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Publicizing the Chamber Music Festival

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PUBLICIZING THE CHAMBER MUSIC FESTIVAL

A Major Qualifying Project Report:

Submitted to the Faculty

of the

WORCESTER POLYTECHNIC INSTITUTE

in partial fulfillment of the requirements for the

Degree of Bachelor of Science

by

Lesley C. Anderson

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Approved:

Professor John Trimbur, Co-Advisor

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Authorship Page

This was an individualized project, therefore all research, design and writing has been completed by the author of this project.

Abstract

This project explores the rhetorical relationship between audience and musical taste, and how this impacts the projection of an identity and the design process of chamber music festivals. In order to address the concerns of current audience and the graying process regarding a noticed demographic of current audience members, as well as the pursuit of new audience members, a design portfolio has been created in the form of a redesigned campaign for a local music festival which offers a more effective design and identity-projection solution.

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Executive Summary

For centuries, audiences have gathered to experience chamber music. No longer reserved solely for royalty and the wealthiest of patrons, as was the case centuries ago, chamber music concerts have become an accessible venue for people of all backgrounds. However, even though chamber music concerts are offered to the general public, there is a noticeable pattern in the socioeconomic background of the majority of the audience members. In the case of the Rockport Chamber Music Festival in Rockport, Massachusetts, there is a push for more modern music and a desire for a more diverse audience, and it is a goal of this project to address the concerns of diversity in music and audience through an alternative design portfolio for the Rockport Chamber Music Festival.

This project will pay particular attention to several identity-portrayal and design aspects of the festival. One area of focus is bringing Rockport's locality to the forefront in its designs and presentation to the public. For an organization whose locale is not only appealing to vacationers but is also an artist community with a rich artistic history, a more Rockport-centered campaign may help to draw in a more diverse audience from outside of town, while maintaining a strong local following.

In this project I have taken this idea of emphasizing Rockport's locality into consideration with my designs to give an example of a route that Rockport may choose to take in its future endeavors. In addition to a focus on location, I have also taken further into account an emphasis on the acquisition of new audience members in conjunction with the retention of current supporters. By creating a design that is intended to reach out to members inside as well as outside the Rockport community, with a clear logo that can

be recognizable by people from many demographics, this design demonstrates a pull in a new direction for the identity of the festival.

Along with this new design portfolio, the project also outlines an innovative concert featuring chamber instruments used in more modern, pop-cultural ways. The goal is to provide an example of an event and its accompanying designs that may pull a younger crowd to the organization, along with those typically less interested in traditional chamber music and more interested in rock or pop music.

Through comparison of different chamber music festivals' websites, designs and a deeper understanding of the socioeconomic factors that contribute to musical taste, this project presents an exploration of the rhetorical relationship between an organization's goals and the ways in which it presents itself to the public in attempts to achieve them.

1. Introduction

The Rockport Chamber Music Festival, established 25 years ago in Rockport, Massachusetts, is looking forward to its 25th anniversary season in the Summer of 2006. With the omnipresent concern for the desire to reach out to more diverse audiences and to help the organization grow both geographically and financially, Rockport is continuing to enact outreach programs and to offer concerts with newer and more international music. To accompany this desire for outreach and diversification, I am addressing the issue of acquiring younger and more diverse audiences as well as offering a stronger emphasis on Rockport's locale in its publicity.

This can be approached in the following ways: By offering a more diverse music program to reach out to a more diverse audience, the Rockport Chamber Music Festival can expand its repertoire to reach out to less traditional audience members with less traditional music. This is not to advise abandoning the more standard chamber music pieces often featured at concerts, but to create a greater variety in the music featured. This will draw in the prospective audience members whose interests lie in such genres as well as introduce the current audience members to something new and important.

As for the emphasis on Rockport's setting as a coastal village, this emphasis can be accomplished through the usage of coastal imagery in the festival's publicity designs. By featuring some of the themes or landmarks in Rockport as a seaside town, this highlights Rockport as a desirable location that is strong enough in its location to be worthy of presenting it to the public as a pull for potential supporters of the festival. For those currently living in Rockport, it provides familiarity. For those living outside of Rockport, even outside of the greater Boston area, the coastal imagery provides potential

audience members with an idea of what the festival's location is like, and can be a draw for vacationers and those who live farther from the ocean.

Due to the fact that initializing a real-life chamber music organization and heading its marketing campaign is beyond both the time and economical constraints of this project, the main short-term goal of this project is to give a solid example of an effective chamber music festival design portfolio that can be extended to meet the needs of real-life users if it were to be adopted by an existing organization. Design-related sociological and rhetorical concepts have been brought together to create a stand-alone unit with a focus, a theme, and a purpose. Each organization has its own focus and its own ideas of success and what is most important, but this portfolio is designed to serve as an example of flexibility, consistency, and professionalism that organizations can draw ideas from for their own campaigns.

One key factor in the planning stage of any project is determining what components need to be produced. The designer must determine what elements are necessary and who they are designed for before any sketch or draft can be made on paper. When deciding what physical items to include in my design portfolio, I needed to think of the organization's and the user's needs. An organization needs not only materials to reach out to its audience members, but items to present to other businesses for fundraising, to musicians, potential employees, business partners, even contractors. By identifying the scope of individuals and organizations that need to be reached by the festival, it then becomes clearer regarding what materials are needed and how to present them.

Overall, a chamber music festival needs to present itself according to who its desired audience is. In order to do this, the festival needs to understand what types of people are likely to attend, and what types of people the festival would like to have attending its concerts in the future.

When people do attend concerts, having a way of finding out its actual audience is very helpful to an organization. Distributing a particular flyer or newspaper advertisement to an assumed audience group without the direct knowledge of the audience causes a high risk of wasted money and resources.

It is also crucial to establish brand identity and to pull a theme throughout all materials so that viewers can establish a familiarity and recognition with the organization's colors, fonts, and overall look. Upon establishing this familiarity, the connotations for self-identity and social attitudes that come with these designs will also be ingrained in the viewers' minds. If a campaign changes drastically from year to year, previous viewers are likely to feel confused. They may not maintain that familiarity and may end up overlooking a schedule in the mail by assuming that it is bulk mail from an unfamiliar organization, for example.

The concept of the "graying of the audience", meaning the common observation of retirement-aged listeners comprising the majority of chamber music concert audience members, is a prevalent concern for many, particularly when discussing the projected future (or lack thereof) of arts organizations. Two different viewpoints from influential members of the RCMF organization are voiced on this issue – one from the organization's current Artistic Director, and the other from one of the organization's founders. Through the passing on of leadership from one director to the next, the festival

takes on different qualities of what goals are the most important and what constitutes a well-rounded program. My incorporation of these varying opinions and proposal for a proactive solution will ensue in the coming sections of the report.

Despite the concerns of an audience's older demographic, the demise of classical music as a genre and the obsolescence of its audience is far from eminent. Many are cowering in fear that classical music is on its way out as the older population who typically attends the concerts begins to diminish. However, this same age group has attended these concerts for decades, even centuries since the music was written.

Young adults, who are a minority in the chamber music audience demographic, continue to feel the pull of pop culture and more modern music. This does not mean, however, that the chamber music festival's mission to expand its audience has failed or is useless. It may need some readjusting. Many children and young adults will foster an appreciation for chamber music, but may not attend as frequently as wealthier retirees based on reasons as simple as lack of leisure time or the persuasive attraction of a more social activity for those in their age, ethnic or economic group.

Instead of attempting to focus all available funds on the expansion of the audience, it is important to find harmony between retention of current audience members and the encouragement of outreach and education to new members. This way, the organization will not be losing business through its new efforts, and has the opportunity for growth and expansion as a business.

Outreach programs should not be ignored. Rather, they should be developed with the intent of introduction and exposure. A student will not suddenly love chamber music if he has established that he does not prefer it and has already heard it; but for a student

for whom chamber music is new and unfamiliar, there is an opportunity to enforce a positive attitude about it early on, therefore increasing the chances of gaining an audience member in the future.

The success of a chamber music organization requires an understanding of the demographic of the chamber music listener so that appropriate measures may be taken to ensure an appealing campaign to the desired current and prospective audience members.

In his 1984 book, *Distinction: A social Critique of the Judgment of Taste*, French researcher Pierre Bourdieu explored the many different links between certain social classes and levels of appreciation for the fine arts and other aesthetic indulgences. His hypothesis was that there is a direct correlation between social demographics (wealth and education in particular) and preference for certain ‘upscale’ genres of aesthetics—classical music, Shakespeare, fine wine and gourmet food, conceptual and abstract art and photography, to name a few examples. Through an extensive survey, he produced an elaborate report discussing his findings.

While Bourdieu is not the only researcher to touch this topic, he is certainly one of the most notable for his findings, and is cited in several other works in the attempt to find further reasoning behind this paradigm. While the issue of class distinction and aesthetic taste is in the forefront via Bourdieu’s findings, it is most effective to focus the attention of this project on a more local level. Rather than to gather information from all over the world to contribute to this topic of research, the intent of locality will be to gain an in-depth understanding of the way that a chamber music organization operates first-hand. Due to the fact that this project is dealing solely with the development and

execution of a chamber music festival, I have narrowed the research down to concentrate on the ways in which Bourdieu's and others' previous research concurs or dissents with the more local findings. I will also be drawing from other organizations to compare and contrast.

Since there has been significant technological advancement since the date of *Distinction's* publication, I will also be looking at the ways in which the Internet has contributed to furthering the outreach of concerts to their audiences. With the opportunity to look up concert programs and even buy tickets online in some cases, it is important to find out what ways the media and design aspects of promotion have changed, and in what direction they appear to be leading. This will definitely highlight a new angle of reaching out to a broad audience that could not have been researched prior to the Internet's explosion into homes and businesses.

The aim of the research of this project follows the ensuing goals:

- To identify what gaps are present in the marketing of chamber music concerts.
- To determine the impact of the rhetorical situation of audience on advertising campaigns and graphic/media design
- To speculate on potential improvements to the current method of outreach to audience members in the minority of socioeconomic class/age group/culture in order to enforce a more successful campaign..
- To identify the issue of the "graying of the audience" and to determine what should or should not be done to address it.

- To establish a clear objective for a proposed design campaign that will address current problems and offer a more conducive alternative.

Research for the project ranges from scouring musical reference materials and articles to observing hard copy publications from chamber concerts, analyzing websites, studying marketing principles, musically analyzing recordings, researching musical groups and compositions, furthering knowledge of graphic design principles, personal interviews, and more.

Each component of the research process is an important one. Reference books and journal articles lend important insight from previous researchers on similar topics. Programs and publications from current organizations yield excellent information regarding design principles and an image that they wish to convey to their audience. Websites shed light on the advancement of the expectations of an organization regarding technological outreach to its potential audience.

A general understanding of marketing and its principles is essential to fully interpret the findings of the research. Once that knowledge is acquired, deeper aspects of written and graphic materials can be pulled out to analyze in a more informed and intelligent way. This is also linked with an understanding of graphic design.

Rather than relying solely on previous publications and other researchers' work, this project calls for personal contact and gathering local information. Not every festival will follow the same rules and guidelines, so, in order to fully assess the workings of a local organization, information must be gathered from that source. By discussing the questions raised in the topic of this MQP with those involved in the festival itself, the information gained will be unique and invaluable to the advancement of the project.

Through these diverse techniques of research, the project can take shape by encompassing a well-rounded field of information. With enough historical and background knowledge of the broader issue, the focus can then be localized through a more interactive and interpersonal approach to data collection and analysis.

2. BACKGROUND

2.1 Chamber Music – a Brief History

Ask an audience member what he thinks of when he hears the phrase “chamber music” today and you will likely get a response consisting of any of the following terms—string quartet, intimate, formal, cello, ensemble, instruments, piano trio, small. According to *The Oxford Companion to Music*, chamber music is currently defined as “music written for a small ensemble, either for private (domestic) performance or, if in the presence of an audience, for a relatively small hall. This definition excludes solo music, for an essential ingredient of chamber music is the pleasure of playing together (Latham 224).” Based on that definition, the audience member would be quite accurate in his associations. While it is true that most chamber music performed today does coincide with many of those adjectives, it may come as a surprise to discover that chamber music in its earliest days consisted of no instruments at all. In the early 1500s, chamber music first emerged as a vocal genre (Latham 224). However, by the following century, vocal music had taken the title of the madrigal, and chamber music began its journey to the familiar concept that we think of today.

Throughout the late 16th through to the 17th centuries, chamber music’s repertory was dramatically changed from music written for amateur musicians with simple harmonies and basic tones performed in wealthy homes to flourishing melodies intended for performance by court-employed chamber musicians. This growing level of complexity and technical difficulty in the music accompanied the concept of composers attempting to capture their true emotions and deepest thoughts through the music, rather than simply writing a pleasant, simple tune for performance. As the concept of the

virtuoso, or talented lead musician, emerged, chamber music and its performance expanded. Music in general was considered “an important social accomplishment”, so the concept of private music-making in the more opulent social circles became a “socially desirable leisure pursuit” (Latham 225).

Henry Raynor, author of *A Social History of Music*, helps to explain the shifts from the palace to the home in a music environment. As music branched forward into a realm of “music by poetry” and a “pursuit of expressive intensity” (Raynor 242) and broke away from its strict ties to the sacred and the church environment, so did the instruments. Organs were being moved from churches to places as socially occupied as taverns and inns as entertainment for clientele, and music began to situate itself in the everyday, the familiar, as a social gesture (Raynor, Chapter 15).

This eventually gave way to the rise in popularity of the public concert. In 1743, Leipzig, Germany, a festival was actually created to celebrate music to a subscribing audience. Of course, it was not given the title of festival at the time. Rather, it was donned a more fashionable name of *Liebhaber Konzerte*, denoting an amateur orchestra playing to an audience of subscribers (Raynor 315). Much in the way that Rockport’s festival recognizes the need for individual donations and support, the *Liebhaber Konzerte* series marketed itself to its patrons with a subscription-oriented ticket sale program. This approach as opposed to selling concert by concert during such a time of public concert early development was necessary to ensure the funding to plan the season’s programs (Raynor 315). Soon after, there was noticeable expansion of the smaller, more private organizations opening their doors to a more public arena for music.

As the Baroque Era evolved into the Classical Period during the later part of the century, the concept of continuo, or the accompaniment to a more virtuosic solo instrument was transported more to symphonic music with a larger orchestra, and the piano became the spotlight. This rise in potential of a new instrument began to shape the nature of chamber music in its entirety (Latham 225), so much that an entirely new genre was developed known as the piano trio, where the piano was featured along with two other instruments, all taking turns in a more harmonious and equal partnership of music-making (Latham 226). This genre along with the rise of Beethoven's success pushed the creation of chamber music farther from published sets for the wealthy and closer to performance by professionals at concerts (Latham 226).

Soon after the development of the piano trio came the most popular combination of chamber music: the string quartet. The opportunity of four voices working together simultaneously gave way to thematic developments, variations, rondos and rounds, and very importantly, the fugue—"a composition in which three or more voices enter imitatively one after the other, each 'giving chase' to the preceding voice (Latham 493)". Bach was particularly famous for his fugal work, and there have been several adaptations to his famous *The Art of Fugue*, one being through string quartet.

The Classical Period marks a boom in chamber music development, and through to the Romantic Period of the 19th century, chamber music continued to be "written with professional players and the newly emerging concert setting in mind" (Latham 227). Audiences changed from the royal members of the court to devoted music listeners who regarded the chamber music concert as an event of importance and an indication of social position in society. The music for the 'chamber', or a room in the home, as it once was

intended, became what is still very commonly used today—the piano. By the late Romantic Period, the piano had become the “quintessential domestic instrument” (Latham 227).

The role of the composer was also evolving. Composers traditionally were employed by the church or the court, producing music as needed and as directed by their employer. However, as the role of music in society changed from the sacred to the social, composers turned their attention less to the fulfilling of corporate duties and more to the expression of the soul and the display of aural complexities and new experiences. The composer began to act as publisher, becoming concerned with the rights to pieces produced and demanding a higher price for pieces of the now more emotionally and socially meaningful music (Raynor, Chapter 19). This in conjunction with the increase in popularity of the public concert meant higher prices for tickets to such events, thus limiting the accessibility of these concerts to those in the lower financial classes of society.

Raynor shows a letter from the elder Mozart to his daughter regarding a successful concert:

“A great many members of the aristocracy were present. Each person pays a souverain d’or [more than double the previous year’s subscription] or three ducats, for these concerts. Your brother is giving them in the Mehlgrube and pays only half a souverain d’or each time for the hall. The concert was magnificent and the orchestra played splendidly.” (Raynor 324). Wolfgang Amadeus Mozart, with his increasing reputation as a marketable and talented composer, made twice the money and thus created a more opulent status quo for concertgoers. It is also important to note that Mozart makes a

point to state “a great many members of the aristocracy were present”. This indicates that having upper-class members of society present at concerts was not only something socially desirable for the composer, but something that proved to be very financially beneficial, thus furthering the composer’s career at a much quicker pace.

By the 20th century, the orchestra became a very popular ensemble for concert-goers, and though chamber music has made a comeback since the late Romantic Period, its goals have continued to shift more and more to catering to a virtuosic ensemble by exploring new and complicated arrangements and techniques. With the development of modern sound technology and computers, this has also opened a whole new door for modern music-making. That is not all that technology has done for chamber music, however.

Prior to the development of music-recording technology, the only way to experience music of any kind was to attend a live performance or to perform. The only way to hear a new piece was to find a concert where it was being played. With the development of records, cassettes, CDs, and now MP3s and other digitally advanced media, music has been brought back into the home for domestic use (Latham 229), and continues to spread rapidly from consumer to consumer. Even though chamber music had taken a position on the back burner at the turn of the 20th century, the development of music-recording facilities brought it back to where it had begun, this time reaching thousands of people at a time, allowing each person to acquaint themselves with a broad repertory. This ability to allow potential audiences to sample concerts at any time, as many times as they desired marked another monumental change in chamber music history and provided chamber ensembles with a much broader, interested audience.

Despite the accessibility of digitized music, audiences still flock to concerts to hear these pieces live. Why go to a concert when the file is available instantly online? The answer to that is simple and indicative of what music has become – it is a social event. Not only for the appreciation of the experience of live musicianship and a more rich embodying sound, audience members attend concerts for the experience of the music with others. Much like going to a movie in a movie theatre is an event to go with friends and to share in an emotional journey with others, strangers mostly, so is the experience of attending a concert: a group of many otherwise disconnected people connected by the experience of the live concert.

