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NZSO:experiments

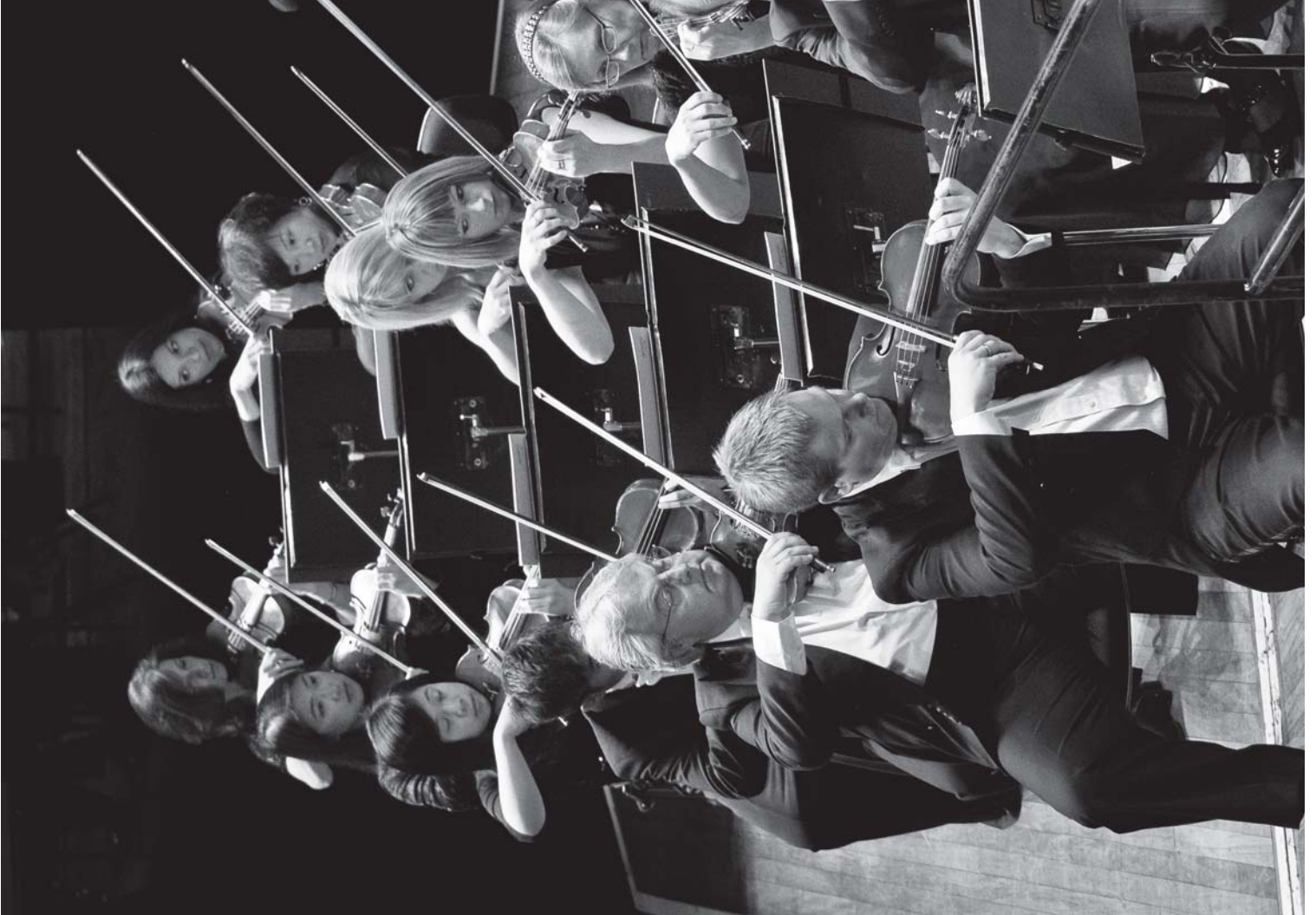
Bringing the NZSO to millennials

An exegesis presented in partial fulfilment
of the requirements for the degree of
Masters of Design at Massey University,
Wellington, New Zealand.

Mon Patel, 2017

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Abstract

The New Zealand Symphony Orchestra (NZSO) are experiencing a declining audience and need to re-evaluate their position within the New Zealand cultural landscape. One of the key challenges for the NZSO is finding ways to engage new, younger audiences and foster relationships with them into the future.

The intention of this research is to explore new ways that the NZSO can create and maintain connections with the millennial audience. My exploration began by researching what barriers currently prevent younger audiences from engaging with the NZSO. My approach combined ethnography, observation, and semi-structured interviews to investigate the NZSO experience. The findings highlighted that millennials value experiences that are discoverable, open-ended, and shareable. This research provides a framework for exploring engagement and interaction between the NZSO and millennials.

NZSO:experiments employs a dynamic audio-visual communication system that facilitates a connection between the NZSO and new, younger audiences. The system is an interactive experience which intrigues, attracts, and engages an audience while fostering new connections with millennials through the use of already familiar social spaces. NZSO:experiments sets out to change perceptions around the NZSO by creating points of engagement that appeal to millennials and the way they digest experiences.



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Introduction

In March of 2016 I met with the New Zealand Symphony Orchestra [NZSO] to discuss a potential collaborative project. Initially, the discussions revolved around creating a specific audio-visual based output – a type of 'interactive kiosk' to tour around New Zealand and give people an "NZSO type of experience." In response, I recommended that the NZSO generate a brief (see Appendix 1) in order to align their aims with a Masters of Design Research Project. The research question was as follows:

How can millennial audiences be introduced to the New Zealand Symphony Orchestra experience?

I embraced this research project as both an opportunity and a challenge. This first meeting with the NZSO was the catalyst to me reflecting upon the nature of my own engagement with the orchestra. Music is such an integral part of my personal life, and I value the arts as both creative endeavour and inspiration. However, thus far I had made no meaningful connection between my interests and the orchestra. Why was this the case? This research project explores perceptions millennials have of the NZSO and the role design can play in enhancing the orchestral experience for this audience.

Culture Segments, an audience segmentation system (which will be unpacked further in Chapter 3) produced by Morris Hargreaves McIntyre states that 95% of New Zealand's population (15+) have an interest and want to engage with arts and culture sectors on some level (2011). The fact that such a segmentation system has been commissioned by Creative New Zealand, tells us that these organisations want to explore how to better connect with their audience – both existing and potential. Foreman-Wernet & Dervin (2017, p. 47) recognise that "over recent decades, the traditional non-profit arts environment has undergone significant transformation." Declining audiences mean arts organisations the world over need to explore new and different ways to promote their offerings, while also justifying their continued existence in order to secure funding from both private and Government sectors. Organisations now have to compete for the individuals time and entertainment dollar amongst a sea of new media. Establishing and retaining an audience has increasingly become a key part of an arts organisation's strategy (Kolb, 2005). Building upon the relationship between audience and organisation creates loyalty, hopefully increasing frequency of attendance, while encouraging the audience member to become invested in the organisation, thus further increasing its reach. This view is supported by Rentschler, Radbourne,

Carr and Rickard, (2002, p. 122) who write that “the loyalty ladder builds through repeat attention, purchase, subscription, membership and even donation, finally to public advocacy for the company or organisation.” In response to these sector changes organisations are developing engagement strategies in order to ensure their sustainability. I believe a fundamental question is how can technology, transparency, and participation be used as tools to strengthen the bond between audience and organisation.

The cultural context

The NZSO, like many other similar cultural organisations, faces questions and challenges as they seek to grow relevance and appeal to new audiences – they must decipher where and how they fit into the current cultural landscape. In order to survive orchestras must begin to break down barriers and establish connections through responsive dialogue, they must ask questions about art and audience, about art and organisation, about the past and present (Björqvinnsson et al., 2014).

Other musical organisations across the world, such as the Toronto Symphony Orchestra [TSO] and the Royal Danish Orchestra, are dealing with this problem in various ways (several examples of which will be unpacked in Chapter 3), all having one thing in common: they attempt to establish relationships and engage with their audiences through more than just the auditory – the full range of sensory experiences are being explored.

The NZSO context

The NZSO is an organisation that is steeped in tradition with core values they wish to maintain, while achieving very defined outputs that sit under a clear vision: ‘world-class musical experiences that inspire all New Zealanders’ (Figure 1). For example, the *NZSO Statement of Performance Expectations* (2016) (see Figure 1) outlines how NZSO values adhere to the Manatū Taonga (Ministry for Culture and Heritage) Sector Vision. These guidelines form an integral part of the project and enable me to explore the evolving symphony experience within the context of New Zealand’s cultural heritage.

The NZSO must find new and innovative ways of promoting the orchestra (NZSO brief, 2016, Appendix 1). Although a younger audience – defined by the NZSO as 45 years and younger (NZSO brief, 2016) – do attend orchestra events, more work is required to nurture this demographic as a sustainable market moving forward.

The key challenges faced by the NZSO are around competition for the individuals time and entertainment dollar. Less emphasis in schools upon classical music mean younger people are not necessarily employing the NZSO as a reference point (NZSO brief, 2016). The NZSO identify an educational element as a necessary facet of promotional activity and regard this as a possible way of breaking down perceived barriers.

