



# Welcome



## Free Public Webinar: Regenerating the Jazz Audience: Highlights from the Jazz Audiences Initiative

October 21, 2011  
3:00 p.m. EDT

Download study materials from:

[www.jazzartsgroup.org/jai/jazz-audience-initiative-update/](http://www.jazzartsgroup.org/jai/jazz-audience-initiative-update/)





# Agenda



- **Welcome - Jerry Yoshitomi**
- **Overview of the Jazz Audiences Initiative - Christy Farnbauch**
- **Summary of the Research Findings - Alan Brown & Rebecca Ratzkin**
- **Synopsis of Charrette: Implications for Marketing - Jon Yanofsky & Scott Vezdos**
- **Implications for the Field - Bob Breithaupt**
- **Q & A**





# Jazz Audiences Initiative Supporters



DORIS DUKE  
CHARITABLE FOUNDATION



THE COLUMBUS FOUNDATION



Ohio Arts Council



JAZZ EDUCATION NETWORK

all about jazz





# What Is the Jazz Audiences Initiative?



- ✓ Literature Review
- ✓ Music Listening Study
- ✓ Market Segmentation Research on Current Jazz Ticket Buyers
- ✓ Potential Audience Segmentation Research - Central Ohio Only
- ✓ Learning Community





# National Research Partners



- Jazz Arts Group
- Jazz St. Louis
- San Francisco Jazz
- Jazz at Lincoln Center
- Monterey Jazz Festival
- Scullers Jazz Club, Boston
- Consortium of 13 University Presenters - Jazz Programs
- Chicago Department of Cultural Affairs



