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Pegasus Early Music and Younger Audiences



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Over 150 people packed into the small auditorium of the Memorial Art Gallery in Rochester, New York, eager to see the young Australian-based quartet Ironwood. The dynamic quartet capped the 2013-14 season of Pegasus Early Music, the sole presenter of early music in western New York. After mingling with longtime donors and other attendees during intermission, artistic director Deborah Fox scanned the audience and confirmed a trend she had been witnessing for the past decade. While the audiences for Pegasus's concerts were consistently growing, the composition of the audience was getting older. People under the age of, say, 35 were scarcely found at Pegasus events. The director believed it was not the quality of the music that posed the disparity, but rather she felt that the organization had neglected younger audiences in its promotional efforts. This case examines Fox's initiatives to lure the next generation of patrons to her early music series. What is the best way for a small not-for-profit arts organization to attract new and younger audience members to concerts? How can an organization with limited resources and personnel successfully reach and monitor its target audience? You will be asked to evaluate the success of Pegasus's current initiatives and recommend a path forward for this niche concert presenter.



This case study was prepared by Blaire Koerner.

A Decade of Early Music

Based in Rochester, New York, Pegasus Early Music is a 501(c)(3) concert presenter of pre-modern music founded in 2005 by lutenist Deborah Fox. Its mission is to present the community with an annual public series of early music concerts at the highest professional level, drawing on artists who perform, record, and teach this music worldwide. Focused mainly on music from the seventeenth and eighteenth centuries, with a few excursions into medieval and Renaissance music, Pegasus's concerts encompass the spectrum of early music. Concerts are usually developed around a specific theme, composer, or genre, and between three and ten musicians will be hired for each performance. All Pegasus artists perform on period instruments, and some are at the forefront of research on historical performance practice. Renowned solo artists on the series include violinists Elizabeth Wallfisch, Robert Mealy, and Julie Andrijeski; GRAMMY award-winning lutenist Paul O'Dette; fortepianist Kristian Bezuidenhout; cornetist Bruce Dickey; sopranos Julianne Baird and Laura Heimes; and ensembles such as Ironwood and Cambini Winds.

"Pegasus is very expansive and brings in world-class musicians, people who have paved the way for everything we are trying to do right now in early music...it's amazing to see so many world-class early music artists in Rochester."

Dominic Giardino,
2016 intern

Beginning with three concerts per season at the Rochester Academy of Medicine, the series has since expanded to five performances per season, which are given in medium-sized venues (often churches) around the city. To help further expose early music to the Rochester community, the artists themselves frequently deliver pre-

performance talks as well as master classes and workshops for local music and dance students. Since its foundation, Pegasus has collaborated with local

arts organizations such as Downtown Arts Link, the Rochester City Ballet, the University of Rochester's Humanities Project, and the afore-mentioned Memorial Art Gallery. In 2013, Pegasus began an ongoing partnership with New York State Baroque, an early music concert series based in Syracuse. Although Pegasus and NYS Baroque remain distinct arts organizations with separate boards and budgets, they share an artistic director (Fox) and achieve some cost efficiency by offering the same performers across various cities.

Pegasus Early Music has earned a strong local musical reputation, named by *City Newspaper* as "Best of Rochester" in 2013. As the prestige of the series has risen over the past decade, financial support has followed. Pegasus has received multiple grants from the Wegman Family Charitable Foundation, Rochester Area Community Foundation, Canandaigua National Bank, Farash Foundation, and the New York State Council of the Arts. With support from the Lennox Foundation, the organization staged a grand conclusion to its tenth season with a performance of Claudio Monteverdi's *Vespers of 1610*, a work which uses twice the amount of performers Pegasus usually hires. Between grants, individual donors, and ticket sales, Pegasus's income has gradually increased with each season. Typical of their model, each year's income almost always equaled expenses incurred (2013-14 income statement in **Appendix 1**).