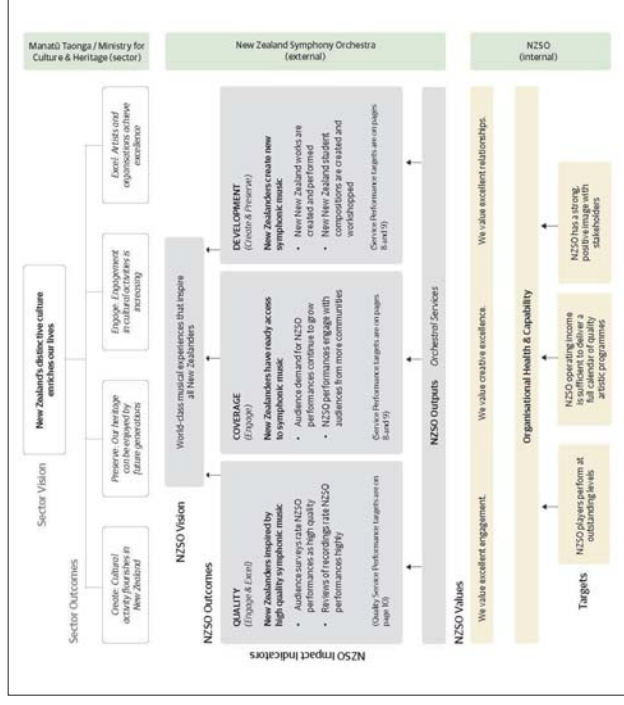


Figure 1. Performance framework (NZSO Statement of Performance Expectations, 2016).

Research aims

How can the current experience change? Firstly, we need to understand the main goal of this project, which is to develop possible solutions for increasing long term audience engagement. My initial approach entailed:

1. Pairing NZSO experiences with digital media to create a symbiotic relationship between the audience and the experience. Although this could potentially alter audience experience it might not be effective in creating a long term relationship.
2. Engage with potential audiences away from the NZSO ‘concert’ experience, instead bringing aspects of the traditional experience to the audience through the use of digitally mediated experiences.

One of my original aims was to educate potential audience members who may have been turned off by the more traditional aspects of the NZSO. Over the course of my research I found myself instead exploring what I perceived as the major barriers to millennial engagement with the orchestra and how to address them. This revised approach better addressed the research aim of the project: exploring ways of introducing new, younger people to the NZSO.

This Chapter has sought to familiarise the reader with the context of the project and its associated research aims, along with providing a context of the NZSO as an organisation. Chapter 2 outlines methods and processes, and the ethnographic approach employed to identify associated barriers between millennials and the NZSO. Chapter 3 is a contextual review covering the key themes and ideas informing the design process, along with a case study of applied research and design exploring classical music experiences for millennials. Chapter 4 focuses on an exploration and evaluation of the qualitative data gathered through the approach outlined in Chapter 2 and its subsequent application to the NZSO Design Process. Chapter 5 reflects upon the NZSO Design Process and offers future application, direction, expansion, and opportunities.

2

Methods and processes

The methods and processes used in this research were led by a need to better understand the NZSO and its audience using an ethnographic approach. My attendance, as a new audience member and using participant observation, allowed me to gain insights into the behaviour of both new and existing attendees. Interestingly, certain behaviours were learned and accepted versus others which were regarded as culturally unacceptable – such as coughing or making noise at certain times. As such, I could 'study things in their natural settings', while attempting 'to make sense of, or interpret, phenomena in terms of the meanings people bring to them' (Denzin & Lincoln, 2018, p3).

Ethnography

“Ethnography is about telling a credible, rigorous, and authentic story.”

— (Fetterman, 2010, p. 1)

Hammersley and Atkinson suggest ethnography allows us (the researchers) to observe people and their behaviour in a given environment or setting from the point of view of the subject of the study (2007). Analysing data gathered from these observations, patterns start to emerge along with a more real account of what is happening to a particular people or culture. Essentially, ethnography provides us a method with which to obtain 'thick description(s)' and gather 'deeply rich' data (Brewer, 2000). Where *thin description* is a mere gloss or bare reporting of the facts, *thick description* is more representative of a thorough account (Brewer, 2000). An ethnographic approach enabled me to gather data with fresh eyes, while placing myself *within* the subculture I was attempting to understand and immerse myself in. This later developed into an observational, empathetic exploration of new audience members versus older patrons of the orchestra. These observations dictated the efficacy of proposed solutions as outlined in Chapter 4, as the need to balance capturing the interest of new audiences with preserving certain traditions of the past became evident.

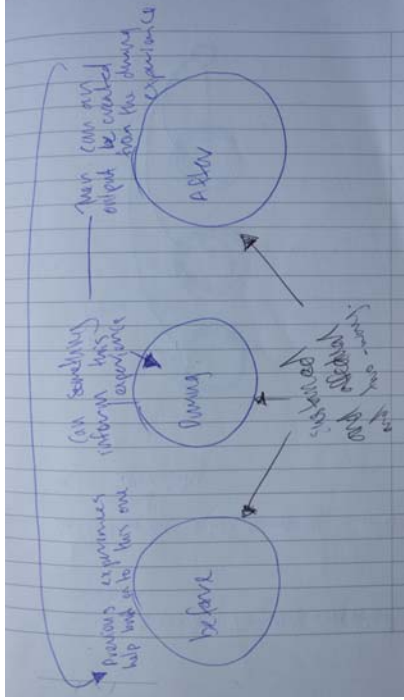


Figure 2. Fieldnotes, December 10, 2016.

As part of my own practise I kept journals throughout the design process. As Pedgley states; “for solo practise-led researchers, the use of a design diary is posited as an underused but valuable approach” (2007, p. 480). These diaries or journals acted as repositories for data, both written and visual form or a (indecipherable to others) mixture of both (see Figure 2). The process of drawing or sketching a thought or potential solution has become an integral part of my design process, meaning I can work several ideas in parallel and not worry about having to resolve a problem through a singular solution (Lawson, 2004). Within the context of my NZSO Design Process, journals allowed me to move an idea (that may have been a word generated through a conversation) through to a visual form (sometimes rough sketches) to then be developed and tested as a potential solution. These journals, as well as being sketchbooks, became design diaries; a means to unload thoughts and theories, and evaluate experiences while moving through the four stages of the design process. I discovered that the purpose of a particular entry began to dictate the nature of the entry itself, i.e., a meeting with an orchestra player may take the form of notes gathering ethnographic data, in comparison to a meeting with another designer where several sketches may be used to explain or work out a specific idea. The journals were a key tool in noting audience behaviours while using participant observation.

Participant observation

“[Participant observation] involves data gathering by means of participation in the daily life of informants in their natural setting: watching, observing and talking to them in order to discover their interpretations, social meanings and activities”.

— (Brewer, 2000, p. 69)

Placing myself as both observer and participant, enabled me to gather richer levels of data as opposed to shallow observations – *thick descriptions*. Having had no experience of the NZSO prior to the project (and little knowledge of live classical music generally), meant attending Wellington concerts (see Table 1) could be employed as a tool to observe audience behaviours, and experience the current audience user journeys. Understanding nuances such as how the unspoken, often uncommunicated, social systems occur within a given concert experience (e.g. when to applaud and how long for) was an important part of my own experience especially when trying to maintain a ‘balance’ between participant and observer. Brewer (2000) draws on this concept of ‘balance’ to illustrate the equilibrium that needs to be maintained as a participant observer, between the “insider” and “outsider” status” (p. 59). Brewer’s approach becomes useful when applied to evaluating an experience. In the context of the NZSO Design Process it allowed me to take note of audience behaviours, correlate them to my own user journey, and assess them to gain insights as to what were the perceived barriers in comparison to the actual ones. These observations formed the basis of a set of semi-structured interview questions asked of invited attendees with little or no experience with the NZSO.

Semi-structured interviews

The semi-structured interview style is often used in qualitative research and follows a process (Gray, 2013), where the interviewer asks the interviewee a series of open ended questions which “allows for probing of views and opinions where it is desirable for respondents to expand on their answers” (p. 387). This method of conducting interviews was chosen in order to gain insights into how millennials engaged with the NZSO before, during, and after a given concert experience. The semi-structured technique allows for a more naturally free-flowing conversation to take place in which the participants comment on their experience and viewpoint. For Josselson (2013), it is a useful method because “the phrasing used by participants and the particular words they choose indicate something about how they locate themselves (or find themselves positioned) in the social world” (p. 3).

Participants were identified and gathered through social media and invited along to a NZSO concert experience with little information provided as any information discovered by participants would offer another source of relevant data. Participants were then asked a series of questions pertaining to their journey from before, during, and after the experience.

The interview questions were as follows:

1. What interactions had previously occurred between participants (millennials) and the NZSO (if any)?
2. What were the barriers that prevented the NZSO from engaging with millennials?
3. What were millennials perceptions about the NZSO and the experiences that they offer?
4. What were their thoughts during the performance
5. Had the experience changed their perceptions?
6. Would they engage with the NZSO in the future after having an experience?

The interviews were conducted in an informal setting to allow interviewees to be more comfortable and open. The date of the interviews was also a factor. An elapsed time of three days between concert experience and interview was specifically chosen to allow for a period of reflection while ensuring memories of the experience remained fresh and rich with detail. Confidentiality was addressed through the use of pseudonyms in place of actual participant names. The interview findings are detailed in Chapter 4. The data gathered was then used as a means of gaining insights and identify both positive and negative key points of interest within a NZSO orchestra experience for new attendees. These qualitative insights developed through the course of the project, becoming more 'multimethod in focus, involving an interpretive, naturalistic approach to its subject matter' (Punch, 2014), as I began to develop my own understanding of the NZSO as both an orchestra and an organisation. These methods were further reinforced by data mining both Facebook and Twitter for posts regarding people and their engagement with the NZSO. A digital ethnographic approach enabling me to understand how the NZSO communicates with its audience through digital interfaces.