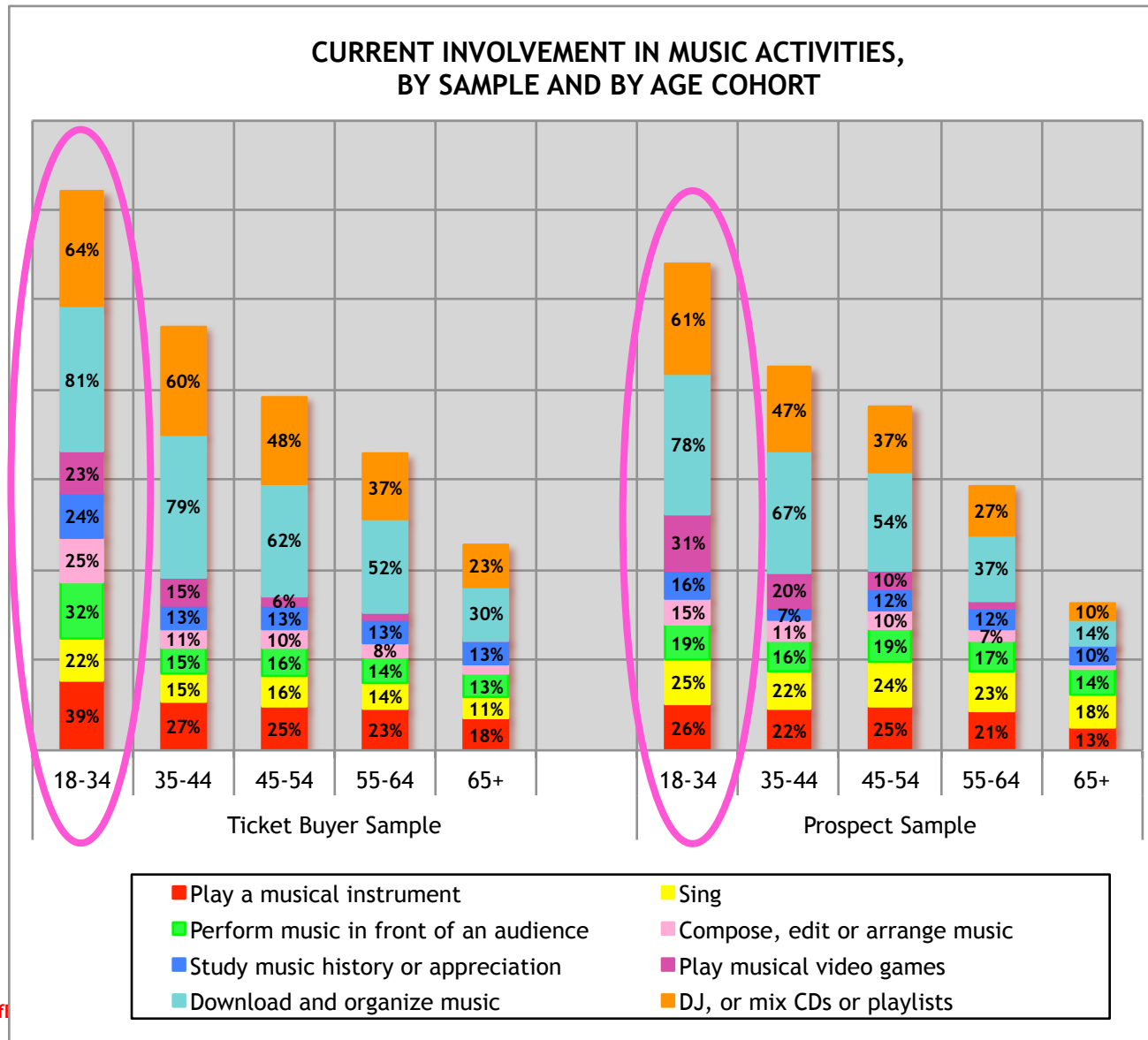


# Summary of Research Findings

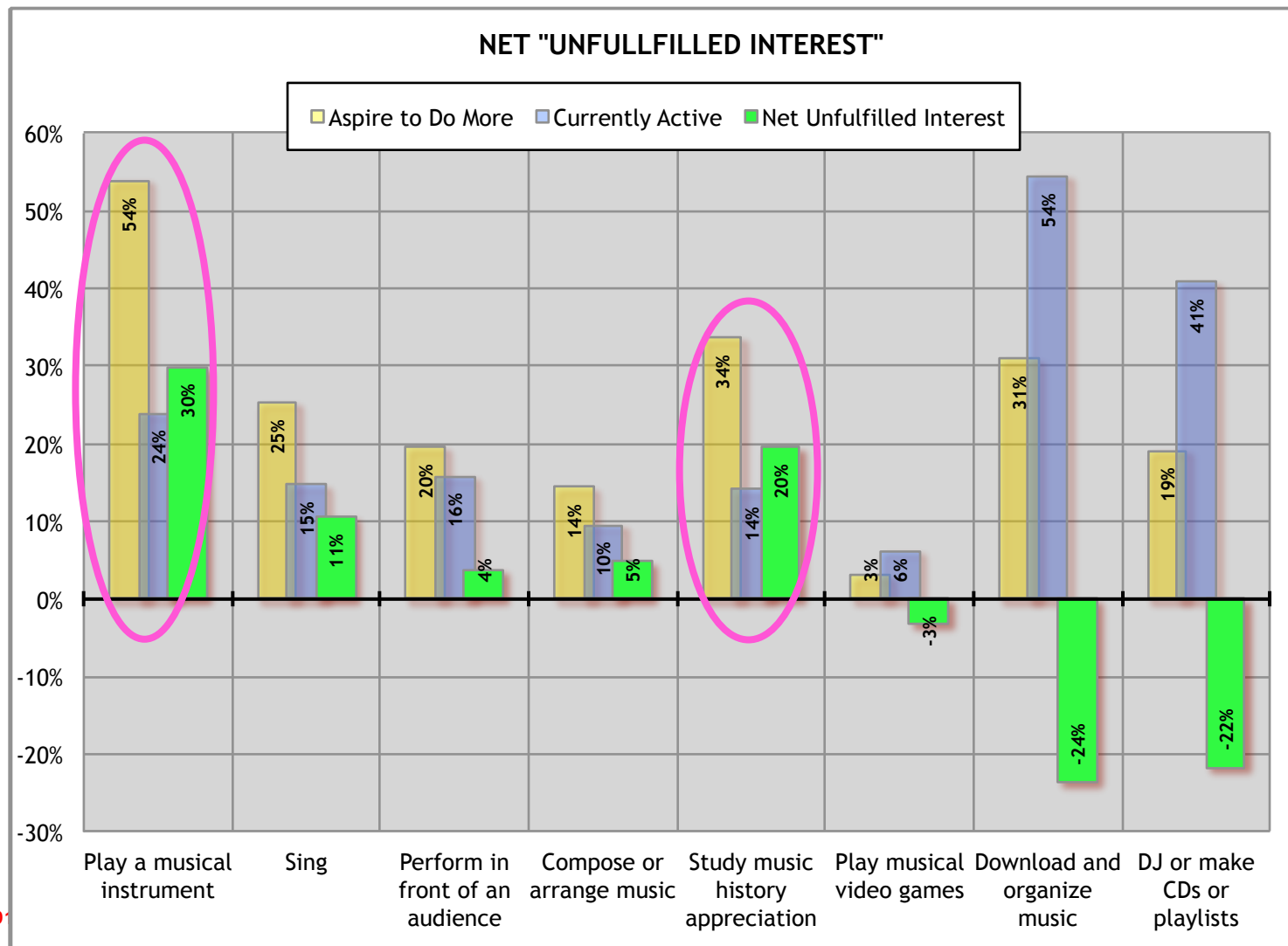
# Across the western-based art forms, jazz still draws a relatively diverse audience

DEMOGRAPHICS BY PARTNER (UNWEIGHTED DATA)	Total	Jazz Arts Group	Jazz at Lincoln Center	Jazz at St. Louis	SFJAZZ	Monterey Jazz Festival	Sculler's Jazz Club	MUP Consortium
Sample size (unweighted)	4,855	866	414	446	345	950	1043	791
<b>Gender</b>								
Female	46%	52%	48%	37%	40%	37%	53%	50%
Male	54%	48%	52%	63%	60%	63%	47%	50%
<b>Age</b>								
18-34	7%	5%	7%	11%	13%	2%	6%	13%
35-44	10%	9%	13%	15%	16%	6%	11%	9%
45-54	25%	18%	24%	23%	26%	22%	38%	18%
55-64	35%	37%	31%	32%	28%	41%	37%	32%
65+	23%	31%	26%	20%	17%	29%	8%	29%
<b>Race</b>								
White/Caucasian	79%	73%	80%	75%	73%	66%	78%	65%
Not-White	21%	7%	20%	25%	27%	34%	22%	17%
<b>Educational Attainment</b>								
High school graduate or G.E.D.	3%	3%	1%	2%	2%	2%	4%	2%
Some college, no degree	12%	8%	6%	12%	9%	16%	18%	7%
Associate or Vocational Degree	6%	4%	2%	6%	4%	8%	10%	3%
Bachelor's Degree	32%	38%	26%	34%	35%	31%	35%	25%
Master's Degree	30%	31%	38%	31%	29%	28%	24%	33%
Professional Degree	17%	16%	27%	15%	22%	14%	8%	29%

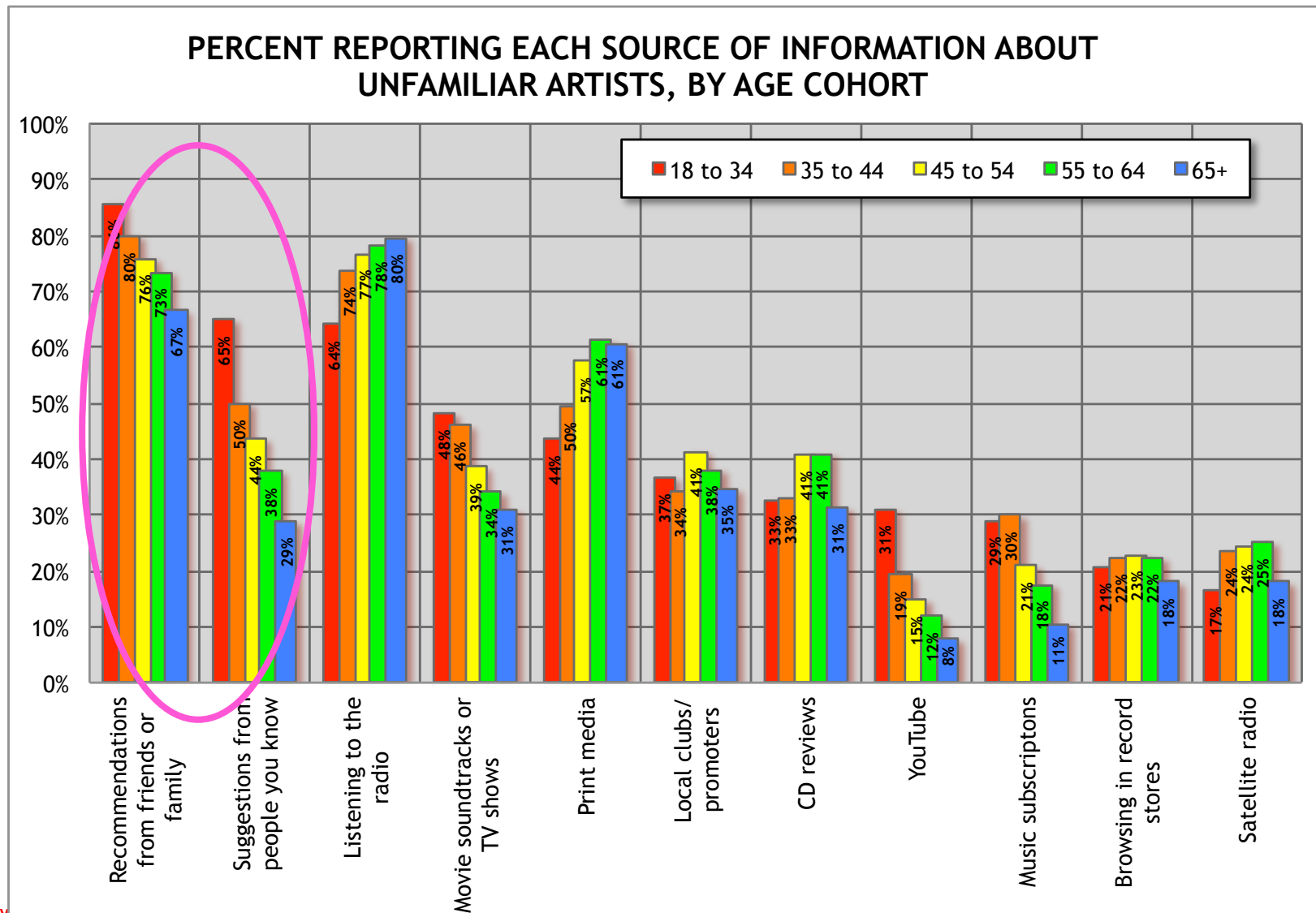
# Younger buyers are more involved in a range of music activities



