

MOBILE Marketing

The Arts In Motion



**musical
america**
SPECIAL REPORTS

May 2013

CONTENTS

- 2** Introduction
- 4** Catching Up with Our Mobile Society
- 6** Going Mobile: The Options
- 10** Five Organizations that are Big on Mobile
- 15** Mobile Vendors: Just a Few
- 16** Arts Patron Smartphone Use
- 17** Time for the Performing Arts to Get Mobile
- 18** Mobile Solutions: Four Case Studies
- 22** Making Mobile Money
- 25** Mobile Media in the Concert Hall: Who's Doing It and Who's Not
- 30** More on the Web

Each article in this issue is also found on our website, MusicalAmerica.com, in the [Special Reports](#) section.

Introduction

In a recent [survey](#), arts presenters and professionals were asked what percentage of their clients use mobile to make purchases or get information. Nearly half responded, "I don't know." Worse, less than 50% had either a mobile web site or an app, saying they expected mobile users to turn to their current web site.

Mobile media reigns supreme. Ignore it at your peril. According to a December 2012 Pew Internet Study, nearly 90% of American adults own a cell phone. A survey of live arts consumers reports that about 80% own smartphones, and 70% of them use their phones *to look up arts events*.

If you're not there yet, our goal with this issue is to bring you up to speed, as painlessly as possible. Dina Gerdeman gets us started: turn off your desk top, immerse yourself in mobile, ascertain your customers' purchasing behavior (easy with Google analytics), distill the important information (read potential money-making) on your web site so that, even if you're not ready for a dedicated mobile site, customers get what they need fast.

Nancy Malitz gives us the options—app? mobile web site? responsive web design?—and a few of the vendors, along with advice on when to use which option for what purposes. And sprinkled throughout the issue are tips from your mobile-savvy colleagues, from eighth blackbird to the Stratford Festival to Universal Music, the Mann Center in Philadelphia, and the New York Philharmonic. What was their goal in going mobile? What were the challenges and how did they meet them? The costs? How's it working out for them?

Finally, a little controversy: Cell phones on or off in the auditorium? The Palm Beach Opera invites folks to Tweet and even take pictures during dress rehearsals (we've reprinted some of their classic Tweets); Los Angeles Opera offers dress-rehearsal Tweeting, often moderated, while the LA Philharmonic provides post-concert commentary via Twitter; the Flynn Center in Vermont has a special Tweet seats section. Most of your colleagues are in the "off" camp; mobile may reign supreme, but not in the concert hall.

Not yet, anyway.

Regards,

Susan Elliott
Editor, Special Reports



**POWERFUL.
AFFORDABLE.
EASY TO MANAGE.**



***SELL TICKETS AND ENGAGE AUDIENCES
WHILE SAVING TIME AND MONEY
WITH THE MOST EFFECTIVE MOBILE SOLUTION
FOR THE PERFORMING ARTS.***

Click here to learn more at www.InstantEncore.com

Catching Up *with our* MOBILE Society

Not there yet? Here are a few things to think about en route.

As mobile media continues its steady explosion across all forms of 21st-century communication, we in the performing arts realm often feel like we have been suddenly plopped into the technological equivalent of the Wild West. Opportunities for customer engagement via mobile are vast, but what exactly are they? Where, when, to whom, and with what content do we push “send” when the options for “receive” range from tiny mobile screens to Jumbotrons?

The numbers for mobile use are ever-rising: According to a [Pew Internet study](#), as of December 2012, about 87 percent of American adults owned a cell phone and 45 percent owned a smartphone. [GroupofMinds’](#) 2012 survey [see [Arts Patrons: Mobile Preferences | 2012](#)] indicates that about 80 percent of arts consumers own smartphones, and 70 percent of them use their phones to look up arts events. A year ago, half of adult smartphone owners were using their devices to access the Web, nearly double the amount Pew found three years earlier. And over 30 percent are apt to use their phones in lieu of their computers.

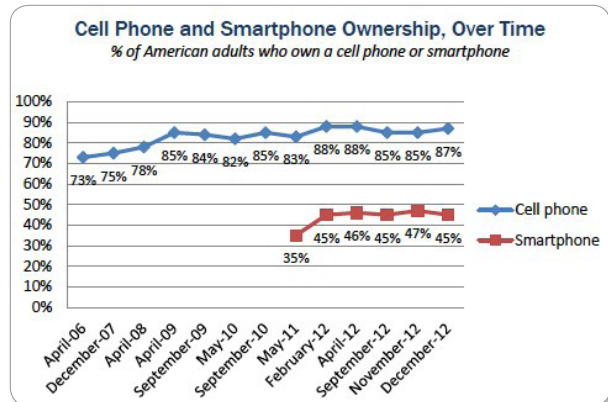
“It’s hard to conceive of how quickly the mobile revolution has come. It was here long before we were really ready for it,” says Lara Koch, manager of online technology for the Humane Society of the United States. “A lot of nonprofits are scrambling to catch up.”



DINA GERDEMAN



Dina Gerdeman is an award-winning reporter and editor with nearly 20 years of experience. For the past three years, she has worked as a freelance writer and editor, developing content and editing copy for Web publications such as CMO.com; Harvard Business School’s online publication; Health Resources In Action, a Boston nonprofit organization; and TechTarget.



Courtesy Pew Internet & American Life Project

How Americans Use Their Cell Phones — Specific Activities

% of adults in each group who use their cell phone to do the following activities
(Example of how to read this chart: 77% of smartphone owners — and 45% of all adult cell owners — use their phone to check weather reports or forecasts)

	% ever do this		% do this on a typical day	
	All cell owners	Smartphone owners	All cell owners	Smartphone owners
Check weather reports and forecasts	45%	77%	28%	52%
Use a social networking site	40	68	28	50
Get turn-by-turn navigation or directions while driving	37	65	8	15
Get news online	37	64	19	36
Play a game	36	64	20	37
Upload photos online so that others can see them	34	58	8	15
Listen to an online radio or music service, such as Pandora or Spotify	29	53	11	22
Check your bank balance or do any online banking	24	44	11	21
Visit a local, state or federal government website	17	31	3	6
Get coupons on deals to use at local businesses	14	24	3	5
Use Twitter	9	16	5	10
Watch movies or TV shows through a paid subscription service, like Netflix or Hulu Plus	8	15	2	4

Source: Pew Research Center’s Internet & American Life Project, March 15-April 3, 2012 Tracking survey. N=2,254 adults ages 18 and older, including 903 interviews conducted on respondent’s cell phone. Margin of error is +/-2.6 percentage points based on cell phone owners (n=1954).

Making sure mobile is included in the marketing mix is imperative; stick with traditional tactics like snail mail at your peril.

“If you can’t communicate with people the way they would like to communicate, you’re going to have a problem,” says Allison Krumm, digital marketing manager for the Mann Center for the Performing Arts in Philadelphia. “Technology is going to continue to evolve, people will evolve, and you have to cater to that.”

continued on p. 5

Where to begin?

But where do organizations begin with mobile—particularly when budgets are tight?

Step One: Total immersion

[John Kenyon](#), a nonprofit technology educator and strategist, suggests that performing arts organizations develop a mobile strategy by putting aside their desktops for a day and using only their smartphones to get a feel for what their web site and emails look like on the devices.

“Total immersion is a good place to start,” he says. “Go back and check the emails you’ve sent out over the last few months on an Apple and Android device and see how they look. If your email isn’t readable, people are not going to click through to your web site.”

Step Two: Check the receiving end

Koch of the Humane Society points out the importance of using web site analytics to get a clear picture of what devices people are using when they visit the sites, thereby catering their offerings to the majority of users.

“I do not only a breakdown of overall mobile traffic, but also by device to get a picture of who visits our site,” she says. “You don’t want to take the plunge (with new technology) unless you’re getting the visits to warrant the work.”

Step Three: Make it pithy

In crafting a mobile-friendly web site, Kenyon suggests examining the regular desktop-accessed site to determine what information is appropriate for mobile. If you are catering to people on the go with less time to linger, strip the information down to the essentials, think about what they might need while out and about: information about events, how to purchase tickets, directions, parking, etc.

“The mobile web site is the *Reader’s Digest* version of the whole site,” Kenyon says. “You want to think about the most popular pages. The place for me to read the bio of the artistic director is not necessarily on the mobile device. I would leave the story about the history of the organization to the regular web site.”

The ideal mobile web site should be engaging and informative, should load quickly, and should avoid use of images and other rich

media that are going to slow things down or create unnecessary clutter on small screens.

For an in-depth look at the options in creating a mobile presence, see [Going Mobile: The Options](#).

And if all else fails

Lacking the resources for responsive design or mobile sites, take baby steps by creating a basic, no-frills mobile-friendly landing page.

“Just so they can learn who you are in a way that fits on their device,” says Koch.

In addition to reaching out through mobile, organizations should also consider allowing audience members to use smartphones during performances, says Koch, even encouraging picture taking and sharing them on social media networks.

“It used to be that organizations didn’t allow pictures in a theater because they don’t want people stealing their stuff. But sharing information and photos on social networks is a piece of the performance now,” Kenyon says. “These organizations know that if I see pictures of a great performance, I’m more likely to go than if I just read a review somewhere.”

There are many considerations when allowing smartphones into the theater: See [Mobile Media in the Concert Hall: Who’s Doing It and Who’s Not](#).


Emails

For emails, Kenyon suggests limiting the word count with a mobile audience in mind. “You don’t want to give people 500 words in an email that they’re going to access on a mobile device,” he says. “You should be brief and to the point.”

Then, when they click through to a web site, they go from “getting a teaspoon of information to getting a tablespoon.”

Text Messages

Text messaging is another means of connecting with users on mobile. Kenyon suggests reserving texts for events and other information that are time-sensitive, such as a notification that auditions are coming up or that an artist has cancelled and a substitute has been installed.

“Phones are very personal and intimate, so if you’re sending text messages asking for money out of the blue, it might not be seen as appropriate,” Kenyon says. “You need to really think through what you send in a text.” 