As a niche genre of music-making, early music tends to yield small audiences, even when it takes place in big cities. It is all the more difficult to draw consistent audiences in a medium-size metropolitan area like Rochester, New York. Headcounts and tickets receipts from the 2013-14 season show an average attendance of 125 per concert in the Pegasus Early Music series. Of those concert-goers, no more than nine were under the age of 35 years old. At one concert only two attendees were under the age of 35. Since the future of Pegasus Early Music will depend

on the next generation of concert-goers, how can an organization—with its limited resources—target and turn out a “young” demographic? In planning for the 2014-15 season, artistic director Deborah Fox endeavored to reverse the stagnant composition of the audience.

Assessing the Original Methods

Setting her sights on a younger audience profile, Fox consulted Pegasus’s board of directors, who uniformly agreed to develop a plan to engage this near-absent demographic. Dubbing the initiative “Engaging Younger Audiences,” the first order of business was to assess all of the present efforts to interact with the under-35 audience, encompassing those who were attending the concerts and also those who were not. Pegasus found that although the organization had various engagement approaches through marketing, financial incentives, and educational outreach, the execution of these tactics were inconsistent or not used to the maximum capacity.

Concert promotion to subscribers of Pegasus Early Music and to the general public has been traditional since its inception. For every concert, an image is designed to be placed on postcards and posters. Postcards are then mailed out to those on a mailing list and newsletters are sent via MailChimp to those who prefer email. For the general public, marketing efforts are centered on the placement of posters in local grocery stores, restaurants, music stores, and other high-traffic areas. Local artists typically encounter a double-edged sword in Rochester. While it is a city with a youthful profile, driven by the concentration of universities and colleges (Eastman School of Music, University of Rochester, Rochester Institute of Technology, and Nazareth College), there are also numerous performances and exhibitions in a given week. Rochester has no shortage of coffee shops, for example, to post concert announcements, but

promotional walls are saturated with news of competing performances. It is nearly impossible for one particular event to stand out.

In addition to competition for event offerings and advertising space, there is also pricing competition for weekly events. Pegasus Early Music has always set its student price of admission at \$10 for a given concert, compared to its general admission pricing of \$25. College students have confided that they do not want to spend even \$10 on an early music concert. The \$10 ticket price also disqualifies non-students under the age of 35. In response, Pegasus offered a new opportunity by their third season: those who volunteer at a concert—whether ushering, taking tickets, or preparing the post-concert reception—could attend the performance for free. Although a handful of locals have utilized this incentive, by the tenth season not one of these volunteers was under 35.

Pegasus takes advantage of free advertising by generating press releases that are sent to local newspapers; in turn, concert announcements appear in print and online versions of these publications. Concert events are further included in newspaper and local arts council calendars. With the rise of social media in recent years, Pegasus established Facebook and Twitter accounts to announce its events online. Although slightly more than half of all Facebook users were under 35 years old (as of 2014), Facebook Page Insights reveals only 31% of Pegasus’s fan page meet that demographic. With administrative personnel consisting only of the Artistic Director, a part-time assistant, and an intern, staff members at Pegasus were unable to update their fan pages

“Perhaps it is all audiences for classical music, as people have been talking about the ‘greying’ of audiences for hundreds of years. Looking around our audience we see mostly white hair.”

Deborah Fox,
Artistic Director

with much frequency. Messages were not visually appealing, events were difficult to find, and it was unclear how much social media was driving fans to Pegasus Early Music events.

A positive aspect of Pegasus's regular promotional efforts is its partnership with the Arts Leadership Program (ALP) at the Eastman School of Music, which has sent interns to Pegasus since 2007. The ALP certificate program at Eastman focuses on preparing music students for the changing music economy by helping them to develop entrepreneurial skills such as public advocacy, technological awareness, and innovative thinking. Students in the program receive semester-long internships with local music organizations, paid by ALP, in order to experience real-life business situations in arts organizations. As a small musical arts operation, Pegasus offers interns the opportunity to execute marketing strategies, work as artist liaisons to develop ad hoc projects, and assist with clerical work. Since ALP students choose the organization they would like to serve, Pegasus Early Music is not guaranteed an intern every year. Interns log a minimum of 80 hours of work for Pegasus over a fifteen-week semester, enough time to embark on a substantial project if needed. Fox admitted that sometimes Pegasus was fortunate with interns, particularly ones who demonstrated engagement with the genre of music, developed new ideas for the organization, and attempted to establish connections with the music-making community at the Eastman School of Music. Other times, there would be a disconnect between the student and the organization. With the intern arrangement being a hit or miss, the insights Pegasus hoped to receive from younger minds had not been consistent over time.