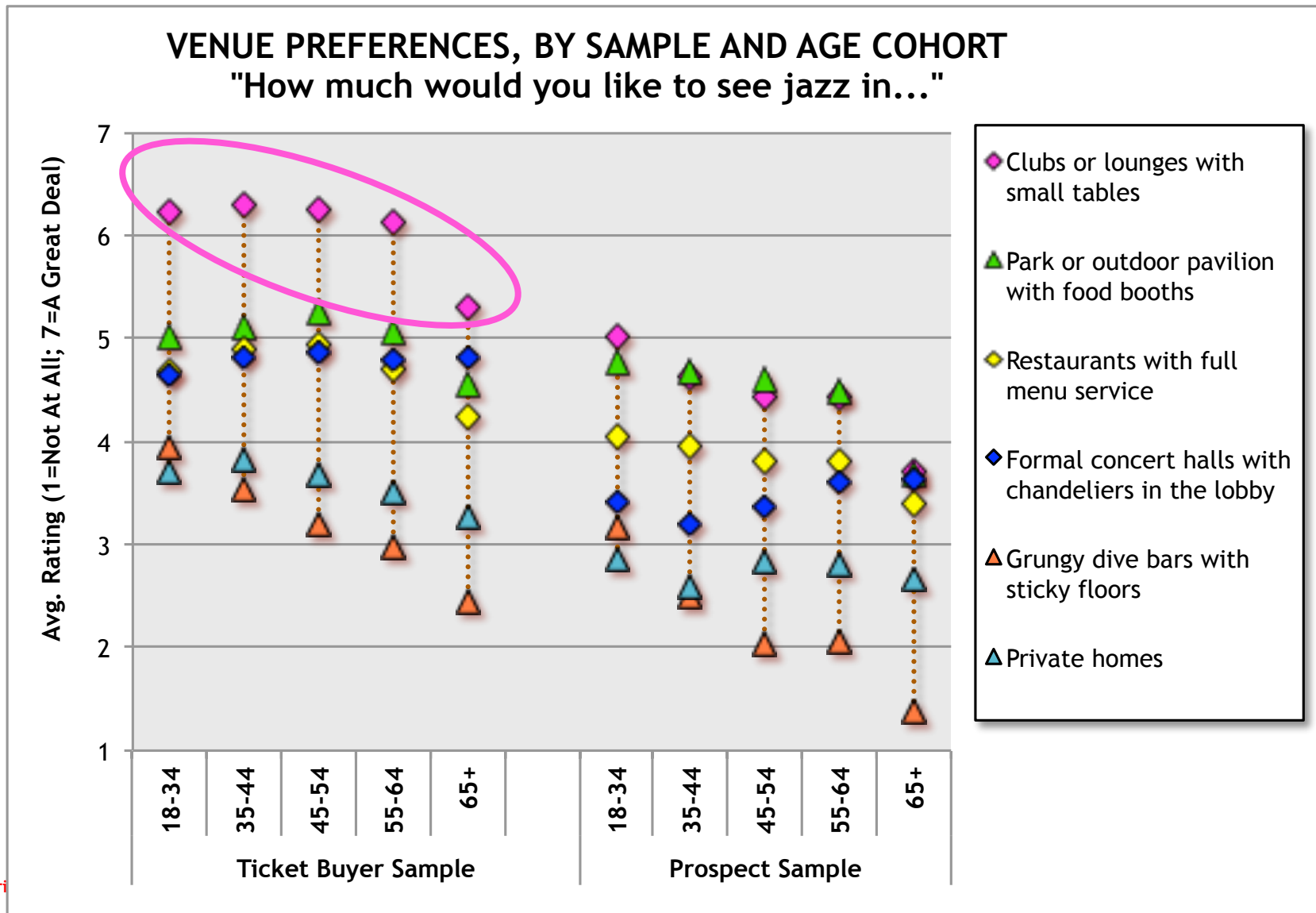
# “Unfulfilled interest” is highest for ‘play a musical instrument’ and ‘study music history/ appreciation’



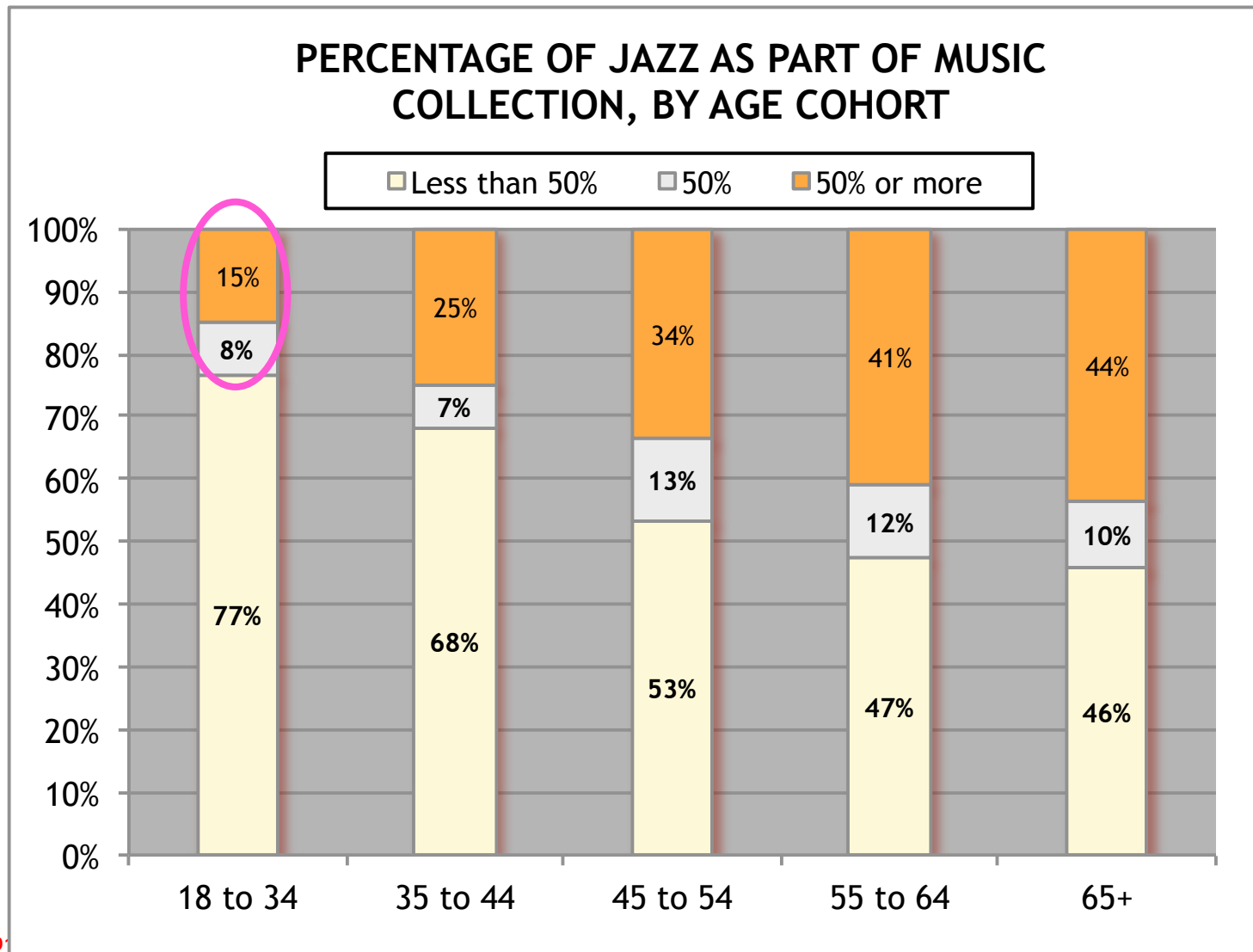
# Taste in music is socially transmitted