M Going BILE

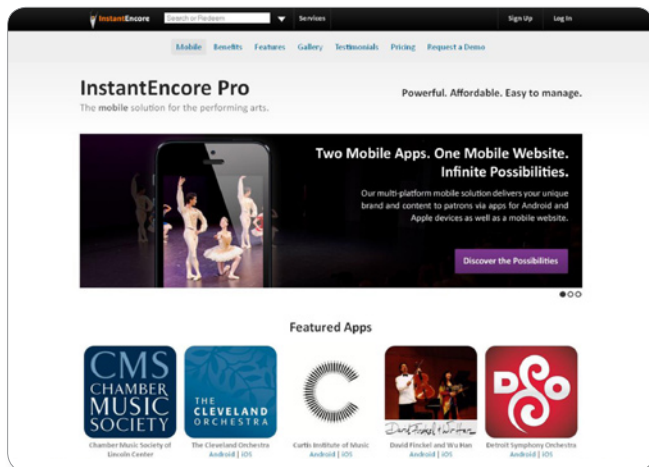
By Nancy Malitz

The Options

A look at the **CHOICES**, and each of their **PLUSES** and **MINUSES**

As consumers peruse entertainment choices and buy tickets on mobile platforms, adapting web content to devices with slower speeds and smaller screens is the name of the game. Here are the options.

APP: A piece of code that gets downloaded on a phone or tablet to perform a specific task, often linked to a web site. Some basic apps are free to presenters (and consumers), or free for basic features and leased with deluxe features—the so-called “freemium” model. Some are custom built.



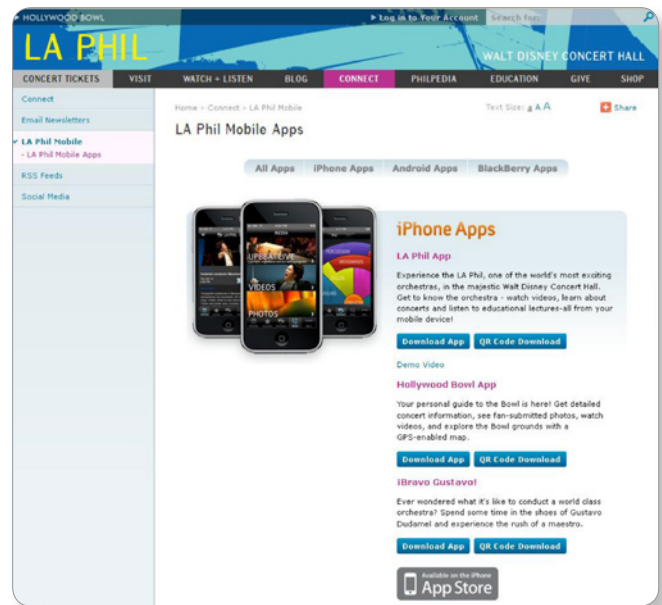
NANCY MALITZ



Nancy Malitz is the publisher of ChicagoOntheAisle.com. She has been writing about the intersection of the arts and technology most of her career. She developed some of Gannett Media's first newspaper web sites and worked on strategic projects for media change.

Pluses

- You can't break your web site building an app—the two are separate.
- Apps are great for spot use like festivals with people on the go—check out [National Cherry Blossom Festival app](#).
- Some apps are already widely used and easy to employ, e.g. [Instant Encore app](#).
- Really novel apps create buzz, e.g. LA Philharmonic's [Bravo Gustavo app](#), which turns your phone into a conductor's baton.]



Minuses

- You can't force a customer to install an app.
- Customers prune apps over time to essentials such as commuter train info and movie showtimes.

continued on p. 8

The Future of Ticketing is in Your Hands

The solution that powers SHN is the most innovative and flexible in the marketplace.

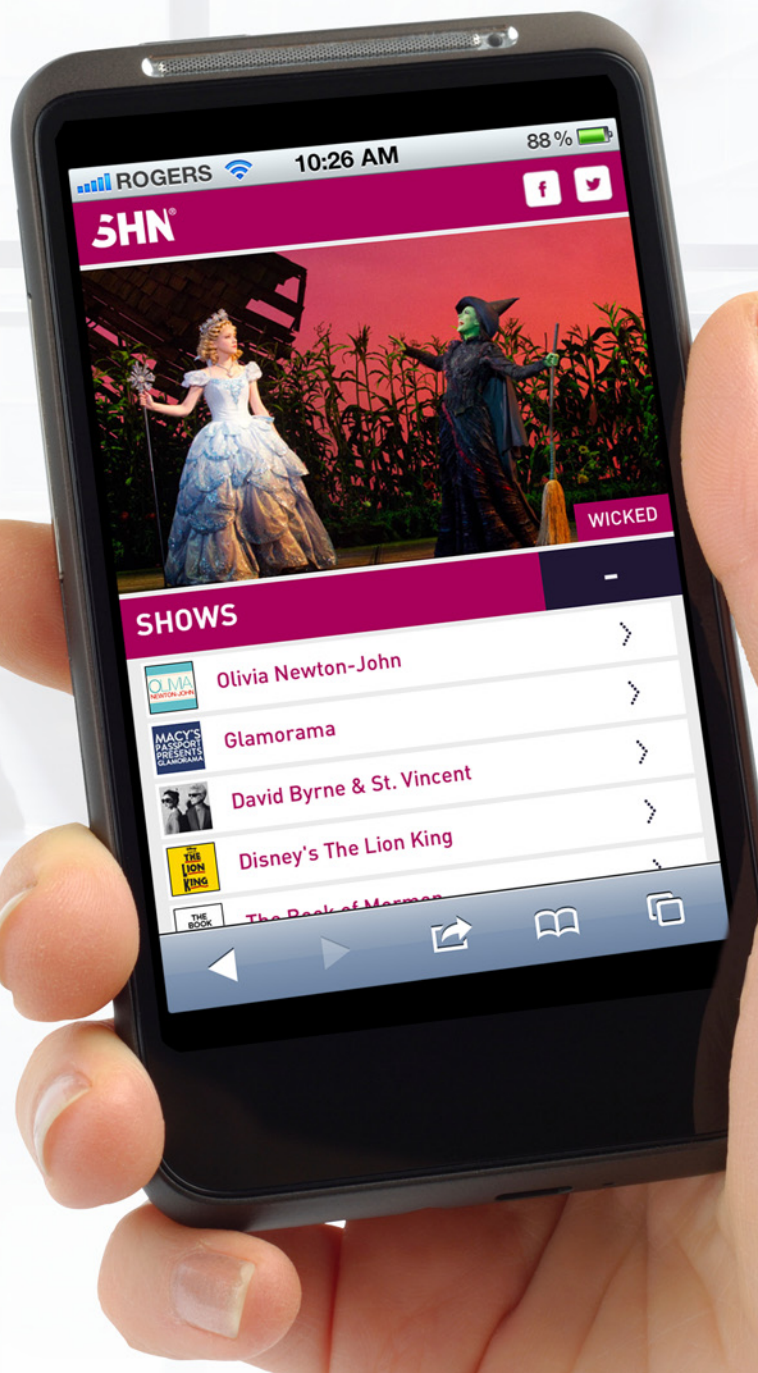
Connect with your customers in new and innovative ways on the device of their choice, whenever and wherever they are.

"AudienceView's mobile functionality has drastically improved the experience for our customers, resulting in the continued growth of our business."

Scott Kane
Chief Marketing Officer
SHN (Shorenstein Hays
Nederlander)



To learn more, please visit
www.audienceview.com/mobile



- Apps are device-specific. You will need separate apps for iPhone and Android at least, up to 11 if you want to be like CNN.
- Since apps are separate, selling tickets typically means workarounds for your box office, such as app “reservations” later converted to specific seats.

MOBILE SITE: A subset of a web site, made up of fewer pages, or pages slightly redesigned to fit on a small screen, but driven by the same back-end structure and utilities. Mobile web site’s home page may have a slightly different address—YourSite.com/mobile/index.htm or m.YourSite.com. Some mobile-site templates are offered free or “freemium” leased. Others can be purchased outright or custom-designed.

Pluses

- Any phone or tablet that can get onto the web can see your mobile site. No installation required.
- Some app creators already offer three-way solutions—iPhone and Android apps, plus a similar-looking mobile web site for all other mobile users.
- Since mobile sites are web sites, streamlined sales tied to your in-house ticketing system are possible.

Minuses

- You now have two sites to update. Keeping them in sync requires diligence over the long run.

- Designing a mobile site almost always leads to some retrofitting and re-thinking of the web site to keep the brand consistent—streamlined logo, etc.
- Web site ticket-sales features, especially select-a-seat functions, may need re-designing to work with thumbs and small screens.

MOBILE-FRIENDLY SITE: Most new cell phones and tablets can go directly to the web, but most web sites do not load quickly or fit properly on small screens. Typically, sites can be made more mobile-friendly by centering the content on the page, streamlining the navigation, and simplifying the code that operates it. It’s a step well short of a new web site. But the effort may make the desktop version look better, too.

Pluses

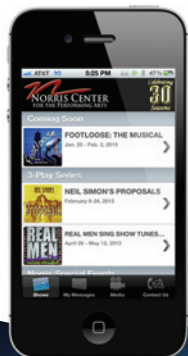
- De-cluttering your site for mobile users will improve the look of your regular web site also.
- Reducing the number of components on a web page and downsizing your images will make pages load faster on all platforms.
- Adding click-to-call buttons and thumb-friendly action buttons will help without compromising the look on the desktop.
- If you’re planning a one-web site-serves-all upgrade in a year or two, then mobile-friendly improvements now are a stopgap.

Minuses

- As you remodel, you may break something you’re trying to fix.
- If your site is more than five years old, it may have code too bulky to be significantly improved for mobile. Better to clean up your home page and sprint toward a full web site 2.0.

RESPONSIVE WEB DESIGN: The framework of a responsive web site will shrink and expand, and even rearrange itself, depending on the size of the screen that’s displaying it—from iPhones up to and including big screen HD TVs. Device detection is built into the code. To get the idea, go to Starbucks.com, click on the double box icon in the upper right corner of your screen to shrink the window, then put the cursor in a corner of the smaller screen and drag it in diagonally holding the left button down.

Time to upgrade your ticketing system?