The final prong of the Pegasus marketing arsenal for the younger generation is educational outreach, in which the organization offers opportunities for its artists to interact with students, such as those at the Eastman School of Music. Working with the

professors of the school, Pegasus tries to arrange a time to bring in an artist for a class, in the hopes that, through word of mouth and personal invitations, students would attend. Over the years, the attendance rate of these workshops has varied, depending on the fame of the artist, the advertisement of the master class, and conflicts with other school classes or activities. Since visiting artists are not required by contract to host master classes, not all Pegasus concerts have had a corresponding educational program. These initiatives still only engage students, not incorporating non-students in the target demographic.

A Strategic Plan for a New Generation

Realizing some of the gaps in their approach to the younger generation of audience-goers, Pegasus embarked on the initiative "Engaging Younger Audiences" for the 2014-15 season. The campaign constituted a multi-pronged approach from on-stage performers to backroom administration, which would address the problems with young audience recruitment in direct and indirect ways. Although the staff and board of Pegasus Early Music embraced the opportunity to engage this audience, they had limited financial resources and staff to commit to the effort beyond their normal practices. A grant would go far to support this initiative. Pegasus applied for, and received, an \$8,000 grant from the Rochester-based Max and Marian Farash Charitable Foundation in 2014. The foundation supports entrepreneurship and education through the arts. Pegasus's "Engaging Younger Audiences" initiative was centered around a new concert series to appeal to the 35 and under demographic; the new strategy would ripple through the organization, affecting the staffing, governance, and marketing efforts of the series. It started with a major undertaking: establishing an entirely new series apart from its flagship series.

Pegasus Rising

At the start of the 2014-15 concert season, the biggest item on Pegasus's agenda was a new concert series, Pegasus Rising, an offshoot of its traditional offerings. Consisting of three spring concerts, Pegasus Rising showcases early music performers at the beginning stages of their careers, matching the very demographics with which Pegasus Early Music wished to fill seats. Performances were offered for free and were situated in small, unconventional concert venues, such as coffee shops and bars, likely hangouts for younger crowds. Although using the same core values of performing historic pieces on appropriate period instruments, the performers on this series—typically graduate students or recently-graduated college students—were asked not to play any different music on their programs than would be expected in an early music performance. Rather, they were called to work with Pegasus to create a concert experience for their performance that would resonate with the next generation of audience members.

The artistic director saw this as a prime instructional experience and empowered the performers to organize their own concerts. From establishing a program and booking a venue to creating posters and organizing a reception, the entire process was a risky proposition, though Pegasus mentored and assisted with logistics as necessary. It was also up to the performers how to advertise their performance to receive a good turnout. They were allowed access to Pegasus's MailChimp email list and Pegasus Rising Facebook page. The Farash Foundation support was directed to the artists in the new series. Young artists on the series were contracted to be paid \$500 each, one third of the amount given to a regular Pegasus guest artist. \$1,050 was allocated to concert-specific expenses. Performers from out of town needed to use these allotted funds for travel, putting them at an immediate disadvantage compared to locally-based acts.

The 2015 performers of Pegasus Rising included the Texas-based lute and vocal duo Bedlam, solo lutenist Ryaan Ahmed, who studied locally in Rochester, and Trio Speranza (violin, cello, and harpsichordist) from California. All were given the autonomy described above in the area of concert planning and promotion. Although each visiting act had at least one member familiar with the Rochester area, booking venues proved to be a challenge for some who were unable to judge the concert sites and acoustics ahead of time. The ensembles had various approaches to marketing their concerts. The performers often spoke about the music they were performing and mingled at receptions following the events.