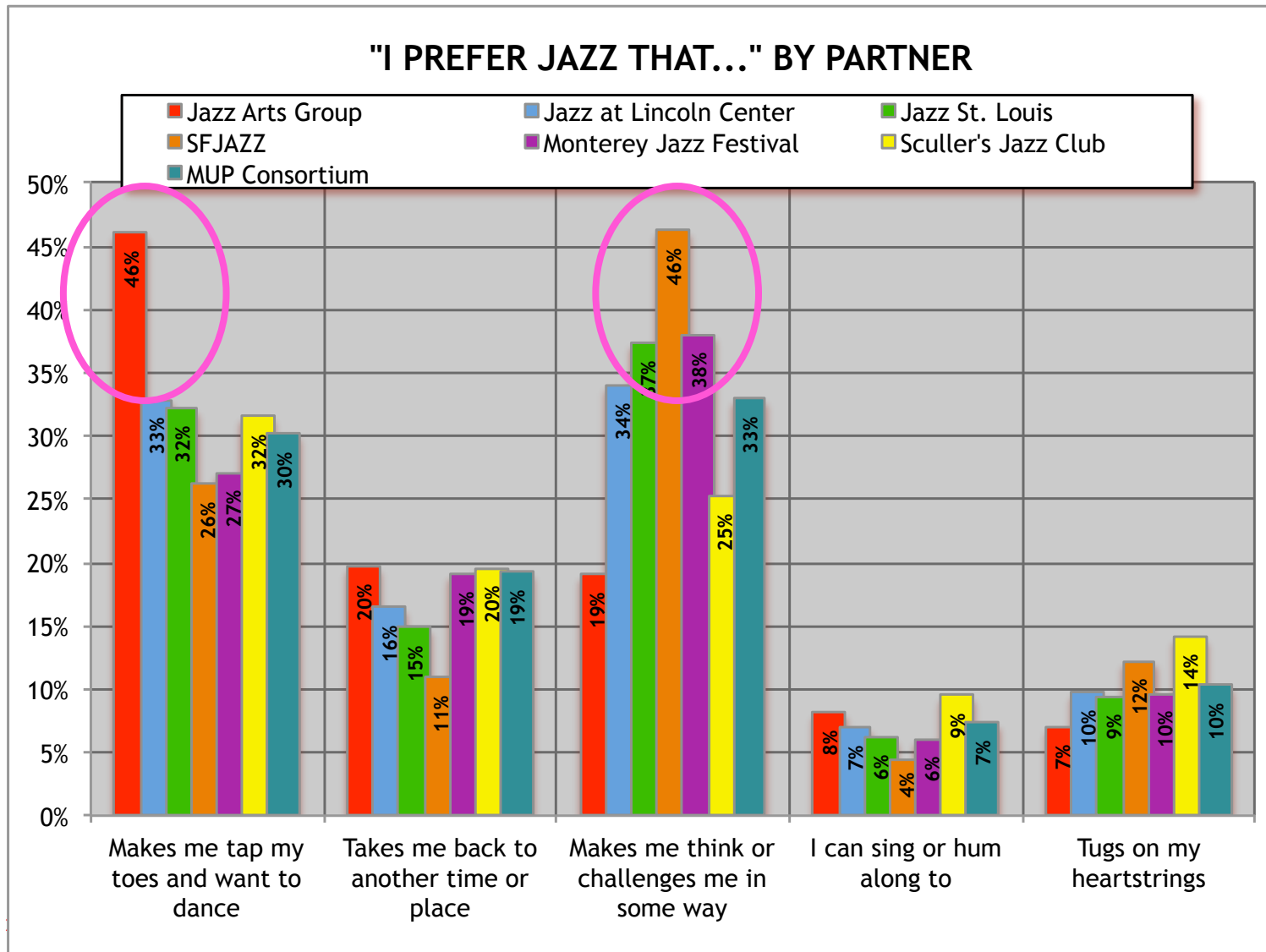
# Informal settings are most appealing, even for older buyers



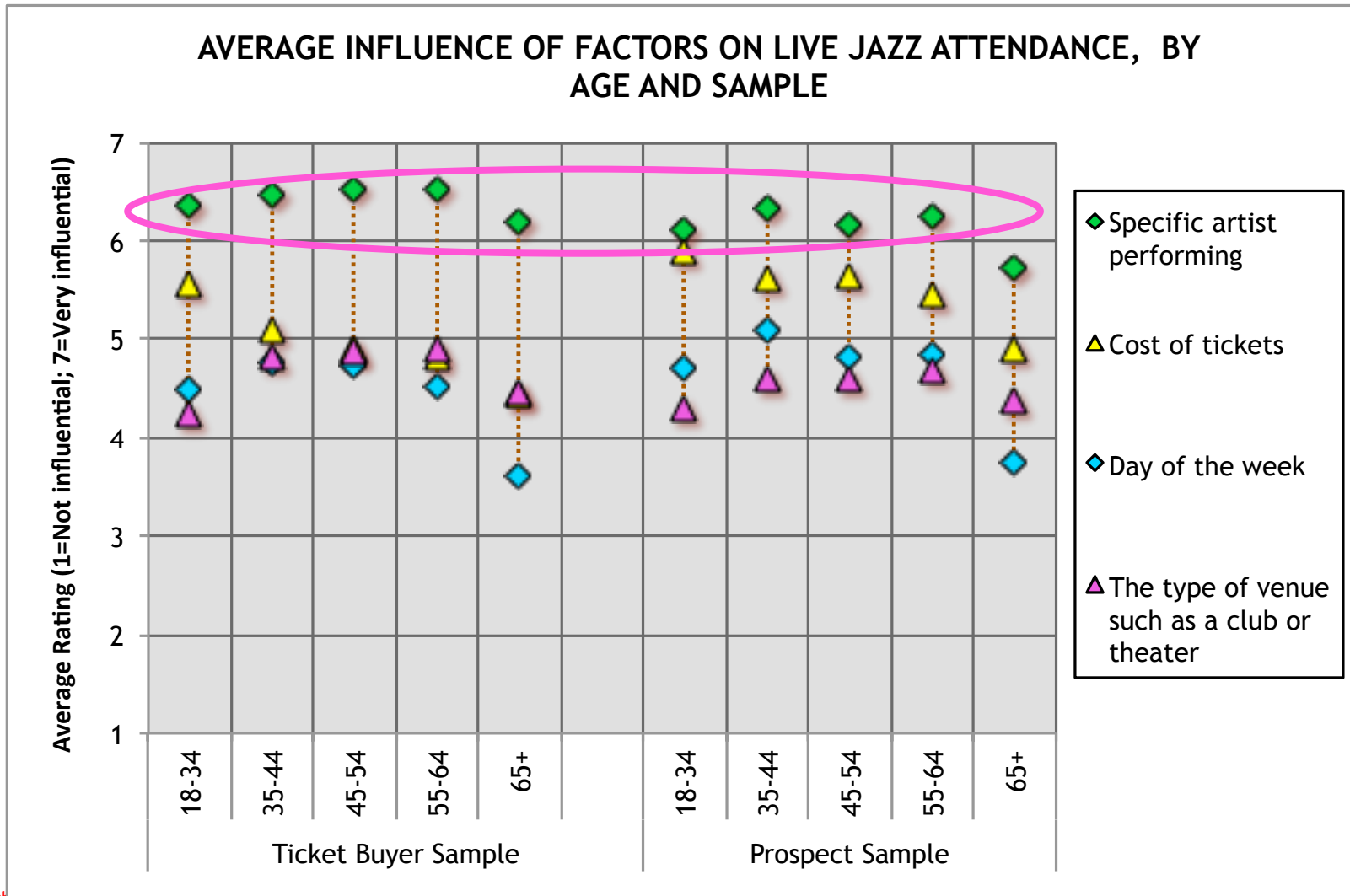
# Younger buyers have more eclectic musical tastes