2.2 The Chamber Music Audience

2.2.1 The Original Audience

As chamber music was emerging as a genre during the 1700s, the audience of chamber music concerts was comprised solely of the wealthy and noble members of society. Music being considered a leisure activity of high social standards, the only individuals who could afford to hold concerts were the ‘upper crust’ members of society. Professional musicians were considered quite low on the social class totem pole, despite the fact that their services were enjoyed by elite members of society.

Audiences in the developing years of chamber music, as it became more of a public performance art, continued to be wealthy participants, but were not restricted to members of the court or noblemen and women. Even at the earliest development of chamber music, a socioeconomic link was established between the audience and the performers. Concert-going was a social event more than an opportunity for musical

appreciation and analysis. Through the Baroque and Classical Period, audience members often talked during the performances, picnicked or sat at dinner, came late and left as they pleased, with a general disregard to the musicians or actual performance taking place. Some audience members were entirely disinterested in the music and went to concerts solely for the opportunity to expand their social circles.

2.2.2 The Current Audience

Chamber music concerts are still considered a social event today. By social event I am referring to the fact that although audience members attend for the pleasure of hearing the music, it is also a chance to connect with friends who are directly associated with the concerts and to talk about the music with others who understand and appreciate it. The modern day audience of chamber music concerts often falls into a particular set of demographics, as expressed through the “gray” term that has been coined for such individuals—upper-middle class, well-educated, and retirement aged. A National Endowment for the Arts study regarding Age and Arts Participation in 1992 supports this observation, indicating that the highest rate of attendance at classical music concerts lies within the age range of 47 – 56 years old, with the lowest rate being among the very young and the very old (NEA Publications). This may support the theory of a gray audience, but there needs to be a further explanation as to why this is.

Pierre Bourdieu defends this assumption in his book, *Distinction*, by completing a study of various members of different demographics and analyzing their preferences in the arts. His position throughout his study is that those with high levels of education appreciate the finer or higher levels of art—in his opinion, abstract art, Classical music

and fine wine, to name a few. He shows that well-educated individuals are more likely to have heard of a larger variety of composers as well as to identify a less publicly-known and exploited piece of classical music (an example of a more public piece would be “Blue Danube” by Strauss, as opposed to a piece that would suggest a more pursued interest in the genre such as a Schubert Quintet). Art in any form is subjective, but there is a strong correlation in Bourdieu’s results with the link between socioeconomic background and musical preference.

Bourdieu states, “For an adequate interpretation of the differences found between the classes or within the same class as regards their relation to the various legitimate arts, painting, music, theatre, literature, etc., one would have to analyze fully the social uses, legitimate or illegitimate, to which each of the arts, genres, works or institutions considered lends itself” (Bourdieu 18). Basically he is stating that in order to analyze class distinctions in regard to taste with the arts, one needs to see what the particular art is used for in a social situation. Legitimate and illegitimate in this case do not apply to our typical idea of those words. They are not equated to valid and invalid. Rather, they refer more to “high art” and “lower art”, in a sense. Regardless of opinion of one particular piece versus another, Bourdieu’s study does indicate that those with a high level of education, such as a professor or doctoral scholar, show a more broad knowledge of Classical composers than those with a lesser level of education, thus indicating an implied interest in Classical music.

Bourdieu makes several important observations while pursuing his analysis. He observes that there is a very close relationship bridging cultural practices with education level and social background, as well as a noticeable increase in the reliability on social

background as a factor in preferences for less legitimate cultural practices, when given several individuals with the same educational background (Bourdieu 13). Basically this means that the higher level of education attained by an individual, the more likely he or she is to participate in more legitimate cultural activities – mainly involving music and painting, in Bourdieu’s line of consideration.

Bourdieu also observes that as individuals are approaching the legitimate areas, and particularly those who are interested in them directly, there is a significant correlation between education level differences and the differences in preference for certain genres, time periods, compositions, and composers/artists (Bourdieu 14). This alone provides a springboard for further analysis regarding chamber music concerts. The “gray” audience that encompasses the majority of the chamber music attendees fall into the categories as Bourdieu describes.

To illustrate this point, I find it helpful to refer to Bourdieu’s example of the differences he mentions: those who are interested in works like *the Well Tempered Clavier* are disinterested in works such as Strauss waltzes because, as Bourdieu points out, these pieces are “devalued either by belonging to a lower genre (‘light music’) or by their popularization (since the dialectic of distinction and pretension designates as devalued ‘middle-brow’ art those legitimate works which become ‘popularized’)” (Bourdieu 14). Each difference in this example is correlated with differences in educational level, according to Bourdieu’s survey and analysis.

Since chamber music is a legitimate cultural activity, according to Bourdieu, and since, due to this status, those interested in chamber music are generally well-educated individuals with a preference for legitimate activities, this offers some helpful

explanation when grasping the concept of a gray audience and why it may be that way. While it is true that there are varying levels of popularity ('middle-brow' sense Bourdieu has outlined) among chamber music compositions themselves, the genre as a whole is situated in the legitimate arts. Since those with a high level of educational progress, such as a college degree or further, fall into the category of a high educational capital, the logic follows that it is more likely for members of that range of education to be interested in the more legitimate arts. His findings also show that those with a higher social class in general are more interested in the legitimate works, but that the combination of class and education produce the strongest result (Bourdieu 15). Similarly and very importantly in the case of this project, Bourdieu notes that as individuals move away from the more legitimate works within the legitimate activity (in his example, he uses *Rhapsody in Blue* and the *Hungarian Rhapsody* as the 'middle-brow' or more illegitimate works), the correlation actually changes to age as being the most important factor for disagreement rather than education or social status. This does not negate the other factors, but the factor of age becomes the most influential in his results (Bourdieu 16). Since those with a lower level of education, such as teenagers in high school, cannot possibly obtain doctoral-level scholarship at such an age (in most cases), this supports the evidence of a much smaller representation of interest in the high arts among young people compared with those in the high art demographic of Bourdieu's findings.

Upon inspection of Bourdieu's findings, we are given a conclusion to support the observation so commonly made at chamber music concerts – those with higher education, higher class, and higher age are more likely to hold a preference for chamber music and thus, more likely to attend than those who are younger, have less educational capital and

who have lower-class backgrounds. This does not indicate that there are not exceptions or that members of the minority assuredly will *not* attend, but displays the fact that they are less likely to, which supports the idea of a gray audience.

A 1997 Survey of Public Participation in the Arts, performed by the National Endowment for the Arts coincides with some of Bourdieu's points. The first demographic to address is age (see figure 2.1).

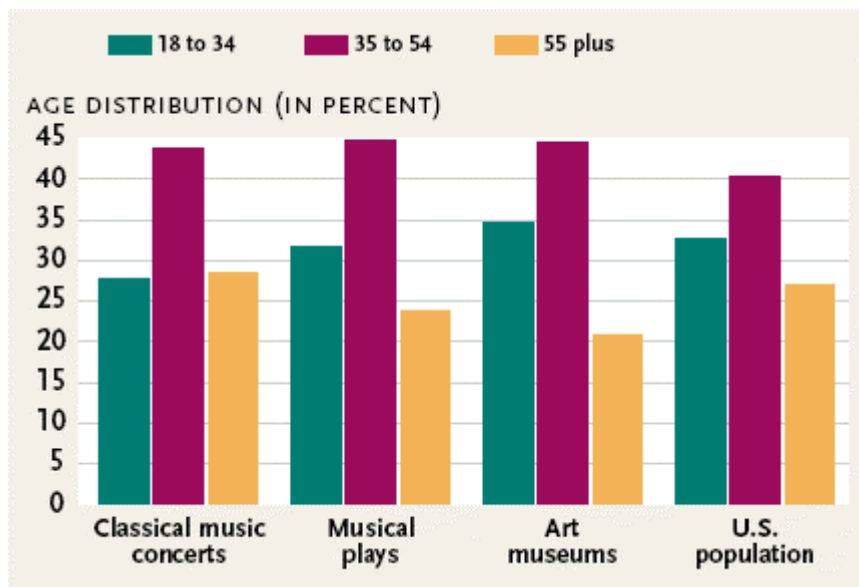


Figure 2.1 - Age Distribution in the Arts Audience. Source: Regional Review, Julie Lee, 2003,

As this figure shows, the majority of those attending the outlined events are over the age of 35. Each of the activities outlined in the graph are considered to be legitimate activities by Bourdieu's analysis, but since there is no specification of what particular pieces or performances are featured, it is difficult to fully compare this result. However, for the basis of legitimate art and age correlation, the ratio between the combination of the two higher age groups in comparison with the younger age group give a supportive

portrayal of the overall audience demographic. This in part supports David Deveau’s positive outlook on the graying of the audience. He sees it as a continuing cycle where it is not necessarily a matter of young people not being interested, but more that those under 30 do not or cannot make it to a concert, whereas the older population does. If the cycle follows the way that this graph outlines, the younger people will soon fill the age group outlined in maroon, and the pattern will continue.

The next demographic in consideration is financial status.

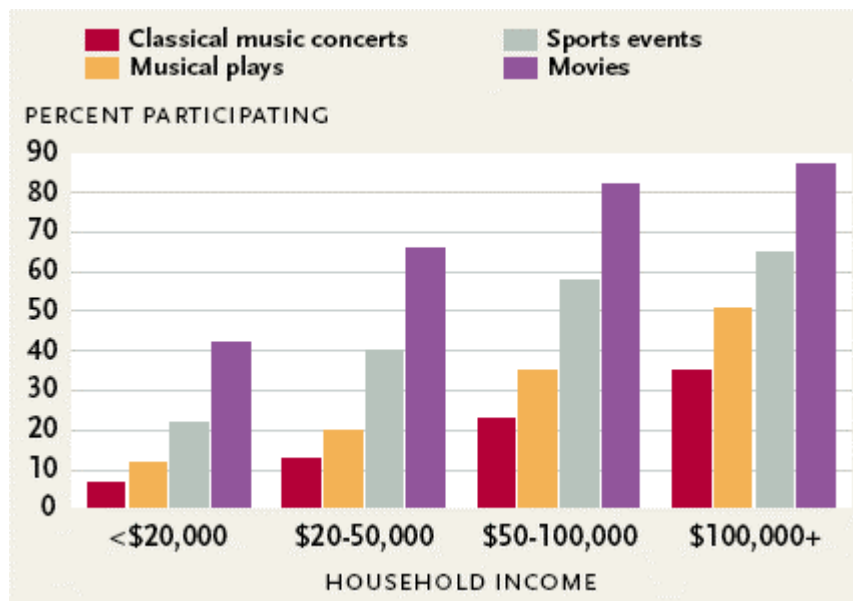


Figure 2.2. Income Distribution in the Arts Audience. Source: Regional Review, Julie Lee, 2003, <http://www.bos.frb.org/economic/nerr/rr2003/q2/requiem.pdf>

Julie Lee, author of the *Regional Review* article, “A Requiem for Classical Music?” says, “Since tickets cost money, the more a person earns, the higher the participation rate in all these activities”. She goes on to say “It is not simply that classical music audiences tend to be richer than other audiences, but that all audiences tend to be richer than average. Moreover, both rich and poor share similar preferences” (Lee 4). This graph appears to disagree with Bourdieu in some ways, though Bourdieu’s focus was more on higher class

versus higher income. Higher income often indicates higher social status, but it is not mutually exclusive. Even though this graph appears to display that the ratios of each economic group are the same, there is a large difference between the number of classical concert attendees in the lowest income range to the highest. The highest activity for participation continues to be movies, however, those with a higher income simply attend more often and a larger ratio of classical concerts to the ratio in the \$20,000 range is apparent. Where those with that income may attend all of the outlined activities at a lesser rate, there is a distinct jump from the rate of participation in classical concerts in that income level compared with the \$100,000 income level.

Finally, a look at how education influences the participation in artistic activities:

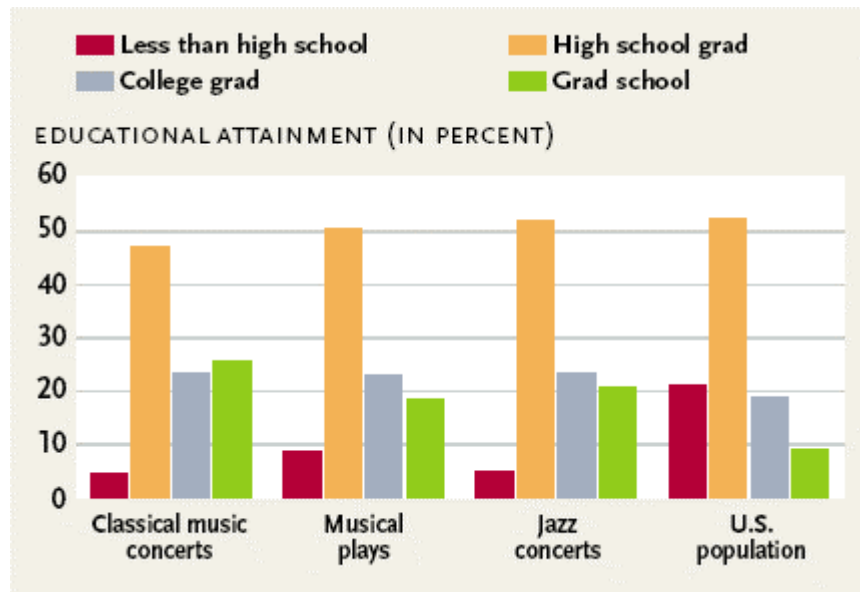


Figure 2.3 Education Distribution in the Arts Audience. Source: Regional Review, Julie Lee, 2003, <http://www.bos.frb.org/economic/nerr/rr2003/q2/requiem.pdf>

The figure indicates that while there is a higher percentage in those with a college degree or a graduate degree, overall there is not a drastic difference between the level of

education of those attending a classical music concert and those attending a jazz concert, or even a musical play. The percentage of the audience with a high school degree is consistently hovering around 50%, with not much deviation at all between categories of college graduate participation. However, looking closely at the graphs, the classical music concert category has the lowest participation of audience members with less than a high school or a high school education, and the highest in the higher education levels. It appears to be not by much, but the result coincides with Bourdieu's theories. It is also important to remember that the activities featured in this graph are consistently legitimate, with classical music concerts being the highest level of legitimacy represented in the graph. Therefore, upon looking at its data compared with the others, there is a higher participation rate in the higher education levels, and the lowest participation rate in the high school diploma level and below.

Many artistic directors and musical scholars take notice of the older members of the audience and express concern for the future not only of a particular chamber music organization, but of chamber music and classical music in general. When asking Rockport Chamber Music Festival of Rockport, MA Artistic Director David Deveau his opinions on the "graying of the audience" in chamber music, his reply was quite the contrary.

"There is a lot of hand wringing over the graying of the audience. I never worry about that—if you think about life cycles, when people are young, in their 20s, married, maybe with children, it's very hard to get out for evening events. That, in combination with people having more free time when they're older, their tastes in music having evolved more, with more disposable income, most classical audiences are going to be north of 50. People have been worrying about this the whole time I've been doing concerts."

Deveau has been participating in concerts for over 20 years, and has not seen a loss in audience interest due to the graying effect. A coworker of his, Elizabeth Redmond, General Manager, had a similar outlook. She says, “The audience isn’t as gray as everyone thinks it is”, adding that there are always familiar faces, but there are also different people who attend an off-season concert than solely the Rockport Summer festival. Seeing a change in audience from off-season to during season shows that different people attend for different reasons, and that there is not one unified group of people that always attend or never attend, but simply not seeing the same individuals does not indicate that the different attendees do not belong to a similar demographic.

In defense of Deveau’s opinion and to take it even a step further, I want to note that the current members of the ‘gray’ audience are from the Baby Boomer Era. Much like today’s youth, during the Baby Boomers’ teenage years, they grew up with the emergence of Rock and Roll, an era of the freedom of loud music and the rebellion against the norm. Why the sudden change to sitting down to a Beethoven sonata? It is important not to ignore the fact that while these individuals can enjoy chamber music, this does not indicate that they no longer listen to rock and pop music, or have suddenly abandoned the melodies of the Beatles and the Rolling Stones for a strict preference for classical music. Perhaps they grew up listening to everything, and will continue to listen to everything. Point being, those who attend classical music concerts do not necessarily solely listen to that genre of music, but find it to be interesting enough and find the concert environment appealing enough to dedicate their time and money to it.

Much in the same way, the generation before the baby boomers enjoyed the jazz melodies of big band greats like Glenn Miller and Billie Holiday. Their attendance of

chamber music concerts did not render a disinterest in the music that they grew up with, but merely signified an expanded appreciation for another musical genre.

The truth of the matter is, in the last century, the older members of the population *have* died, and that same demographic of the audience is still present at concerts. Much like a subway car making stops along the line, were all the people on the subway to get off and no one to get on again, the car would stop running. However, for every person that gets off of the subway, a new passenger takes his or her place, and the car continues to run. In the same way, there is a continual replacement of audience members as older members are unable to attend concerts. It seems that regardless of the decade, the youthful patrons are continually ‘rebellious’, and the older patrons appreciate the more ‘legitimate’ music, per Bourdieu’s phrasing. Those who listened to the Beatles in the 60s are now also listening to Bartok. The current patrons acquired an outward interest in classical music at some point between the four decades, and are now replacing those members who grew up listening to Ella Fitzgerald and Nat King Cole. From this observation alone, there is a strong case against the imminent danger of the death of classical music. Like an endangered species of animal, in order for it to become extinct, every single one in the entire world must disappear. As long as even one person enjoys or studies classical music and its intricate history, it will continue.

Provided that this cycle continues as it has for decades, the retiree-aged audience members of future audiences who have grown up in the 80s and 90s will also foster an appreciation for chamber music and will take the seats of those generations before them. This process is not automatic, however. There still needs to be an establishment of interest and exposure in order to develop an appreciation and a pursuit. This change can

be observed through Deveau's attitude toward featuring newer music in the RCMF concert repertoires. His push toward the modern and the futuristic is far more pronounced than those of the founders of the concert in the 1980s, but is it enough? Placing one modern piece amidst a featured popular Beethoven program may seem like an effective way of introducing music to a guaranteed audience. By featuring a popular program, more members are likely to buy tickets, and this will guarantee more individuals present to hear the music of a 2005 composer or a modern ethnic cultural piece from China or Vietnam, for example.