Attendance results were mixed. Bedlam chose a traditional venue for its February 2015 performance (a local church), but also received a front-page feature prior to the performance in the local paper, the *Democrat and Chronicle*. The turnout was large, with 105 in attendance and 33 under the age of 35, a substantial increase in percentage of the target audience. The following two Pegasus Rising concerts were held at coffee houses, venues that at once were limited in space but offered intimate appeal and proximity to the performer. In March 2015, lutenist Ryaan Ahmed packed a small venue with 29 attendees, of whom 15 were in the desired demographic. Trio Speranza performed in June 2015, after local universities had already dismissed students for the summer, thus reducing the number of students in the area, a key driver in the under 35 attendance. Nonetheless, this performance had a total of 26 audience members, about half of whom were under 35 years old.

In the 2016 series, Pegasus Rising continued to receive grant funding to support its efforts. The Farash Foundation awarded a \$5,000 grant for the series, and Early Music America, the chief advocacy organization for early music in the United States, provided a \$1,000 grant for community outreach.

With less money in hand compared to the previous season, adjustments were made in the artists' stipends. Although each musician was still paid \$500, the expenses allocated to develop each concert were cut to \$625. To soften the impact on costs, Pegasus decided to recruit only local young artists for that season. The April 2016 concert was an ensemble of four musicians who played at a local restaurant as their venue. There were 44 patrons in attendance who came specifically for the event, about half of them in the target age range. As the performance was on a Friday night, the restaurant was already saturated with people now captive for the concert, some of whom requested concert programs and had inquiries about the music they were hearing. However, the crowded restaurant also heightened the level of noise for the performers and audience, something not expected in a traditional concert venue. The following concert was by cellist Glenna Curren, who gathered 67 people into a small coffee shop, 23 of whom were under 35. The size of the audience greatly exceeded the capacity of the small shop, requiring some to sit outside and listen through the window. A solo baroque guitarist, Warner Iverson, performed the final concert in a church setting, more typical of Pegasus offerings. Of those attending, about 50% were again within the target range. Between the two seasons, the average percentage under 35 at Pegasus Rising concerts hovered around 45%, a marked success by the organization's standards.

Youthful Personnel

For its 2014-15 and 2015-16 seasons, Pegasus Early Music benefited from active and engaged interns each year, both students from the Eastman School of Music. In the former season, intern Sarah Shafer focused on Pegasus Rising as her own project and also developed social media strategies for the traditional concert series of Pegasus Early Music. With Pegasus Rising, she worked directly with the performers

to assist with organizing each concert event. She helped to establish a set of guidelines for Pegasus Rising artists and insisted upon having an "end of the series" evaluation so the initiative could improve. Although arriving late in the 2015-16 season, the second intern, Dominic Giardino, took steps to increase awareness of Pegasus and Pegasus Rising among Eastman students. He organized carpools to the concert venues, which helped those with few options for transportation. Giardino also created the first group of student volunteers, most of whom were unaware of the early music series at all. For the final two regular concerts of Pegasus's 2015-16 season, at least three students volunteered to hand out programs and collect tickets; they did the same for the free Pegasus Rising concerts as well. Giardino also pushed to hire a student photographer and videographer to record the concerts, expanding the reach further with younger people.

One way for "Engaging Younger Audiences" to develop was for Pegasus Early Music to make the initiative a priority with the board of directors, all seven of whom were over the age of 50. If the organization wanted more involvement from young people, why not put someone younger in a position of power to effect change on the board? In the summer leading up to the 2015-16 season, Pegasus conducted a search for younger members of the community who had interest in early music and could devote time and energy to the responsibilities of the board. Pegasus Early Music has an active board and each member has fiduciary duties. The board meets every two months and members are expected to volunteer at all the concerts. Board personnel donate time to form relationships with current and prospective donors, and they often make financial contributions themselves. The list the board created of young personnel who might fulfill those responsibilities was rather small. After a few interviews, it became clear

that candidates were reluctant to agree to donating a large portion of time when they themselves were launching their own professional careers. Although a few candidates turned down the position, by the beginning of the 2015-16 season, the board president was able to successfully recruit a younger member to the board.