Easy-Ware offers:

- Best of Breed Box Office Management
- Mobile Marketing and Ticketing
- Social Media Integration
- Mobile Sales and Patron Reporting
- Targeted, Personalized E-Mail and much, much more

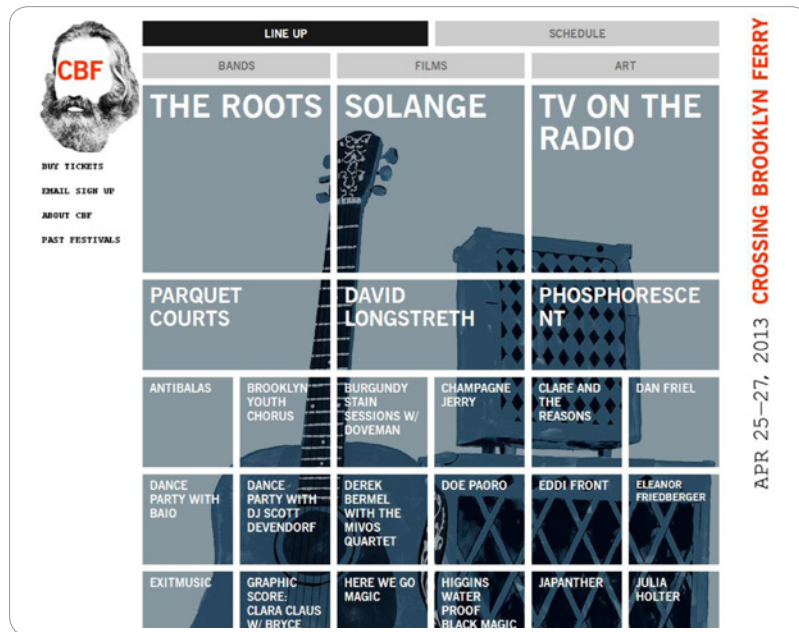
...all in a single, integrated CRM solution

easyware

call (866) 379-5813 or visit www.easy-ware.com

Pluses

- You manage your content once—no work duplication. As a concept, it's ideal. The design adjusts by itself to all screen sizes.
- Fluid layouts are fun. Go to CrossingBrooklynFerry.com, hold down the cursor and drag the display area in diagonally to see the page flop around and re-arrange.



- Free templates are available. You can test the concept with a special event or mini-festival.
- A design that works for all is optimized for none by definition. Check out the [Philharmonia Orchestra app](#)—it fits the iPhone like a glove.

Minuses

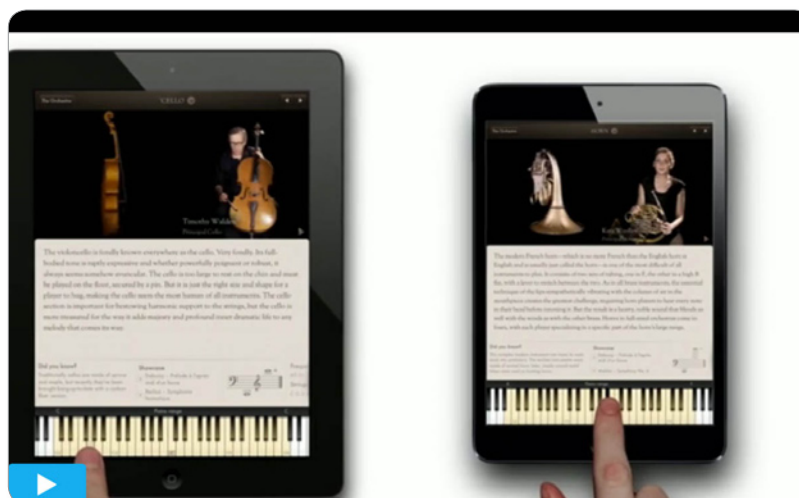
- It is impossible to convert a large, existing web site to a responsive design quickly. It requires re-thinking the structural grid for every page type.
- Responsive design is so cutting edge that you may find yourself on the bleeding edge and need a consultant.
- Mobile web use is increasing so sharply that we're in a disruptive phase technologically. If you don't upgrade your site often, you may want to wait for best practices to develop.

MOBILE INTEGRATED BUSINESS MODEL:

This is the optimum approach for an organization wanting to tie together all aspects of its technology infrastructure, brand management, business needs, analytical tools, and donor/customer relations into a smoothly functioning system built to last. It requires the involvement of the entire organization and almost every internal computer system. Using a consultant is typical. The mobile solution comes out of high-level thinking about the likely impact of major technological change.

Plus

- Mobile belongs in any company-wide initiative to improve an arts organization's brand, communication, software and infrastructure, ticket sales, and donor/customer relationships and behavior analysis.



Minus

- Massive restructuring involves years of planning, major grants, and professional consultancy. Unless you're involved in that right now, some interim accommodation for mobile will be required.

5 Organizations that are **BIG** on **MOBILE**

By Dina Gerdeman

Museum of Modern Art

In 2010, the Museum of Modern Art (MoMA) in New York launched a free mobile app for both iPhones and Androids, to be used for audio tours, along with information about the museum's collections, its calendar, and visitor logistics. Allegra Burnette,

creative director of digital media for MoMA, reports about one million downloads of both.

Users can actually access the app while they're in the museum to provide information as they walk through exhibits. "We're trying to connect the in-museum experience to the online experience and create more connections to the web site," Burnette says. "People can save things on the app and access them later, too."

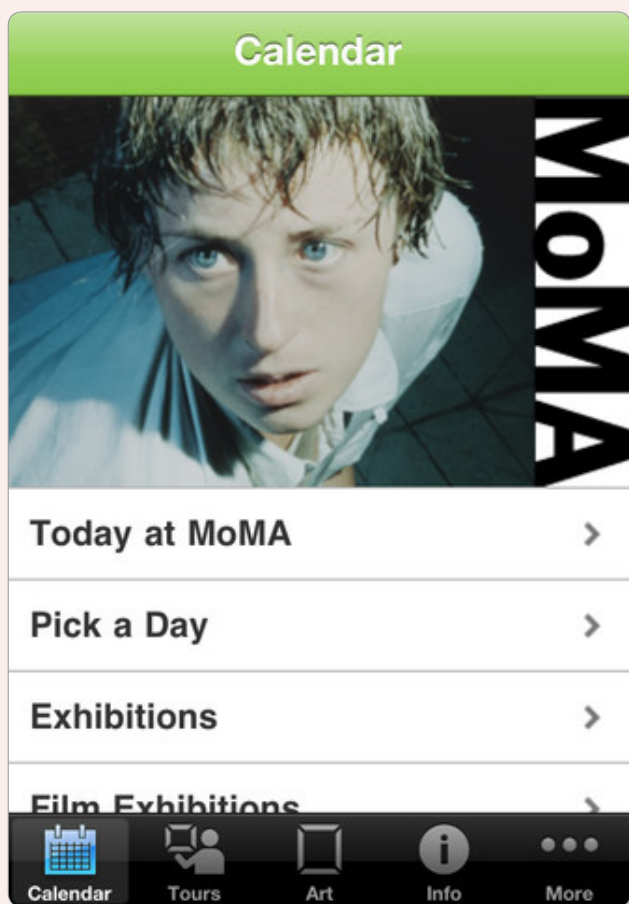
If users want to buy tickets, they will be popped out of the app to the museum's mobile web site to make purchases. The mobile site is a subset of the Museum's main site, designed for users who are likely on the go.

"We think it's unlikely that you're going to access all of the web site content on the phone, but there is a shift toward making the two sites match up more, so we may look to offer both a tailored phone experience as well as the option to receive everything," Burnette says.

Burnette reports that about 20 percent of its total web visitors are using mobile devices. "It's growing," Burnette says. "It's a necessary part of how we present ourselves because we know that (mobile) is the way people access content now."

The museum also offers an iPad app as well as an art lab app, an activity-based app that includes drawing tools and a free-form art space for children.

Text marketing is not a high priority at the moment. "We haven't done that much," she says. "It may make sense as part of an integrated approach, but it hasn't been the highest priority for us so far."



continued on p. 12

ATTENTION: ORCHESTRAS

A New Solution to an Age-Old Dilemma:

How to produce popular concerts without spending a fortune?

Introducing

STAR GATE CONCERT PERFORMANCES

Fully Produced Concert Performances at a Fraction of the Cost! **Save 40-60%**

Let Star Gate Music Productions simplify the concert production process – saving you time and money – while bringing your audience thrilling and engaging programming.

Here's how:

- We have developed a robust repertoire of Neapolitan songs, American classics and hidden gems — professionally arranged for fewer musicians
- We provide your orchestra with our own proprietary music books
- We work with a troupe of top-tier, experienced vocalists who require minimal rehearsal time
- Rehearsals and performances can often be on the same day, saving you on space rental
- We customize and print concert programs for you

ONE FLAT FEE INCLUDES:

- Vocalists (including transportation, lodging, meals)
- Orchestral arrangements for 35-42 musicians (violin, harp, piano, percussion, flute, clarinet, trombone and wind instruments)
- Music Books
- Piano Run-Through and Same-Day Rehearsal
- Customized, Printed Programs
- Conductor, if needed

AVAILABLE PROGRAMS

Italian Classical Symphonies

American Pop Classics

Golden Memories

A Night at the Opera

**Listen to demos
on our website**

Call: 800-319-5769

Email: sgmusic4u@aol.com

STAR GATE MUSIC PRODUCTIONS, INC.



www.StarGateMusicProductions.com

Lincoln Center

Lincoln Center for the Performing Arts used to use text messaging as a way to notify people about an important update, such as a rained-out performance. But the organization has moved much of that communication to Twitter, where people don't have to opt in like they do for text messages.



In 2010, Lincoln Center for the Performing Arts managed to get 500 people to opt in for text updates about the outdoor dance series "Midsummer Night Swing." Photo: Kevin Yatarola



"We found that people are more inclined to go to Twitter for this information than they are to give us their cell phone numbers," says Peter Duffin, vice president of brand and marketing.

The Center launched a mobile app in 2011 and has gotten about 11,000 downloads since then. "The app takes a lot of things we do online and makes them mobile-friendly," Duffin says. "We're making it easy for people to find out what's going on today and tomorrow and easy to filter the calendar of events so you can search for dance, music, or opera. You can even go into a map of the campus and find little secrets about the different locations."

In future, Duffin hopes to tie in smartphone users through social networks and geo-location functions to target them more directly.