Digital ethnography

According to Pink et al. (2016), "in digital ethnography, we are often in mediated contact with participants rather than in direct presence" (p. 3). The benefit of this approach is that it allows you to view what is happening on a global scale relatively quickly and evaluate what is useful. Murthy (2012) concurs, describing digital ethnography as being centred on "data-gathering methods" that are moderated by "computer-mediated communication" (p. 159). Although this statement identifies the computer and internet as a way of facilitating communication practises, it

Date	Participant observation, NZSO concerts	Participant observation with attendees for semi-structured interviews, NZSO concerts
June 17, 2016	NZSO Presents: Scheherazade	
July 30, 2016	NZSO Presents: Mozart & Strauss	
October 8, 2016	NZSO Presents: Bold Worlds	
October 29, 2016	NZSO Presents: Mozart & Elgar	
November 26, 2016	A Symphonic Night at the Movies: Vertigo	5 participants attended and completed semi-structured interviews
November 26, 2016	A Symphonic Night at the Movies: Psycho	5 participants attended and completed semi-structured interviews
December 10, 2016	NZSO Presents: Messiah	4 participants attended and completed semi-structured interviews
March 10, 2017	Summer Pops with the Modern Maori Quartet	
May 5, 2017	NZSO Presents: Aotearoa Plus	
June 30, 2017	NZSO Presents: Lands of Hope + Glory	
July 14, 2017	NZSO NYO Presents: Young Person's Guide to the Orchestra	
August 11, 2017	Mahler + Berg with Karen Gomyo	

Table 1. Participant observation completed during the research inquiry.

also applies to considering the computer as a tool for accessing a repository of information (the internet). Mining via the two social media platforms used by the NZSO, Facebook and Twitter, for any tags relating to the NZSO provided a way of understanding how people engaged with the orchestra on a social level. This also enabled me to cast a wide net and examine how people reacted to specific NZSO interactions and if the experience affected them. I was then able to compare and contrast what was happening on a global scale with the NZSO and their audience.

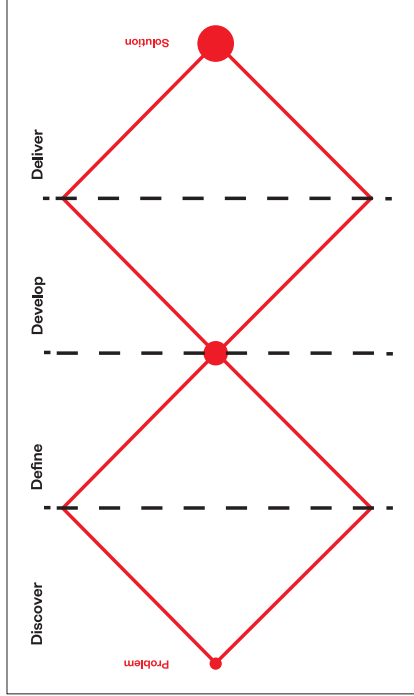


Figure 3. The Double Diamond Process (Design Council, 2016).

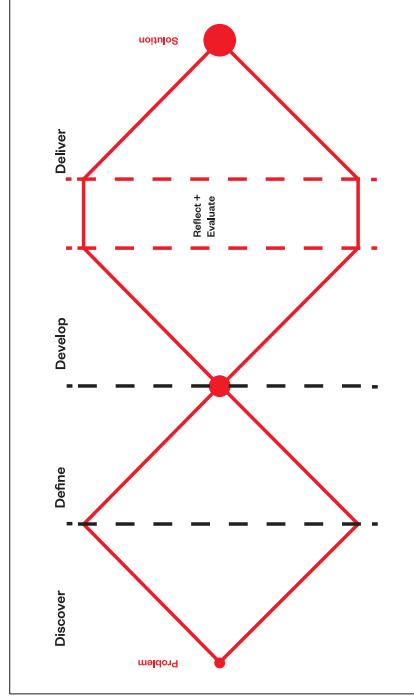


Figure 4. The NZSO Design Process.

The Double Diamond method

The UK Design Council's 'Double Diamond' model (see Figure 3) can be used to illustrate commonalities found across different creative processes.

This model has four distinct phases, outlined below:

- **Discover**
The first part of the model covers the beginning of the project. A time to approach the project with fresh eyes in order to perceive new things and gather insights and observations. This is a chance to cast wide net and allow for the free flow of a range of ideas.
- **Define**
In this phase all the possibilities identified in the Discover phase are evaluated in order to discard ones which are less important or hounded by limitations. This then becomes a synthesis of the fundamental design challenge which is then developed into a clear creative brief.
- **Develop**
This phase is marked for development where solutions and concepts are created, prototyped, tested and iterated. This is a time for improvement and refinement in order to create a more suitable solution.
- **Delivery**
The final phase of the Double Diamond model is the delivery stage. Here the developed solution is finalised, produced and launched.

Initially, I used the approach as a way to frame my design process and adhere to a particular timeline. Over time, however, I adapted it for different ideas to overlap in order to test and evaluate a theory while still exploring other solutions simultaneously.

My 'NZSO Design Process' (see Figure 4) became a natural adaptation of the 'Double Diamond' process, allowing for an extension of the Develop phase. Reflection, discussion and evaluation in relation to the brief criteria became an integral part of moving the project through the phases and insuring that the best possible solution was being developed, while keeping the end user in mind throughout the process.

As I do put it: 'Human-centred design (HCD) is all about building a deep empathy with the people you're designing for' (Ideo, n.d.). HOD is a design process that takes the 'physical and psychological needs of the human user' into account and enables them "to function at the highest level possible" (Greenhouse, 2012, p. 1). The process itself consists of 'immersing yourself in the lives of those you are designing for in order to understand their needs, distilling these learnings into possible solution based prototypes and implementing these solutions into the real world. At its core, HOD takes the user into account throughout the design process.

Another important aspect was allowing new information to feed into the design process regardless of what phase the project was moving through. As meetings, events and conferences occurred throughout the year and new information and data was gathered, a flexible, adaptable practise had to feed back into the NZSO Design Process regardless of what phase the project was technically in. Being flexible allowed for insights to influence the project at any phase was a key part of the process. I believe this approach strengthened the eventual outcome and ultimately influenced the structure of the final design solution.

Ethical considerations

From an ethical perspective it was important I was clear on what materials I was gathering, as well as making sure participants were aware of how I intended to analyse and use the fieldwork findings. After consultation with my supervisors, it was deemed that the fieldwork, in the form of semi-structured interviews would be low risk (see Appendix 2A). Approval was applied for and received via an online process which once accepted, resulted in an email outlining the University's Code of Ethical Conduct for Research, Teaching, and Evaluations Involving Human Participants (2016). This code has been adhered to at all times during the research and design process. Later in the project timeline a second application (see Appendix 2B) was applied for as a continuation of the previous research line of inquiry. This new application was based on gathering data from participants using an applied prototype in an informal, conversational manner.

Limitations

Although this research achieved the stated aims, I am aware that there were certain limitations to the approaches used. Firstly, the qualitative research gathered from invited participants was hampered by the small size of the targeted demographic located in Wellington. A larger group sourced from multiple cities (where the NZSO tours) would have helped to provide a truer representation of millennials and their habits as a whole. Secondly, the sourcing of participants was attained via my own and my supervisors' social network. This network may have incorporated a certain bias considering that we are designers and are therefore, arguably, more open to the arts and associated experiences. Thirdly, designing for, and communicating with, the NZSO also presented a unique set of challenges. Exploring and testing potential solutions for the orchestra proved difficult as their own touring schedule hindered engagement with, and rapid prototyping of, NZSO musician based solutions.

This Chapter has outlined the methods and processes used within the NZSO design project using an ethnographic approach. The following Chapter informs the reader of key themes used within the project and unpacks a key study around the engagement of millennials with classical music and acts as a contextual review.

A black and white photograph of a trumpet, likely in a band setting, with a large white 'op' logo overlaid on the instrument. The background is blurred, showing other band members and instruments. The 'op' logo is centered and prominent, with the 'o' and 'p' being thick and rounded. The trumpet is the main focus, with its valves and tubing clearly visible. The lighting is dramatic, with highlights on the metal surfaces of the instrument.

op

Contextual review

A fundamental question is – with whom are we trying to connect? It is commendable that the NZSO are aware they need to engage a younger audience but when they (NZSO) define 'younger audiences' as 45 and under (NZSO brief, 2016), it does not make the task of engaging a particular group any easier, especially when this age bracket is so broad. Therefore, a more focused demographic was chosen: millennials. Specifically millennials who (as defined by the *NZSO brief*):

- Are interested in the Arts and Culture
- Have a wide-ranging interest in music
- Are open and receptive to new experiences and ideas
- Pursue challenge, entertainment and intellectual stimulation
- Have a musical background/maybe played an instrument

Millennials, as a generation born after 1982 (Strauss, Howe, & Markiewicz, 2006), are reaching an age where they have increasing purchasing power and influence, mediated by a knack for digital literacy (McCorkindale, DiStaso, & Sisco, 2013). I believe being a member of the millennial demographic myself, has given me a unique perspective. My inherently autoethnographic viewpoint has allowed me follow my intuition and test theories with my peers.

How do millennials find out about and digest experiences?

Before I started this project I was given access to a number of reports commissioned by the NZSO and Creative New Zealand. One of these documents is *Culture Segments* (2011). Culture segments is an audience segmentation system based on a 2011 report titled *Arts Atlas* commissioned by Creative New Zealand outlining an international sector-specific segmentation system for Arts, Culture and Heritage organisations (2011). Within the system are eight different segmentations focused on what motivates audiences to engage with the Arts. These segments include enrichment, entertainment, expression, perspective, stimulation, affirmation, release, and essence. The report then goes on to identify how each segment is applicable to a particular demographic based on what they want out of an arts experience. When it came to NZSO:experiments this approach became particularly useful in evaluating initial concepts according to their effectiveness.

Another useful study, released by Eventbrite (an event management platform), outlines how organisations can engage millennials with live events. The study titled *The Art of Attraction* (n.d.) includes both quantitative and qualitative information about American millennials and how they engage with experiences before, during, and after an event. Although the study is quite short, it is succinct and has offered several key insights which have guided the development of this project. The premise is that experiences need to be discoverable, open-ended, and shareable in order for millennials to attend events on a more frequent basis. The study also emphasises how important a digital presence is to an organisation, and how it can facilitate an impactful user journey through time, from pre-event to post.