Former intern Sarah Shafer was named the new board member. A 26-year-old doctoral student from the Eastman School of Music, she was familiar with the city of Rochester and, more important, the inner workings of the Pegasus enterprise. In the interview process, she shared new ideas with the board that could assist with gaining the interest of her generation. An update to the Pegasus website, for one thing, was five years overdue. Fox was excited by the addition of Shafer:

Our younger board member has many fresh ideas that the old fogies may not think of. She is much more attuned to social media, much more comfortable with technology, and in general much more willing to take some risks and try new ideas to get people in. Being from a certain demographic, she has insights into what people of similar age might find appealing. This clearly points out the value of diversity on a board—diversity of all types.

Due to her age and financial position, the board agreed to waive the normal donation required for its members. In turn, the board asked Shafer to spend time with Fox and the intern Giardino to work on a plan for modernization.

Social Media

Starting as an intern when “Engaging Younger Audiences” began and continuing into her efforts as a board member, Shafer focused on online initiatives, including free and potentially far-reaching efforts of

social media. In addition to a website, Shafer aimed for a consistent strategy with Pegasus’s Facebook and Twitter accounts. Posts to each account had heretofore showed a lack of interaction with followers. Since a majority of the under-35 audience is characteristically active on social media, Shafer focused on scheduling more posts, incorporating visual media, creating events, and connecting to the ticket sales tab of their website. Using Facebook Pages Insights, Shafer tracked and assessed the performance of posts on social media. She took note of pieces of communication that were getting the most views, “likes,” and interactions that could inform future actions on social media.

Gaining new followers was a first order of business on Facebook. At the end of the 2013-14 season, Pegasus had 497 followers on their Facebook fan page. This list increased organically more than 50% over the next two seasons (615 followers registered by May 2015; 770 by the next year). Despite the increase in Pegasus Facebook followers, the target demographic was not the most engaged demographic range on social media. Those that are actively engaged on the site—“liking” and commenting on posts, and sharing announcements—tended to be 45 years and older.

To connect the increased social media presence with the concert events themselves, Shafer, in her role as intern, initiated a social media campaign for the final concert of the 2015 season, Monteverdi’s *Vespers of 1610* mentioned earlier. This concert, part of the regular Pegasus Early Music series, was destined for a strong turnout, as it was a full production of a relatively popular piece of Baroque music, which required more than twenty instrumentalists and vocalists. Posters of the concert were placed around local schools and coffee shops to advertise the event. However, each poster also had a neon-colored slip stating “Post or Tweet a selfie with this poster and get \$5 off a student ticket! Tag Pegasus Early Music or #PegasusEarlyMusic.” Incorporating a popular social

media trend that required physical engagement, Pegasus hoped to gain the attention of the student demographic. In return, the members would receive discounted tickets and Pegasus could witness its audience promoting its events.

The *Vespers of 1610* concert had a massive turnout, quadrupling the size of the average audience with a total of 581 people, of whom 101 were in the under-35 group. Shafer observed that there was a lot of discussion about the campaign at the Eastman School of Music and in local shops; however, the number who engaged in the campaign was low. Of those in the target range who attended, fewer than ten claimed the discount by posting selfies. What is difficult to determine was how many additional students became aware of the concert due to these posts and showed up despite lack of social media action. Since then, Pegasus has not engaged in another social media campaign. How else can social media be involved in getting the target audience to attend Pegasus concerts?