"This is my dream scenario: You're walking by a hall and you see on Facebook that three of your friends are going to a concert at the hall that night, and we push a 50% discount (on tickets) right then so that you make a purchase," he says. "We will one day be able



to plug into social media like that and leverage the geo-location abilities of the phone." [See [Ticketing Is Getting Personal](#) in the February Special Report, [Ticketing: The New Age](#).

Trey McIntyre Project

Trey McIntyre Project, an international dance touring company, generally provides mobile users with the same content on their phones as they would see on the web site. Organizers believe that people are seeking the same information, whether accessing the site on a desktop or on a smartphone.

"If you look at our analytics, the use of the site is no different for people on mobile. They go to the same pages, spend the same amount of time on those pages," says Kyle Morck, the project's engagement manager for digital media. "People think (smartphone users) want to get in and out really quickly, but for the most part, that's not true. People might be in a doctor's office waiting for an appointment to

continued on p. 13



start, and they want to spend time getting information about your brand. You shouldn't try to do a limited bullet point of what you are."

At the same time, he says, the push toward mobile meant making changes to the main site, such as eliminating Flash, which didn't work on iPhones. Other minor tweaks have been necessary. For example, if users access the main site on a desktop, they will see biographical videos of the dancers, whereas when they access it on an iPhone, they will instead get just a still screen shot from the video.

Although the organization attempts to provide similar content to all users, "sometimes we can't give the exact same experience for every user," Morck says.

The Mann Center for the Performing Arts in Philadelphia

The Mann Center for the Performing Arts in Philadelphia gets as many as 1.5 million page views annually. Within the last year, about 40 percent of those views have been on mobile devices.

The Mann Center has an active text-messaging club, started in 2010, with about 1,600 people signed up. Still, that doesn't mean they want to be inundated with a flood of texts, explains Digital Marketing Manager Allison Krumm. The organization is selective about what it sends in a text, such as offering a free dessert or seeking encore suggestions from concert-goers. The Mann Center may send out three emails within 48 hours, but it follows the rule of sending no more than two texts per week.

"People don't necessarily want to get text alerts," Krumm says.

The Center is designing an app for both the iPhone and Android platforms, scheduled to come out before the season starts in June. The organization looked into creating a mobile web site, but the cost was too high, so they went with the app, which will enable ticket purchases and donations. Eventually, Krumm would like to see the organization do a full RWD, allowing users to get a format that is automatically configured for them, depending on whether they're accessing the site via desktop, smartphone, or tablet.

"One advantage of responsive (web) design is that you're not asking people to download an app," Krumm says. "Most people are going to go into their phones, type us in and what comes



up is our beautiful web site, but it's not necessarily easy to use on a phone."

In light of the mobile craze, the Mann Center is also relaxing its policy on mobile phone use during performances. Previously they were considered a distraction to performers and were prohibited. Photography will still be outlawed during orchestral performances, but many shows will permit it, on a limited basis.

"We're moving forward into photo sharing so audience members can be interactive and have that extra engagement," Krumm says. "We'll encourage people to take pictures on camera phones and submit it to our web site and Facebook page—and those pictures could end up on the big screen during the concert."

continued on p. 14

The Humane Society of the United States

The Humane Society has seen mobile use among its members skyrocket.

In January 2011, only seven percent of people accessed its web site through mobile; but by January 2013, the number had increased to 32 percent, reports Koch.

The organization also uses texts as “calls to action” for donations. At the end of 2011, two percent of gifts was raised through mobile, whereas by the end of 2012, six percent of gifts and four percent of funds were raised on mobile. “That’s hundreds of a percent increase in the space of a year,” Koch notes.

The Humane Society uses texts to reach out to members with breaking news, event reminders, notes about special projects, and other urgent business, such as pet preparedness tips in the event of a

hurricane. “We don’t want to over-text so that we’re seen as spam, but we don’t want to under-text so people forget who we are,” Koch says.

Sometimes the Society sends texts of interesting stories, such as when Billy the dog was adopted by a member of the rescue team. Members were invited to send in questions for the dog owner in advance, and then were texted a reminder to watch a live feed of Billy and his owner in the middle of the day on their phones.

Although some organizations worry about texts appearing intrusive, Koch doesn’t concern herself with people who opt out for that reason. “It’s just like email in that way. You’re going to have people opting out; there’s no way to stop that. But we’re also constantly adding to the text list,” she says. “Some people appreciate the text because it’s a way to stay connected to the organization. That churn is consistently overridden by growth for us.”

Starting in 2011, the organization allowed smartphone users to access its mobile-friendly landing pages, which included information about the organization, contacts, news, as well as a donation form. But the space and information provided was limited to about 15 pages.

More recently, the Humane Society has started using a mobile web site that is a one-to-one match of the 12,000-plus pages on the organization’s regular site. “It restyles everything on the desktop web site to make it mobile friendly,” Koch says. “It took many months of work and a lot of time and energy.”

In addition, last September, the Humane Society launched a bimonthly magazine for the iPad called *All Animals* (a tablet version of the organization’s print magazine), which chronicles animal protection efforts through investigative pieces, profiles of members, and assorted features. So far, the iPad version of the magazine has gotten more than 11,000 downloads.

Magazine articles can be shared on Facebook and Twitter, and people can click links to send donations and sign petitions. In many cases the tablet magazine actually provides readers with more than the print product does. For example, the iPad naturally lends itself to the organization’s animal rescue videos and online slide shows.

“We can use a lot of images in an iPad app that would never see the light of day in the print magazine just because there isn’t as much space with print,” says Nancy Lawson, editor-in-chief of *All Animals*. “So now we feel we can tell a fuller story.” 



Text messages from the Humane Society

MOBILE Vendors

By Nancy Malitz

Just a Few

Please note that this list is intended as a sampler and is by no means comprehensive. Independent research is highly recommended.

Touch Press

Purpose: iPhone and iPad apps.

Features: High-end boutique apps specifically designed for advanced phone/tablet features such as interactive video playback. Great for specific bursts of buzz.

Users: London Philharmonia ("The Orchestra"), Faber & Faber ("War Horse"), the Royal Collection ("Leonardo da Vinci: Anatomy"), University of Chicago Press, National Geographic Channel.

Pricing: Proprietary custom work.

InstantEncore

Purpose: Apps for iPhone and Android, plus mobile site.

Features: Suite of palm-size customer relations tools many older web sites lack—streaming music, video and audio on demand, push notifications, tie-ins for Facebook and YouTube, a blog. Provides pass-through link to your online web site ticketing.

Users: Composer Lera Auerbach, Lucerne Festival, Pacific Symphony, Nashville Symphony, YouTube Symphony—among hundreds.

Pricing: \$500-\$10,000 annual, based on budget.

TN Mobile Plus

Purpose: Apps for iPhone and Android, plus mobile site.

Features: Same as InstantEncore plus tie-ins to central Tessitura box office with streamlined interactive ticketing for mobile thumbs.

Users: Westport Country Playhouse, Spoleto USA Festival, Berkeley Rep, Houston Symphony, Nashville Symphony.

Pricing: At member request.

Cloudtix

Purpose: Apps for iPhone, Android, plus mobile site.

Features: Palm-size suite of tools with focus on ticket sales and donations. Select-a-seat for Tessitura users. Events by date, event, keyword, or calendar. Customer relations tools include Twitter and Facebook tie-ins, flow-ins from YouTube and Flickr pages, maps, streaming, video, and audio on demand.

Users: Seattle Symphony, Roundabout Theatre Co., Musica Viva, San Francisco Opera.

Pricing: \$500-900 monthly, \$100 more for select-a-seat.

WordPress

Purpose: Mobile sites, and web sites responsive to mobile.

Features: Free and inexpensive templates ("themes") and add-ons ("plug-ins") for site creation, offered by a community (once mostly bloggers) favoring open sharing. Some web site design and hosting providers for arts organizations, such as Venture Industries, use their own customized WordPress platforms.

Users: eighth blackbird, Toledo Museum, BBC America, Austin Lyric Opera.

Pricing: Typically free or less than \$100 a year for do-it-yourselfers. (Custom host/providers who use WordPress charge for their custom work, of course.)

EventBrite

Purpose: iPhone, iPad apps for presenters; apps or mobile site for concert-goers.

Features: Mobile ticketing for general-admission events and festival passes. Concert-goers pay by PayPal and Google Checkout. Tickets are paper or paperless. "Event Manager" and "At-the-Door" apps take care of check-ins and onsite ticketing.

Users: New Year's Eve London 2012; New York City Governor's Ball Music Festival; Cellists Unchained Chicago.

Pricing: Free if event is free. Otherwise pay as you go—2.5% per ticket plus 3% for credit card processing—deducted before presenter is paid.

POPAgency, Chemistry Communications, and R/GA

Features: Mobile strategic thinking as a component of virtual and physical branding, site considerations, and over-arching customer relations strategy.


Users: Steppenwolf used POPAgency; Brooklyn Academy of Music used R/GA; New York Philharmonic and Houston Symphony used Chemistry Communications.

Pricing: Proprietary custom work. 

Arts Patron

Smartphone Use

Everybody's got a smartphone these days, including three-year-olds whose hands are barely big enough to hold them. Even arts consumers—a full 70% of them use their smartphones to look up live performing arts events, according to a September 2012 survey by [Group of Minds Arts and Technology Consultants](#). The firm canvassed 45,000 individuals on email lists for discounted tickets to arts events in six cities: San Jose, CA; Phoenix, AZ; Austin, TX; Philadelphia, PA; Boston, MA; and Nashville, TN. The goal was to ascertain the nature of, and preferences for, smartphone use. The survey had a response rate of 4.3 percent. Most respondents were in the 48 to 62 age bracket, and 72% of them were female.

The survey was a followup to one the firm conducted in September 2009, using the same cities, same numbers of discount ticket users, same kinds of arts events, and mostly the same questions. Comparing the results of the two, it's clear that cell phone use is way up (and undoubtedly still rising) among arts consumers. Here are some of the specifics. 