Social media

“Organizations can thus use Twitter to interact, share, and converse with stakeholders in a way that ultimately facilitates the creation of an online community with its followers”.

— (Lovejoy & Saxton, 2012, p.343)

As Lovejoy and Saxton have highlighted, the current social media landscape – dominated by apps such as Facebook, Twitter, Instagram, and Snapchat – offer ways for organisations to communicate with their consumers. Lovejoy and Saxton (2012) go on to list the forms of communication by non-profit organisations into three distinct categories: information; community; and action. Firstly, *information* is described as a one-way form of communication, where practical information is pushed out in order to inform their followers about a specific topic. This type of communication is quite reflective of orchestras, both at a local and international level, as will be explained further in the findings section of this exegesis. Secondly, *community* describes how this function effectively serves a dual purpose; to both act as a mediator of dialogue and build communities. The third category is *action*, where the organisation is driving their followers to ‘do something’, and ‘Twitter users are seen as a resource that can be mobilized to help the organization fulfil its mission’ (Lovejoy & Saxton, 2012).

Kietzmann, Hermkens, McCarthy, and Silvestre (2011) approach the topic of social media in more of a business communication sense, but the sentiment is much the same. They offer more segmentations in which organisations can communicate in differing ways but again it broadly comes into two distinct categories; one where communication is passive and the audience is expected to listen and observe so that an organisation can promote themselves, and the other being where two-way communication can take place allowing for conversations to be had and relationships to be built. Emphasis on these points of connection allow the NZSO to develop with the future in mind. It is important to note that any connection facilitated through digital means may not lead directly back to the organisation.

For example, a captivating NZSO concert experience may very well be shared to an audience member’s social network through an app such as Snapchat, and this isn’t as quantifiable as an experience shared through a medium such as Twitter which encourages the use of hashtags. The experience has still been shared however, and in essence a brand story has also been created, as such it may be more useful to utilize mediums providing more tangible leads back to the orchestra in order for relationships to develop.

Experience economy + Experience design

Pine and Gilmore’s 1998 work, *Welcome to the Experience Economy* has formed experience design as we know it today. Although the subject and its concepts had been explored and documented earlier, and it was in Pine and Gilmore’s initial article in the Harvard Business Review which first encapsulated the ideas and identified the emergence of a new economy. This new economy, following on from agrarian, industrial and service economies, identifies a shift towards companies differentiating their offerings through the use of staged experiences. McLellan extrapolates upon Pine and Gilmore’s experience model, encapsulating the shift in economic function between services and experiences, from delivery to staging (2000, p. 61).

Economic offering	Commodities	Goods	Services	Experiences
Economy	Agrarian	Industrial	Service	Experience
Nature of offering	Extract	Make	Deliver	Stage
Key attribute	Functional	Tangible	Intangible	Memorable
Method of supply	Natural	Standardized	Customized	Personal
Seller	Stored in bulk	Inventoried after production	Delivered on demand	Revealed over duration
Buyer	Trader	Manufacturer	Provider	Stager
Factors of demand	Market	User	Client	Guest
	Characteristics	Features	Benefits	Sensations

Table 2. Economic Distinction Between Agrarian, Industrial, Service, And Experience-based Economic Activities (Adapted from Pine and Gilmore).

These experiences, which are inherently personal, exist only in the mind of the individual, who has been engaged on a sensory level. This also becomes particularly interesting when framed within the idea that *a brand is a collection of perceptions in the minds of consumers* (Feldwick, 1996, p. 88). This is especially useful when dealing with a product which is an experience, such as the NZSO, which is in its current form, a passive one. As each of these experiences are derived from the interaction between the individual and the staged event, does this also mean an individual will have their own perception of the NZSO brand? I believe this to be true, however, there must be a crossover or grouping of perception, based upon who people are experiencing events with, as well as how they communicate about the experience before, during and after.

McLellan (2000) also points to these experiences as being in two distinct dimensions. The first dimension being **participation**, where the audience is either passive and doesn’t affect the performance or are active participants and therefore have a key role in the creation of the performance. The second dimension, **connection**, unites customers with the performance. At one end of the spectrum is absorption, and the other immersion.

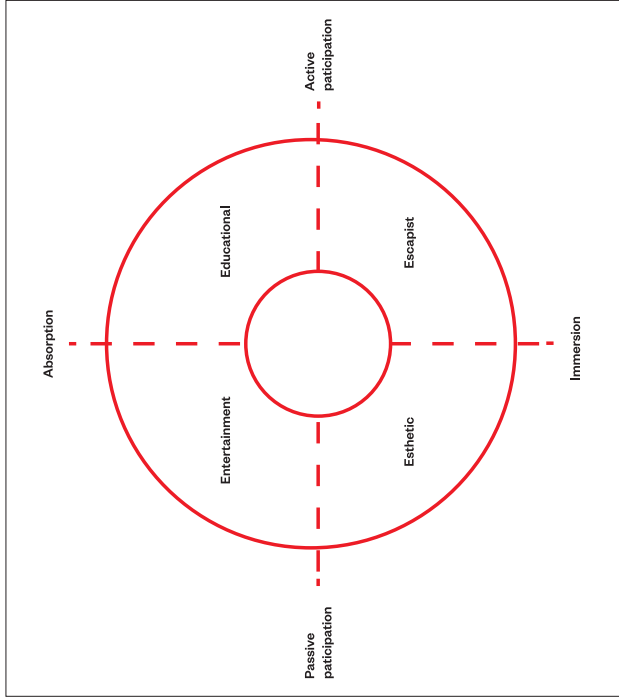


Figure 5. Four Realms of an Experience (Pine & Gilmore, 1998).

These experiences can be sorted into four broad categories; passive, active, absorption, and immersion. These categories also intersect with four realms of any given experience (see Figure 5).

Minimisation of a customer's active participation (such as in the NZSO's case) turns an event into the 'fourth kind – the esthetic' (Pine & Gilmore, 2011; J. Pine & Gilmore, 1998). Generally speaking, the richest experiences encompass aspects of all four realms, this is inherently problematic when we are dealing with an experience requiring largely passive participation. This does not mean, however, that the experience cannot have a profound and memorable effect on the customer/audience. As Pine and Gilmore state: "Experiences, like goods and services, have to meet a customer need; they have to work; and they have to be deliverable. Just as goods and services result from an iterative process of research, design, and development, experiences derive from an iterative process of exploration, scripting, and staging—capabilities that aspiring experience merchants will need to master" (1998, p. 102).

Finally Pine and Gilmore (1998) identify five key design principles when designing experiences:

<p>Theme the experience</p>	<p>A well-defined theme will help people know what to expect. Having a bad or poorly executed theme will have little to no lasting effect. 'An effective theme is concise and compelling'. The theme will drive the designed elements. The story must be complete so that it 'wholly captivates the customer'.</p>
<p>Harmonize impressions with positive cues</p>	<p>The experience must be rendered with indelible impressions, these in turn will fulfil the theme. In order for the desired impressions to be created, [organisations] must introduce cues that affirm the nature of the experience to the guest. It is these cues that make the impressions, therefore creating the experience in the customer's mind.</p>
<p>Eliminate negative cues</p>	<p>Discard all that detracts from the theme. The easiest way to achieve this is to memorable encounter of the less desirable parts of an experience. For example, if instructions need to be communicated, make them part of the theme in order for them to be perceived as less laborious and therefore a negative.</p>
<p>Mix in memorabilia</p>	<p>Guests may buy certain goods or memorabilia as a physical reminder of an experience. The current example of this may be a NZSO concert guide that audience members are asked to purchase before the concert being attended. This could possibly be seen as asking too much of the uninitiated and instead is seen a negative cue. The evolution of this principle could in fact be a digital artefact instead of a physical one in order to fulfil the feedback loop.</p>
<p>Engage all five senses</p>	<p>The more senses that are engaged, the more effective and memorable it will be.</p>

Table 3. Pine and Gilmore's Five Key Design Principles (1998).

Shedroff, (2001) looks to expand on the foundations that Pine and Gilmore have built, further describing how designers can approach products, services, environments, or events. He posits that there are now six key dimensions: Breadth, Intensity, Duration, Triggers, Interaction, and Significance which make up "...elements that contribute to superior experiences are knowable and

reproducible, which make them 'designable' (2001, p. 2). Furthermore, Shedroff, states that there should be at the least three key elements that are required in an experience: an attraction, an engagement and a conclusion.

1. **'The attraction is necessary in order to initiate the experience'.**

This part can be sensory in nature, and as part of the larger experience rather than the experience creator.

2. **'The engagement is the experience itself'.** This part needs to

be adequately different than the surrounding environment if the experience is to hold the attention of the audience as well as cognitively important enough for them to continue on with the experience.

3. **'The conclusion can come in many ways, but it must provide some sort of resolution'.** Through meaning, story or context, or

activity in order to satisfy the experience, often an experience that is truly engaging has no real end. However, an experience can also have an 'extension', this is possible and often appropriate. Importantly, this can form a 'bridge' to another experience or allude to a larger conclusion with greater meaning.

Each experience still needs a conclusion of its own in order to 'satisfy' the audience and reward attention (2001).

Summary

As Shedroff's (2001) exploration of existing knowledge set out by Pine and Gilmore, exposes an important factor. Experiences in order to be successful should have a beginning, middle, and an end. They can be part of a larger whole but single events need to be linear in nature to ensure clarity of communication to the audience. The *beginning* is when the audience is first introduced to the experience while the *middle* is the experience itself. The *end* is less defined, as an experience can be open-ended in nature, continue on to the next experience, or be part of a larger whole. I believe all three of these states can also be mediated by digital tools such as Twitter, Facebook or Instagram, or with a bespoke application. These digital tools can help drive the beginning, middle, and end or before, during, and after of an experience. Also, the framing of experiences to have a beginning, middle and end is useful in evaluating the current user journey experienced by audience members and identifying how the continuation of experiences can be employed as a means of creating continued, sustained points of engagement from one particular event or experience to the next.