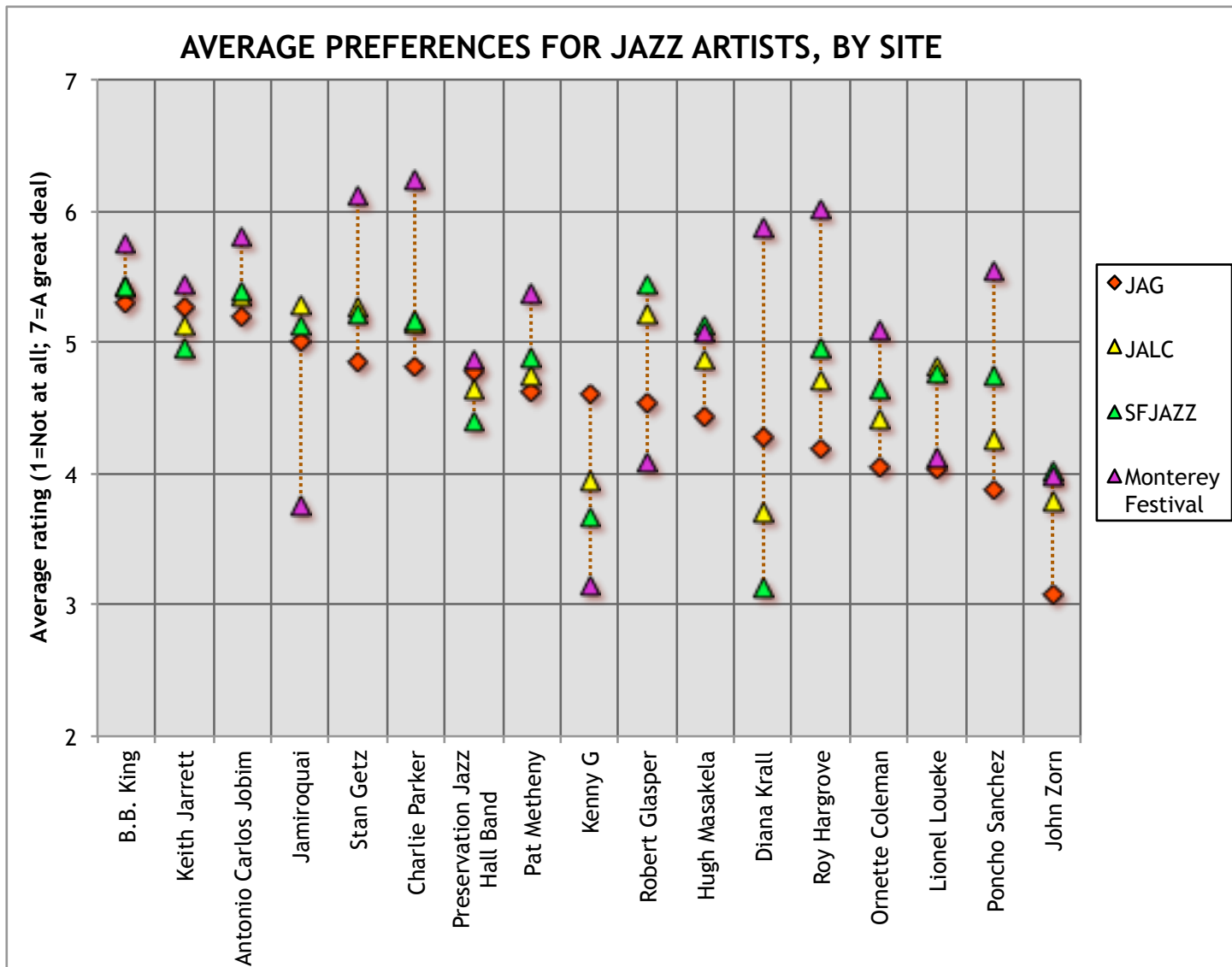
# Some want to dance while others prefer to be intellectually engaged



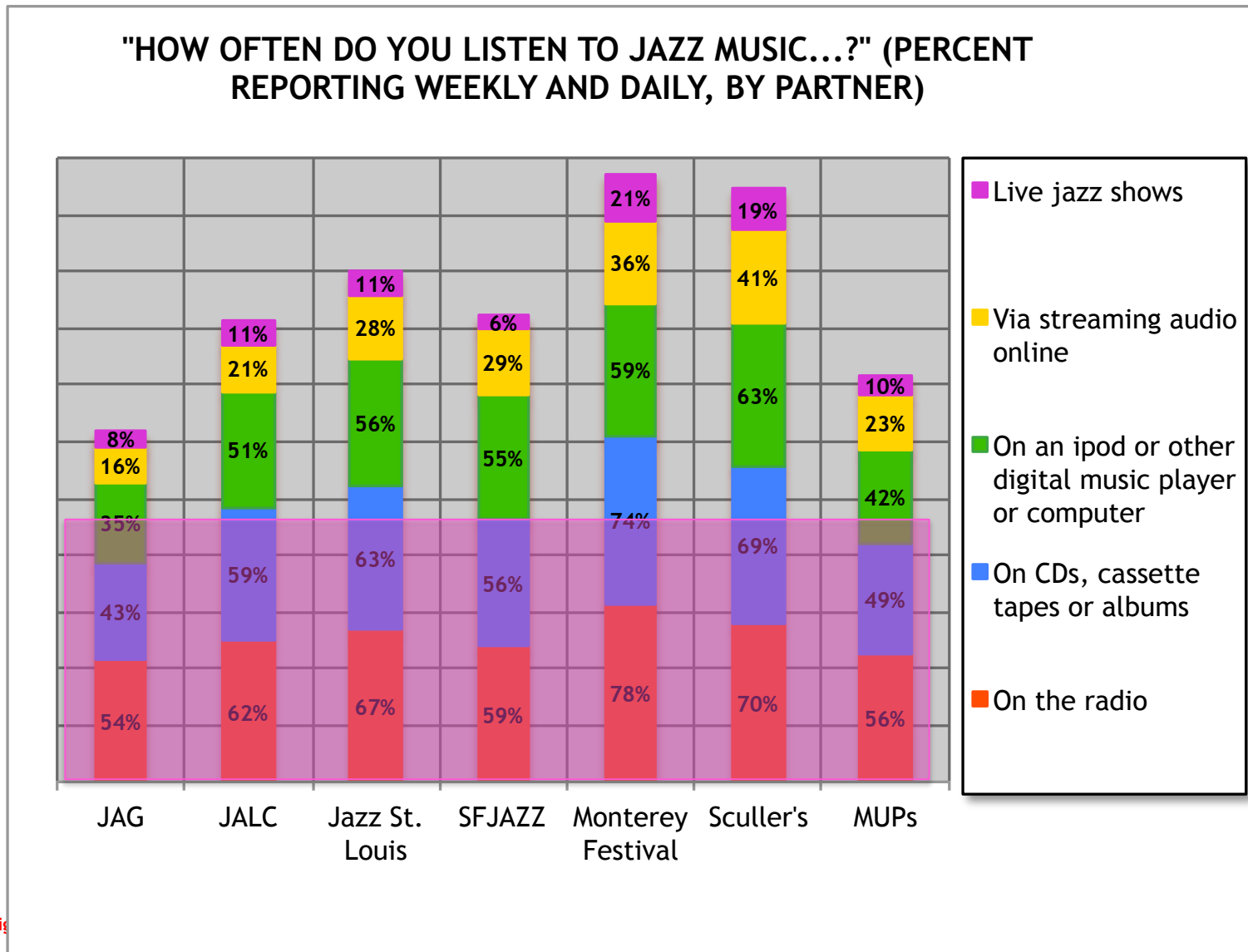
# Consumption of live jazz is artist-driven