	2009	2012
Own a smart phone	50%	79%
Don't own a smart phone, not interested in getting one	50%	21%
Use it to search arts events	45%	70%
Access an organization's mobile website	n/a	16.5%
Access an organization's mobile app	n/a	2.4%
Use Facebook	10%	32%
Google Plus	n/a	23%
Pinterest	n/a	15%
To take pictures	24%	50%
Shoot video	5%	21%
Send texts	29%	52%
Buy tickets	0%	21%
Research event info	11%	39%
To check in at a location	n/a	25%
Find restaurants	15%	46%
Write reviews during concerts	4%	6%
"I don't do these things"	58%	32%



Questions up roughly 25% in 2012	2009	2012
Show me directions		75%
Show events near me		78%
Show me parking information		79%

New to 2012 Survey	2009	2012
Provide me with content to post on social media		25%
Allow me to donate to the organization		22%

Read the Group of Minds [full report](#).

TIME for the Performing Arts to get MOBILE


Nearly three-quarters of performing arts patrons use their mobile devices to search for arts events and 21% use their devices to purchase tickets, according to the recent [Groups of Minds survey](#).

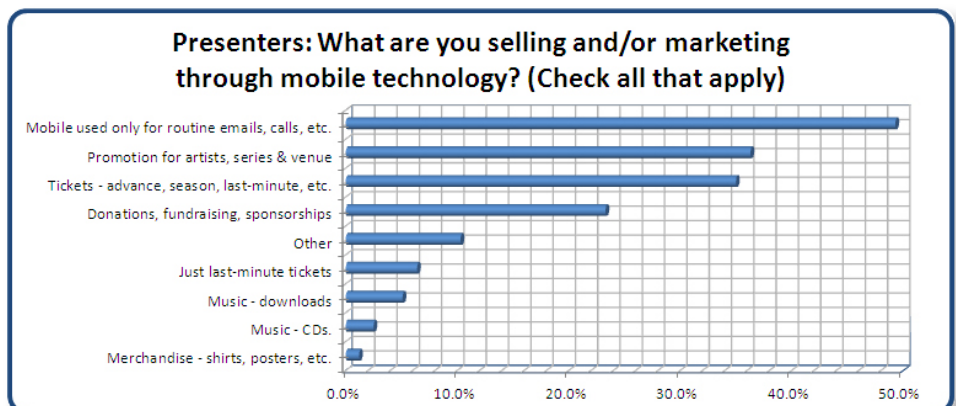
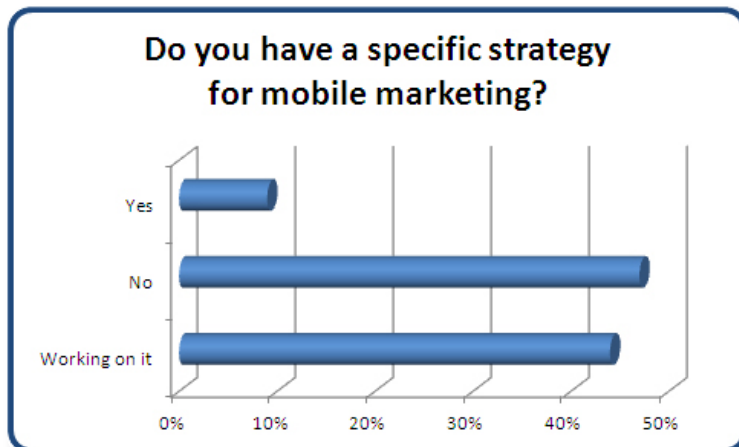
However, performing arts presenters, marketers and administrators don't seem to know this.

In fact, according to Musical America's April 2013 survey* of performing arts presenters and businesspeople, 93% of arts marketers do not have a mobile marketing strategy and more than 60% of the 266 respondents plan on spending... absolutely nothing on mobile marketing in the next 12 months.

Musical America's survey reveals a deeper disconnect between the rapidly growing use of mobile devices by audiences and the lack of widespread mobile marketing by presenters and managers:

- Nearly half of the performing arts professionals contacted by Musical America did not know what percentage of their customers use a mobile device to make purchases or get information from their businesses;
- Roughly 50% of the performing arts presenters and managers said their business's mobile efforts are exclusively dedicated to internal routine office tasks, such as email, calls, etc.
- 63% of the respondents do not plan to invest in or purchase mobile marketing products and/or services in the next 12 months.

The Musical America audience is composed of performing arts professionals: presenters, managers, administrators, artists, vendors, and businesspeople. Many members of the Musical America community wear more than one hat and split their time in being a combination of artists, presenters, managers, etc. 



*The Musical America survey was conducted via email notification with a link to a web site where the survey resided. The email was opened by 4,750 people and 266 completed the survey. The respondents were: presenters (40 percent), artist managers (31 percent) and artists (29 percent). The [full survey](#) can be found on [MusicalAmerica.com](#).

MOBILE

By Nancy Malitz

FOUR CASE STUDIES

Solutions

eighth blackbird

\$40, two sites, sweat equity, and WordPress

Issue: The contemporary sextet eighth blackbird is widely known through its recordings and has a sizable fan base, but it wanted to “shift from being almost a rock band mentality to an institution that could grow and stabilize and extend our reach,” according to Managing Director Jen Richards. The group wanted a new web site that reflected its sense of style. As office manager Kyle Vegter put it: “Our entire generation grew up on MTV. Appearance matters.”

Mobile factor: All members of the group are heavy mobile users and believe their fans are also. “I assume everyone does both. I know I do,” said Vegter, who also is a composer, sound designer, and producer. “If I’m on a train or bus, which I am a lot of the time, I’m checking everything on the phone. I get really annoyed with sites that are not user friendly.” The group’s original thought was to design a one-size-fits-all responsive web site that would work fluidly across all mobile devices.

Group clarinetist Michael J. Maccaferri led the search through a vast array of free and nearly free design templates called “themes,” and add-on tools called “plug-ins,” in the WordPress blog world. WordPress powers about 60 million web sites worldwide and has many do-it-yourselfers in an open-source environment that encourages sharing.

Challenge: The theme Maccaferri initially chose was called Responsive. “It was very flexible,” said Maccaferri. “But although it solved the burden of what we wanted it to do for the web site, it didn’t quite render well among all platforms, even though it was intended to work that way. It was OK on the iPhone, but on tablets there were big problems. The menus were not registering correctly, and it wasn’t scrolling as it should.”

Solution: Two sites, not one. “When we stumbled upon the [Touch](#) theme we decided we would use it for mobile,” said Maccaferri. “It maintained that same cool white look the main site had. We didn’t try to make the themes exactly identical, but they are close, and the

way you can get between the pages takes advantage of what the various handhelds can do.” They then added a plug-in, called [AnyTheme](#), which is a mobile theme “switcher” that detects your browser and sends you to the right site.

Cost: The WordPress choices cost a total of \$40. Both Vegter and Maccaferri had previous experience with WordPress, and they got the project done in about a week of solid work. “It took a little bit of trial and error to get it right,” said Maccaferri, who studied computer programming in school, as he put it, “way back in the ‘90s. My computer skills are ancient for all intents and purposes. I have had to learn all these new things.”

Tickets: eighth blackbird plays 50-70 events a season but its concerts are almost always presented by others. They use simple “open-source” code from the CiviCRM code-sharing community to handle ticket sales when they need to. Here’s what a [CiviCRM](#) events page looks like:

Ahead: The sites have been up only a few weeks, and eighth blackbird is happy. Maccaferri says responsive sites still hold promise: “They’re getting more elegant all the time. It’s just that there are so many devices out there. It’s really challenging for the developer to make something that looks good across everything. And the server you use also has an effect on what you can accomplish—it needs a little more oomph to do all that sizing on the fly.”



continued on p. 19

Steppenwolf Theater Company

\$400,000. web redesign, link to Tessitura via CloudTix

Issue: Facing a web site upgrade in 2012, Steppenwolf wanted www.steppenwolf.org to become less of a functional tool and more an expressive medium in itself. "Creating an emotional experience is really what we arts organizations trade in," said Thomas Weitz, the company's digital assets manager, who oversaw the project. "It's just as important an aspect of the web site as how it serves up pages and allows transactions. We wanted the elements of surprise and delight."

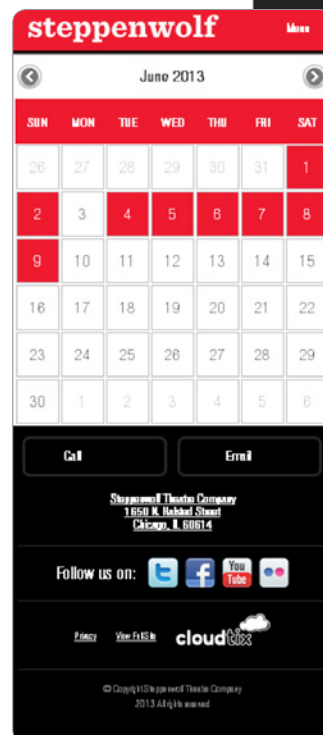
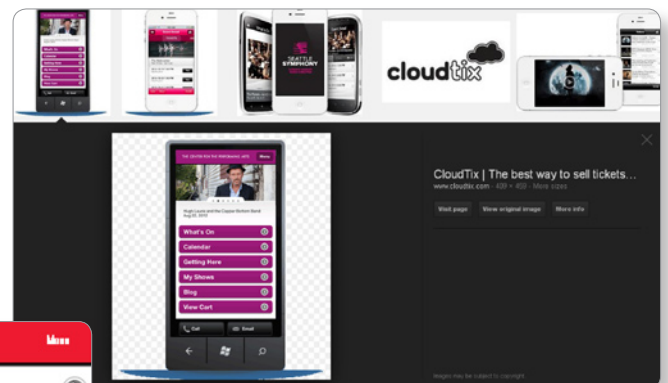
Mobile factor: A separate mobile site was part of the upgrade plan, and its priorities were somewhat different. "We hadn't offered a mobile solution for buying tickets before," Weitz said. "It was the priority." The site launched before the web site did, in winter 2011. In the first year, mobile traffic increased to 15% of all page views from 10%, and mobile ticket sales reached 6%. "And 34 percent of our email is now read on mobile devices," Weitz said. "Mobile is too big to ignore."