The following section acts as both a literature review and case study, addressing both orchestra organisation and audience development, as well as reflecting on applied designed experiences and their outcomes.

Case studies

In this section two examples of designed experiences for classical music will be analysed. The first one, Opus Lux, which is explored within the Danish study *How the Lion Learned to Moonwalk* (Björgvinsson et al., 2014) addresses audience participation during concert experiences located within Europe. The second, looks at a *visual guide* created for the Toronto Symphony Orchestra to help structure the listening experience, thus enriching the audience members understanding regardless of their classical music experience.

How the Lion Learned to Moonwalk (Björgvinsson et al., 2014), recognises that there are indeed problems with Europe's orchestras, and that change is required in order for them to survive. A range of issues relating to diversity within the organisations, and also externally relating to their audience need to be addressed.

The Designing Classical Music Experiences project questions how democracy can play a part in connecting orchestras to the societies they are situated in.

The study asserts that it is a mixture of organisational development, audience engagement and media technologies that will need to be harnessed in order to create new formats and forge new relationships. Key insights into each of these three categories revolve around making the concert format more open-ended, while ensuring that all those involved are equal stakeholders whose voices will be heard. This body of work was useful in my NZSO Design Process as it was a means of comparing and contrasting my own findings and assessing them in an international context.

Example 1: Opus Lux

One particular experiment between Malmö University and the Royal Danish Orchestra titled: *Opus Lux* (see <http://opus-lux.dk/>), takes the idea of audience engagement and attempts to create a visual conversation between the audience and the musicians by allowing them to select certain colours (depending on their perceived emotions) and transmitting them via an app to a collated projection,

a collective expression of individual experiences. It could be argued that interactions such as this are a step towards breaking down perceived barriers between the audience and the performers and creating a more collaborative experience. However, these are enhancements to the core of the experience; an orchestra playing to a captive audience. This is a key point to make with regards to the NZSO project: any digital enhancement is secondary to the purposes of the physical interaction. The design must lead back to the orchestra, especially in its current form. Since the first iteration of Opus Lux, the application has been adapted for a number of different contexts to enhance not only concert but event experiences.

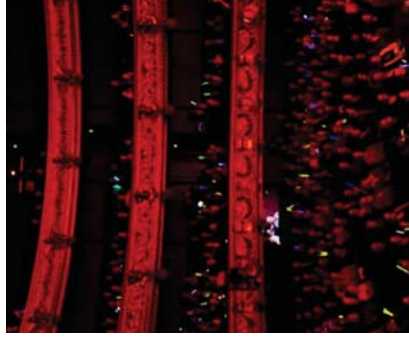


Figure 6. Photo of audience during Opus Lux.



Figure 7. Examples of audience engagement at Opus Lux.

In the classical concert context, I believe that such a piece of design would be successful in creating connection between the audience and musicians during a concert experience, but fails to mediate any of the barriers limiting engagement with the orchestra in the first place. In the context of this project, any similar design would need to sit within a wider strategy in order to make it truly successful in addressing the project aims.

Example 2: TSO Visual Listening Guides

The second example involves visual listening guides (see Figure 8) which aim to take the music of a given piece and translate this into a visually engaging and comprehensible manner (“TSO Visual Listening Guides,” 2016). The guide is less of a literal representation of the music score, instead acting as a type of map, pointing out the keys being used as well as the prominence of certain musical instruments. I appreciate that the guide offers a type of narrative pathway through a piece – this was an aspect that I found myself wanting from concert experiences. Being able to see where I am within the timeline of the piece, as well as where it is leading would help to negotiate the lack of formal musical knowledge of audience members, while also educating listeners through the overall structure of a symphonic work. The guide works well as a designed response to the question of ‘how can we further engage audience members during a concert experience?’ However, as was the case with the previous example, it fails to lead the audience to the orchestra in any meaningful way, instead engaging them once they have arrived. If (as the next Chapter will make clear) the most important factor for the NZSO is making millennials aware of the NZSO through engaging experiences, getting millennials to those experiences is as important as the experience itself.

This Chapter outlines the key theories used within this research project as well as reviewing two case studies and their application to the NZSO context. The following Chapter highlights the adaptation of the Double Diamond model (see Figure 3) and uses it as a way to frame divergent and convergent processes. The Chapter begins by reviewing the findings gathered from my semi-structured interviews, and social media postings of orchestras in a national and international context. These findings are then synthesised and applied in the Define phase.

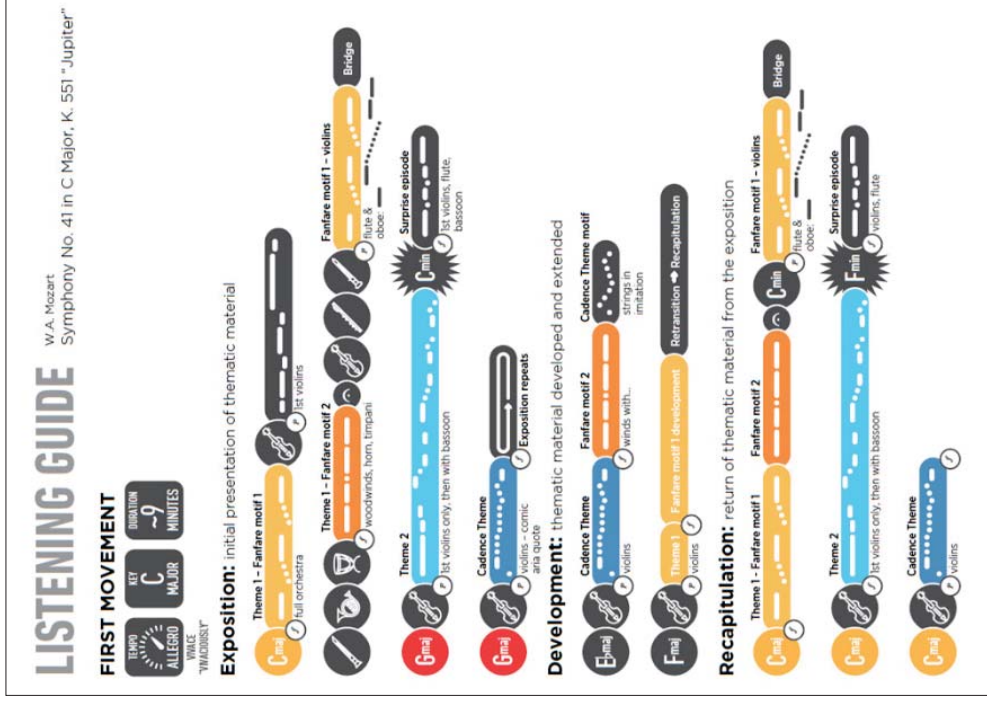


Figure 8. Toronto Symphony Orchestra Visual Listening Guide.



Design process

Discover phase

The Discover phase of the NZSO Design Process addressed the need to explore and gather as much data as possible about the NZSO as both observer and participant. This took place over a period of six months, during which I attended seven NZSO orchestral experiences (see Table 1) and reflected upon them in order to identify points of interest. Noting audience interactions along with my own sensory experiences during these orchestral experiences allowed me to identify issues and narrow the focus of enquiry (Hammersley & Atkinson, 2007). I could then focus in on forms of intimacy, sociality and emplacement (Pink et al., 2016). Participant observation coupled with semi-structured interview methods provided a rich source of insight into how millennials currently engage with an NZSO concert before, during, and after the event. Participants were invited to one of two NZSO orchestral experiences which happened to be audio-visual pairings of the NZSO accompanying *Psycho* or *Vertigo* (see Table 1) the Alfred Hitchcock films. Semi-structured interviews were conducted a week later allowing a period of unbiased reflection while ensuring reasonably fresh insights (Creswell, 2014). Confidentiality was addressed through the use of pseudonyms in place of actual participant names. As most respondents hadn't previously encountered the NZSO, initial questions explored whether they were aware of the NZSO, and any barriers preventing them from engaging with the NZSO orchestra historically (see page 15). The questions were as follows:

1. What interactions had previously occurred between participants (millennials) and the NZSO (if any)?
2. What were the barriers that prevented the NZSO from engaging with millennials?

Broadly speaking, the findings indicated that respondents were aware of the NZSO as an orchestra but this had not translated to further engagement with the organisation. For Hannah:

I wasn't too aware of what they did, I was aware of their branding [posters], it was recognisable to me. I wasn't very aware of the event itself. A lot of the events these days are word of mouth... you've got all these Facebook links going around... that looks cool, let's go! I don't know if we'd come across it if we weren't looking out for it.
(personal communication, November 28, 2016)

Posters seen throughout the city were effective marketing tools, in that they communicated general information about the NZSO, however, the message, or call to action pertaining to that message ultimately struggled to translate to millennials. Barriers to engagement with the orchestra were complex, but seemed to be around social inaccessibility, Sophie described how:

I can make a group outing out of attending the City Gallery but I'm unsure about who to attend the NZSO with. When I went to the ballet, I really had to rope my partner in. I wasn't sure if he would like it. It's the same with the opera or the orchestra. I would pick my friends quite carefully, who I would go with. I would pick people that were more open minded. People that are more inclined for the arts. I'm also more inclined to share new, unknown experiences with people that I'm closer with, if it was with less close friends I would be worried about: if they enjoyed themselves or not. (personal communication, November 28, 2016)

Interestingly, for Anna, the promise of a free event was enough to overcome these barriers:

All I needed was a little push. The ticket was the tipping point in allowing me to go. I needed something to make me more aware of it. (personal communication, November 28, 2016)

This idea of a 'trigger to an experience' is an important one, it allows people to look past what they perceive as barriers in order to get the reward. Essentially, they feel as though they have got something for nothing, and therefore possibly any positive experience is seen as a bonus. This idea was further enforced, with Sophie saying:

When I think about cost, it's also about getting other people to spend their money too. I feel apprehensive about getting other people to spend their money [I'm] unsure if they will enjoy themselves. (personal communication, November 28, 2016)

The remaining questions in the interviews revolved around what they did before, during, and after an event and what their expectations of a concert would be vs what the reality was:

3. What were millennials perceptions about the NZSO and the experiences that they offer?
4. What were their thoughts during the performance?
5. Had the experience changed their perceptions?
6. Would they engage with the NZSO in the future after having an experience?