However, one piece strategically placed in a standard program is not necessarily enough. The goal should not be to squeeze in a modern piece to "see what happens" or to catch the audience by surprise. Instead, a modern piece should be celebrated and introduced with excitement and information if that is the imagery that Deveau wishes to portray. I do understand Deveau's tactic to attempt to prevent the scaring off of current audience members who are accustomed to more traditional classical music at a chamber music concert. Maintaining the balance between the new and the classical with the effort of pushing the new can be a challenge. However, when there is a strong desire to reach out to new and younger audiences, there needs to be a push in one way or another. Pushing too hard or focusing all efforts on the acquisition of new membership can backfire, causing previously faithful customers to feel confused by change or to feel that the organization has changed its identity, so it is imperative to recognize how far limits may be pushed in order to appeal to the broadest amount of people as possible.

The push that Deveau has initiated on the RCMF has been dynamic considering its history as an organization and the types of music that it has featured, but there is still a

void of young people, of those outside of the boundaries of the gray circle of the audience. It cannot be that those under the age of 40 or from varying economic backgrounds have no capacity for an appreciation of virtuosity or chamber ensembles. Something needs to change in the composition of the festival's program in order to draw in these other groups without losing the current members.

2.3 Musical Taste and Social Disagreements

2.3.1 Music as Entertainment vs. Music as Art

Music is appreciated by listeners much like a painting is appreciated by its interested viewers. Historically, music was not always regarded as an art form, however. The function of music *as art* is a concept defended by Julian Johnson in his book, *Who Needs Classical Music?* He states, "Classical music is distinguished by a self-conscious attention to its own musical language. Its claim to function *as art* derives from its peculiar concern with its own materials and their formal patterning, aside from any considerations about its audience or its social use" (Johnson 3). This viewpoint argues against the popular idea that music is often overtly concerned with its audience and social use. By seeing music as something that is in itself valuable because of its formal intricacies as opposed to the effect it has on the general public, it then becomes more truly an 'art' than it would be otherwise. Along those lines, Roger Scruton, author of *The Aesthetics of Music* describes the importance of experiencing music as an art, and experiencing that art as a means to its own end as opposed to a means for us as listeners. Scruton states that when we can forget the use of the musical experience, then we may be able to derive its usefulness by considering it a means to its own end (Scruton 375).

Music is not simply an item or an object, but an experience. However, ignoring the fact that attending a musical concert is a social event is impossible. This places even more stress on the fact that an organization must reach out to its prospective members in a dynamic and appealing way.

By advertising solely with a name of an organization and the fact that it produces chamber concerts, audiences will not come. Audience members want to know who will be performing so they may decide if they'd like to see it. They will ask their friends to go with them. They will see if they know anybody else who is going. Being able to aurally interact with the musicians as well as share the experience with fellow concert-goers is expected by audience members upon buying a ticket.

With the discussion of art comes the topic of aesthetics, namely, the discussion of taste. With the topic of taste comes the dispute of morals and values, social and economic classes, and the concept of elitism and what its connotations have become since its origin. Musical aesthetics has become an issue in the forefront for musicologists and philosophers in the last decades (Scruton viii). This also brings into context the concept of music as entertainment. Scruton describes that music is undoubtedly a "social gesture." He observes "It matters to us, what forms of life we listen to and the preferences of other people also matter" (Scruton 370). The term "entertainment" in this case basically means anything that is not art. Johnson points out that in society today, music has often become a way to pass the time, to rid ourselves of boredom, to replace awkward silence. He claims that there is a concern that people may or currently focus so much on this filler position of music that that is all its meaning holds (Johnson 33). It is true that music, with its widespread availability and portability through devices such as iPods, becomes

almost like a soundtrack to life for some – a background filler for everyday activities, but is that all it is? If that were the case, people would not pay for concerts, or have the strong desire to listen to a certain song over and over again. It is the experience of the listening that people crave in conjunction with the ability to interact and share the experience with others. It is the pleasure of the sounds entering their ears and minds, and not solely the monotony of tapping a foot or chewing a piece of gum when there is nothing else to do.

2.3.2 The Future of Classical Music

There has been much development in the concepts of taste and musical ideals since the 19th century. Classical music's origins lie in a primarily aristocratic setting. Unfortunately, that stigma is still carried with it, and it “continues to serve, all too often, as an indicator of social class or status” (Johnson 91). Aside from the notion of an elitist interest involving classical music, Johnson also notes that, for many people, the fact that it is so far removed in concern to time period from the present day that some perceive that it “survives only as an anachronism” (Johnson 7). Regardless, classical music does hold value for some people, otherwise it would cease to exist altogether. The problem with the debate over classical music and its value and importance is that it is a matter of taste.

In order to fully understand or experience music, it is very helpful for those involved to develop a general knowledge of music and its concepts. Just as one must learn to speak French to better appreciate a French movie, learning the universal language of music is exceedingly helpful at the very least. With this attuned knowledge of music comes the inevitable truth that classical music is discursive. In order for someone to fully

understand it, he must be attentive and concentrate throughout. This provides one hypothesis regarding young people's frequent disinterest in classical music. As a child or young adult, concerns and obligations are in the here and now with school, extracurricular activities, and social affairs. Television shows are a main source of passing the time for children and adolescents, and are loaded with sporadic commercials, as well as offering an outlet for videogames. This expectation of the instant and the temporary, combined with the energetic nature of a child serves as one reason that a classical music environment can be difficult to find appealing for someone in that demographic.

Johnson equates the classical music experience with an experience such as watching a play. If an audience member leaves a performance halfway through and comes back at the end, he will have missed much of the plot and will likely feel lost and disinterested due to confusion. Much in the same way, if a classical piece is only heard and not listened to, the listener will not gain its full effect (Johnson 35). Johnson makes an excellent comparison when he says "Most people would fiercely resist the idea that they need any instruction in how to listen to music. Because we can hear, we think we can listen. But just because we can see, we don't assume we can read" (Johnson 73).

2.3.4 The Hopes for the Future of the Audience

It is consistently the goal with many fine arts facilities, in particular the orchestral and chamber music environment, to reach out to potential members of the audience. There is a dominant focus on children and the young people in the community, to encourage education and musical exposure at a young age in order to spark interest and hopefully

gain future audience members. Those leery of the graying of the audience problem are particularly proactive regarding community outreach and educational programs. It is also not uncommon for organizations to offer discounts to underprivileged families or to admit children under a certain age free of charge.

While these efforts are consistent and forthright in their intentions, programs are not often as successful as they would like to be, or could be for that matter. The concept of elitism still stands strong despite the efforts of organizations to tear down the social class wall. One reason for this furthered stereotype of elitism, Johnson argues, is that the only children encouraged to participate in classical music are those whose parents have the sufficient funds and interest in it to allow and encourage them to do so. Renting or buying a musical instrument and taking lessons is expensive, and despite efforts to educate about classical music, the involvement therein is often limited for low-income families (Johnson 119).

2.4 The Chamber Music Festival as a Social Event

Festivals allow organizations to expose the public to a burst of activity and to encourage audience members to join in a celebration of music for a limited allotted time period. Usually the music presented is tied together by a common theme or genre (Wikipedia).

The first chamber music ensembles on record in New England were actually right in Boston in the 1840s. The Harvard Music Association, one of the first and only successful music associations to survive the test of time, held strong to the idea of music as fine art and developed new ways to present this art to the public. One means was

musical lectures, the other, chamber music concerts (Broyles 249). At a time when the concept of taste had become a heated debate regarding music's role in society, venturing into a new area of performance was a risky decision, but was one that actually paid off. Chamber music aided in the separation of secular music from entertainment to art form (Broyles 249). By bringing in the small and select chamber music audience, the musical life of Boston shifted and the chamber music audiences held the potential to shape Boston's musical tastes (Broyles 262).

Certainly, chamber music concert series have expanded greatly in geography and popularity since their foundation with the Harvard Music Association, but it is important to remember where the festivals began and with what ideas behind them so we can better understand the ways in which they have changed or will continue to change.

Festivals vary in many different ways. One aspect of a chamber music festival is its length. Some, like the Plymouth Chamber Music Festival in Plymouth, Massachusetts, last only a weekend. Others span two to three weeks, such as the Kingston Chamber Music Festival in Kingston, RI, and the Rockport Chamber Music Festival in Rockport, MA. It is more common for a festival to span at least a week, often providing concerts nightly, on a weekend, or occasionally at multiple times in the day. The organizations affiliated with the festivals may also hold other concerts during the year apart from the festival. This is known as the off-season. Often times, off-season concerts will be scattered throughout the year to keep the public reminded of the organization's activities, and to provide local citizens with an opportunity to experience some new and different works that may be more experimental or thematic with the particular season.

Another difference between festivals is the time of year during which they are featured. It is not uncommon for festivals to be held in the Summer months. Many festivals occur between the months of July and October. This is not a coincidence. Rockport's festival is a month earlier during June, reason being this is usually an off month for performers and therefore the easiest time to book ensembles. This also helps Rockport as well as other festivals by not clashing schedules and detracting from each other. Particularly in tourist-prone areas such as Cape Cod and Rockport, a Summer festival is ideal because that is when the most people are visiting the area. Of course, residents are encouraged to attend concerts, but there is an added advantage to having the larger pool of the public who are in town looking for specific events to attend during their stay. Often, the festivals will be advertised at local inns and restaurants, which boosts publicity tremendously.

2.5 The Rockport Chamber Music Festival

It is at this point in the report where I will establish a deeper focus on Rockport's organization and how the observations and studies covered in the preceding sections can help to develop a strong portfolio for the Rockport Chamber Music Festival campaign. First, I will outline the festival's history to provide an understanding of the festival's goals and its background as an organization.

2.5.1 History

The Rockport Chamber Music Festival is noted for its success not only in filling seats at concerts, but in providing the audience with outstanding ensembles from all over

the world. Part of its success can be contributed to the fact that it has been in existence for 25 years. The longevity and time to be building up a reputation has helped to keep seats filled and audience members satisfied. With its high caliber reputation and proven ‘track record’, the RCMF, needless to say, maintains a strong following from year to year, thus taking some of the pressure off of scrounging for new audience members or retaining old ones. However, this raises the question of how a budding organization can thrive when there is no such reputation or history behind it. Every nonprofit organization has been founded at some time and has had to prove itself and strive for success. I would like to explore a bit of the RCMF’s history and the ways in which it has grown and changed, for better or worse, over its 25 years of business.

I was fortunate enough to be able to talk with Paul Sylva, one of the founders of the festival, and a current and consistently involved member of the organization (Interview: October 20, 2005). Having his input in conjunction with that of David Deveau, current Artistic Director of the festival, whom I talked to on October 19th, 2005, has allowed me to see two angles of the festival and the ways in which it has changed, in many areas, over the years.

The festival began, as many do, with the idea of sharing beautiful music with the community. The keyword here is ‘community’, because it is a focus that, while still a large portion of the festival’s goals and decisions, has changed over time. The idea for the festival began as Sylva was conversing with two musicians who were staying at a local inn. They were commenting on what a perfect spot Rockport would provide for a chamber music festival. With its local artistry, ocean views, beaches, petite galleries and shops and very small size, Rockport seemed like a prime location for such an event to

take place. After that conversation, the RCMF began to take shape. The musicians, knowing many other musicians and music administrators, provided Sylva with connections and bookings for the concerts, and Sylva organized all of the fundraising efforts. It was not long after that that the Rockport Chamber Music Festival was officially in business.

The focus of the festival in its earlier years was to bring the Cape Ann community together to enjoy professional and high quality chamber music, and to really get the musicians involved in the community, and vice versa. Normally, two groups were scheduled per week of the festival, providing a total of four concerts. Each group would do its own unique concert, one on Thursday and the other on Friday. For Saturday and Sunday, the groups would collaborate to create a very unique experience for both musicians and audience members. The groups, often unrelated to one another, would have the week leading up to their collaborative concerts to practice, often in Rockporters' homes, local churches, galleries, schools, anywhere available. This literally got the music into Rockport's households. The collaboration of the two groups often allowed concert programs to include unusual or unlikely ensembles; a mixing and matching of various chamber music instruments. The results of such teamwork were often very positive and exciting, and, even when they didn't go as planned, there was the element of spontaneity and surprise in the coming together of musicians who had never previously played together.

The musicians, during their week of practice, stayed in Rockport, usually at local residents' homes. They truly became a part of the Rockport community during their

visits, and Sylva noted that residents got accustomed to seeing them around town with their cello cases and music stands.

Upon David Deveau's acquisition of the Artistic Director position, some of the foci of the RCMF shifted. This certainly isn't to say that one vision is 'better' than another, but it is logical that with a change in administration there comes a change in the organization as a whole. The way that the concerts are run currently differs from the previous in that it is not as interactive from musician to musician as well as between the musicians and the community. Ensembles arrive often the day before or the day of the concerts with a prepared repertoire, and stay in local inns for the most part. The collaboration between ensembles is no longer in effect, and thus the opportunity for some unique combinations of instruments is more infrequent. Due to the presence of prepared programs, there is also no longer the need for a week of practicing, eliminating the introduction of the musicians directly into the residents' homes.

2.5.2 Music Choice

With the change in collaborative situations of the musicians has also come a change in repertoire, to an extent. It has consistently been the goal of the festival to provide music of a high caliber, regardless of its era or instrumental composition, while consistently maintaining an exciting program that varies from year to year. In conjunction with this established goal in mind, Deveau strives to expose audiences to a higher number of new compositions by local and international composers. Frequently, this music is of a style that is unusual or sometimes quite dissonant to listeners who have not been previously exposed to its genre, so balance is a very important, and difficult,

part of choosing a program. An audience will arrive with a certain idea or expectation of chamber music, and if its members are accustomed to a more traditional form of chamber music, it can be difficult to maintain their interest in modern pieces. Deveau is careful to account for this by asking performers to introduce the piece to the audience, often playing a bit of it so that “the audience has something to look for”, Deveau says.

A modern piece will often be introduced into an otherwise more traditional and popular repertoire to provide adequate balance for audience members of varying interests. For example, “in 2003,” Deveau remarks, “I thought we had the best season programmatically ever. So eclectic, and so varied and so balanced...but ticket sales were off because of unfamiliar names.” It is important to maintain enough familiarity amidst the unfamiliar as to not intimidate or push otherwise reliable audiences away from attending. Here lies the concern that perhaps the reason was not that the audiences were deterred by unfamiliarity, but by lack of effective marketing to push the unfamiliar music with an attitude of excitement and positive energy. When introducing a new concept to a current group of dedicated listeners, there needs to be a recognition of that difference, and a way to address it in such a manner that the audience will look forward to attending, not shy away from it.

2.5.3 Rockport’s Audience

In the earlier years, attendees of the RCMF’s concerts were primarily Rockport residents, or members of the local (Cape Ann) community. This comes as no surprise due to the fact that the initial goal of the festival was to share music with that exact demographic. Sylva and his associates were excited to give Rockport the chance to

experience the chamber music festival atmosphere and to provide residents with a musical event in addition to so many of Rockport's visually artistic venues.

“Demographics have been changing dramatically over the last ten years.” says Deveau. “It used to be principally a Cape Ann audience, and that has changed to less than 50% now. Other people are coming from greater Boston, and vacationers.” Rockport, acquiring the majority of its revenue from tourism, brings vacationers in throughout the Summer. Since the festival runs through June, it provides many vacationers with something interesting and social to do in the evening. The festival is marketed much more broadly today than it was in its earlier years. This has contributed greatly to the shift in demographics of the audience, and will be discussed in the following section. However, the issue becomes even more important upon Deveau's mentioning of vacationers specifically, that Rockport is currently not incorporated enough as a part of the marketing package. When audience members were primarily residents of the area, it made sense to not use Rockport as a pull for new members because the audience already lived there and knew about it. However, with the expansion and the desired pull for new members from areas outside of Rockport, and even outside of New England, a presentation of the venue and its locale would give a new direction to the marketing campaign.

2.5.4 Advertising Techniques/Fundraising

In order to even begin to utilize a marketing campaign and reap the benefits of its success, there has to be money in the budget. One of the most challenging parts of running a chamber music festival is fundraising. Since it is a nonprofit organization, the

Rockport Chamber Music Festival's funding is acquired primarily from donations of interested and involved individuals, comprising two thirds of its total revenue. Only 15% of donations received are from businesses. The rest of the total revenue is gained from ticket sales. This makes it all the more important to enforce a solid message to target audiences in order to bring in more donations and further the business's success.

Money is often a problem for nonprofit organizations in their hope to remain in business. Financial success, as described by Sylva, is "breaking even or coming close to it". After all expenses are paid to cover everything from advertising the festival, to paying the musicians, using the space for performance, community outreach programs, printing programs and much more, it can be a struggle to raise enough funds to cover everything. Businesses may buy ad space in the programs, individuals who donate will be recognized in the program and become a part of the "inner circle", but sometimes all of the donations and fundraising still yields an outstanding balance. When this happens, it is often the case where an individual will write a check to cover what is needed. It is the generosity of faithful members of the community and local businesses that keeps the RCMF thriving each year.

Since its founding, the RCMF has also gone through a change in its advertising, both in technique and in scope. Since the festival was first introduced to local audiences, it was mainly advertised locally by ads in the local newspaper, *The Gloucester Daily Times*, and on bulletin boards and windows of local businesses. Due to its growth in popularity as well as its expanding reputation, the RCMF now places advertisements in *The Boston Globe*, a much more widely read and distributed newspaper in all of Massachusetts. Spots are purchased on a local classical music radio station, W-CRB FM

to reach listeners who enjoy the music that the festival provides. Advertisements are purchased in the Cape Ann Symphony program, *The Manchester Cricket*, and *Chamber Music America* magazine. Flyers are posted all over town, not to mention pamphlets that go out to over 6,000 people from local residents to people all over the country, as well as newsletters addressed to approximately 1,100 buyers, donators and “friends of the festival”. But with all of this information being pumped through the many gateways of information that marketing has to offer, if there is a misconception about the festival’s image or a poor design portfolio, all of the information to new and current members may fall on deaf ears.

2.5.5 The “Ethos” of Rockport and its Concerns

It is evident upon learning of Rockport’s history that it is an organization that has remained successful and continues to exist throughout change—financial change, political change, technological change, social and economic change. These various types of change do not go unnoticed, and are often not without uncertainty or fear for the festival’s future success. The primary concern is to uphold the vision of the festival while moving forward and remaining successful in a continually changing society.