Challenge: Weitz dreams about more flexibility to experiment with new mobile transaction ideas, such as offering pre-intermission drink orders for certain shows, thereby getting closer to that Steppenwolf spirit of surprise. Right now that means resorting to time-consuming changes to the Tessitura brain center, often involving a vendor: "Tessitura started out as ticketing software, but it has grown. It's a way of keeping track of donors and of everybody who has ever bought a ticket. So it's a ticketing system with robust tools. But the thing is that Tessitura was never intended to work with web sites."

Solution: The mobile site connects to Steppenwolf's Tessitura brain center using the CloudTix service to sell tickets over phone-size screens.

CloudTix is an example of a leased API (application programming interface), that provides a way for software programs to talk to each other. Custom work was also involved.

Cost: \$400,000, part of a five-year transformational grant from the Doris Duke Foundation. The web site infrastructure and development took place in 2011-12. CloudTix charges an ongoing \$500-\$900 monthly, depending on an organization's budget, plus \$100/month for select-a-seat services.



Ahead: "If we were to do it again, I would more seriously consider a responsive web site. I like the idea of everything going through the same system," said Weitz. "Still, doing a separate site forces you to prioritize, and that is a really good process to go through. Even in thinking about how to design the whole web site, it is best to ask, 'What is the smallest version of our content that would work?'"

Weitz's ultimate goal is to be able to try new things on both sites more quickly without it costing a lot of money or requiring an outside vendor: "It would be better to build an infrastructure in which we can experiment more easily."

continued on p. 20

Brooklyn Academy of Music

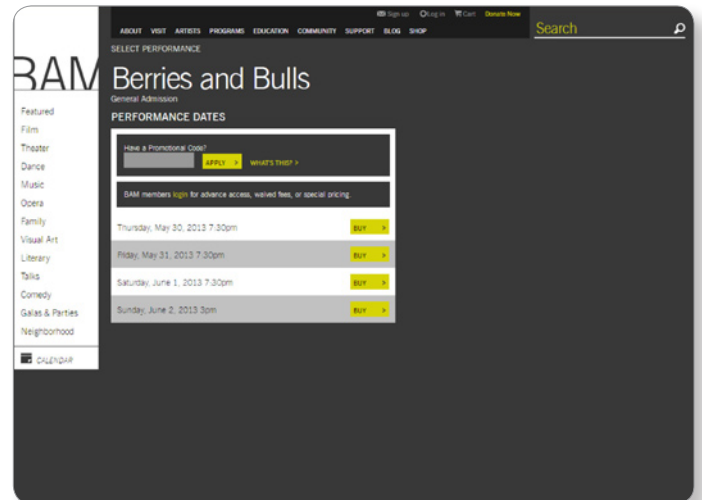
Pro bono web site overhaul plus mobile ticketing

Issue: The sprawling multi-arts center has a reputation for adventure and hosts a wide variety of events including theater, music, dance, cinema, club acts, and individual artists. The organization was already on its fourth web site design, but presentation issues were complicated. Time for Web V.

Mobile Factor: At the same time, BAM wanted to give consideration to mobile devices, as well as to the large flatscreen TVs around the BAM campus. The same backend computer system would drive them. “The same logic needed to apply,” said Stephen Litner, director of digital media.

Challenge: BAM’s ticket-buyers are highly mobile, and given the strength of offerings in BAM’s category of cinema—where buying via mobile devices is already the norm—the team felt priority had to be given to upgrade mobile ticketing first, before considering other content and design changes for the small screen.

Solution: In March, BAM expanded its Tessitura ticketing services into mobile phone devices, optimized for thumbs but offering the same look and feel that customers had had on the web. People didn’t



have to fill out any forms if they had done it before. By late April—six weeks into the venture—nine percent of BAM’s ticket purchases were coming in on mobile platforms. “It was great for us that we knew who they were,” said Litner of the ticket buyers, who might be donors, subscribers, or occasional visitors.

Cost: The project involved some design work and pro bono help from R/GA, a full-service digital advertising agency that specializes in complex technology development. Robert Greenberg, the RG in R/GA, sits on BAM’s board. Litner’s in-house tech team of eight makes it possible to avoid outside vendors. They built the responsive e-commerce ticket path themselves.

Ahead: Litner thinks the new web site is most of the way toward being fully responsive to screen size, with content following e-commerce: “The design involves only 10 or 15 templates even though there are hundreds of pages. So we’re in pretty good shape for it.” He pointed to BAM’s addictive festival [mini-site](#) for proof of the responsive concept.

Susan Halpern, Program Notes

For orchestras, chamber ensembles and soloists
Interesting, accessible, and informative:



- Program Notes
 - Program Pages
 - Performer Bios
 - CD Liners
 - Feature Articles and Blogs
- All tailored to your needs

Phone: (914) 472-1028
www.halpernprogramnotes.com

Samples and prices on request

continued on p. 21

Houston Symphony

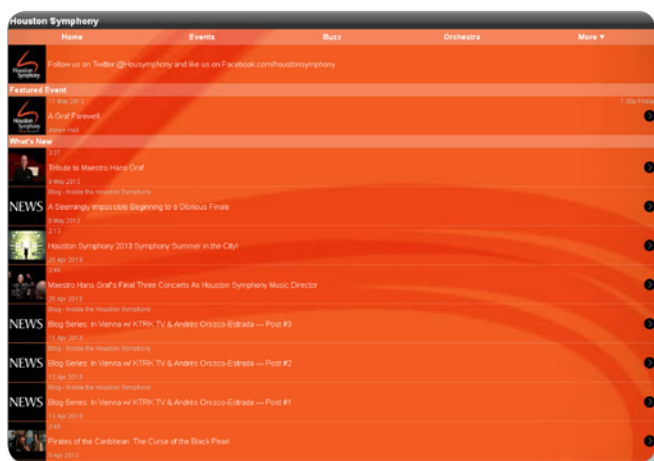
100th anniversary web redesign uses consultant plus InstantEncore app for ticketing

Issue: With the Houston Symphony's 100th anniversary approaching, and with it a new logo and vivid color palette, came a web site overhaul in consultancy with the Pittsburgh creative and digital agency Chemistry.

Mobile Factor: During initial planning, which involved an outside agency, the Houston Symphony considered changing the web site over to a responsive web design that would also service mobile phones and tablets. "But we decided against it," said Senior Director of Marketing Glenn Taylor. "We have had the InstantEncore app for three years, and we were happy with it."

will change the game of the whole project. You have so many pages, it would up the cost and time quite a bit. To be responsive you have to come up with four or five different versions of each page—large, horizontal, vertical, phone size, regular browser window. It felt like overkill."

Solution: The orchestra upgraded the mobile app to sell tickets in real time and to gain coordination with Tessitura. "Prior to that, the mobile app was just a gateway, a phone number," Taylor said. The team also made the web site home page responsive—the design sleek, the structure simple and the content central.



The popular app has a palm-size events calendar and feeds from the orchestra's social networks such as Facebook and YouTube. iPhone and Android users have their own dedicated apps. "And we have a mobile web site version of the app that looks just like it for other mobile devices," Taylor said.

Challenge: Making the Houston Symphony web site responsive would have been expensive, Taylor recalled: "Chemistry said, 'This

Cost: The InstantEncore package is a lease depending on an organization's budget, from \$500 to \$10,000 annually.

Ahead: "We will continue to add enhancements in terms of design and coding implementation," Taylor said. "But we are done with the big things for now."

Making MOBILE Money

By Rebecca Schmid

KEEPING UP WITH PATRONS ON THE MOVE

Just the ticket

Mobile provides an ideal means of catching consumers last-minute. Whether they're sitting in a café or standing outside the concert hall, they can reach for their smartphone or tablet and purchase a ticket. But it has to be easy. There is no sense in bombarding them with drop-down menus and graphics that slow the process.



Lisa Middleton, director of marketing and audience development at the [Stratford Festival](#) in Canada, explains that, while the group's main web site has vast amounts of content—from the online store to biographies, production shots, and so forth—the mobile site, launched last year, is limited to certain functions.

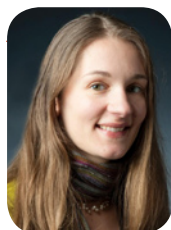
"We had to ask ourselves, what would they be doing?" she says. The mobile site enables users to look up shows, accommodations, and restaurants, as well as buy tickets and share seat locations through Facebook and Twitter.



New York Philharmonic Director of Digital Media Vince Ford indicates that mobile traffic to the organization's web site is up 14% from three years ago and is coming mostly from new visitors.

Ticket sales via mobile are only about three percent of online sales, but Ford predicts that number will grow over time. (The Kennedy Center in Washington, DC, reports that 21% of its web traffic is from mobile devices). The Philharmonic is in the process

REBECCA SCHMID



Rebecca Schmid is a correspondent to [MusicalAmerica.com](#) and freelance journalist based in Berlin. She contributes to publications such as *American Record Guide*, *Gramophone*, *International Piano Magazine*, *neue musikzeitung*, and *Opera News*.

As arts patrons grow increasingly hip to the mobile phenomenon and move away from their lap- and desk-top computers, their behavioral patterns for making purchases and donating funds are changing. Here are a few pointers for making mobile money.

of launching a responsive web site to make sales more flexible and fluid on all devices.



"The shift toward the last-minute single-ticket purchase and away from the traditional purchase-in-advance subscription package over the past years is aided by the mobile consumer," confirms Kristin Tigart, vice president of [Tessitura](#), which provides integrated web packages for over 400 cultural organizations. Client Berkeley Repertory Theater launched a new mobile application a year ago and has seen sales from it reach almost \$24,000.

[See also [Ticketing Is Getting Personal](#) from Musical America's Special Report on Ticketing.]

Enlist the experts

Stratford, in collaboration with Tessitura, has launched a native Facebook app along with five other arts organizations, enabling users to buy tickets directly through their personal pages. The application also allows for creating events and coordinating visits with friends. A seat-selection function lets users see where their Facebook friends are and select their own seats accordingly. "We wanted functionality that consumers were familiar with," says Middleton, "and to take advantage of opportunities from a social point of view. Going to the theater is also a social experience."

The New York Philharmonic has been able to maintain an App via [InstantEncore](#) since 2009 that mostly serves as a platform for audio and video streaming but will also include a ticket-purchasing feature next season—all at a negligible cost. "The app is part of a distribution strategy," explains Ford. "We're not a tech company. We need to keep our strengths where they lie and use these technologies creatively."

continued on p. 23

QUICK TIPS FROM THE EXPERTS

Marketing through mobile is not just about technology. Close attention to user behavior, an integrated online experience, and the creation of communication channels to existing and potential audience members form the core of a sustainable digital strategy. The world of mobile is moving forward so fast that it will soon lose its distinction from web-based activity as a whole.

