a niche market and even that's broken up again
- But I think Tura do have unique marketing- and something that still stands out and still has break through because it is unexpected.
- I think the visuals are really important in Tura's marketing... if you say 'classical music' – people think of the past whereas an artform that's still alive and it's still growing. And a lot of non musos and edgy people come to Tura stuff because it's new, and it's what they want.
- But there's resistance from the music community to the new music. The players have this resistance. But I get shocked by how strongly young people feel and unconnected from the new music.

- I think they're all getting to grips with their skills and I'm not sure they understand that concept
- Absolutely. I understand new music now, because I've known composers and they've explained the piece. But when I was twelve and saw a guy standing on a box, and screaming- I didn't understand it.
- And I think that comes from a performer being told you need to play the baroque and classical before you are able to go on to the new stuff
- We're not even necessarily referring to the extremes- but music in the 50s, which is already 60 years old
- That brings us back to education for young kids- concerts like EChO wouldn't have too much music that was post Flight of the Bumblebee... but I think there's a real need for composers to think about a much younger audience and write works for educational programs.
- The whole idea of experimenting with an instrument- rather than performance being executive and creative being a bi-product
- But culture- young people don't necessarily engage with their peer group- eg: someone like a Shaun Lee- Young Performer of the Year- colleagues in my generation now, they ring ANAM and say 'I can play in ANAM again.. I'll be back in Australia'- and they say, 'no thanks, who are you?'. We get a bulk of our soloists and conductors from overseas... I don't think we're required to do enough by the community to support young Australian conductors and performers

Facilitator: *But stepping away from the problems that we've seen in the past, what are the new ideas we can generate, what are some out of the box ways we can respond to our audiences and have them engage with us on stage?*

- I had the opportunity to watch the London Philharmonic – a kids concert- with some accessible parts and they'd be singing along in bits of it- a local popular rock group and a community drumming ensemble (Sikh Community). And they were up there with the whole orchestra and it was recorded and sent out to all the local schools and the kids had been exposed to it and they'd been taught it at school and practised bits and learnt their bits and then could learn it...
- The composer incorporated in there soccer chants. Each team has its song and its chant. Picking up bits in there that were familiar to them. Masses of groups- Yr 7, 8, 9 kids- knew what to do at particular points and that said, they weren't all engaged but a lot of them were actively enjoying it.

- Then there's kindy concerts- and we have fantastic suggestions from kids and they want to sing along and then we slip in Stravinsky at the same time.
- Kids are very open from classical background- and the teachers are often shocked at how sustained and flexible you are... eg: the audience shuffles, so the performers realize that but it needs to be a small group.

Facilitator: *I was once part of a group where there were options for the audience to text a request in on their mobile phone during the concert, and to upload our performance onto Facebook and Youtube... have you experienced anything similar in Perth?*

- During a WASO webcast, there was quite a lot of feedback on iiNET chatsite throughout the concert and the twitter idea. People mentioned that if they're too busy chatting on their phones they're not really enjoying the concert?
- But what is the range of classical music... it's really changing now. I worked with someone who did a concert manipulating a computer program while you're performing. 20th century music- we're not in the 20th century anymore.
- And I think new music isn't all that hard to listen to these days, and may even relate to us more these days than the classics do... using electronics- we get that, it may sound weird compared to Beethoven. Shouldn't be this boundary- new music is crazy
- But an orchestra of 100 is much harder for a chamber group of 4... you've been doing the same thing for 40/50 years- to then market a sound system is very difficult – rather than the 'on edge'- but the change that could happen is the addition of that, not the past. Not going to be WASO that does everything in the past.
- The Borodin Quartet did a great thing, following the scores up on the screen... and WASO's Paint a picture concert was excellent... Family/Education.
- I can't provide the statistics, but it seems Australia is behind Europe in creating a culture of conservatism- eg Europe's had new composers performed to huge audiences, and it's not that we don't have our Australian music performed, but it's certainly to a much bigger extent. And my fear is – the more we do that- the more we get used to that old music and can't break the cycle. Do people imagine orchestral and chamber music is programmed the same way in 50-100 years as it is now, or will we have a whole program of Ligetti in 50-100 years.
- I think when the orchestra was part of the ABC- that we still need to play a certain amount of particular content eg Australian music- it must be considerably less than the

ABC charter – but there’s always swings and roundabouts because each state can become as narrow as it chooses.

Discussions ended. Facilitator welcomed further thoughts/ ideas/ papers to be submitted via email prior to the end of this week.

WASO thanks the Perth Concert Hall for the generous contribution of the hall and facilities for the afternoon.

SUBSEQUENT INPUT INTO THE REPORT:

Arts organisations are expected to provide educational services and products, and perhaps politically and strategically we should applying for funding for most of this from the Education rather than the Arts budget.

(ie Doctors are educated in primary and high school, and most of University, through the Education sector & budget, not the budget for Health)

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I believe the most important area to focus on at the summit is education. How do children get interested in classical music? It is through exposure – in some cases this may be their home environment, however for the majority the home is usually devoid of classical music. It is through the school music program that children will be exposed to classical music and through passionate and enthusiastic music specialists or generalist teachers with a strong classical music background. It is also through the “doing” of music, i.e learning a musical instrument (usually an orchestral instrument) that is the connection and motivating factor in being life long lovers of music. It doesn’t necessarily means they will keep playing, however, they will at least have an understanding of music and a hands on awareness of the power of music through having participated in music performance. The more students that take up learning an instrument, the greater chance there will be for these students to stay involved in the music community as performers and/or listeners/supporters.

Therefore, instrumental music education programs throughout Australia needs to be well funded and available for all students, not just the wealthy minority. Exciting, qualified music education specialists are essential to maintaining and improving children’s exposure and engagement in music of all types, but in a particular, classical music.