

Pegasus Early Music and Younger Audiences

TEACHER NOTES

Learning Objectives

- Discuss the marketing strategies available to a small musical arts organization with limited marketing budgets.
- Outline and evaluate the initiatives for an arts organization trying to reaching a younger audience.
- Assess social media strategies and the effect of social media campaigns on potential musical arts patrons.
- Recognize and judge the impact of changing the composition of board members to effect change in a musical arts organization.

Topics For Discussion

• Strategies

- ♦ The case presented the marketing of Pegasus Early Music in two lights: one before the concentration on younger audiences, and one as part of the “Engaging Younger Audiences” initiative involving the leadership of Sarah Shafer.
 - As a new board member working with Sarah Shafer on this relatively new campaign, how does the student evaluate what marketing strategies and tactics seemed most intuitive and fruitful for Pegasus? What social media tactics in particular were most effective for audience turnout and engagement? What new ideas could support the initiative to reach the target demographic?
 - What was the effect of the Pegasus Rising series?
 - How does installing a young person on the board of directors affect the “Engaging Younger Audiences” initiative and the organization more broadly?

• Demographics

- ♦ Pegasus Early Music identified the under-35 demographic as a target audience for its “Engaging Younger Audiences” initiative. What are the problems with establishing target markets using age?
 - College students played a significant role in the “Engaging Younger Audiences” strategic plan. Should Pegasus focus exclusively on driving attendance through this sub-category of the age demographic? Is there a market for non-students in the target demographic?
 - When talking with college students, interns found that a few logistical issues also arose. Besides the ability to afford concerts, students reported obstacles such as lack of transportation, inconsistent following among their friends, and conflicts with school events. In addition, a few Pegasus Rising concerts occurred when schools were out of session and students left the area. How can the organization address these concerns?

- Should organizing a master class for college students become a mandated part of the visiting artist contract going forward?
- What role does the venue play in drawing younger audiences? What role do performers play in drawing younger audiences, both in the run-up to concerts and on site?

- **Measuring Performance**

- ♦ How does Pegasus Early Music measure the results of its marketing tactics, especially as they relate to the goal of acquiring younger audience members? How is an under-35 age group identified for reporting purposes? How could it be measured differently and most efficiently for a niche arts organizations?

- **Early Music Factor**

- ♦ Early music has been likened to contemporary art music, because it draws on unfamiliar composers and styles. Early music concerts often feature unusual instruments as well, such as lute, theorbo, vielle, rebec, and viola da gamba. How do these peculiarities affect audiences, particularly first-time concert-goers? Is there a positive way to spin the unfamiliar?

- **2017 Opera**

- ♦ In 2014 the Gouvernet Arts Fund gifted Pegasus with a restricted fund of \$50,000 to put on a Baroque opera production. Pairing up with the Finger Lakes Opera, three performances of Henry Purcell's *Dido and Aeneas* are slated for the summer of 2017, spanning two weeks. With one year's notice, how can Pegasus Early Music draw attention to this special event, particularly when the location is 30 minutes away from the usual downtown venues in Rochester? What additional opportunities could be explored when having world-renowned artists in a location rehearsing for an extended period of time?