One problem that the RCMF has faced has been an inconsistency in self-image portrayal and branding.

When speaking with Elizabeth Redmond, RCMF General Manager, I was interested to find out her take on what is lacking in the organizational aspect of the festival, and what, if any concerns had arisen regarding marketing and branding strategies. She was happy to offer a few points of concern. The primary concern is the

lack of knowledge regarding the festival's audience. Since the RCMF habitually fills seats and sells out many of its concerts, this may not initially appear to be a big deal. If people are coming, and they're enjoying the festival, why is there a need to analyze who they are? The issue returns to money, as well as efficient brand identity. The more an organization learns about its audience, the better it can cater to its needs, and the better it can understand ways to market to a particular target or sect. There may be a particular method of image portrayal that is working extremely well that the RCMF is not aware of and needs to capitalize on, or there could be an advertisement or marketing plan that is not working at all, and the RCMF could be wasting precious funding on ineffective strategies. Rather than assuming that newspaper ads and radio spots reach the eyes and ears of its target audience, the RCMF would benefit greatly by finding out for a fact what works and what doesn't.

Redmond elaborated, "The RCMF doesn't know enough about its audience. There is a place for someone to do market research about where the tickets are going. [we] want to increase awareness." She went on to comment that the RCMF is under the assumption that the audience is comprised of approximately half local attendees and half not, but nobody truly knows. Researching the demographics of the audience "would help expand the program and advertising. A quantitative analysis would be helpful." said Redmond.

Currently, the effort to understand the demographics of the RCMF audience is packed into a small loose slip of paper tucked into each program with a brief questionnaire (see the following image). This questionnaire prompts the audience member for feedback and suggestions about the concert, but doesn't even record the

member's address (unless he or she wishes to join the mailing list) or age—two prime components in audience demographic analysis.

ROCKPORT CHAMBER MUSIC FESTIVAL
www.rcmf.org

Grand Prize Drawing June 26: 4-ticket subscription to Festival 2006

We invite you to fill out a questionnaire each time you attend a concert.
Drop it in the basket at the gallery entrance to qualify for the drawing.

Date Name.....
Phone

Please add me to your e mail list.....

The 2005 Festival is the first time I've ever attended
 I have attended previous years. # of years.....

How are we doing? Please share your thoughts about program content, artists, lectures, venue, and anything else it would be helpful for us to know (use reverse side if necessary).....
.....
.....

What other Concert Series/Festivals do you attend?.....
.....

What is your primary source of information about music events in the Boston area?.....
.....

THE FESTIVAL FRIENDS make our concerts possible by assisting throughout the year in a variety of ways. To become a member, talk with anyone wearing a Friends name tag or check here ____ to have information mailed to you.

I'm not currently on the RCMF mailing list and would like to be.

Street.....
City..... State..... ZipCode.....

Thank you! RCMF Board of Directors 6/2005

Figure 2.4 Audience Survey as leaflet in a program.

The method of data collection is also very unreliable. Redmond pointed out that while they do receive some questionnaire responses, the percentage is very low, and often times the same people will fill them out more than once regarding different concerts. An example of a more effective method of demographic data collection would be to require

each audience member to fill out a form upon purchasing tickets—a simple form asking for their name, age, address, perhaps an optional box to check their ethnicity or socioeconomic background, and very importantly, how they heard of the festival. Providing a checkbox list of options is wise in that if provided a line to write on, people will often skip the question. If given a response to check, and an “other” write-in option, the audience member is more likely to indicate a response. There could be a note stating that all data collected are for statistical purposes only and will not be sold to any outside parties, with a provided box to check and email and phone number to fill out for those interested in joining the mailing list. This, in addition to a leaflet in the program simply asking for comments on any aspect of that evening’s performance would guarantee all audience members’ information to be recorded, evidence for what marketing and advertising techniques reached the most people, as well as the potential for comments on how to improve the concert experience in general.

A second concern of Redmond’s was the aspect of continuity and consistency in marketing materials. Upon looking through a pile of concert programs from the early 1980s to the most recent in 2005, it was immediately apparent to me that this was an issue to be addressed. For some time, the cover of the program featured a photograph of a musical instrument or group of instruments along with the text “Rockport Chamber Music Festival” in the font of the old logo seen previously. This was consistent for several years, and then frequent changes were made. For three years, there were three different paintings created by an artist specifically for the festival featured on the cover with an entirely different font of text. After that, there were three years of a new and improved logo featured over a local photograph. In 2005, the cover was stripped of all

photographs and was comprised of a solid color background with a watermark of the logo behind a centered stamp of the logo and the date. Redmond referred to these changes as noticing a “three year rule”.

By changing the design so frequently, loyal concertgoers may become confused as to why these changes are happening, and new concertgoers will establish an identity with the festival that will soon change entirely and they will have to readjust to a new look and feel of the materials. By maintaining a consistent look and relationship between all materials—flyers, posters, programs, book marks, etc—the RCMF can establish an immediate and permanent association in its audience members. When a previous concert attendee opens a newspaper a year later and sees the logo in the ad, he or she will know immediately what the ad is for before even reading it. If the logo were to change from the year he or she attended to then, the ad might go unnoticed or overlooked and the RCMF could lose a valuable attendee at that year’s festival.

Redmond attributes some of this difficulty to the problem listed above regarding roles of various administrative members. Some of the members who have participated in the festival for many years aren’t as attuned to a more corporate identity and the need for matching materials, so it can be difficult to persuade them to support the endeavor. Four years ago, the new and current logo was developed for the festival by a local corporate branding and marketing professional, Mark Drury, in the attempt to create a simpler, more eye-catching and versatile design. Aside from the program cover, materials such as brochures, envelopes and note cards have been created with the consistency of the logo in mind, though varying in color from season to season, and from item to item in some cases. This is a positive and continuing step toward establishing a more solid brand

identity for the RCMF, and potentially a stronger future for its revenue and overall success as a nonprofit organization. The new design, however, abandons the local connotations that many of Rockport's previous materials honed. The previous logo was not indicative of Rockport's locality, but the program covers were continually reminiscent of Rockport as a town – photographs of beaches, local paintings of Rockport sites by local artists. Looking over the RCMF programs from the past 20 years, there has been great inconsistency with the portrayal of Rockport. It is either entirely represented, or nowhere to be found.

2.5.6 The Mission Statement

Every chamber music organization either has a mission statement, or a collaboration of information outlining the goals and aspirations that the organization hopes to achieve through the presentation of its concerts and other programs. While each mission statement is different, most of the chamber music organizations have similar goals overall. Some focus more on one aspect than another. For example, one organization may place heavy focus on diversification of audience and educational outreach while another may express emphasis on affordability to the local community or experimentation with new or local works. The Rockport Chamber Music Festival mission statement is featured below:

The Rockport Chamber Music Festival is dedicated to the presentation of chamber and solo music performed by the finest musicians and ensembles available. It is the intent of the Festival to perform music of many countries, written in diverse styles and periods including the music created by composers of our time while maintaining a strong base in the classical tradition.

The Festival recognizes the importance of making chamber music accessible to audiences from diverse musical backgrounds and will give attention to the creation of opportunities for chamber music education to encourage broad appreciation of the art. The Festival will also support the performance of chamber and solo music by younger musicians and will provide performance opportunities for the best of these emerging artists. – Rockport Chamber Music Festival, Rockport, MA

Here is the formal establishment of the Rockport Chamber Music Festival’s goals and aspirations as an organization; what it hopes to represent to the public and how it hopes to do it. This is a well thought out statement, but it is this statement that should be projected throughout all of Rockport’s accompanying materials as well. The mission statement cannot be printed on every brochure or pen. The image of professionalism and the association with chamber music and its pursuit should be clear throughout all portfolio materials.

2.5.7 The Image of ‘Success’

Each chamber music organization, though its goals may coincide with others, has its own view of success. The Andover Chamber Music Series, for example, places heavy importance on its educational outreach and its programs to allow the less fortunate members of the community attend the concerts. There is a definite focus on locality and community which is evident throughout the website. In the case of this organization, a large component of success would involve acquiring new members and sparking an interest in the community, with particular interest in young children and music students.

Paul Sylva, one of the original founders of the Rockport Chamber Music Festival (RCMF), divides the concept of success into two categories—artistic, and financial. In

the artistic sense, Sylva says “from the day it opened, the festival provided excellent music. It’s how many people you reach. It was convincing audiences in Rockport it was worth doing. Success is the fact that the people who attended the very first concert are still attending.” Rockport’s festival is coming up on its 25th anniversary in 2006, so to have loyal members of the audience for 25 years shows that it has survived the test of time. As far as financial success, to Sylva it does not entail having extra money in the bank. “No one can claim a big profit. We always had to go out to the public and friends to keep it going.” says Sylva. Essentially the idea he portrays is that sharing the music with an audience and gaining the reputation of sharing excellent music is the more worthwhile success. In a business where profit is not an objective, the satisfaction and success comes in filling the seats with an interested and “sophisticated audience”.

David Deveau, as the current Artistic Director, offers a slightly different perspective on the concept of success for Rockport. In conjunction with offering excellent music and breaking even financially, he places emphasis on the concept of introducing new music to the audience, though he states that it is important to recognize that the bottom line is financial. He wants the Festival to provide audience members with not just “the top 40 pieces over and over”, but to “challenge audiences to, if not embrace the new, to get them to not run away from it.” This runs a risk financially, as audience members often will attend concerts that feature music they are familiar with, so to balance the innovative with the traditional while maintaining artistic integrity as well as a clear balance of budget is a juggling act. Donations make up approximately 2/3 of the RCMF’s income, with the remaining third being ticket sales. From a marketing perspective, Elizabeth Remond, RCMF General Manager views success as the ability to

“gain critical attention in the papers.” along with the selling out of concerts and raising money to continue the festival from year to year.

3. DESIGN AND ANALYSIS

The motive for creating a new design for a chamber music festival follows elements of a combination of the festivals focused upon in this project. While many of them contain several effective marketing strategies and design concepts, each has its own shortcomings that, when combined, need to be addressed through the display of a design that improves these shortcomings.

A design cannot simply be created based upon the idea that it “looks nice” or has pleasing colors and fonts. Every decision in the design and marketing process needs to be based on a need that the organization desires to fulfill, whether that is appealing to a younger audience, portraying venue locality, or retaining current audience members and reaching out to the current audience. While each organization has its own goals and aspirations for success, I have designed a portfolio of work to represent a festival that addresses the design/marketing faults of some chamber music campaigns, and offers a more desirable and effective alternative to prospective audience members.

Through these designs, the result should not only be positive, but notably more effective than the previous designs. Also, through the creation of a marketing portfolio, the reader can gain a better understanding of how the components work together to create a) a clearly defined expression of self-image, b) a cohesive unit of visual representation of an organization, c) an effective and persuasive marketing campaign, d) the establishment and maintenance of brand identity.

Upon extensive brainstorming and taking the teachings of Kress and Van Leeuwen in combination with the rhetorical and social analyses from Bourdieu and others

into mind, I have determined the following goals to be important considerations in the creation of my designs:

- Expressing an image of professionalism and overall visual quality
- Maintaining a positive link between the concerts and the venue locality
- Appealing to current audience members and prospective audience members falling into the majority of the current audience's demographics.
- Addressing the "graying of the audience" concerns by reaching out to prospective attendees visually and literarily.
- Making it known that the festival is accessible to all ages and backgrounds without appearing forceful or ignorant of various economic and social needs
- Maintaining a direct focus on the tying in of music throughout all designs in order to establish a clear projection of a music organization
- Consistency throughout all materials regarding color choice, font, logo, and overall style (brand identity).

With the rise of technology and the Internet encompassing many businesses, most advertised chamber music organizations have websites. These vary from the simple and plain to the complex with flash animation and online ticket purchasing.

Regardless of the item or technique used to market a festival, there are two key components of identity that must be addressed in order to ensure a solid portfolio: consistency in design, and addressing the target audience. Without an audience, a festival cannot exist. It is important that a festival understand who it is presenting itself to. If it is an educational outreach program, it must take children into account. If it is the

listeners of WCRB Classical music on the radio, then appropriate language and format must be used.

3.1 Branding

Branding is perhaps one of the most important aspects of identity that an organization can establish. It is a building block upon which much of a company's success or failure relies. Establishing a brand essentially leads to the creation and building of customer loyalty (Czerniawski, Maloney 7). One important element of building an effective brand identity is a concept known as **brand positioning**. This essentially entails the ways in which a company wants its audience to interpret and react to its situation and brand in contrast with competing companies or associations (Czerniawski, Maloney 18). Czerniawski and Maloney outline the six elements of a successful brand development process as follows:

- Customer Need
- Target Customer Group
- Competitive Framework
- Benefit
- Reasons-Why
- Brand Character

Despite differences in sections of the target audience, retaining a consistent design will aid in establishing a **brand** and a look that will differentiate a festival from other flyers on a bulletin board. A brand is generally “a name, term, sign, symbol, or design, or a combination of these, that identifies the maker or seller of a product or service” (Kotler

& Armstrong 243). A **logo** is a very important piece of the publicity puzzle, and a component of brand strategy, for it distinguishes one organization from the next without necessarily having to use any words. Below are two examples of the Rockport Chamber Music Festival logo. The left is its old logo, and the right is a newer one established a few years ago. There is a remarkable difference in the level of professionalism and ability to identify the organization through its logo between these two examples.



In the first example, if given only the musical score without the words, chances are the organization would be unidentifiable by a member of the community. In contrast, if shown the spiraling graphic of the new logo without the words in the distinct navy blue color, someone who had received a brochure or seen a flyer would immediately recognize it as a familiar icon.

Color scheme is also important to establish so that the public will get used to associating particular colors with the organization. Elizabeth Redmond discussed Rockport's changing designs over the past 25 years, and one thing lacking in its history is consistency. Though Rockport has been fortunate to have a returning audience and a

demand for tickets each year, retaining a professional portfolio of specific colors and designs is important to maintaining its identity in the community and beyond.

Redmond shared that Rockport has been switching its designs every three years or so, with varying covers to programs, and different colors in mailings. When placed together in a pile, the programs from 1985 to 2005 for the Rockport festival had little sense of continuity or consistency. Some featured photographs with text, others featured photographs with only a logo, a set of three others featured painted posters designed by a local artist with an entirely different font and no logo, and, the most current program features no image at all, only the logo in the center with an enlarged watermark of the logo in the background. For the next season, the RCMF is thinking of changing their program again. This is not going to give the public a chance to associate themselves with the image that the RCMF is attempting to portray graphically.

3.2 Chamber Music Website Analysis

With the personal computer nearly as common a household item as a television, businesses of all sizes all over the globe have pushed much of their marketing effort into the Internet and the World Wide Web. An effective website provides information about a company not solely to a current audience, a mailing list or passers-by in a subway terminal. A website provides information for potentially the entire world of Internet users. Rather than spending money on postage and paper goods, an organization can send out a newsletter to an email inbox, or post updates of concerts and even provide the option to buy the tickets online for a monthly or annual hosting fee. Thousands of people

can be reached in a millisecond with the same information contained in an envelope waiting in their mailbox.

Therefore, given the fact that outreach is a primary goal and focus of many chamber music organizations, it follows that a website could be a great way to get the word out about activities, free family concerts, and any other information a web browsing person would want to know about the organization. Some festivals may enjoy such success that a website is unnecessary. Others may be starting out and hoping to gain a web presence in conjunction with local advertising efforts. Others still may have websites for basic information, but do not rely on that as a means of drawing in a large portion of business or interest. In Massachusetts and its neighboring states alone, there are many websites belonging to various chamber ensembles and organizations. I would like to discuss a handful for comparisons and to explore the different ways in which chamber music and its organizations are presented to the Internet public.

The following organizations and their corresponding websites will be discussed: The Rockport Chamber Music Festival (Rockport, MA) <http://www.rcmf.org>, The Concord Chamber Music Society (Concord, MA) <http://www.concordchambermusic.org>, Andover Chamber Music Series (Andover, MA), <http://www.andoverchambermusic.org>, Kingston Chamber Music Festival (Kingston, RI), <http://www.kingstonchambermusic.org>, and the Cape Cod Chamber Music Festival (Cape Cod, MA) www.capecodchambermusic.org.

3.2.1 Colors, Text, and Layout

The three concepts listed here: colors, fonts and layout, are integral parts of a website. A garishly bright yellow background with red text is nearly illegible, for example. A website with misaligned images and scattered icons and irrelevant material leaves a viewer wondering where to 'go' to figure out the page. Too many changes in text font, alignment and size look messy. Done well, these components combined together can yield an aesthetically pleasing website and a comfortable and easily navigable voyage through it for the viewer.

There are various types of website layouts. Different alignments of images and text work well for some websites and not so well for others. Commonly, there is a main page with the subdivisions of the website outlined by clickable buttons or text across the top or down one of the sides. The header and side bar remain anchored and unchanged in their order throughout the site to provide reliable navigational tools to maneuver the various pages of the website.

Of the observed websites, Andover and Kingston feature side-bar navigation, whereas Cape Cod, Concord, Rockport and Santa Fe all feature top-guided navigation. Specifically, Rockport and Santa Fe also provide Javascript drop-down menus when the mouse is scrolled over a menu item to provide more specific categories without taking up space on the page when unselected.

Colors vary from site to site, but the important thing to note is consistency and harmony of colors featured on the website. Certain combinations of colors can make a website difficult to see or read. One website on the borderline of difficult visibility is the Andover Chamber Music Society. The website features a periwinkle blue and black color scheme, which is very soothing on the eyes when used as a side bar background,

but difficult to read when periwinkle text is placed onto the black. The links in the website are set to periwinkle, so it is a bit difficult to read them without sitting quite close to the monitor.

The Cape Cod Chamber Music Festival uses various shades of blue in its website, with frames containing black text against a white background. This makes the text easy to read while also providing a more easy on the eyes color for the background to fill the empty space outside of the frames. An interesting thing to note is the fact that though the entirety of the site is featured in shades of blue, the main image is shades of yellow and orange- a direct complementary color to blue. Images on sub-pages of the site also feature yellow, orange, and brown shades. This provides contrast, bringing the viewer's attention to the image without giving the appearance of a clash or dissonance of hues.