Vince Ford, New York Philharmonic

- Keep the tech simple. Select standard platforms and technologies. Spend your time on content and strategy, not technology development.
- Follow your customers. Prioritize projects based on what your users are already doing online.
- Stick to what's natural. Everything is not necessarily better on mobile. Focus your efforts around behavior and actions that transition naturally to a small screen.

Kristin Tigart, Tessitura Software

- Mobile and social selling is about removing barriers and meeting the customer where they are: on the street corner, in your audience, at home on the couch.
- Seize the opportunity to embrace mobile in an integrated experience, from bar-code ticket scanning at the door to in-performance engagement, that complements rather than detracts.
- At some point, we'll stop calling it "mobile" and start calling it "web" since that is what the customer expects: A web experience that works on any device they choose.

Lisa Middleton, Stratford Festival

- If you don't have a mobile strategy, you don't have a strategy for growth. Having a mobile app is not a mobile strategy.
- Deliver a variety of content, on whichever platform, in whatever format your customers want to consume it.
- Work on building relationships with both new and existing customers. Aim to connect individuals with a common interest around your product.

Wim Jenkins, Universal Music

- Recognize the potential of digital channels to reach a new audience.
- Practice what you preach—become an advocate for mobile within your organization to educate and inspire.
- Get the concept right. Consult with experts as you develop your product.

William Makower, National Funding Scheme

- Digital channels are no replacement for existing channels. See digital as incremental and not a replacement channel.
- Devise the shortest and most streamlined approach.
- Correctly set your manager's expectations. Mobile giving is not a one-hit wonder.

Give Them a Reason to Enter Your World

QR (Quick Response) codes, which bring smartphone users directly to any web URL with a quick scan, provide a tool for front-line marketing that can awaken people's curiosity. "The key is to make the reason for the scan compelling—a competition, a free track download," says

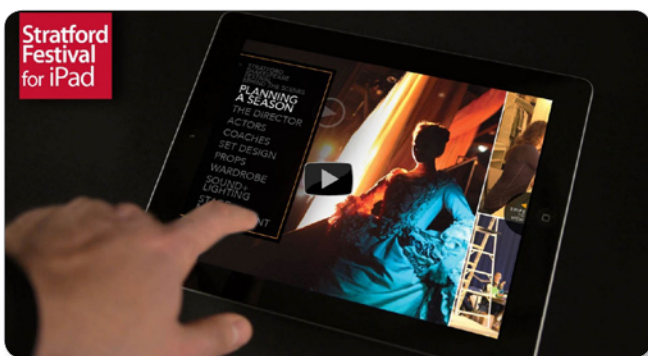


Wim Jenkins, director of digital, classical, at [Universal Music](#) in London. "There is no point in just bringing a user to a web site." Last fall, Felix Mesenburg, a product manager at [Deutsche Grammophon](#)

distributed little cards around the Konzerthaus Berlin during the Echo Klassik Awards ceremony with a cartoon of a non-descript man on one side and a QR-code on the other that opened a video clip about Rolando Villazón's freshly released album, *Villazón Verdi*. It received 200 clicks.

Invite Them Backstage

The Stratford Festival launched an app for Playbook and iPads last December that allows backstage glimpses with 3D renderings of sets and costumes that can be rotated by touch, virtual tours of dressing rooms, and more. When flipped vertically, the app transforms into an eBook. "We wanted something more that would give an interactive feel for the entire season," says Middleton.



Play Games...

An increasingly popular promotional device enables potential ticket buyers or patrons to get hands-on with the subject matter, Nintendo style. The Stratford Festival is developing a game tentatively titled *Staging Shakespeare*, designed both for Android and iOS (Apple devices), that gives players access to sets, costumes, props, and lighting as they move up through the levels. It will be possible to share

a completed staging of *Romeo and Juliet* on Facebook and Twitter so that friends can play the critic and rate scenes for quality.

The most recent Cecilia Bartoli album, *Mission*, was accompanied shortly after its release late last year on [Decca](#) by a murder mystery game app exploring the mysterious life of the composer Agostino Steffani and his travels from Italy into Northern Europe. "It added something else for the audience to play with but also was a really nice story to back up the rest of the album marketing," says Jenkins.


...Wisely

Jenkins admits, however, that it is not easy to come up with a concept for a relevant game to entice the target audience. The Bartoli project required extensive planning with a specialist gaming company. "If you develop something just for the sake of it—that's not engaging users—you can end up with something obsolete," he says. Nor was the app intended to create a direct line to album sales. "It was seen more as a product that gave a halo effect to the whole project. Apps provide more of a promotional element and need to be viewed as such."

Raising Funds on the Fly

The [National Funding Scheme](#), just launched as a mobile fundraising platform, has brought together 11 cultural organizations ("partners") and enabled them to solicit under its auspices through debit or credit card or PayPal. "It's less about the technology and more about when you make the ask," says co-founder William Makower.

The Southbank Center in London, one of Scheme's partners, is currently raising the remaining £100,000 of the £2.3 million needed to restore the [Royal Festival Hall organ](#). A display near the hall's ticket counter lays out background information, showcases pipes, and includes a poster with a QR code that leads directly to the campaign's web site. Rebecca Preston, director of development, says that although the campaign aims to bring in new supporters, it could potentially entice old donors to contribute through a different route. "Mobile is just another way of giving. If it's more convenient for them, that's no bad thing either."

"Mobile seems to be moving forward in a lot of areas," says Ford, "even in fundraising. I'm optimistic about it." 



MOBILEMedia

in the

Concert Hall

Who's Doing It and Who's Not

Is it possible to allow Tweeting without offending the non-Tweeters?

By Keith Clarke

"Ladies and gentlemen, as a courtesy to performers and your fellow patrons, please remember to turn off all cell phones, beepers, buzzers, and any other electronic devices. And please, no texting during the performance."

So goes the familiar pre-performance announcement. But here's another:

"Please switch ON your smartphones."

The exponential rise in smartphones and the consequent opportunities for audience growth and engagement in the concert hall are on every presenter's mind these days, not least



because accommodating the switched-on community carries a grave risk of alienating the traditional one. And you can't have it both ways: "It would be very hard to encourage people to use their devices, but to make sure that ringers, flashes, and

shutter sounds are off," says Shana Mathur, VP for marketing and communications at the Los Angeles Philharmonic.

She also notes signs of a backlash in the rock arena. "A lot of bands are starting to outlaw camera phone use at their concerts," she says. "We need to learn from this."

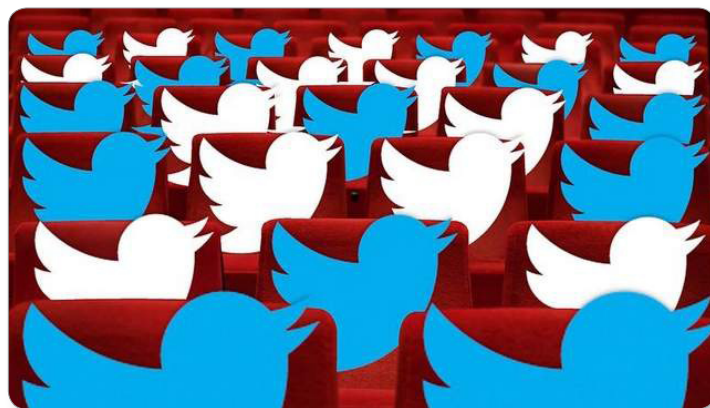
The Philharmonic's solution is to let patrons check in after the fact: "We Tweet/Facebook our encores immediately following most performances, so that attendees can see them on their way home."



KEITH CLARKE

Keith Clarke is a freelance music journalist and consulting editor of *Classical Music* magazine, which he edited for 21 years. He has been the London correspondent for *Musical America* and MusicalAmerica.com since 1999.

THE "ON" CAMP



Tweet seat directions at the Flynn Center in Burlington, VT.

The time, place, and content for mobile devices in the concert hall varies, ranging from full-audience interactive commentary during a dress rehearsal to dedicated "Tweet seats" during performances. Some organizations will even provide a moderator, either in the audience or backstage. Here are a few examples:

Smartphones On During Rehearsal: Los Angeles Opera

We interviewed LA Opera President and CEO Christopher Koelsh to find out how the company's practice of providing Tweet seats during final dress rehearsals was working out. It was an experiment that began last year; now, the company provides them at all final dress rehearsals, inviting opera fans and newcomers alike.

continued on p. 26

Why rehearsals only?

Since there is often a fair amount of activity going on in the theater during the final dress rehearsal, Tweeters have more freedom to interact with staff or members of the production team, who can readily answer questions or offer additional information (via Twitter).



During an actual performance, the lights and activity involved in Tweeting would only detract from the experience for other audience members, since everyone's focus should rightly be on the stage.

What limits do you place on mobile media activity?

Because of copyrights and various other issues, we currently don't allow photography or recording by our Tweeters, just commentary. But we do provide participants with our own pre-approved photos and videos, and our Tweeters are encouraged to incorporate these into their conversations.

How do the performers feel—is this a hard sell to your artists?

Not at all. A growing number of artists is very active on Facebook or Twitter—especially younger singers, who are becoming more and more savvy about the importance of social media. They often post news about what's happening backstage during rehearsals or even during performances—when they're not onstage, of course. There have even been occasions when our performers and Tweeters communicated (during the rehearsals), which makes for particularly lively and interesting conversations.

What about copyright issues?

As producers in a theatrical and artistic environment, we are fully supportive of the rules and regulations that were after all created to enable our artists, musicians, and technicians to do their best work. We have pre-arranged guidelines for all of our communication and promotional activities and we are always very strict about following them.