Connecting with Professors

To engage further with those in the target age who are specifically students, Pegasus re-established a marketing tool that had been overlooked during the last few concert seasons: direct contact with appropriate university professors. Rather than sending out mass emails or postcards to every professor in the local area, Pegasus substantially narrowed down the list to those who might teach a class in early music or who perform early music. As a school of music with an early music program, the Eastman School of Music was a prime target for the coveted young audience. Pegasus interns reached out to professors who taught courses in, say, sixteenth-century counterpoint or Baroque performance practice. Also contacted were professors of select instruments, who might encourage students in their studios to attend. Pegasus would then drop a small package of postcards with a note directed to the specific teacher in the school mailbox.

In addition to efforts at the Eastman School of Music, Pegasus also contacts teachers at other institutions of higher education with music departments, such as the orchestra director at Rochester Institute of Technology (who frequents Pegasus performances) and relevant professors at Nazareth College. Beyond music departments, Pegasus board members contacted professors in fields related to the thematic content of each concert. A French teacher was invited to 2016's *The Sun King*, which featured music from the circle of French king Louis XIV. For this concert, the board members even took this outreach initiative one step further by agreeing to subsidize tickets for students in the professor's French classes. After announcing the concert, the teacher provided a discount slip so students would only have to pay \$5 for a ticket, instead of \$10. Although many of the professors who promote performances to students attend the concerts themselves, there is no guarantee that their students will attend. The ticket collector at *The Sun King* event stated that out of approximately 30 students, only two used this offer. Clearly, generous and well-targeted efforts were not producing the results that Pegasus Early Music had desired.

Falling Flat

Other new initiatives by Pegasus never got off the ground. Before the current efforts, Deborah Fox had reached out to a Rochester organization that specializes in creating a community for young professionals, most of whom are in the specific age demographic. Rochester Young Professionals (RYP) has a free membership that focuses on ages 25 to 45 and "coordinates, collaborates, and promotes events around Rochester that are social, volunteer or informational in nature ... activities that will help to improve the careers, social lives, and character of our members." With an impressive 6,000 members, RYP could impact the Pegasus audience if its message resonated. But little materialized with this promising group.

After meeting twice with an RYP representative to brainstorm ideas and approaches, Fox found that there was resistance to partnering with Pegasus Rising or any other special showcase. Fox stipulated that perhaps the stereotype of early music being “stuffy” might have caused a lack of response. Fox remembered, “We did one casual evening at a wine store, with wine tasting and live music. People were enthusiastic, and there were some new faces there, but I don’t know if there was a follow-up. Those events are difficult to organize, as most of our players come from out of town, and it is hard to determine if it was worth it.”

Moving Forward?

Before the start of Pegasus’s 2014-15 season, Fox realized that this would be a good time for the organization to take action to target a younger audience. “There is always more that could be done—more events equal more publicity. Free performances anywhere, going into schools, events that could be interactive, less concert-like, etc. It is a question of time, energy, and resources. So we have to start small, hoping to

build slowly, and learn from our experiences.”

There was a strong belief that once exposed to early music, younger audiences would find their way into the seats of Pegasus’s concert series.

At the close of the 2015–16 season, the board was

encouraged by the upward trend with their audience in general. Attendance increased from the 125 average in 2013-14, to 145 people in 2014-15 (excluding the *Vespers* finale), and then 165 in 2015-16. The 18-35 target demographic also showed increases, though

on a low base to start. Originally, Pegasus witnessed between 2% and 6% of audience members under 35 per concert, but the next year varied between 4.2% and 7.4% of target audience members, again excluding the *Vespers* numbers. The 2015-16 season was more erratic, but overall showed an increase going between 5.1% and 21% of people in the target range (**Appendix 2**). When considering the Pegasus Rising series alone, even though the concerts are even smaller, they reported between 12 and 33 members within the target zone.