The Kingston Festival uses the colors crimson and light yellow on its main page, and on subpages it retains those colors by providing crimson in the background with a yellow side bar and black text on white background for the main content. The colors in this website are quite bright, but the text remains readable and there are no clashing colors contained in the basic color scheme and layout.

The Concord Chamber Music Society uses very subdued colors in their website. The background is consistently a dusty rose with a center text frame of black text on white background. While soft and dulled in its hue, the background is restful for the eyes and provides enough contrast between itself and the background of the text to draw attention to the proper areas. There is also a touch of forest green in the logo, and some darker maroon accents. These colors are also very closely complementary on the color wheel.

3.2.2 Photographs and Images

A website without pictures, in many cases, is like a taste test without tasting any food. You can experience it to an extent, but you don't truly get a feel for what it's like, and are left wishing you had something more. Particularly when describing events or locations, or discussing biographies and groups of people, images and pictures bring otherwise foreign places and faces to light. The image of a concert hall can help when jotting down driving directions and knowing what to look for, for example, or putting a face to the name of an Artistic Director or a featured ensemble. This gives a viewer a more interactive experience and can leave him or her feeling as though he or she 'knows' the organization upon closing out the window, or that it is a welcoming and familiar place to go.

The websites in question vary significantly in their imagery and photographic content. For example, the Andover Chamber Music Society webpage greets the viewer at the homepage with a slideshow of large images of various candid moments at concerts and events that the ACMS is involved in. There are a number of other photos of musicians, the Artistic Director, and there is even a featured section of the website which provides a photo gallery to browse. This allows the viewer to get a real sense of what an experience with ACMS is like.

3.2.3 Content

The primary reason for visiting any website is to get information, whether that is a phone number, a name, how to spell something, a new email message, or to do academic research. When information that seems that it should be there isn't readily available, it

can be frustrating. There are some basic categories of information that semi-professional to professional chamber music organization websites tend to have:

- A history
- A note from the administration or a mission statement
- Concert information
- Venue/contact information

Many websites also feature information about particular performers, or list previous seasons' ensembles and repertoires.

3.2.4 Ticket Availability

Increasingly popular among many websites is the option to buy something directly from the website through an online money transfer service, usually a credit card “online shopping cart” process or a PayPal online funds transfer. Some popular websites noted for this are Amazon.com and eBay. While not extremely essential to a chamber music society's success, this option can certainly help to boost ticket sales by a significant margin. It provides an easier, more impulsive option for late-night browsers and last minute gift-buyers, and there is no one to call, no location to travel to, and no business hours.

Of the sites in this comparison, three out of the five feature online ticket buying options. They are Cape Cod, Kingston, and Concord. Their methods vary from PayPal to an external ticket website, to direct ticket buying through the website, but they are at an advantage in offering tickets in a more instant and accessible way, in addition to the traditional phone and mail orders.

3.3 National Vs. Local Chamber Music Festivals: A Deeper Visual Reading

In the preceding section, I discussed several local (New England) chamber music festivals and did a brief comparison of their websites and the graphics and other elements contained therein. This is a suitable region to be exploring since Rockport is a prominent presence in New England's chamber music identity. However, through the exploration of more nationally-renowned chamber music festivals and the ways in which they present themselves to the public, a better understanding of how Rockport fits or doesn't fit in with a more national identity can be gained. What types of design elements are used and for what purposes? What type of image does a festival want to portray and how is that achieved through its website? Is a website an accurate representation of a festival's notoriety or credibility as an arts organization? These and other questions and concerns will be evaluated in the ensuing paragraphs.

In order to demonstrate an appropriate comparison and contrast of local vs. national festivals, I have chosen three organizations to showcase—2 nationally acclaimed festivals from outside the New England region, and one particularly exemplary organization from New England. By comparing these samples, an understanding of the ideas of location, size, history, and other factors and the ways that they interact with one another will take shape. I will be viewing and analyzing the following three websites not solely from a prospective customer's point of view, but also that of a visual designer and sociologist: The Santa Fe Chamber Music Festival (NM):

<http://www.santafechambermusic.org>, The Aspen Music Festival and School (CO):

<http://www.aspenmusicfestival.com>, and, for a local comparison, The Andover Chamber Music Series (MA): <http://www.concordchambermusic.org>.

3.3.1 Website Component #1: The Homepage

In a way, a website's homepage could be likened to the cover of a book, or, in some cases, the table of contents. It is the first thing a viewer lays eyes on when he visits a website. It is the first impression, the primary chance that the website creator has at providing an important piece of information, and drawing his viewers into the rest of the website, or, if he fails, causing them to look elsewhere or lose interest. Ellen Lupon states in her book, *Mixing Messages*, that "electronic "home pages" are seductive points of entry for layers of digital information. The successive leaves of a bound book or the screens of an electronic text employ typography, imagery, and organizational devices to set a dramatic stage for experiencing content" (Lupon 115). Her phrase 'experiencing content' strays from what one would usually think of as acquiring or reading through content. By describing the perusal of a website as an experience rather than a mere acquisition of knowledge or information, we are given the angle of looking at a website almost as a performance, with various elements serving as actors that, if they perform well, will be both believable and credible in their professionalism.

I will explore the elements of a homepage described above along with others through a visual analysis of each of the three chamber music festivals' main page of their websites. With many variables coming into play vying for an audience's attention and approval, this analysis will display how very different techniques can each be quite successful in the competition for a viewer's interest and curiosity. A discussion of the

visual elements of web design will enable a more insightful look at concepts of identity and socioeconomic issues. Kress and van Leeuwen state it perfectly by saying “The central function of graphic design is to embody identity through visual forms. Design creates a visual personality for institutions, products, audiences, and for designers themselves” (Kress and van Leeuwen 83).

3.3.2 The Basics of Visual Design and Design Element #1: Layout

For visual designs that generally have more than one object or element featured in their display, web pages are a prime example of the importance of layout choice when marketing a product or service to a target audience. Placement of objects in a display can make or break an advertisement’s message or meaning. It can make the potentially clear illegible, and can make the seemingly unrelated become a united whole. It all depends on how the elements are arranged in the space and what those elements mean in terms of the design’s message or idea.

Gunther Kress and Theo van Leeuwen offer some excellent guidelines for understanding layout principles and the ways in which our brains as readers and viewers interpret different messages that we see based on their arrangement and positioning. However, before I go into detail about their findings, it is important that I discuss some basic principles of visual design and some important terminology.

Visual design is not merely a collaboration of pictures and text on a page. Images, much like text, can be ‘read’ by the viewer, and the ways in which they are interpreted provide the basis for visual design’s purpose. Designs are not universal truths presented as-is; as ‘visual language’ they are specific to culture and social attitudes of those cultures

in their message. Kress and van Leeuwen use the term “social semiotics” to refer to this interaction between the ‘sign-makers’ and the social implications that their signs incorporate and produce. Depending on the audience they are directed at, viewers may interpret visual designs in different ways, but there is most often a particular ideal or message aimed at a particular culture or sub-culture(s). In summary, Kress and van Leeuwen state “any semiotic system has to be able to project the relations between the producer of a sign or complex sign, and the receiver/reproducer of that sign” (Kress and van Leeuwen 41).

Each of the three websites chosen for this analysis have very different layouts. This does not necessarily give one credibility over the other, rather it allows us to see how each organization has decided to present itself to the public, and what identity it is trying to portray through its layout decisions. Depending on the viewer, a website can have a varying level of modality, or truth value or credibility of general statements. The modality of a homepage and its images is reliant on several factors, or modality markers, according to Kress and van Leeuwen, including but not solely limited to:

- contextualization – a measurement of background detail
- representation – the level of abstraction or realism portrayed in an image
- depth – a scale ranging from flatness to very deep perspective
- illumination – the range of presence or absence of light and shadow
- brightness – a range from many degrees of light and dark to only two.

Depending on the target audience, different levels of each of these parameters produce a credible result. For this analysis, the target audience of the three organizations is relatively similar. An important concept to explore while discussing modality markers is the idea of coding orientations. Kress and van Leeuwen describe coding orientations as “sets of abstract principles which inform the way in which texts are coded by specific social groups” (Kress and van Leeuwen 170). For example, and particularly relevant to this analysis, the ‘sensory coding orientations’ refer to situations in which pleasure is a dominant factor, such as art, advertising, cooking, etc. Something that would be an important source of modality determination in this context would be color due to its emotional associations and mood altering qualities.

In addition to the inspirational factors of modality in representation of images, the placement of said images is the primary topic for discussion in this section. Open up a magazine with an article on one page and an advertisement on the other and you will notice that your eyes find their way around the page, seeming to just ‘know’ where to go next. This isn’t a component of human instinct; it is a result of deliberate and careful planning of layout on behalf of a visual designer to ensure that the magazine’s pages are read the way that they ‘should be’. But why does this happen? How do our eyes know where to go, even when we’re not paying attention to the placement of any of the elements on the page? This can be explained by dividing up a page into a 3x3 grid and understanding what each segment holds in terms of spatial and cognitive importance to the viewer. Note: Each of these layout options can be featured alone or in conjunction with one another.

First, let us look at the horizontal layout of the page through the concept of the Given versus the New, as Kress and van Leeuwen discuss in detail. Typically, when given either a two-page spread or sections of one page, the left-most portion of the design is assumed to be information that is already known or understood to be at least plausible, and the information provided to the right is something new or unknown to the viewer prior to seeing/reading it. Prime examples of this are seen in magazines in which an article will be written on the left page, assumed to be a traditional part of the magazine, and an advertisement will be placed on the right-hand page of the spread, presenting the reader with something unexpected and varying in context and subject matter from the left page to read and learn more about. This also follows the general western rule of reading from left to right. Our eyes naturally follow that path across the page.

Next, Kress and van Leeuwen outline the horizontal layout of the page through the concept of the Ideal versus the Real. This concept states that generally, a visual design will feature an element of the ideal or what is desirable and/or promised by a certain product or service in the upper portion of the design, whereas the more informative and realistic information will be placed in the lower portion. This is widely used in sweepstakes advertisements featuring the picture of a potential prize, often accompanied by some boisterous text in the upper portion of the page and the official rules and (unlikely) chances of winning in very small print at the bottom.

The third and final layout option is the Margin and the Centre. This is a less frequently used method of layout compared to the other two examples, but is featured from time to time, or in conjunction with other methods. In this scenario there is an element featured at the center of the page, the Centre, and often many other items,

sometimes symmetrical, featured in a smaller way encompassing it – the Margins. This puts a spotlight on the central element and places its orbiting counterparts in a more subservient or supporting role in the design.

3.3.2.1 The Aspen Music Festival

The Aspen Music Festival’s homepage features a variety of layout approaches. Upon first glance of the website, the viewer’s eye is drawn to the upper right corner at the calendar. From there it follows downward, almost in a book-like fashion, reading through the various images and text of the page. In this example, there is a wide header across the top of the page featuring a small monthly calendar to the right, and a watermarked photograph of the venue spanning to the right. This header as the Ideal in this case shows the viewer that below this header there will be information to find out about the venue, its schedule and the possibility of going there. As expected, the information featured below the header is just that – information about buying tickets, summaries of the concerts, dates and information about participants and the organization.

To take the approach of the Given versus New idea, looking to the left of the page we are given a strip of photographs running vertically downward, each featuring a person and his or her name and a date next to it. One step to the right from there gives us some general information about the festival, and to the right of that in a third column is another vertical tiling of blocks of various links, further detailed information, dates, and other resources. On this broad scale, the technique rings true.

Additionally, the scale can be taken smaller to the photographs on the left hand side. Each person’s photograph is featured next to a name and date. The photograph in

this case is the Given, and it is assumed that the name and date next to the photograph is the New, or the information about the Given. The user can assume that if he were to click on the name, it would bring him to a page with more information about the person whose picture is featured to the left.

There is also a subtle element of Centre and Margin in this page through the placement of three columns of information. This provides a central column sandwiched between the other two. It is also bigger in text size, and is encompassed by the header on the top, and a footer on the bottom. In this way, the central column's information is presented as the most important to read first, and the surrounding elements can be assumed to be relevant and to be providing supporting information.

3.3.2.2 The Santa Fe Chamber Music Festival

The Santa Fe Festival has a much less populated homepage in comparison to Aspen. An absence of large amounts of text is replaced by a sizeable photograph with some supporting links and essential information. It is a self-contained webpage in the center of the browser window. Within this design, there is an interesting play between the Given-New and the Ideal-Real concepts. There is a directly horizontal transition across the top of the page starting with a banner stating the name of the festival as the Given with a progression of links as the New or key to new information. There is also the relationship between that linked Bar accompanied by the large photograph of the violin as the Ideal, what the user can expect this website to be about, and the Real, or more informative section of the dates displayed across the bottom right and the names of two of the leading Directors of the festival. In addition to the vertical and horizontal

transitions in this page, there is also a diagonal transition from the upper left to the lower right section of the page. There is the Ideal-Given of the banner stating “Santa Fe Chamber Music Festival” and the New-Real box containing the dates, a previously unknown and informational detail of how to participate in the event.

One could argue with this page, like Aspen’s page, that there is a subtle element of Centre-Margin interaction, perhaps more noticeable in this sample because of the page’s centered positioning in the browser. The photograph of the violin is surrounded by links on the top and bottom, and the solid background all around, leaving it to be the central focus of the entire page, unadulterated by text or other images.

3.3.2.3 The Andover Chamber Music Series

The homepage for the Andover Chamber Music Series follows yet another approach to web design and visual design layout. In this example we are given a distinct differentiation between segments of the page, both horizontally and vertically. The Given in this case is an extensive list of links contained in stacked buttons running down the left-hand side of the page. It is assumed that they contain further information about the festival, and the New is an animated GIF image featured upon loading the page. The GIF rotates through several photographs and finally settles permanently on the Series’ logo and title, showing the viewer what this website is about.

For vertical layout, the Ideal featured in this case is a bit more vague than the other scenarios. There remains the GIF logo, which can be considered an Ideal if one is a potential audience member or someone who wants to get directly involved with the organization. moving down the page past the GIF and the links, there is further

information about an upcoming concert, a “What’s new?” link, and a segmented text list of links that are featured along the left side. There is also a photograph of the program’s artistic director. This photograph seems to go against the rules in a sense, but we are reminded by Kress and van Leeuwen that depending on the coding orientations and their particular modality markers, some elements can be placed or created in a way to make them stand out first when they otherwise would not were they based on their layout alone. This attribute of attention-getting is referred to as salience.

3.3.2.4 Framing

One further concept of layout in visual design is framing. Framing is the connection or disconnection of parts of a design to enable the viewer to see them as either joined or separate where they would otherwise be “continuous and complementary” (Kress and van Leeuwen 183). This can be directly brought over to the Internet world through the concept of frames. Websites often make use of frames to separate a webpage into different sections that are related, but not necessarily connected to one another. We can see some prime examples of framing techniques through the separation of text and images, the ‘stacking’ effect of link buttons or tables, and the way that pictures and other elements are pieced together to form a cohesive whole while maintaining their own individual sections of the design.

Some framing, such as the link list in the Andover design, are tightly framed and very close together, so that even though each link is its own separate box, the stacking together of all of them creates a large rectangular whole, whereas the animated GIF stands on its own due to its size and a large amount of space between it and other

elements of the page. This follows Kress and van Leeuwen's statement that "the stronger the framing of an element, the more it is presented as a separate unit of information" (Kress and van Leeuwen 214-215).

3.3.3 Design Element #2: Color Choice

Since the coding orientation for an arts website lies along the sensory line with some abstract qualities, color becomes an integral part in the experience of viewing such a webpage. In this environment, color is used as a source of pleasure, mood, emotion, association, etc., therefore a thoughtful usage provides a high level of modality for the webpage. There are a variety of psychological studies focusing on the affects of various hues and values of color on the emotions, so it comes to no surprise that color serves an important role in the presentation of an organization whose main focus is the presentation of something truly emotional – music.

Each homepage in this analysis features a dynamically different color scheme. First I would like to discuss the color choices for the Aspen festival. There is a unified color scheme displayed through shades of green and orange, with a white background. The white background makes the text featured in the center column easy to read, and the contrast of the orange and the green is carefully chosen as to not overdo it. For most of the green featured on the website, it is a very light sage hue. This, in contrast with a bold orange provides a balance between pastel and a darker color. By providing colors whose values are not directly in competition with one another, the viewer is not particularly pulled from one color to the next violently. However, the orange is so bright that even

though the dark text in the right-hand margin is dark enough to read, it is a bit difficult to focus on without squinting a little.

Orange and green are very close to being complements of the color wheel. By taking two seemingly opposite colors and combining them, we are given an aesthetically pleasing combination with enough of the white background showing through to prevent overkill. Green is also a very calming color, so when referring to a festival of generally pleasing and relaxing music, it is fitting that the color suit the mood of the website. As for the burnt orange hue, chamber music can also be invigorating to the senses, and the introduction of this autumnal color brings a spark to the page that would otherwise be lacking were it not there.

The Andover festival has a color scheme on the opposite end of the hue and value spectrum. Primarily consisting of a deep periwinkle blue, black, and white, the overall feeling of the page is very dark. Where the white provides an excellent contrast against the black and the blue, I am not sure that there is enough of it to provide an adequate balance. Black and blue are very close colors on the color wheel, and often times pairing up two colors of equal value and shade can be a problem. The blue in this case is just barely bright enough to read when placed as text against the black background. For the Andover website, I would suggest the use of solely white text when placed directly against the black background, or a lighter shade of the periwinkle blue.

As for an identity to be portrayed through this color choice, black is a very formal and serious color, so it is reasonable to assume that due to chamber music's general formality of performance and venue, the designer wanted to carry that identity through to the website in order to uphold a classy and sophisticated image. Blue is also known to be

a soothing tone, so it is possible that the designer hoped to incorporate a feeling of relaxation much as one would experience a similar feeling attending a chamber music concert.

The Santa Fe festival's website contains a solely warm palette, with the exception of one element—the blue banner in the upper left displaying the name of the festival. This is a smart design technique because due to the rest of the webpage's color palette being so nearly monochromatic, that banner pops out to the viewer and attracts immediate attention. Where the Aspen festival uses orange and green as its colors, the Santa Fe festival actually goes the one step further along the color wheel by choosing a directly complementary, or opposite, color.