# To some extent, preferences reflect programming practices

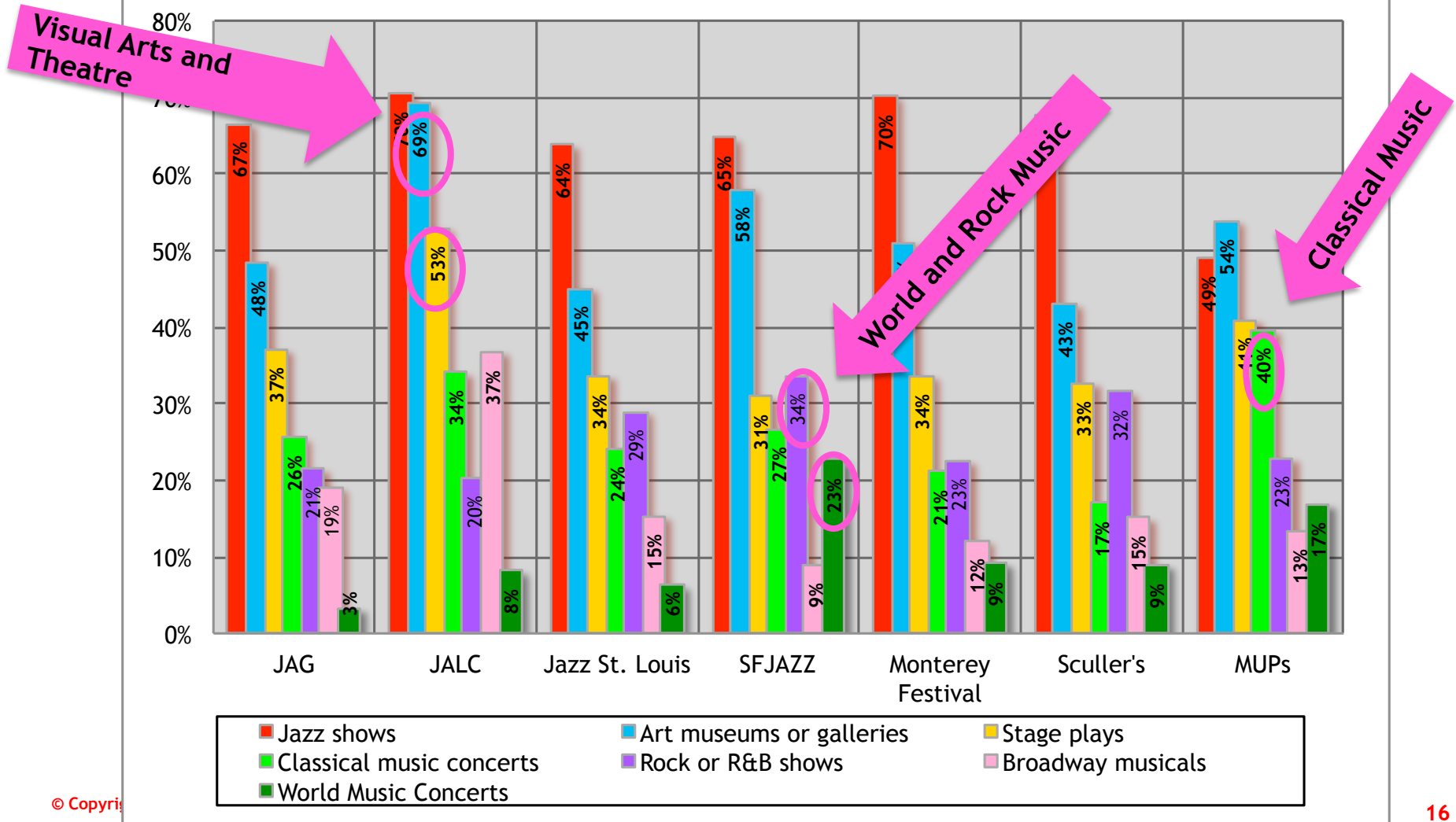


# Jazz buyers sustain their relationship to jazz through radio and recordings



# There are many pathways into jazz

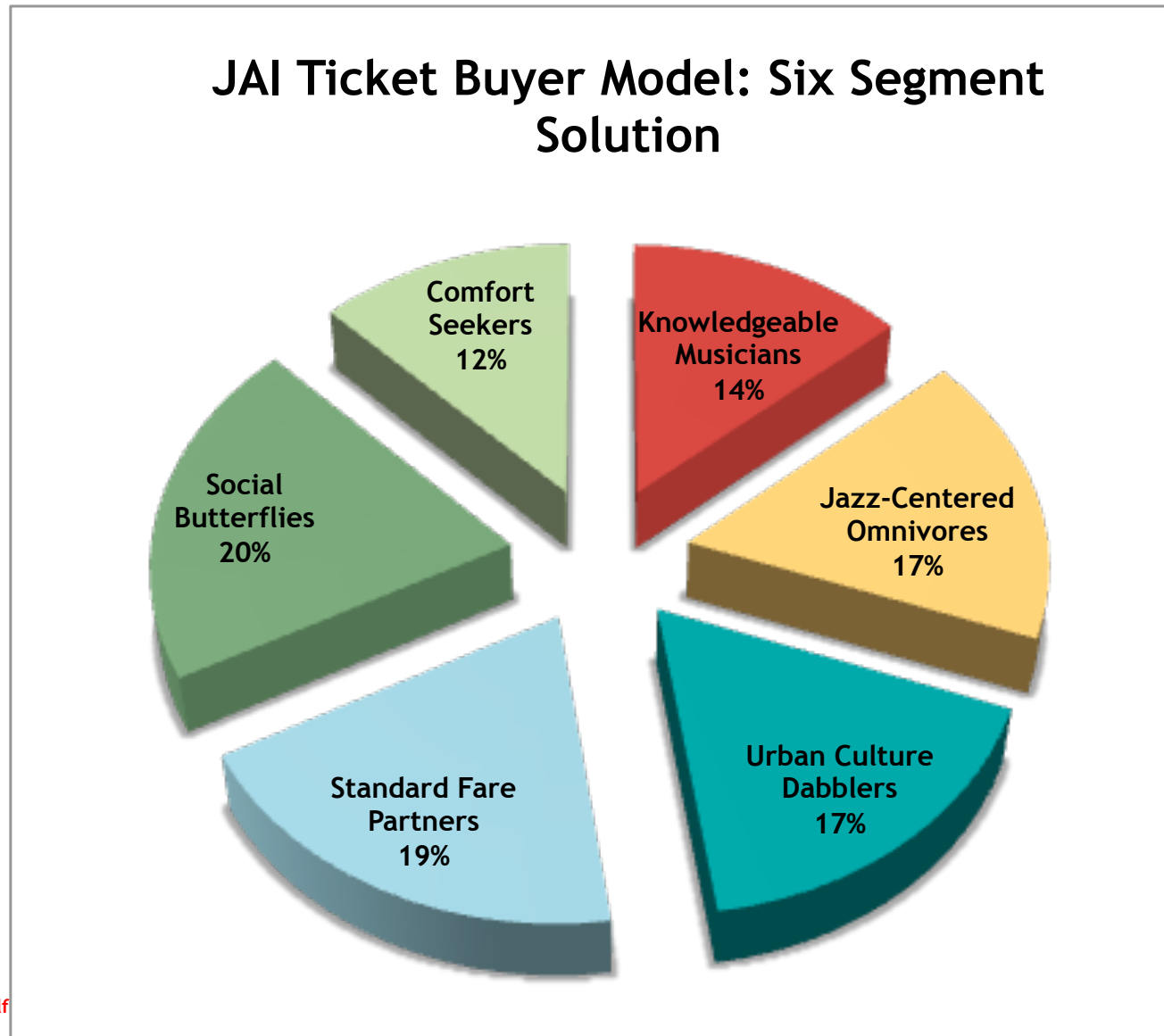
FREQUENCY OF ATTENDANCE AT DIFFERENT TYPES OF ARTS EVENTS  
(THREE OR MORE TIMES IN THE PAST 12 MONTHS), BY PARTNER





# Ticket Buyer Segmentation Results

# Six-Segment Jazz Ticket Buyer Model



# Segment Descriptions



- Knowledgeable Musicians (14%):
  - Most likely to be younger men (80% male)
  - Heavily involved in music activities
  - Seek intellectually challenging jazz experiences



- Jazz-Centered Omnivores (17%):
  - Second most likely to be male