Interestingly, participants also held a *romanticised* view of the orchestra, and were generally surprised by the casual format. As Jessi said:

As a millennial, you expect it to be quite nostalgic and romantic type thing but I don't actually have any nostalgia, it's just based on this preconceived notion. You kind of look at it like an old style, sophisticated thing to do.

It's not like a younger person type of thing to do. It's seems like quite a cultured thing to do... You wonder if you need to dress fancy, that kinda thing is it going to be more formal? As a twenty-year-old I wouldn't really go to the Orchestra by myself. I would rather go with a friend, with a parent or on a date so it seems not as casual but the actual experience was casual. (personal communication, November 29, 2016)

Overall, participants felt positive about their orchestra experience: "It was beautiful, watching, feeling an Orchestra is a pretty powerful experience" (Jessi, personal communication, November 29, 2016). However, there seemed to be aspects with both the format and the staging of the concert, which became obvious pain-points for the participants: "I think it was quite long, I don't think that concert was indicative of anything. I generally think NZSO performances [would be] quite long. Overall, I really enjoyed it. If it was a bit shorter I would attend more NZSO experiences" (Hannah, personal communication, November 28, 2016) and "The [Michael Fowler Centre Auditorium] was a little hard to navigate... It reminded me of an airport... Once you sat down it was fine" (Tyler, personal communication, November 29, 2016). These statements seemed to be indicative of an overall feeling that the venue did more to deter new audience members than make them comfortable in unfamiliar surroundings.

When asked the question: would you attend future NZSO experiences? The participants responded positively that they had now broken through the initial barrier and were now open to attend future concert experiences.

One of the most interesting statements to emerge from the semi-structured interviews focused on the social media aspect:

Another thing that gets me is the no photos or videos. I get the mindset, I totally do but you're effectively saying to your audience, *don't share your impressions of your experience*. Sure, I can go and download Psycho but I can't download the experience of me watching the NZSO play to Psycho. That disconnect seems quite apparent. It comes across as a little bit of a lack of understanding that [the NZSO] don't know their audience. (Will, personal communication, November 29, 2016)

A photo taken of the experience can not only be shared around one's own social network and beyond, but also has the potential to become a digital artefact – a memento of a positive experience and a "reminder" of the event (Pine & Gilmore, 1998, p. 104). Since this interview, the NZSO has relaxed the rules to allow non flash photography during concerts (New to the NZSO?, 2017). This is a step in the right direction, a shift towards a more relaxed atmosphere could encourage a more inclusive orchestral experience for the millennial audience. This is highlighted in Will's statement.

After completing the semi-structured interviews, I then plotted out the findings with respondent's user journeys to understand their NZSO experiences before, during, and after an event (see Figure 9). Having each insight placed within a visual map helped to identify pain points with the current user journey, while also identifying potential design opportunities. i.e., how a specific NZSO experience could potentially lead to another.

As well as providing insights into pain-points for the current user experience journey among millennials the interviews were a rich source of data pertaining to how millennials prefer to be engaged with. When this data was synthesized with the information provided from the contextual reviews two key themes emerged:

1. **Experiences need to be open-ended.**
Experiences should be free of as many constraints as possible. They should also encourage a 'social aspect', i.e., allow the audience the freedom to move while enjoying a beverage or food (currently this is not allowed).
2. **Experiences need to be shareable.**
Allow photographs and videos to be taken. Not only will this facilitate positive NZSO experiences to be shared by audiences, the process can also be used to complete a 'feedback loop'. An example of a feedback loop would be if an audience member creates a post about their positive experience on Twitter or Facebook whilst tagging the organisation, NZSO now has the opportunity to reply and communicate further. This has a twofold effect: it shows the audience member that the organisation not only cares and values their opinion, it also helps to foster and develop the relationship which has now been established.

The idea of a *triggers* (Shedroff, 2001) within an experience has also become an important factor in the NZSO Design Process. Shedroff (2001) defined *triggers* as being a key dimension of experience design which allows a type of 'actionable experience' to take place, leading to the next, or bigger concert experience. The linking of these experiences then allows the NZSO to lead prospective audience members back to them via social media channels and conversations. The initial interaction between the NZSO and millennials is crucial. This expands on my initial research question of: How can millennial audiences be introduced to the NZSO experience? Building on this question, how can we trigger a connection that develops into a meaningful relationship between NZSO and the millennial audience. How can the NZSO maintain these connections over time in a way easily accessible to their targeted audience?

To understand this question I researched how online communication is facilitated by Arts organisations within New Zealand, along with orchestras overseas (see Figures 13-14). In the New Zealand context, and in addition to the NZSO, I investigated the Royal New Zealand Ballet [RNZB] and the City Gallery Wellington [CGW]. The former was chosen because the RNZB is likely facing similar issues to the orchestra and the latter, because I knew that CGW has taken steps to engage with people in more open-ended, inclusive events, and thus may have established interesting conversation channels with their attendees. In the international context, I focused on the London Symphony Orchestra [LSO] and the Berlin Philharmonic [BP]. These examples were chosen due to their importance on an international stage, along with the potential reach offered from their European locations. Ultimately, I wanted to explore how these organisations used social media and if any forms of two-way dialogue had taken place.

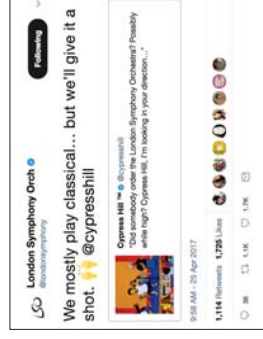


Figure 11: Example of tweet from the LSO.



Figure 12: Example of NZSO tweet.

What emerged from my audit was that the most popular posts contained pop-culture references and generated 'likes' with little dialogue. For example, one of the most popular tweets from the LSO was when the organisation referenced a *Simpsons* episode when they were mentioned by the Hip-Hop Group Cypress Hill's tweet: *We mostly play classical... but we'll give it a shot. @cypresshill* (see Figure 11), positing that a collaboration between the two was possible (London Symphony Orch, 2017). Generally, the reach of social media was relative to the size and audience of the organisation. Overall, social media was predominantly used as a marketing tool to push out conversation or asking audiences to carry out an action. When the NZSO was tagged in a post or directly asked a question they directed the poster to more sources of information rather than directing them to engage in future experiences (see Figure 12). This is an important distinction to make and echoes Kietzmann, Hermkens, McCarthy, and Silvestre's (2011) point that these social media tools can be leveraged to drive people to certain experiences which then lead to future ones.

Define phase

As the project moved into the Define phase, the findings were synthesised to assess and evaluate prospective concepts.

Five concepts

During the ideation period I was challenged by my supervisors to generate five new concepts periodically. This approach was suggested in order to encourage me to ideate imaginatively without being too concerned (at this early stage) with practical limitations. Interestingly, I found that I created more design solutions based on what I thought was technically and feasibly possible for the NZSO. Most of the solutions, attempted to design an experience that was enlightening, informative and educational, as well as challenging expectations of the NZSO.

An early idea emerging from the five concepts period was to create a 360° VR mobile experience allowing the audience to transplant themselves amongst the orchestra while they were playing. A way to wander and explore the space between the instruments and the sonic elements. The thinking here was that this could offer an experience currently unattainable when attending NZSO orchestra experiences. After brainstorming the idea with several colleagues, we collectively determined that the experience would be much more effective if the sound was also mapped in 360°, i.e., if you were to turn your head towards a particular section or instrument, that area would then seem to become louder. Ultimately this idea was discarded because, although creating something for a mobile phone is highly accessible, it still requires people to be aware of the NZSO and search out the particular experience. For example, the audience would have to search out the application, install it then have the necessary VR hardware extensions (VR goggles) to have such a specific experience. This seemed to be asking too much of millennials who had not previously encountered the NZSO. Interestingly, the NZSO has coincidentally created and launched such an experience (The NZSO VR Experience App, 2017). Time will tell how effective a tool like this will be in engaging people with the NZSO. Applications enhance a particular experience, but I believe inviting the uninitiated to engage with them may be too much of an ask.

Analysing and reflecting on the 360° VR mobile experience led me to revisit the core question driving my research: How can millennial audiences be introduced to the NZSO experience? At this point in the process I felt it would be useful to investigate accessibility and physicality further and how these factors made the NZSO orchestral experience meaningful, memorable, and sharable.

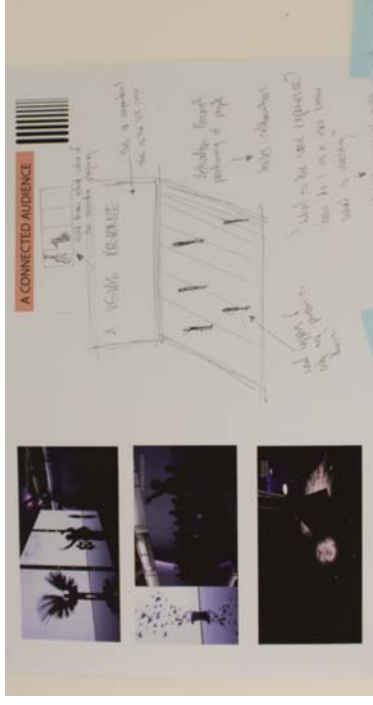


Figure 19 A–C. Examples from the five concepts period.