Santa Fe is also thoughtful in its color use by creating a theme. The shades of orange, brown and tan used in the different elements of the website all correspond with the main image of the violin, but are also reminiscent of the Southwest. Warm earthy tones abound in the desert sands and the caked mud of the mesas. By having this harmony of lights and darks, pushes and pulls from the main image, the viewer gets a sense that the webpage is a collective whole and that, aside from the blue banner, everything is in balance pictorially. As far as emotional association is concerned, the whole page gives off a very warm and comforting vibe to the viewer. This is undoubtedly one reason for its choosing—to make a prospective customer feel relaxed and welcomed. Also, since this festival takes place in Santa Fe, New Mexico, we are given a feel for the Southwestern atmosphere of sand, terra cotta and heat. Through these subtle choices, we as viewers are given not only a look at a chamber music festival, but at an idea and vision of the presentation of chamber music to the public from a culturally-

rich region of the United States. The colors are soft and unobtrusive; the differences in shade and hue are subtle, so palette is very welcoming and does not strain the eyes or cause the viewer to feel overwhelmed by competing colors or brightness levels.

3.3.4 Design Element #3: Graphics

A website without graphics is much like being nearsighted—a viewer can tell that something is there, but in order to truly figure out what it is and find out more about it, he must look very closely and focus intently on the object set in front of him. It is not unlike viewing a website that contains no graphics—the viewer can see that it is a website and may see a title in larger print at first, but in order to know what it is about and why it is important, he must read closely to find out. This is fine for academic websites such as dictionary.com or online encyclopedias where factual information is what is expected as a result, but from a business point of view, particularly an arts organization, the senses, mainly the visual, are key to the experience of visiting and becoming acquainted with a website.

When I use the term graphics, I am referring not only to created art or clip art, but also to photographs, borders, even something as small as decorated bulleted lists. Each component is important and contributes to the overall image of continuity throughout a website.

A business website provides a representation of that business to the public—an image that the business wants its viewers to understand and to notice. This cannot be achieved with text alone. Graphics can set a certain mood, display the content of a page without words, may accompany words or require words to accompany them, and add

variety and a much higher level of interest to a space that would otherwise be heavily filled with text and overwhelming.

Through the strategic placement of graphics, viewers' eyes are guided along a page and are given a better sense of direction and where to look next. Graphics can also draw particular attention to one area of the screen that may hold particularly pertinent or new information that the viewer should pay attention to first. Since there cannot be a member of the business instructing the viewer where to look and how to interpret, the use of graphics and their choice and placement becomes very important in the overall message and readability for the user. I would like to discuss the graphical choice and placement of each of the websites in question, beginning with the Aspen Music Festival.

Figure 3.1 outlines Aspen's homepage, with graphics marked by an X and numbered. Given the principles of layout as outlined by Kress and Van Leeuwen, the viewers' eyes start at the top left, follow to the right, and then travel downward looking to the left first, then the right. The designer of this website is strategic in his or her placement of the images because the largest images are placed at the first focal point. The smaller images trickle downward and are stationed all to the left to give a frame effect to the webpage as the viewer's eyes travel the page.

The designer's choice of graphics is also important. Due to the content of this page, upon reading it, it is possible to have a page with no images at all, but the designer has chosen in this case to enhance the text with images to accompany it. For example, the main image, number 3 on the diagram, is a watermarked photograph of the venue, so the viewer gets a chance to actually see where the performances take place and what to expect upon arriving there for a concert.

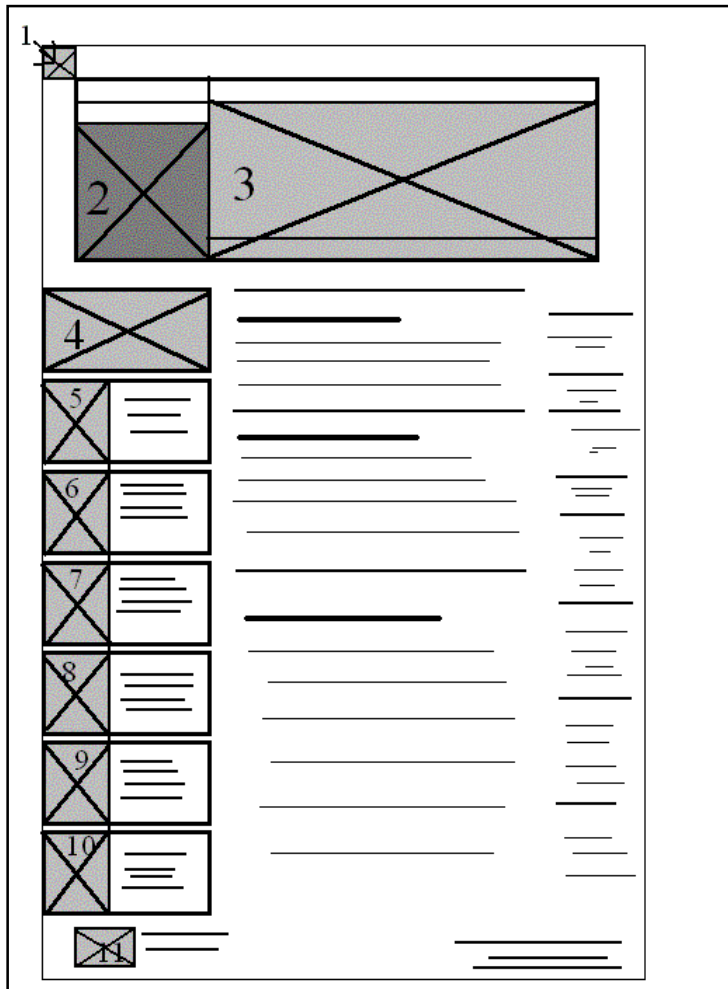


Figure 3.1: Layout Design #1

A clearer image of the venue is provided at the spot of image #4. Image #2 is a small calendar that represents the current day and allows for browsing for future concerts. The designer felt this was an important element, and thus placed it at an accessible viewpoint on the screen.

The ensuing images below #4 are portrait photographs of performers with the date and a description of each to the right of each photograph. This is a perfect example of a place where the designer could have simply made a bulleted list, but instead chose to accentuate and add interest by providing a photograph of the performers, giving the prospective audience a chance to see them ahead of time and feel acquainted. By

surrounding the text with a variety of images, the designer has provided the viewer with enough visual stimulation to want to look around, but by ensuring proper placement as to not let the viewer feel lost or overwhelmed.

The next example is the Santa Fe Chamber Music Festival. Below is its homepage sketched to show the placement of graphics marked by an X and numbered.

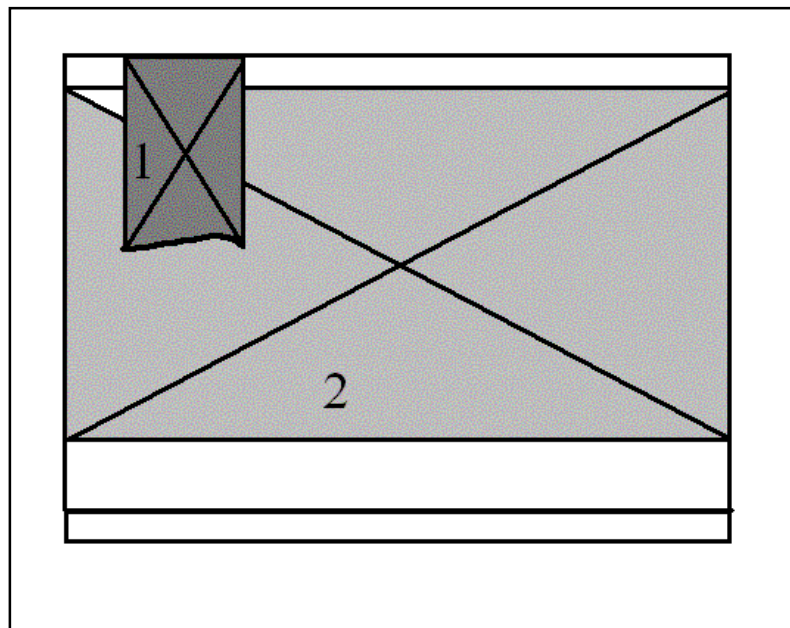
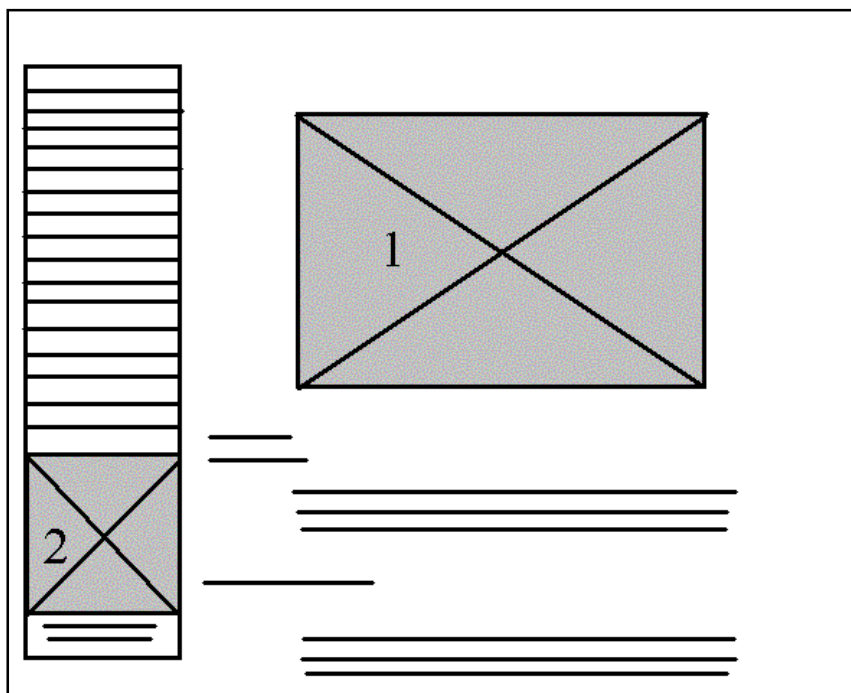


Figure 3.2: Layout Design #2

Upon looking at this picture, there are marked differences not only in layout but in the number of images featured compared to Aspen's website. With only two images, the Santa Fe website boasts image #2 as the prime focus for the entire page. It encompasses nearly the entirety of the focal part of the page and serves almost as a background as well as a primary focus. Image #1 is a banner with the festival's name featured on it, and the viewer's eyes are immediately drawn there due to its contrasting color to the main image, as discussed in the previous color choice section.

In this example, the designer is taking a simplistic approach. Rather than presenting the viewer with many small images to peruse and follow down the page, the designer has placed this main image as a very large portion of the visible page with the links acting as a frame above and below it. There is no prose featured on this main page other than names of the links, the directors, an upcoming date, and the festival. This gives the viewer a page that suggests, “If you would like to learn more about who we are and what we do, you will have to use the links to find out.” The viewer is presented with the bare bones information that is essential to understanding what the website’s content will be, but the image is used almost as an explanation in this way, showing a close-up of a violin and acting as the central focus and portrayed attitude or image of the site as a whole. With two very different approaches, the designers of each website have achieved effective and readable websites in varying styles and image presentation.

Lastly, I will pursue the Andover Chamber Music Series’ website and its choice and placement of graphics.



This website also contains only two graphics, but it is evident that there is a lengthy list of links running down the entirety of the left-hand side before the image which almost act as graphics themselves due to their contrasting background color. The main image, #1, is an animated GIF which rotates through a variety of candid photos featuring concerts, rehearsals, and outreach programs, which eventually rests on the organization's title and logo. In this case, even though Kress and Van Leeuwen show that the eye follows to the upper left first, generally, Andover's website is a prime example of how breaking a traditional rule of design can work and be very effective. The links in this case act as a frame to the left, and the viewer initially sees the website as being contained to the right of that left column. The image is centered so that it becomes the main focal point with the more detailed information following below it.

On the left-hand margin of the site, the informative links are followed down to an image of the program's founder and artistic director. The placement of this image is important because it provides closure for the links and also balances out the main graphic by bringing more weight over to the left-hand side instead of further to the right-center, where the main image is situated. The viewer has something else to focus on after he has moved his gaze below the main image, and can find out more about the background and people involved in the organization through that section of the page.

3.3.5 Design Element #4: Logo

As Lupton notes in her book, *Mixing Messages*, "graphic design expresses cultural identity by creating symbols and styles that become associated with particular

groups” (Lupton 95). A website is a prime place for the display of symbols to create images for companies and products, specifically through the development of a logo.

The logo is an integral part of a business’ identity and the primary symbol with which that business is identified by the public. Logos are very powerful for representing brands, corporations, musical artists, even public messages and nonprofit organizations. If a company has a strong enough logo, a user should be able to name the company upon seeing the logo alone without further information about which brand or company that logo represents. Consider the following examples of common logos (any text has been removed):



Figure 3.4: Logo Examples. *From Top Left: Microsoft Windows, McDonalds, Target, Toyota, Taco Bell, Prince, General Mills, Saturn*

These images, even with all the text removed, still provide a user with a familiar graphic that triggers an association in the viewer. With enough repetition and exposure, a logo can become a familiar icon and can create a wide recognition of a certain company simply through a graphic alone.

With each of the above examples, we can see how each symbol relates to the company, person, or product it represents. The Windows logo looks like a window, Target's logo is an actual target, and the bold blue "G" of General Mills is broadcast on millions of boxes of cereal across the nation. With logos and branding also comes an image to present to the public. While the blue "G" of General Mills may not directly say anything about the company other than its beginning letter, by placing it in the upper corner of cereal boxes that contain tried-and-true cereals of many varieties, General Mills can develop an association with a quality cereal brand, and users will eventually look for that symbol as a representation of quality and a trusted cereal brand. Whether the cereal is actually superior to others very similar to it is debatable, but the fact that it has a recognizable symbol on its packaging is key in reaping its consumers' business.

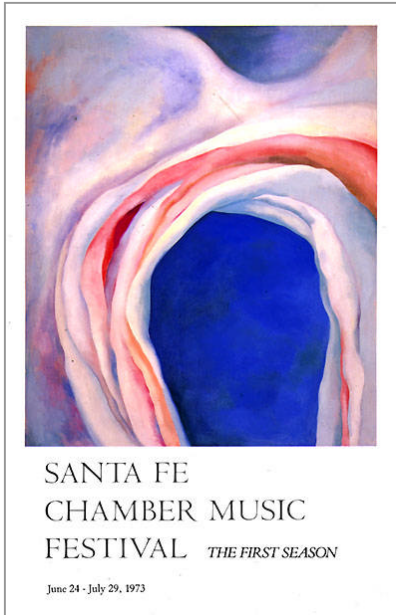
Each of the symbols featured above are relatively simple with a small number of colors, bold lines and angles, and clean-cut edges. From websites to brochures to product packaging, each logo remains fairly consistent with its original form, with an occasional variation of color or layout. Companies are not allowed to alter their own logo from situation to situation, except when a situation falls under one of the exceptions noted in the standards manual, which is a portfolio created by the logo's designer(s) which outlines the specific uses and ways in which a logo can be represented in a variety of situations. "The philosophical scripture of an identity program" (Lupton 92-93), a standards manual contains acceptable uses of colors, typefaces, and logos, and is very important to both the legal and economic aspects of a company. The designer(s) and administration of a company work together to decide what deviations from the original piece are acceptable for use and what are not, keeping budget in mind when selecting the

number of colors printed and the size and position of the graphic on various documents. This allows for a legal document to be created which states specific uses so that in the case of fraud, a company and its graphic designer(s) are protected.

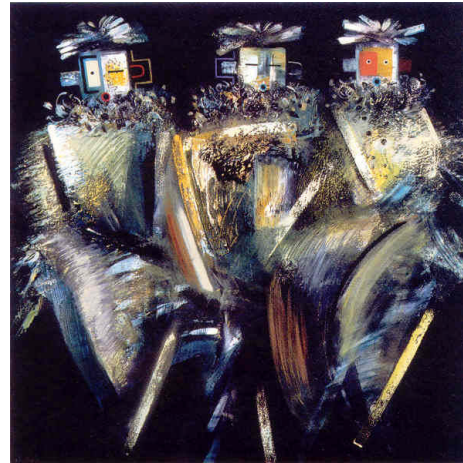
There are also some situations where logos are not used, and a business is still effective. This is particularly evident in smaller organizations such as chamber music festivals. While many non-profit organizations do have branding and logos, there are many who do not have a specific image, but who may use a similar font from year to year or a layout of text. Particularly with recurring festivals and shows, it is not uncommon for chamber music organizations to advertise their programs through visually rich posters featuring artwork (either custom-designed for the festival or pre-existing) and then the name and/or logo of the festival featured in a more subtle position at the bottom.

The Santa Fe Chamber Music Festival is noted for such an approach. For years, the festival made use of Georgia O'Keefe's paintings for its publicity posters, including such works as *Music – Pink & Blue no. 1*, *Hills and Mesa in the West*, *Antelope*, *New Mexico* and *Cliffs Beyond Abiquiu*. Many of the posters featured contained O'Keefe's artwork that was particularly Southwestern or an abstract response to music in nature, tying the festival's public image in with its famous location of Santa Fe, New Mexico. Each poster over the years has held a very similar layout and style with a painting or photograph bordered by white and the title of the festival featured below it. In a way, this layout developed itself into a branding strategy by giving viewers a consistent style and a familiar layout. In more recent years, the festival has branched out into more modern and abstract, boldly colored art, maintaining a white border consistent with its original design until very recent years.

Displayed below is the logo for the Aspen Music Festival and School, a traditional and modern poster used for the Santa Fe Chamber Music Festival, and the logo for the Andover Chamber Music Series:



Santa Fe 1973 Poster



Santa Fe 2004 Festival Poster



Andover Chamber Music Series Logo



Aspen Music Festival and School Logo

Figure 3.5: Brand identity of various Chamber Music Festivals.

Each representation of each festival is drastically different. From Santa Fe's reliance on striking artwork to represent its artistic and southwestern heritage, to Andover's thematic colors and simplified line drawing of a musician, to Aspen's very simple treble clef leaf, each design brings something unique to its viewers.

The Andover Chamber Music Series displays its name both as a spelled out arc above the main graphic and as its acronym more subtly behind. This is a thoughtful consideration of background because it provides some variety without too much of a contrast, and it is also still representing the name of the organization that it is designed for. The main image of the woman playing the violin follows the background's outlined text through its simple lines and solid shapes. The figure is very open with the only element filled in with color being the violin. The figure is somewhat abstract, but upon further speculation it is clear that it is an instrumentalist.