Outside of the increase in numbers, both Shafer and Giardino recalled that classmates of theirs at the Eastman School of Music and other college students

had been very enthusiastic about Pegasus’s regular series and Rising concerts. Shafer chatted with a finance graduate student from the University of Rochester who initiated conversation during a reception. “He was incredibly interested,” Shafer stated, “asking detailed questions about the instruments and repertoire. I was shocked to hear he sat through the entire hour-and-half concert with no program or idea of what he was listening to and came out of the experience so enthused.” Meanwhile, Giardino reported a young couple at a “concert that were bouncing off the walls ... From the very get-go they were excited to be there and then they saw the concert and they were so, so impressed and just blown away by the type of music we were playing and the instruments they were using.” Many of the Pegasus board members are also now witnessing familiar young faces at the events, some purchasing CDs or signing up for the email list. When asked

“I think our music speaks to everyone in a profound way, so I am happy with older bodies, but I am happier to see young people in the audience and know that we are reaching them.”

Deborah Fox,
Artistic Director

“We are seeing a lot more young people coming to these concerts. I don’t have a definite answer as to why they are coming, but it is very exciting that they are.”

Dominic Giardino,
2016 intern

about how the “Engaging Younger Audiences” initiative compared with her expectations, Fox said that she “tried not to have expectations, just to see what works, because there are surprises always.”

With the variety of marketing tactics over the course of two years, Pegasus now intends to determine which of these ideas were contributing factors in driving young audiences to concerts. According to Fox, Shafer, and Giardino, identifying the most effective tactics proved to be a challenge. The Pegasus Rising series reached the target audience, for example, but interaction with social media and other media was low. Furthermore, there was no strategy in place to track repeat customers. Were young people witnessing Pegasus Rising and progressing to the traditional Pegasus concert series, or dropping out? In Pegasus’s regular series, marketing techniques for ticket discounts using social media and discount slips were easier to track but the results were still very low. Although some have suggested taking surveys at the concerts, either written or in person, past reports show that the data was difficult to gather.

You are a new board member for Pegasus and have been asked to work with Sarah Shafer to continue the “Engaging Younger Audiences” initiative.

- How can Pegasus accurately assess which of these initiatives are successful in their outreach to younger audiences?
- Are there creative solutions for recruiting the next generation of early music concert-goers?
- Should the board maintain a wide arsenal of tactics or should it prioritize a select few?
- Which strategies are sustainable?
- How can this non-profit organization with limited financial resources and personnel continue to actively pursue their specific target audience to grow the series?

APPENDIX 1

Pegasus Early Music Income Statement 2013–14

Contributions	\$29,964
Earned Income	\$18,274
Grants	\$9,700
NY State Council on the Arts	\$9,700
Special FR Income	–
Other Income	–
Release of Restrictions	–
TOTAL INCOME	\$67,938
Advertising	\$1,750
Artist Expenses	\$15,270
Business Expenses	\$1,211
Facilities & Equipment	\$1,708
Merchandise for Resale	\$163
Operations	\$6,483
Administrative Services	\$850
Graphic Art & Design	\$2,100
Insurance	\$1,814
Other Professional Services	\$1,739
Reception	\$152
Salaries	\$35,045
Special FR Expenses	\$350
Other Expenses	(\$320)
TOTAL EXPENSES	\$68,315
NET INCOME	(\$377)
Beginning Net Assets	\$1,174
Ending Net Assets	\$796

APPENDIX 2

The following charts show the headcount for three seasons of Pegasus Early Music concerts and two seasons of Pegasus Rising concerts. They show the percentages of audience members under the age of 35 per concert and the average per season.

Pegasus Early Music Series Audience Members Under Age 35

CONCERT SERIES	2013–2014	2014–2015	2015–2016
Concert 1	2.0%	4.5%	9.3%
Concert 2	4.5%	4.2%	5.1%
Concert 3	4.8%	7.4%	14.0%
Concert 4	6.0%	6.6%	21.0%
Concert 5	6.0%	17.4%	8.8%
Season Average	4.7%	8.0%	11.6%

Pegasus Rising Series Audience Members Under 35

CONCERT SERIES	2014–2015	2015–2016
Concert 1	31.4%	48.8%
Concert 2	51.7%	34.3%
Concert 3	53.8%	50.5%
Season Average	45.6%	44.5%



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