Develop phase

In the Develop phase the strongest concepts were synthesised, expanded upon, and merged together. My aim in this phase was to explore how to make millennials stop, listen, and appreciate what the NZSO offers through designing an interactive experience.

Design output 1: Cone of sound

The 'Cone of sound' concept explored designing an experience both highly accessible and engaging, but also slightly disruptive. The key idea driving the concept was to introduce millennials to an NZSO music experience through spaces they already engaged with, thereby putting the NZSO on their radar. Parabolic or parametric speakers – a specific type of speaker people can only hear when directly in front of it ("PC Magazine Encyclopedia," n.d.) – would be used in conjunction with a projected element playing excerpts of an upcoming concert to people as they passed under the speaker. These multi-sensory artefacts would be placed in spaces utilised by millennials in their day to day travels – such as the train station and bus stops throughout the city – this would offer a tangible experience that would be slightly disruptive yet still positive. A way to "beam" classical music into the heads of passers-by using multiple artefacts, and creating a narrative of an upcoming concert experience. Although the speaker proved to be extremely reflective in nature (the sound waves could be bounced off walls and other surfaces) it failed to create a truly immersive experience. The technology tended to work well in the high pitches but really lacked in the mid and lows resulting in a sound that would not be truly reflective of an NZSO experience.

Further development of the sonic aspect of the potential solution was also explored. A meeting with the technical team at the Museum of New Zealand Te Papa Tongarewa [Te Papa] proved fruitful, Te Papa providing me with a parabolic speaker to experiment with. The shape of the speaker was explored, in order to see if a more immersive artefact people could 'step into' could be created in order to both listen to and see aspects of the NZSO orchestral experience. Once again, however, the technical limitations proved to be a barrier. Both explorations – one through parametric speakers and the other through parabolic speakers failed to offer a truly powerful sonic experience reflective of the NZSO.

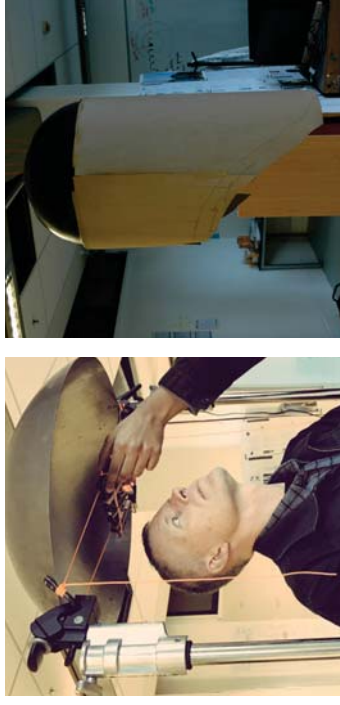
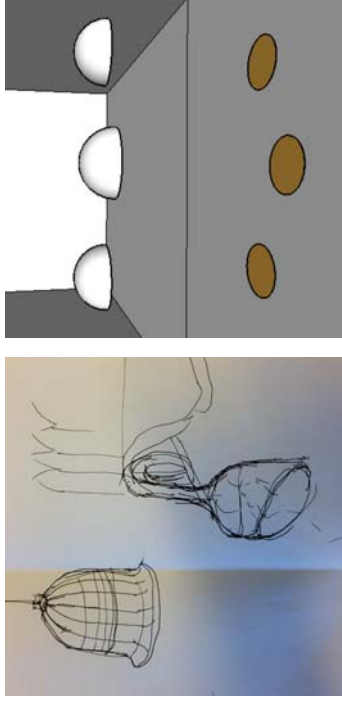


Figure 18 A-F. Cone of sound prototypes.

Design output 2: NZSO:experiments

Over time, it became clear that any potential design solution needed to sit within a wider framework in order to allow the NZSO to recreate these experiences for millennials. In my fieldnotes (see Figure 19) I sketched a user journey I felt could capture an initial NZSO experience and potentially create a connection which could loop all the way back to NZSO venues such as the Michael Fowler Centre.

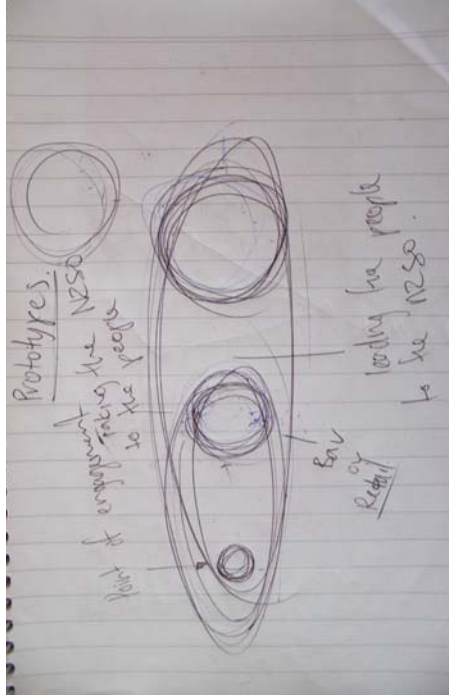


Figure 19: Fieldnotes excerpt which later became one of the most important drawings of the project.

From this initial drawing, I generated a document (NZSO:experiments) distilling the research question, along with a potential solution to be shared with the NZSO and other interested parties (see Appendix 3). I highlighted the problem as defined by the orchestra and the current user journey of a potential audience member (see Figure 20) and proposed a new journey (see Figure 21).

In essence, my solution proposed:

Let's bring the NZSO to the people... ...and then lead the people back to the NZSO.

A 'call to action' was created for the NZSO communicating to them how a "system" could be designed to make the NZSO orchestral experience more accessible to millennials. Essentially, it is about bringing the NZSO experience to millennials rather than waiting for, or enticing them to come to more formal venues with their inherent barriers.

The strategy behind the NZSO:experiments system proposed that the NZSO bring the orchestra to the people utilising space millennials were already familiar with. For example, an empty retail space on Cuba St could be used to create a type of 'mini orchestra experience' to engage people as they were passing. In essence, the first part of the system works in two ways. A designed element can be used to engage people with a particular space before the 'planned orchestra event', or the event is enough of a spectacle in itself to draw passers-by. This does mean, however, that time needs to be considered carefully as a curated element of the overall system. Essentially, you need to catch millennials when they are at their most sociable.

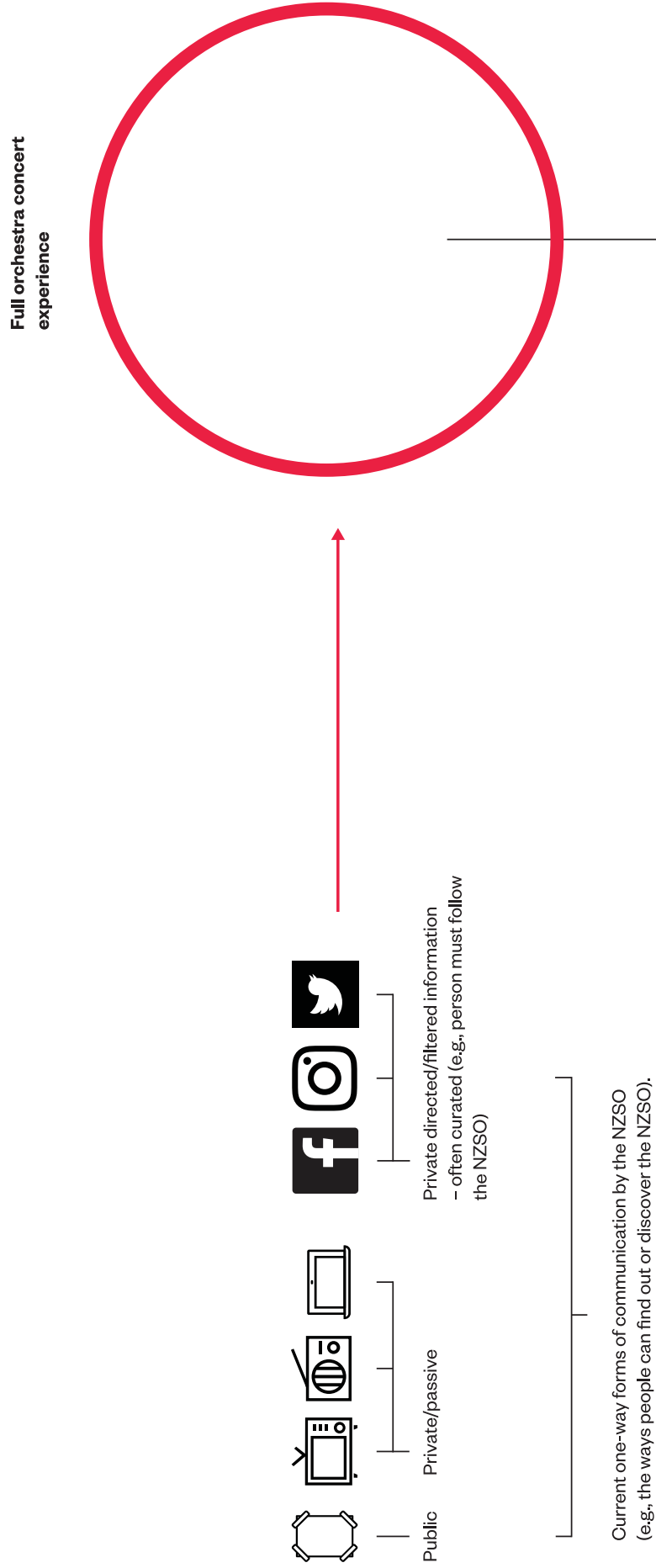
The NZSO:experiments system involves three distinct parts:

- **Part 1: Engagement with space**
Engaging people with a particular space through a designed experience. This is where millennials are going to potentially have their first taste of the NZSO orchestral experience. This is the catalyst and creation of a potential life-long relationship with the NZSO.
- **Part 2: Orchestra within the space**
A continuation of Part 1. The key difference here is the physical inclusion of the NZSO orchestra.