3.4 Development of Design Specifications

In this section of the report, I will be outlining each component of the design portfolio and the tactics behind each from a design and sociological point of view, much in the way that the websites were outlined in the Background section of the report. By going through each design and the motives and design elements it is composed of, I will reinforce the importance of good design decisions and the impact those can have on marketing campaigns.

Taking place in Rockport, Massachusetts, the chamber music festival is situated in a scenic community that draws thousands of tourists every year. By linking a familiar and popular, picturesque location with the music of the festival, a strong image of both locality and music can be presented to the user. I wanted to establish a strong association with locale because one of the emphasized elements of my campaign is the incorporation of local artists and students with the festival through outreach and education activities. Through the projection of a localized image, the viewer can establish an accessibility to it if he or she lives in Rockport, and can understand a close link between the beauty of the music and the beauty of the landscape if living in another area.

I also wanted the designs of this campaign to remain as simplistic as possible without being uninteresting, with one main goal being to convey the desired self-imagery in a clean and concise manner, without a lot of extra details or margin for confusion. This means an easy-to-navigate website with clearly defined links and easy-to-read sections, programs and other hard-copy materials coinciding with each other not only in color palette and design imagery, but in the overall projected image of the festival being a professional, accessible, and forward-moving organization.

3.4.1 The Logo

The logo design process was perhaps the most difficult part of the design aspect of this project because I knew that what I decided on would be a foundation for the other materials involved in the portfolio. It had to be something simple but unique, and one of the objectives I wanted to focus on was tying in the concept of music with locality, as I did with the title. It is true that many organizations use logos that inspire no connection between what the symbol is and what the company does. Cingular cell phone service, for example, houses a globular orange form simulating a person, which gives no indication that the company is a phone service any more than if the company were a law firm. However, over time, users have grown to identify that symbol as a connection to Cingular and it has been effective.

For something less commercial and more aesthetically focused as an organization, the Rockport Chamber Music Festival needed a logo corresponding to the motives behind its name. I drew a collection of sketches for logo ideas in a notebook, attempting to capture several of the areas of both music and Rockport into one simple and memorable image. Designs ranged from incorporating music symbols into the typeface to a simplistic cloud outline, lighthouses, seagulls, and Rockport's most famous landmark, Motif #1: a small red fishing shack situated at the edge of the harbor dock.

I eventually decided upon the design involving a lighthouse shining a beacon over the horizon. One of the most commonly associated landmarks with Rockport is a small island housing two identical lighthouses called Thatcher's Island, or "Twin Lights" as it is referred to locally. Being an Oceanside town, Rockport offers views of the lighthouses

from many locations, so by pulling that common seaside image into the logo was important for me in order to more directly establish a connection with the area.



Figure 3.6: Redesigned Rockport Chamber Music Festival Logo

Rockport’s current site features no pictures of Rockport aside from a few small banner ads featured in a local link section, yet describes Rockport as a “spectacular seaside setting”, and even provides an entire section of the website dedicated to visiting Rockport with directions and local websites. For someone new to Rockport or unfamiliar with its location, this is unsatisfying. It is descriptive, but a photograph would be much more helpful in setting up further associations with the RCMF identity as an organization. It gives the viewer a way to place it not only geographically, but socially in terms of the economic associations with the harbor-side village.

In addition to the lighthouse featured on the logo, I used the musical aspect of the festival through a metaphor incorporating the lighthouse's beam. Instead of a beacon of light, as lighthouses provide, I placed a musical staff with notes streaming forth like the light-source from the lighthouse. In this way, the music can be regarded as a symbol of power, solidarity, a flowing and moving entity, and a lighting of the way to unexplored ventures. All of these properties are the goals that the Rockport Chamber Music Festival upholds, figuratively. Music is powerful and constant in our lives, moving us and flowing to our ears and minds, and through the pursuit of new and more broadly cultural music, the Rockport Chamber Music Festival can provide a gateway to new discovery for its attendees. While some of the music may feel unfamiliar at first, like the lighthouse itself, the Rockport Chamber Music Festival holds its ground as a firmly established organization that will provide musical repertoires in good taste and with the future in mind, of both its audience members and the music's composers.

Accompanying the main graphic of the logo is the title of the organization itself. To follow the theme of solidarity and a local emphasis, I chose a bold serif font to centralize Rockport, with a more subdued lighter blue sans-serif font backing it up with "chamber music festival". This allows the text to not take away from the graphic by becoming too cumbersome. "Rockport Chamber Music Festival" is a large amount of words to fit into a small, simplistic image, so I chose to emphasize "Rockport" to coincide with the local focus, and subdued the others. This plays off of the graphic as well because there is music featured directly in the image, making the words "chamber music festival" more of an accompaniment to the design rather than a necessity in order to understand what the organization relates to.

This logo reaches out to a younger audience in that it is very straightforward and easy to place locally. A more abstract logo may appeal more to the gray audience, as Bourdieu's findings suggest, placing abstract art in a category of high art in his study. The highest-class participants were the most comfortable with abstract art, however, it is a goal of this design to find a balance between the retention of the current and the reaching out to the new, as stated previously. By having a straightforward logo, this appeals to the younger and more diverse potential audience, and still makes sense to the current audience in the gray demographic without coming across as cheapened.

3.5 On-Site Distributed Materials

3.5.1 Design #1: The Business Card

A business card is an important product to have on-hand for networking with businesses and potential clients. A well-designed business card should have readable contact information, and should project the common theme and image of the organization that it is representing. For example, if someone was working at a software company with a geometric red and black logo, having a business card with blue and yellow circular designs would be confusing for the recipient. It would not coordinate with the company's other publications and would not be easily located in a file of business cards to look up a contact name at the company.

To eliminate any confusion, the Rockport Chamber Music Festival business card contains elements of design that tie into the website and other publications, so that when a recipient of the card goes to look up the website or receives accompanying materials in

the mail, he or she will see what is expected from the assumptions made based on the color and design palette of the card.



Figure 3.7: Rockport Chamber Music Festival Business Card.

Through the placement of the bars of color, segmentation is created in the card that allows each piece of information to stand in its own place. Utilizing Kress and Van Leeuwen's tools for analysis, we can see how the user's eye will follow the elements of the card. Firstly, the user will look in the upper left corner with our *given*, the logo, and our *new*, the name of the organization. This entire upper portion of the card provides the *known* territory that then leads downward and back to the left to enter the *unknown* half of the card. The viewer's eyes will move in a "Z" pattern to browse first the organization, then the representative of that organization, and then the contact information. Each piece of information in the hierarchy is dependent on the information seen before it, so by the time that the user's eye reaches the lower left-hand corner, he or she will have received all appropriate information to clearly understand the business card.

To further illustrate these segments, color blocks have been placed to directly separate all groups of information from one another. Different shades of the same blue color are used throughout to give the sense of a cohesive whole, with a gray stripe down the left to tie in the black text, and to provide some balance to the left-hand side of the card. The image of the lighthouse stands as the only intricate graphical element of the card, situated in the upper left corner as a focal point for the organization's identity. The blue tones of the lighthouse flow throughout the card to create a sense of unity and a togetherness that gives the cardholder an impression of professionalism, connectivity, and direction. The crisp and linear composition of the design mimics the style of the website and other materials, and the blue tones provide a calm effect on the eye. The shades of blue also provide a nautical association in connection to the lighthouse so that the cardholder will understand the type of location the festival is representing.

3.5.2 Design #2: Concert Program Cover

Many organizations use the same program cover from year to year with the only alteration being either a change in color, or something as simple as the date change. For an organization such as a chamber music festival where concerts are held repeatedly in a festival environment, this is a wise course of action to take. From season to season, audience members will know what to expect when receiving their program if they have attended previously and it will remain consistent with other designs in the marketing and publicity collection of designs.

In the case of the Rockport Chamber Music Festival, there is a run of several years in the past where a theme of photographed musical instruments and an

accompanying title were used. Each year, the photo changed, but the layout of the page and the font and color of the text remained the same. However, once that idea was changed, the organization went through a span of several years where program designs changed drastically from year to year, creating a completely inconsistent portfolio even when the new logo was established and used throughout all other elements of the portfolio.



Figure 3.8: Rockport Chamber Music Festival Program Cover

Whether programs are involved in a theme such as the same artist offering photographs or paintings from year to year, or simply the same design used from year to year, the consistency is important.

If one year there is a solid color program with a logo, and the next there is a detailed photograph with text and no logo, recurring audience members will be confused about how the organization wishes to represent itself to the public. I have chosen to go with a design that resembles the other designs in my portfolio. I have enlarged the logo, and have included bars of contrasting shades of blue at the top and bottom for symmetry as well as variety. The bold stripes also hold an association with a nautical environment, furthering the tie of the locality with the organization.

All elements of this design are centered, which is often a negative design decision when dealing with several elements in items such as brochures or advertisements. However, being comprised of few design elements with the main focus on the logo, this design works aesthetically. There is a sense of vertical symmetry through the use of the horizontal blue bars, and the use of negative text gives contrast to the logo's dark text on a lighter background.

In tune with the rest of the designs is the color palette for this item. Since programs require extensive amounts of paper as well as printing, the more colors involved in the cover means the more expensive it is to print. For a non-profit organization looking to maintain a professional look as well as needing to remember that half of the source of income comes from individual donations, the RCMF needs to be aware of its budget and plan its materials accordingly. A photograph would involve not only more money, but is separate from the associated imagery of the festival.

Considering design consistency and cost-effectiveness alone, this program design is efficient. It is also clean and simplistic, with elements of a more modern design due to its large amount of white space or blank room around the logo and text. It is clear about what the organization is, what season it pertains to, and allows the reader to open the program expecting to find more information regarding exactly what is displayed on the cover.

3.6 Mailed and Publicly Distributed Materials

3.6.1 Design #1: Postcard

An effective and inexpensive way to target a mailing list with some brief information about an upcoming concert or other headline of news is to send a postcard. Postage is low and postcards are very easy to work with since they require no folding and no envelopes. They can be as simple as plain text, or can act as a mini-poster with a detailed design or photograph on one side and the information on the other. Depending on an organization's budget, design choices may be made accordingly.

The following is a sample postcard for the Rocky Shores Chamber Music Festival that would appear in a mailbox prior to a concert in the season. The goal is to let the recipient know about an upcoming concert, and to reinforce familiarity with the organization by reminding the reader of its existence. With busy schedules, it is easy to forget about a concert seen in an ad in the paper, but when a postcard reminder arrives in the mail, the reader can save the card to write down the date, or even pin it to a calendar. The postcard serves as a marketing tool to the current attending audience as well as recruitment for future audiences.

For this postcard example, I have chosen to advertise a holiday concert for Valentine's Day. The front of the postcard features a monochrome photograph of a rose with a treble clef watermark overlay. The blue color is used throughout, front and back, in different levels of lightness and darkness so that the item is still one-color printing but offers a variety of color values. Instead of using the logo directly on the front of the postcard, I have waited to show what the details are until the reader flips the card over.

The back of the postcard where the address goes is much like the business card and the other design elements, but instead of carrying the same image on the back and the front of the postcard, I have used a unique graphic image to inspire curiosity in the viewer, prompting him or her to flip the card over to find out more.



The same font used in the logo featuring the script is used on the front of this postcard along with the serif featured in the logo. Since it is a Valentine's day concert, the focus of this postcard is to inspire romance. Simplistic and sophisticated, the photograph of the rose in combination with the musical element of the swirling treble clef and the flowing script suggest an elegant and romantic event.

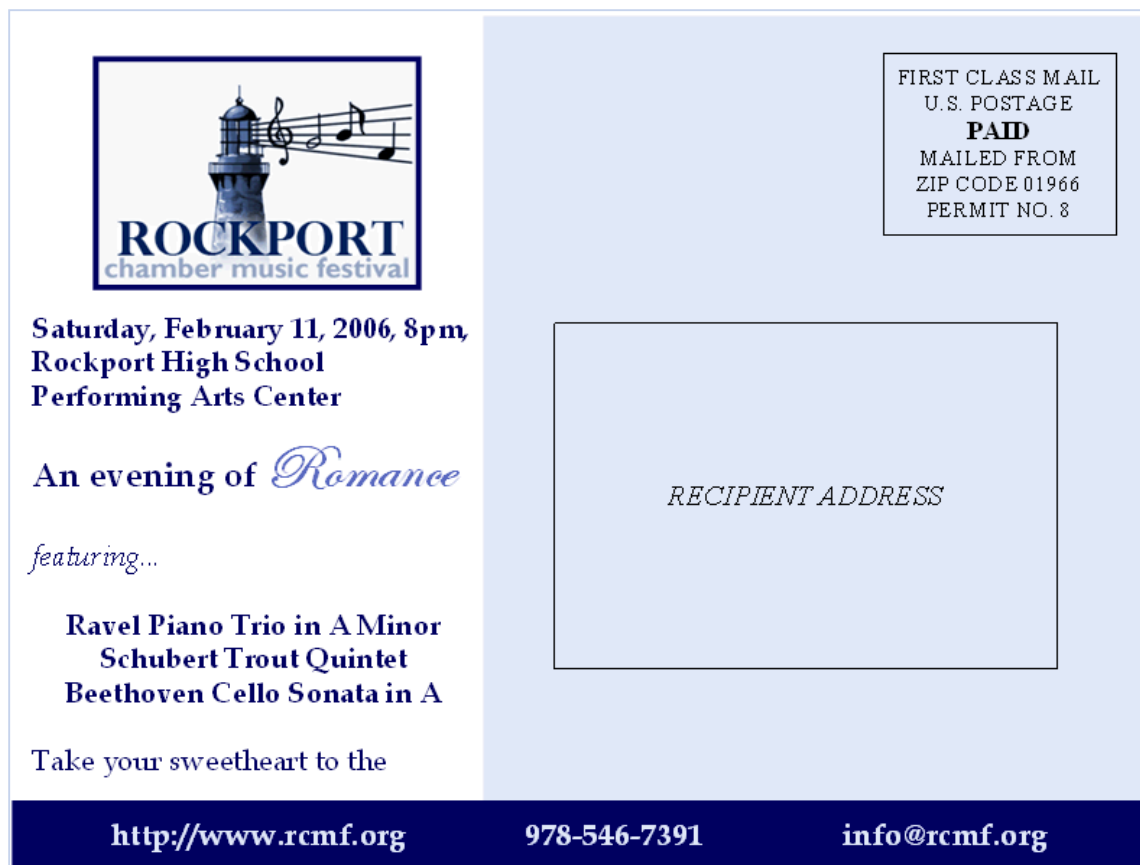


Figure 3.10: Back of Valentine's Day Concert Postcard.

In this particular example, the design space providing the *given* and *new* properties is limited to the left-hand section of the card. The right-hand section is reserved for the recipient's address and a stamp. However, though this design seems backwards compared to the logic behind the business card, since readers are familiar with

the postcard layout and the address section is separated by a color barrier, the user will still likely look to the logo first and follow downward from there. The strip along the bottom of the postcard provides all contact information if the reader is interested in purchasing tickets or becoming better acquainted with the festival.

3.6.2 Design #2: Folded Card

The design of the folded card is fairly straightforward. The purpose of a folded card is for more personal use than mass-mailing or promotional. However, it does require design, so it is important to include it.

An organization may send a folded card as a thank you note to a generous donor or an organization who has helped publicize it in some way. It may also be used by individuals in the organization to send personal thank-yous or holiday greetings to volunteers or temporary employees.



Since folded cards are ordered in a much smaller number than envelopes and stationery, the decision to use the full-color logo here is appropriate. Its function changes from solely a symbol representing the organization to a graphic decoration and focal centerpiece for the card's design.

3.6.3 Design #3: Envelope and Stationery/Letterhead

These designs show an appropriate use of the logo in a business environment. For important letters and business transactions, the full-color logo may be desired, but for general business interactions and letters, the monochrome logo makes the most economical sense.



Since the chamber music organization is a business, it is important for the stationery and envelopes to match and to have a crisp and professional look. This means that there should be no excess of borders and graphics, but enough visual stimulation to guarantee acknowledgement of the organization's logo, color scheme, and projected image.

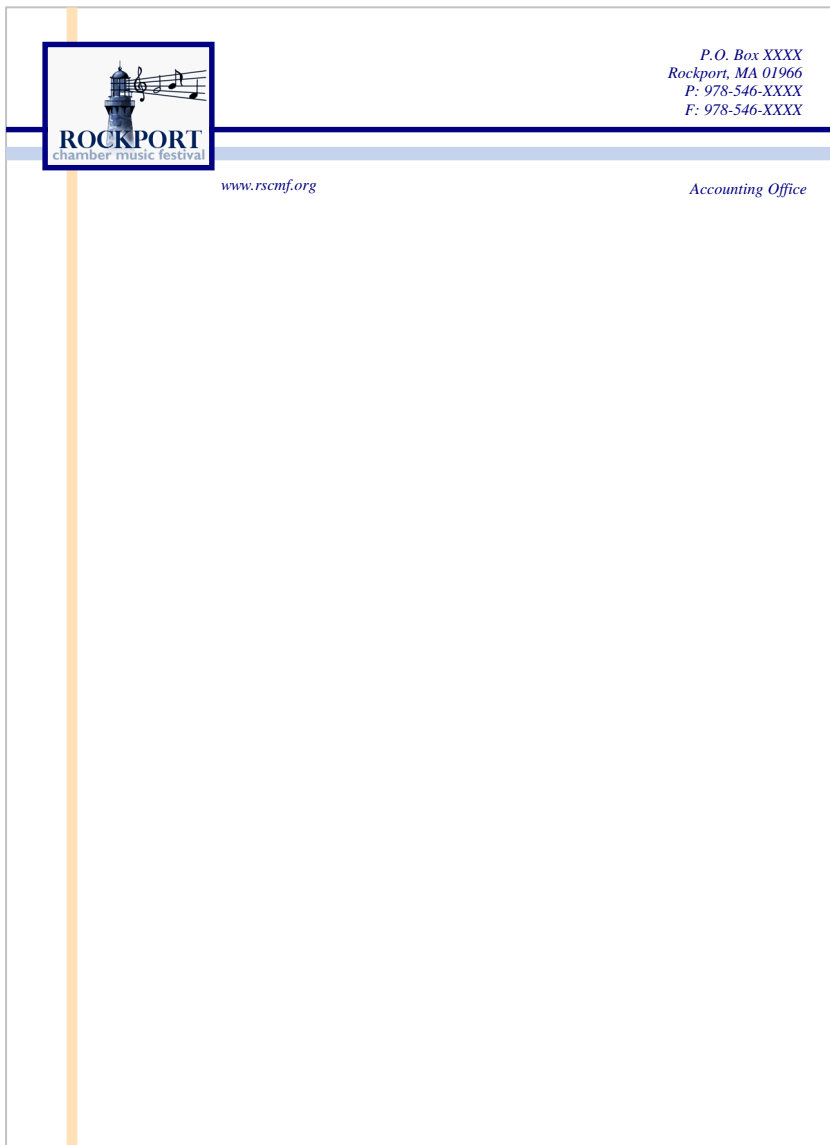


Figure 3.13 – Stationery Letterhead

The stationery design here coordinates directly with the website’s color palette, implementing the sandy peach tone to offer a contrast and more varied aesthetic value. However, by adding that second color, the cost of printing goes up significantly, in which case maintaining the stripe at a blue or gray color can reduce the printing back to the more economical alternative. This stationery would be used for something such as a grant proposal or an introductory letter to a new employee. The lines are used to bisect at the point where the logo is placed, to draw attention to and suggest the culmination of the design elements of the page to occur behind the logo. In the upper right hand side, the

contact information for the festival is provided along with the specific department identified beneath the blue horizontal bars. This separates the department from the address by using the given/new relationship. The viewer will know the organization and its location, and will then proceed to find out more specific details about who the letter is from and what its content is.