  - High preference for Standards and Masters artists
  - Seek emotional experience through jazz
  - Most likely to be single



- Urban Culture Dabblers (17%):
  - Most likely to attend art museums and stage plays
  - Preferences for Eclectic and World (Keith Jarrett) and Pop Crossover (B.B. King) artists



- Standard Fare Partners (19%):
  - Combination of Jazz-Centered Omnivores and Social Butterflies
  - Prefer Standards and Masters, in particular, Diana Krall
  - Likely to be older married men

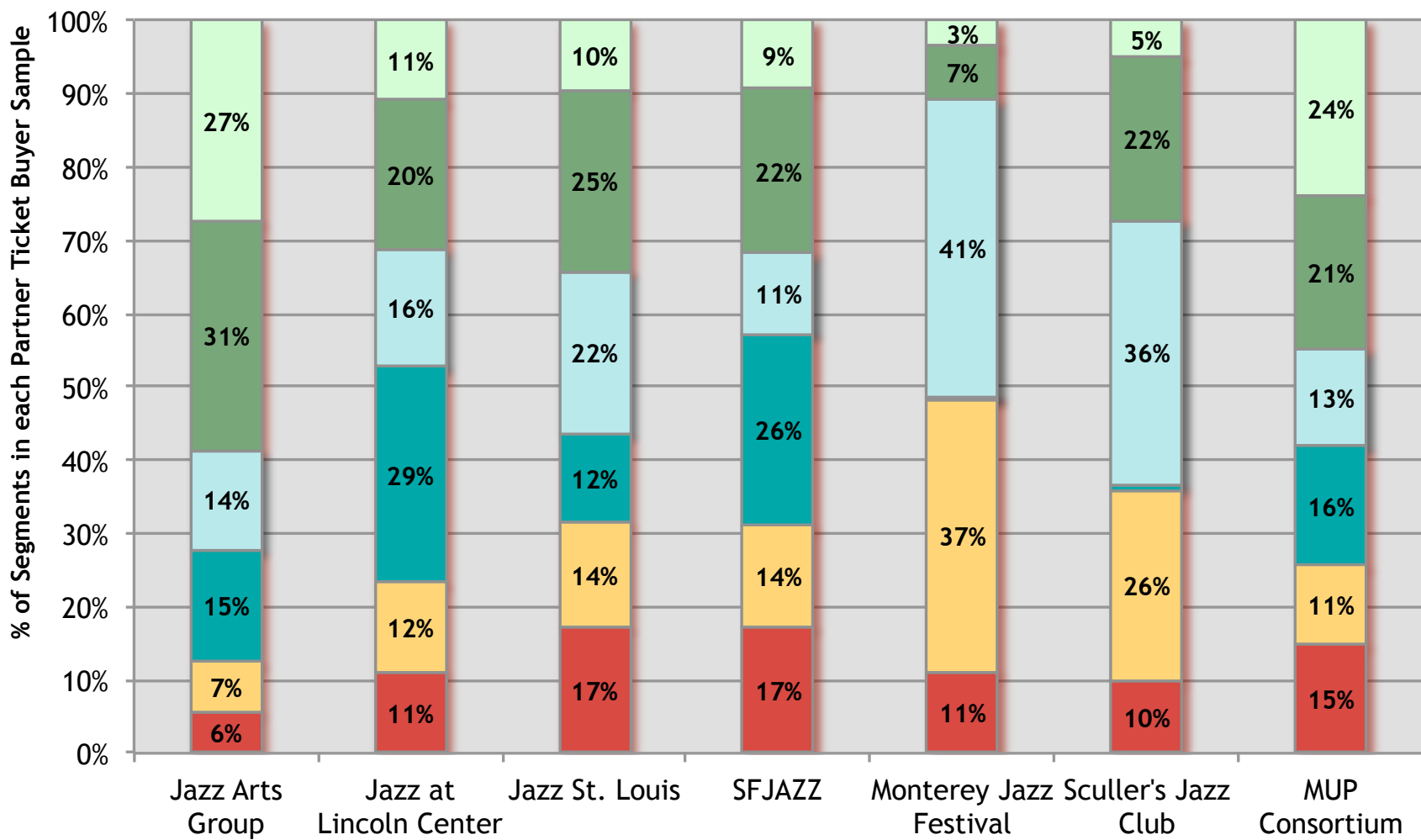
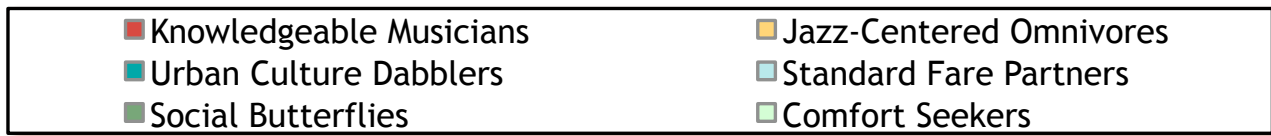


- Social Butterflies (20%):
  - Most likely to be younger women
  - Like jazz that makes them 'tap their toes'
  - Most likely to be Responders
  - Very wired