Gina Bachauer International Artists Piano Competition 2014



Lukas Geniusas
Gold Medalist 2010 | Russia



Serhiy Salov
Silver Medalist 2010 | Ukraine



Dmitri Levkovich
Bronze Medalist 2010 | Ukraine

Salt Lake City, Utah

Abravanel Hall | Rose Wagner Performing Arts Center
2014 **June** | XVI International Artists Piano Competition

Age limit: 19-32

Application deadline: October 1, 2013

Open repertory

Worldwide auditions

Finals with Utah Symphony

More than \$80,000 US in cash prizes

Concert engagements

Gina
Bach-
auer

continued on p. 27

**Smartphones On During Rehearsal:
 Palm Beach Opera**

Palm Beach Opera has been providing Tweet seats for final dress rehearsals for the last two seasons and attendees are positively encouraged to Tweet photos of stage activity as well as comments. Director of Marketing and PR Ceci Dadisman described how it works.



Is this cleared in advance with artists?

We alert them that there will be people Tweeting in the back of the

theater. Some have even joined in the fun and Tweeted using the hashtag from backstage.

How do you control the etiquette of mobile media in the theater?

The biggest thing that we remind people over and over again is to make sure their flashes are off when they take photos in the theater, but other than that, we leave the Tweeters on their own and interfere as little as possible. We do have a moderator who sits in the back of the theater and watches the stream via the hashtag so as to answer any questions and perhaps point out important parts of the opera, but we try and let the Tweets speak for themselves.

PALM BEACH OPERA'S TWITTER FEED

Salome, March 2013

"Impressive part about opera—no mics, just belting voice. One dude's voice shakes room it's so low."

"No mics needed here. Performers sound great so far!"

"Salome is sung exceptionally well tonight, those coming for the real show will be very happy."

"Can safely say this is the first time I am watching someone sing an aria to a decapitated head. That's opera for ya!"

"I hope Salome's maids have a good laundry soap to get that blood out!"

"#pbosalome was amazing! @palmbeachopera gets it!"

La Cenerentola, February 2013

"Learning some hilarious new flirtation techniques from Cinderella's step sisters."

"Rossini did NOT make it easy for these singers and they are handling it beautifully."

"There's a time and a place to laugh at the Opera. This is the time... and it's definitely the place. The Baron is hilarious."

"Loved being in the Tweet Seats for La Cenerentola tonight. Perfect opera for Valentine's Day. Thank you."

Traviata, January 2013

"General director asks for a round of applause for the techies, love it!"

"Hard to remember this is just the final dress rehearsal. Its so amazing. Can't wait to see it again!"

"I don't see how Violetta gets anything good out of this deal. Boo Alfredo's dad."

"Remind me to bring tissues next time. :)"

"Alfredo is looking pretty bummed right now."

"How can she sing that high, dying of TB at this moment?"

"Well that was devastating. And lovely. And makes me want cake for some reason."

TWEETING PROGRAM NOTES, A FEW EARLY EXPERIMENTS

One area that would seem a natural for smartphone use during concerts is that of real-time program notes. Patrons could read about the music as it happened. Most arts organizations post their program notes on the web, and one could easily read them on a smartphone during a concert, although that lacks the real-time aspect. Some organizations use Twitter to notify fans of their availability; the Los Angeles Chamber Orchestra actually puts its notes on Twitter as an image, to avoid the 140-character limit.

The Lancaster (PA) Symphony takes that idea one step farther. Last year the orchestra launched *Symphony in a Snap!*—a new concert program targeted at busy young professionals. The one-hour early evening performances feature a pre-concert catered networking reception, a smartphone-friendly concert, open-seating, and a post-concert after-party at a local restaurant.

A statement says: "Attendees choose their own seats and may use their smartphones and their Twitter pages to follow the Symphony's customized program notes Tweeted during the performance. The Tweets include informative comments on the selections being performed. Audience members may also participate by re-Tweeting or commenting on a Tweet."

The experiment was deemed a sufficient success to run again this season, on a concert with pianist Santiago Rodriguez booked for five performances in the Fulton Opera House during May.

Musical pop-up book at Wolf Trap

It is outdoor events that seem the most likely setting for the successful use of program notes via mobile media. In 2009, the National Symphony Orchestra experimented with real-time Twittered notes during a performance of Beethoven's *Symphony No. 6* at Virginia's Wolf Trap Park. "With this first ever in-time symphonic Twitter you can have the conductor as your personal guide through Beethoven's most colorful and atmospheric work," wrote conductor Emil de Cou in the

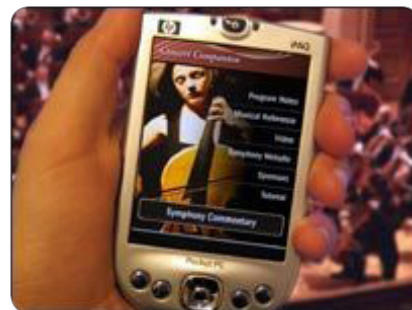
advance promotion. "I have designed the Tweets to go perfectly with ideas I have about the piece as I conduct it but also some interesting commentary to go along with the sights and sounds of Beethoven's day in the countryside: an adult musical pop-up book written for first-timers and concert veterans alike."

Before the concert began, messages provided facts about Beethoven's life and work. During the concert, Tweets were sent at specific points in the score, becoming streaming program notes that marked musical signposts through the work.

Concert host the Filene Center did not allow electronic devices in the main house, so the Twitter initiative was for the benefit of those seated outside on the lawn: NSO and Wolf Trap followers on Twitter were encouraged with discount lawn tickets through a promotional code included in a series of Tweets before the concert. According to an NSO spokeswoman, however, the experiment remained just that; no further real-time program note avenues have been pursued since.

RIP the Concert Companion

A few years ago, Roland Valliere invented the Concert Companion, which provided program notes in real time. A handheld device available for use during the concert, it was trialed by the New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Aspen Music Festival, Kansas City Symphony, and Oakland East Bay Symphony, and featured at the 2005 annual conference of the Association of British Orchestras. When first introduced, it seemed a natural. But it somehow never took off. These days, smartphones have made such single-purpose devices (remember the iPod? the camera?) obsolete. —KC



**Smartphones On in Performance:
 Flynn Center for the Performing Arts**

In Burlington, VT, the Flynn Center took its first step into smartphone use during performances in January. We talked to Marketing Communications Manager Kevin Titterton.

Who was your first artist—your guinea pig?

It was during a concert by guitarists David Hidalgo and Marc Ribot. People were encouraged primarily to Tweet, and told it was also fine to take photos (without flash) of the performance. We cleared this with the agent ahead of time, and if they'd declined we would have specified no photography.

How did it go?

It went fine. We offered Tweet seats again at the [jazz group's] Bad Plus performance of Stravinsky's *Rite of Spring* a few weeks ago.

Further experiments?

We communicate about any and all upcoming events through Twitter and Facebook. Also, the people who participated in Tweet seats were hand-picked from the Flynn's Twitter followers.

It's been suggested that Twitter could be used for a smaller group of people, before and after the performance—if one or two paying customers were selected to meet the artist or go backstage and Tweet about it, for example.

How do using mobile and social media contribute to the bottom line?

There's no direct correlation between using them and making money. It's important to embrace them both, to embrace the way people communicate and absorb information in the 21st century. That doesn't necessarily translate into profits, though. There is a definite benefit as to "brand awareness," the primary one being that it signals that the Flynn is open to experimentation and altering the status quo.



THE "OFF" CAMP



past which words (let alone 140 characters) matter." He is not alone in his thinking.

"Can't there be one part of our lives where all the gizmos are switched off?" responded one U.K. orchestra manager to my queries for this article. "Surely the power of the concert is the undistracted experience of sharing something

Smartphones Off. Period. English National Opera.

ENO allows no electronics on during performances or rehearsals. However, Tweets from chorus and staff backstage are certainly upping the company's visibility among each of their followers. We talked to Press Officer Christopher Calvert.



What are the restrictions?

Recording during performances is always banned, and we don't allow Tweeting or texting during performances.

How do performers feel about social media?

Our artists are, on the whole, active users of Twitter in particular. Our chorus members are often Tweeting on their smart phones—giving insights into the behind-the-scenes world at ENO. Over the past couple of years, what started as one or two individuals Tweeting has grown into a Twitter community of artists, audience members, fans, and ENO staff. We don't try a hard sell. Instead the growth of Twitter in the organization has been organic.

Is there money to be made?

For ENO, social media is about having conversations with followers, encouraging feedback, and sharing content. We feel that traditional-style marketing via a social media platform—like Tweeting about buying tickets—rarely works.

Stephanie Challenger

Publisher and Managing Editor

Susan Elliott

Editor, MusicalAmerica.com News and Special Reports
editor@musicalamerica.com

Joyce Wasserman

Senior Account Manager
732-851-6988 ■ jwasserman@musicalamerica.com

Frances Wan

Design Director | Database Publishing Specialist

Howard Roth

Business Consultant

Sedgwick Clark

Features Editor, Musical America Directory

Robert E. Hudoba

Manager of Listing Services
listings@musicalamerica.com

Carolyn Eychenne (Europe)

Advertising Sales Representative
33.1.39.58.14.01 ■ carolyn@eychenne.me

Andrea Rancati (Italy)

Advertising Sales Representative
39.02.703.00088 ■ arancati@rancatinet.it

Debra Kraft

Account Coordinator
dkraft@musicalamerica.com

PUBLISHED BY

**Performing Arts
Resources LLC**
Your source for news and information

PERFORMING ARTS RESOURCES, LLC

PO Box 1330, Hightstown, NJ 08520
609-448-3346 ■ info@musicalamerica.com

Each article in this issue also may be found on our website, MusicalAmerica.com, in the [Special Reports](#) section.

[Catching Up with Our Mobile Society](#)

[Going Mobile: The Options](#)

[Five Organizations That are Big on Mobile](#)

[Mobile Vendors: Just a Few](#)

[Arts Patron Smartphone Use](#)

[Time for the Performing Arts to Get Mobile](#)

[Mobile Solutions: Four Case Studies](#)

- [eighth blackbird](#)
- [Steppenwolf](#)
- [Brooklyn Academy of Music](#)
- [Houston Symphony](#)

[Making Mobile Money](#)

- [Quick Tips from the Experts](#)

[Mobile Media in the Concert Hall: Who's Doing It and Who's Not](#)

- [Tweeting Program Notes, a Few Early Experiments](#)

In the Next Issue...

Social Media Marketing

Coming September 2013

Questions? Email info@musicalamerica.com