The envelope serves as a supplement to the stationery here by pulling the logo used in the upper left corner of the paper into the return address section of the envelope. It provides a piece of the address itself by giving the name of the festival under the graphic image. When receiving something in the mail from the Rocky Shores Chamber Music Festival, the reader can identify who it is from before looking more closely at the return address, based solely on the presence of the monochromatic logo on the outside of the envelope. This will limit the likelihood for the piece of mail to go unopened due to assumption that it is a piece of bulk or “junk” mail by providing the recipient with a straightforward indication of its validity and professionalism based on the design imagery put forth by the other elements of the design portfolio.

3.6.4 Design #4: Website

Perhaps one of the most representative elements of the design portfolio is the website. If the website does not follow the imagery and the quality of the printed designs, it will be out of place and users are likely to not take it as seriously. It is crucial that the website be easy to navigate and geared toward the target audience of the festival’s marketing campaign. If the website is not carefully designed to market to the

correct target audience, it will not serve its purpose and will be a waste of valuable resources and money.

When designing the website, I knew that I wanted it to have the following attributes:

- Image of sophistication and professionalism without being overbearing
- Soothing and complementary color palette that reflects Rockport's locality
- Imagery of Rockport as a desirable location for the venue
- The ability to buy tickets online
- A docked link bar for easy navigation
- Continuity with other designs in the portfolio

One major question to ask myself was "Who is my target audience?" The target I have gone for is the current chamber music audience majority of upper-middle class citizens of approximately retirement age. Of course, the objective of reaching out and appealing to a younger audience is also important, but I decided that the outreach programs themselves are the most important in that focus, and if a student then becomes interested as a result of those programs, he or she may visit the website and find any further desired information. If the website were designed with a focus directly on the adolescent age, it is likely that current audience members would be lost because of the conflicting discourse of the page, and it would be a struggle to grasp young people as audience members based on website design alone. The website is designed to be readable and simplistic, so that if a student were to visit, he or she would not have any difficulty understanding the language or navigating the website.

The website includes the following pages:

- Homepage – offers a welcome message to the website visitor and an introduction to the organization and its website
- About – describes the festival and its history with sections outlining the mission statement and a biography of the artistic director
- '06 Season – designed to outline the current season's concerts with information about the artists and the music to be played
- Tickets – offers various alternatives for purchasing tickets: fax, online, through the mail, over the phone.
- Outreach – introduces the user to the focus of outreach and offers information on how to get involved and what the program's goals and focuses are.
- Contact – a general page outlining the ways to contact a representative at the festival, electronically and otherwise.

Through these six main pages of the website, the user gets a full overview of the goals, values, and image of the organization, with the encouragement to contact for further information and to sign up for further mailings.

Below is a screenshot of the homepage of the website for reference. Currently, the website can be accessed at <http://users.wpi.edu/~lesley/MQP/rcmf/index2.html>.



This screenshot follows the layout of all of the pages in the website, so for the sake of analysis I will discuss this page in terms of its design and self-image.

The website encompasses the design elements of all items previously discussed in this project. The color scheme is continued in shades of blue throughout with a new color introduced for contrast. The sandy peach color used in the left navigation bar and in the watermarked picture of the cellist is a directly complimentary color to the shades of

blue used in the rest of the website. What this means is that on the color wheel, these colors are directly opposite from one another. Other examples of pairs of complimentary colors include red and green, purple and yellow, and black and white. When used in a highly saturated tone, complimentary colors can be overbearing, but when used with varying levels of intensity and in a more subdued palette such as this, they can work very nicely together.

I also wanted to use a color other than blue not only to provide some visual stimulation but because the peach color is like the color of sand, contrasting with the blue like the ocean. This is an abstract reading of the colors, but since the theme of the website is localized to a rocky shoreline, it is a fitting color combination. The subdued hues I have chosen also inspire a feeling of calm and tranquility, as sitting by the shoreline may also inspire. I wanted the colors and the overall feel of the website to mirror the atmosphere of Rockport, while still upholding a modern and fresh look. Rockport's current website contains the sandy color, but does not provide much contrast and boasts a large amount of small type. The website's focus should be clear early on and should communicate directly to the viewer what the organization is and what it does.

The website as a marketing product is an accessible outlet of information for children and adolescents. Email is flying and bandwidth speeds are increasing, and with this heightened technology comes the expectation of accessibility, navigability, and aesthetic appeal. This is certainly not to say that a website should be created solely because it 'looks nice' to the designer, because, as with musical tastes, people have varying views on what is pleasant to the eye. However, a general level of consideration with colors and layout should be taken into account to allow for optimal appeal to a

variety of visitors. A website is much like a road under construction. When there are signs pointing the way to various destinations, drivers are able to navigate safely and quickly to where they want to go. However, when road signs are not clear or there are too many arrows and symbols, drivers can get confused, slowing down traffic and potentially putting them in harm's way. Much in this way, if a user finds a website to be too confusing and unintuitive, or offensive to the eye, he or she will likely have trouble finding the way around, and may go elsewhere and give up, costing the organization potential business.

The layout of the page was created with a unified group in mind. Many modern websites are self-contained without any scrolling, almost like a framed picture rather than a lengthy webpage with an overwhelming amount of information all put on one page. For research sites or online newspaper articles, that is a necessity, but for a website with the goal of being aesthetically pleasing and persuasive, it can be too much for the viewer to take in all at once.

I created a border around the entirety of the homepage to reinforce its unified look, and used a background color of a subtle blue to fill in the space around it, that amount of space determined by the user's screen resolution. (The website is designed with 1280 x 1024 screen resolution in mind.)

When given the option for a top-aligned navigation bar or a left-aligned navigation bar, I chose the left to fit with Kress and Van Leeuwen's discussion of the elements of a page's design. It felt more natural to me to design it this way, particularly since I am limited in my computer science technical abilities. A top-aligned navigation bar works very well with Javascript dropdown menus, but my computer science

knowledge does not extend to the Javascript language. Instead, I chose to dock the links on the left-hand side, and realized that extra links that would otherwise appear in a Javascript dropdown menu were actually not necessary. Sufficient information was contained in the six pages and two subpages provided in my design.

The current Rockport website contains Javascript drop-down menus, but with a website lacking an extensive amount of copy, this seems unnecessary and adds to its confusion. When rolling the mouse over each header, the drop down appears, but if a user simply clicks on a header, the page does not navigate anywhere. It can become easy to feel lost and not remember exactly how one “got from there to here” when drop downs are involved, because they disappear after the mouse diverts from them. To reflect an inviting and straight-forward impression that the organization strives to portray to its customers, I chose to eliminate the drop down menu and lay each option out to be available in the left navigation bar at all times. This way, new users to the computer such as children or older adults will feel more comfortable navigating, and those who are comfortable with using the Internet will know what to expect.

In terms of the layout of the page, I designed the website much like the business card and the postcard in the sense that I placed the logo in the upper left-hand side not only as a reference point for the home page (the user may click it to return to the main page at any time), but also as one of the first things that the user looks at when visiting the page. The main content is contained in the center paragraph, but as discussed when regarding the business card, the reader’s eyes will typically follow the page from top to bottom, going left to right at each segment down the page.

This is also why I docked the links to the left-hand side as opposed to the right. Websites with links docked to the right-hand side are a minority, and it is common to dock to the left since we as English readers read from the left to the right. Our eyes are trained to start at the left-hand side of a page. By offering a navigation bar, the user is given a ‘safety net’ to fall back on when navigating the site. If at any time he or she feels lost or needs to find another page quickly, the navigation bar is there to provide straightforward help. This site does not contain a large amount of imbedded links, so the navigation bar serves as the main utility for maneuvering the different sections of the website.

3.6.5 The ‘Rock.’ Campaign

One of the stresses of the redesigning of Rockport’s portfolio is addressing the need for further outreach, further education, and the recruitment of audience members that are currently a minority for Rockport – adolescents, those of multicultural backgrounds, children, etc. Adolescents in particular are difficult to recruit, whether it is because of the pressures of society to fit in and the fact that since chamber music concerts aren’t popular among adolescents, they don’t go, so it becomes a self-fulfilling prophecy, or something as simple as the fact that chamber music often does not coincide with the heavy aural stimulation of music featured at the top of the billboard charts- music that is targeted toward the younger generation incessantly. Children are often taken by their parents, who fall under the more common demographic of the audience, whereas teenagers possess the independence to decide not to go if they choose.

In the attempt to bridge the gap between chamber music concerts and adolescent interests, I came upon a discovery that could push the RCMF full force into uncharted and appealing territory for the Beethoven-lovers and the head-bangers alike – rock music created on chamber instruments. As discussed earlier, the current members of the gray portion of the audience are the baby boomers. Rock and roll is not something foreign to this generation because they grew up in the heart of its development. Therefore, offering a modern twist on traditional chamber music instruments can still spark an interest in the current audience who is used to more traditional music, as well as create a pull for those who are generally disinterested in chamber music concerts.

For this concert, since it is so entirely different and such an innovation for Rockport's history as an organization, pushing chamber music to the modern edge merits an attention-grabbing and appropriately identified advertisement. Instead of including this concert as a brief mentioning in a tri-fold brochure or as a blurb in the newspaper similar to the season's traditional concerts, I created a poster that creates a significant contrast with Rockport's other more predictable materials. Much in the way that the Santa Fe festival creates special posters with artwork for their different seasons, I wanted to set this particular concert apart in order to grab attention, present something new from a familiar organization, and to reflect the modern quality of the music with a modern design.

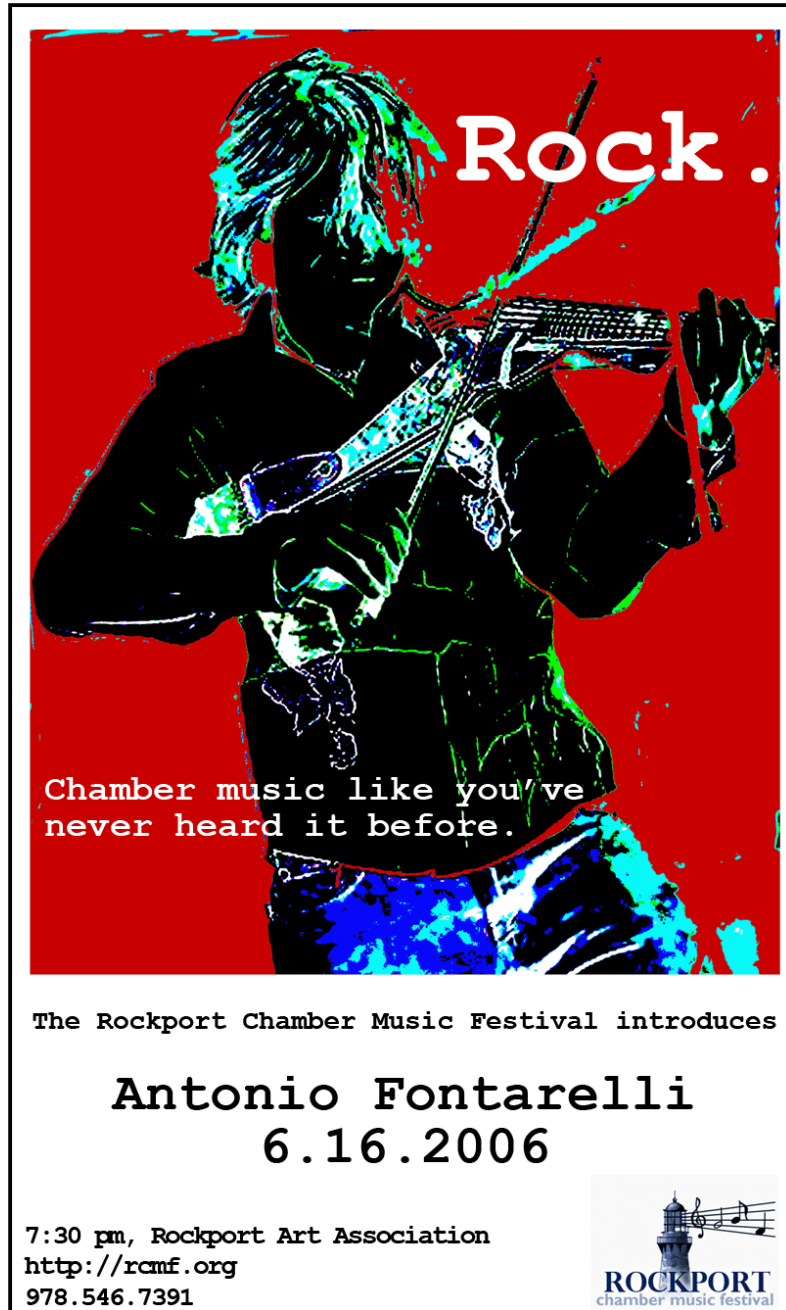


Figure 3.15: Rock campaign promotional poster.

The campaign is entitled 'Rock'. This has multiple meanings – firstly, and most obviously, it pertains to the genre of music to be played during the concert. The instrumentalist plays the electric violin and covers various rock music selections for his performance. Also, there is the association between the word 'Rock' and Rockport. The

font used is Courier New, a traditional serif font, to give a bare-bones, edgy quality to it, which are some of the qualities of rock music.

The accompanying sentence, “chamber music like you’ve never heard it before”, is placed to spark further inquiry by the poster’s reader. Upon seeing the word ‘rock’ and the rough image of an instrumentalist, the immediate association is a guitar player or a ‘rock star’, but upon closer inspection of the statement regarding chamber music and the evidence that the person is actually holding a bow and is in the posture of a violinist, it creates an interesting conflict of ideas that inspire further reading to see what it is connected to.

I also wanted to capitalize on the recent explosion of iPod ads produced by Apple. While this image does not directly copy the iPod ad of a dancing silhouette against a bold background wearing white headphones, it holds a similar quality of the bright colored background contrasting with a dark human form in a position that suggests movement. It was not my aim to copy Apple, but to take inspiration from their campaign to provide a further level of association with viewers of the poster.

The information regarding the concert is featured in the white section at the bottom with a logo of the festival in the lower right-hand corner. This is an extremely important aspect of the advertisement. Without the presence of the logo, it would be impossible to associate such a different type of concert with a chamber music organization. By placing it in the lower-right, the eye travels there last, coming to an understanding by the end of viewing the poster that this is who is sponsoring the concert, and that the organization is quite different in identity from the new concert it is showcasing. It also adds integrity to the design for those who are current attendees of the

festival. It portrays to them that an organization with which they have become familiar and trust to deliver high-quality musical experiences has decided upon a special concert, and that the same caliber of music should be expected as if it were the famous Kronos quartet. It is the message that this is the organization that has a professional and reliable reputation, so there should be no reason not to attend this concert.

4. CONCLUSION

Looking through materials from even as recently as a year ago, I was able to identify some inconsistency through Rockport's projection of self-image. Rockport identifies one of its main foci to be "to perform music of many countries, written in diverse styles and periods including the music created by composers of our time while maintaining a strong base in the classical tradition." (Rockport Chamber Music Festival Mission Statement), going on to emphasize community outreach and education with the opportunity for young musicians to get involved. For programs that reach out to the more diversified audience members that Rockport hopes to see more of, I created the 'Rock.' campaign poster as an example of a way that something unconventional to Rockport's traditional concerts could be presented.

Another issue addressed in the new portfolio in this project is a way for the festival to be more correlated with its surroundings. The current Rockport Chamber Music Festival website takes special attention to mention Rockport as a town, vacation spot, and venue for the arts, but the organization makes no further effort to incorporate the locale in its designs. It is my hope that the designs featured in this report can shed some light on the issue of appealing to younger and more diverse audiences without ignoring the presence of the more "gray" members. While the gray effect is noticeable in chamber music concert settings, it is by no means a sign of the genre's demise or a downfall of audience population. It is through the continual reaching out to new members and the presentation of an organization dedicated to sharing music with the community that such programs prosper in the years to come.

There are still many open doors in this field of research. Many writers have noticed the distinction of artistic taste, but few have truly wrapped their thoughts around it to produce a proven result. In relation to this particular project, a way to expand the research and design development even further would be to sign on with a sponsoring festival and actually implement design concepts into their campaign and monitor the changes, if any, in audience retention and new audience member acquisition, and the demographics of both. For me, that would have been a very exciting prospect of this project that, given more time, transportation and funding, would have been an excellent opportunity to put the design concepts and research findings to work in a real-life situation.

It is up to each individual organization to decide what is best for its business. Some may be wealthy enough to disregard concerns of “effective design”, with the assumption that whatever they have been doing “must be working”. However, from an analytical point of view, it is important to know what *is* working and why. In a business where making it financially is a strain and competition abounds, from orchestras to nonprofit organizations, movie stars and touring musicians, understanding an effective way to present oneself is a step in a positive direction. The design portfolio in this project provides an example of that, with the hopes that even more useful examples can follow in the future.

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