- Comfort Seekers (12%):
  - Least knowledgeable of all segments
  - Seek jazz experiences that are familiar (that they can hum along to)
  - Older than other segments

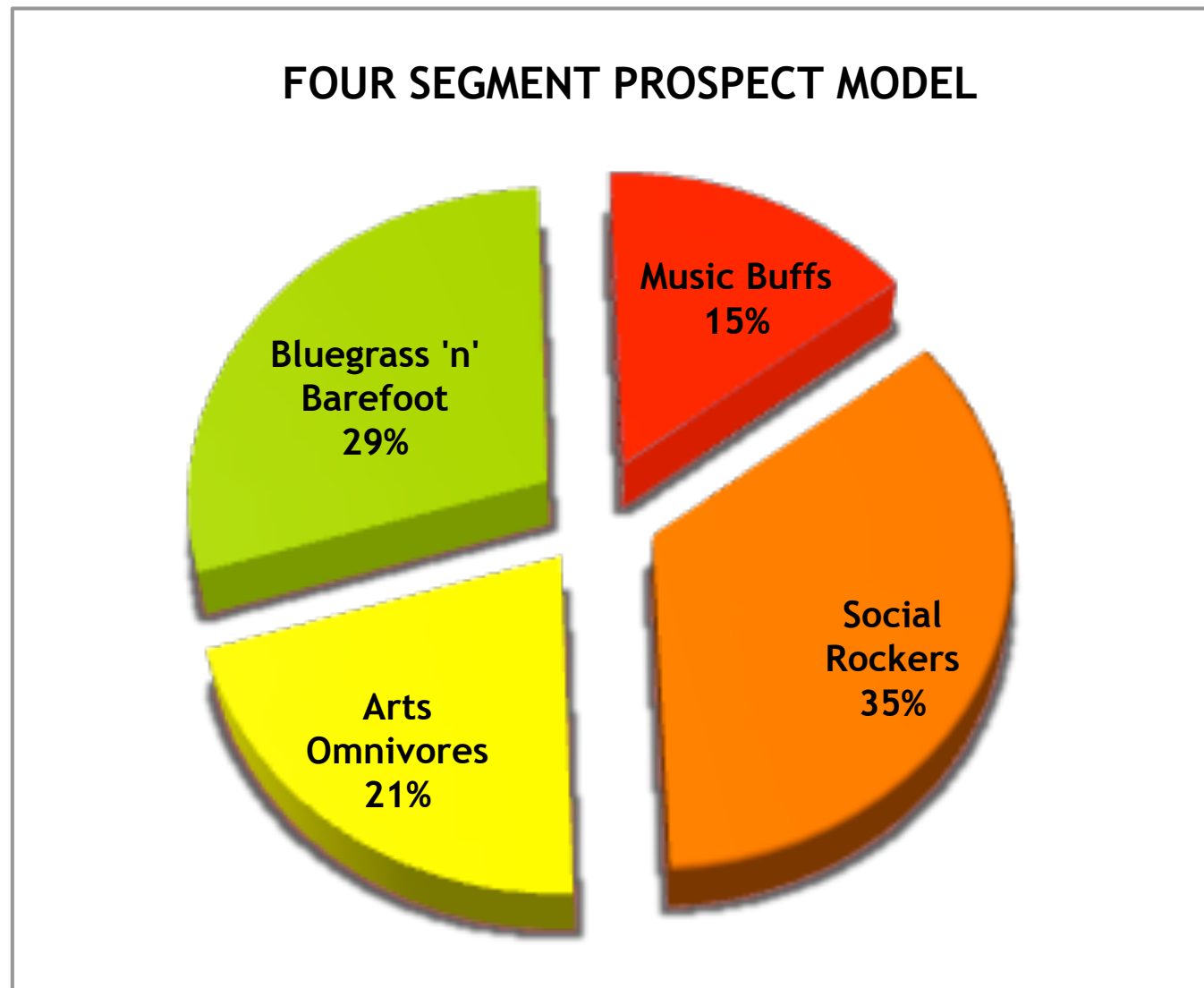
## PARTNER BY SEGMENT - SIX SEGMENT SOLUTION





# Prospect Survey Segmentation Results (based on Central Ohio sample)

# Four-Segment Prospect Model





# Synopsis of Charrette - Implications for Marketing

Jon Yanofsky, Jazz at Lincoln Center  
Scott Vezdos, Jazz Arts Group

# Team #1: Youth Movement

- Create a new campaign targeting younger audiences (age 35 and below) utilizing a package of artists from the “mock” season
- Goals included:
  - Developing new tools of audience engagement
  - Creating stronger connections with target market
  - Facilitating and expanding relationship with jazz
  - Encouraging participation in your programs and greater frequency of attendance at live jazz shows
- Strategies included presenting in warehouse spaces (e.g., St. Ann’s Warehouse in NYC) and crossover concerts highlighting connections between contemporary Hip Hop artists and master jazz musicians.

# Team #2: Developing Jazz Mentors

- Develop a peer-to-peer marketing campaign leveraging segments' knowledge for other buyers
- Goals of the campaign included:
  - Help new buyers to “find their way” into your programming
  - Expand newcomers knowledge and appreciation for jazz
  - Familiarize newcomers with your organization and programming (i.e., generate a connection)
  - Encourage participation in your programming
  - Encourage greater frequency of attendance to live jazz shows
- Strategies included home listening and CD swap parties and Jazz “Ambassadors.”

# Team #3: Activating Musicians

- Develop a series of participatory events or programs that target current musicians, former musicians, and “wanna-be” musicians.
- Goals included:
  - Igniting or re-igniting interest in music in general and jazz specifically
  - Enhancing experience with the organization and its programming
  - Developing stronger connections and, subsequently, greater levels of loyalty
  - Encourage attendance to live jazz shows
- Strategies included a “get your chops back” program, master class workshop with artists, and online DJ forum ([turntable.fm](http://turntable.fm)).



# Implications for the Field: Synopsis of Leadership Convening (August 2011)

Bob Breithaupt, Jazz Arts Group

A cross-section of jazz leaders were asked to suggest ideas for “new or refined practices to increase jazz audiences.”

Here’s what we came up with...

- Develop new business models for presenting jazz in more intimate spaces
  - Use “found” community spaces
  - Design temporary or mobile jazz spaces
  - Transform community spaces into jazz clubs
  - Re-contextualize spaces within traditional venues

- Create an entirely new kind of space – the next-generation “jazz lounge”
  - An ‘intermediate’ space that allows people to drop by and listen to jazz without knowing in advance what’s going on

- Improve audience engagement practice
  - Build anticipation prior to attendance
  - Extend the concert experience through recordings, set lists, photos

- Transmit taste through mutual endorsement and artist associations
  - Co-headliners
  - Cross-genre artists
  - Peer to peer recommendations

- Activate participants
  - Re-engage musicians through participatory programs (e.g., “get your chops back”)

- Build an online marketplace for jazz project development
  - Better system to engage artists and other presenters in collaborative programming
  - Take advantage of existing systems like Artist Share or Kickstarter

- Experiment with new business models that allow jazz artists to “self-present” with only minimal support from presenters and agents
  - e.g., a “Jazz Farmers Market”

- Build a new home on the web for exploring jazz
  - Provide newcomers a place to start, a low-risk opportunity to hear new sounds
  - Create resource for presenters to offer audiences guidance