I believe there are multiple ways of designing these two components of the experience system. There is no right or wrong, instead experiences should be judged on how effective they are. This allows the NZSO to add applied experiences (created with a varied range of collaborators) to the NZSO:experiments system which in turn can evolve the system allowing use long into the future.

- **Part 3: Lead the people back**
The next part of this system involves the positive experiences created through the first two parts being reinforced. Millennials are led back to the total orchestra experience. Back to the traditional elements of an orchestra. Exposing people to the NZSO via smaller experiences enables us to begin establishing a relationship between organisation and audience. This system opens up communication channels and fosters a new audience demographic who can then evolve and become advocates for the NZSO.

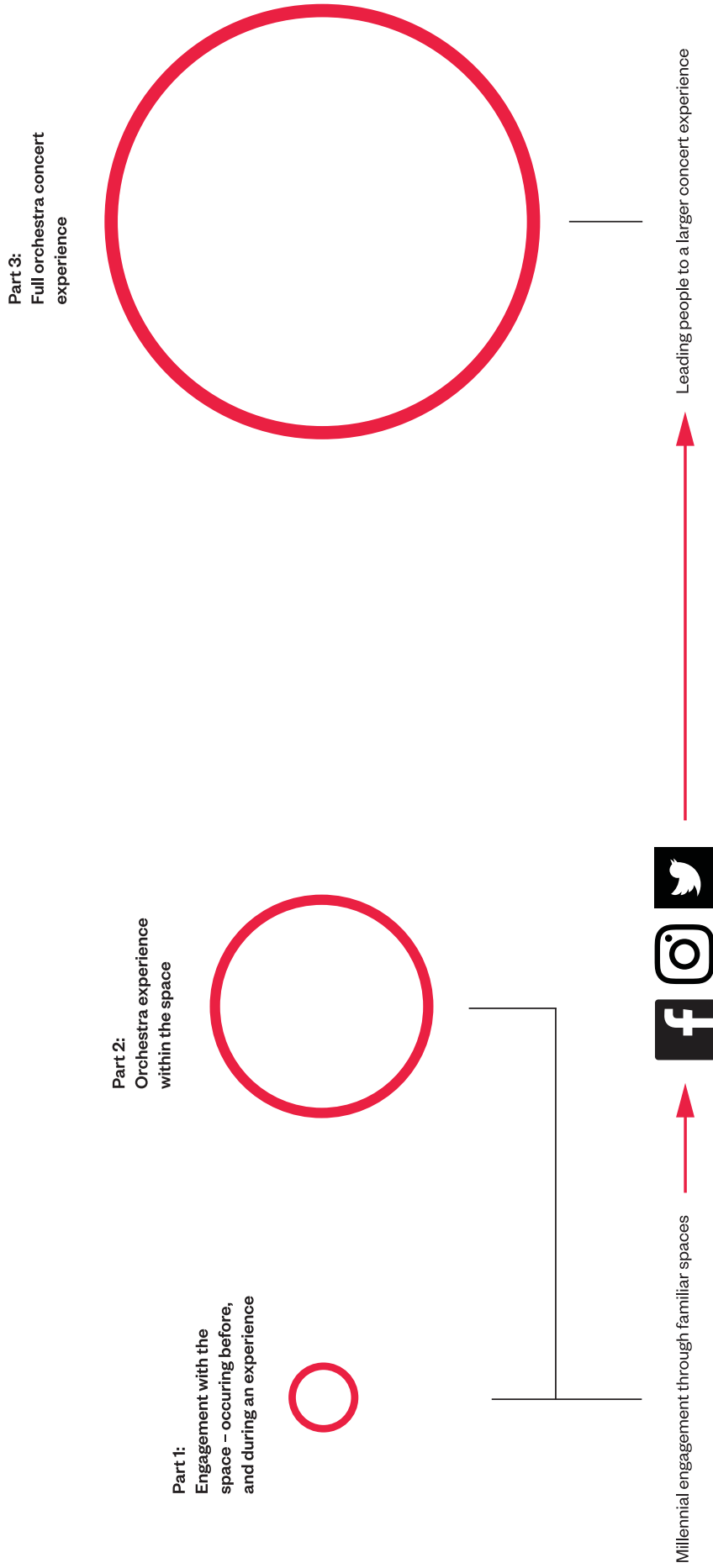
Figure 20. Current user journey of a potential audience member



This currently leads to a concert experience in a setting such as the Michael Fowler Centre.

To a millennial audience, venues like these have perceived barriers associated with them, such as being unfamiliar, intimidating, too formal and with too many rules.

Figure 21. Proposed user journey using the NZSO:experiments system



Social media can be used to facilitate dialogue and drive the narrative of themes produced by the NZSO. Facebook, Twitter, and Instagram should be used to enable this and allow any captured moments to lead back to the NZSO.

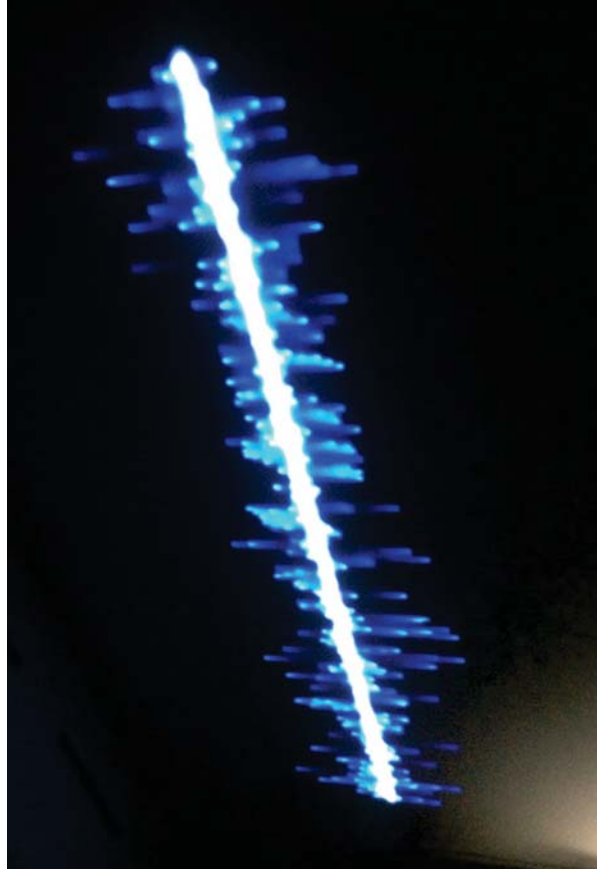
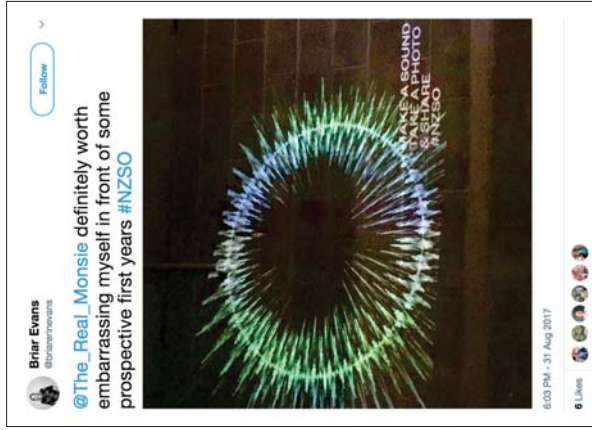


Figure 22 A - G. Prototypes and exploration of sound, colour and light.

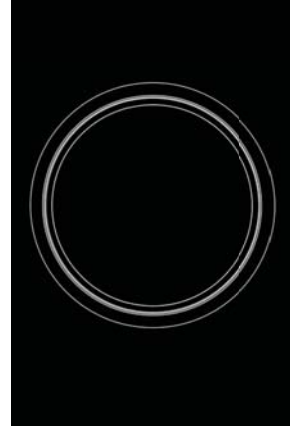
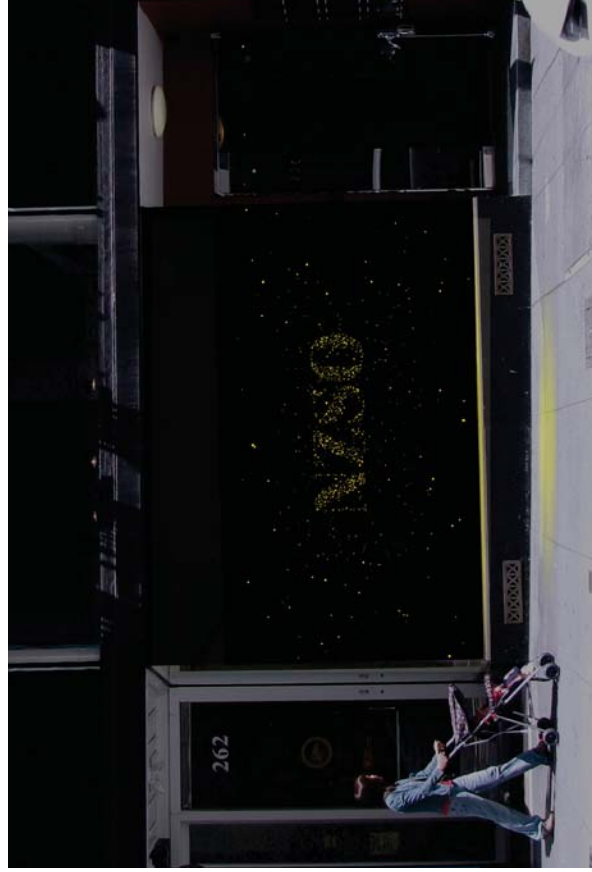
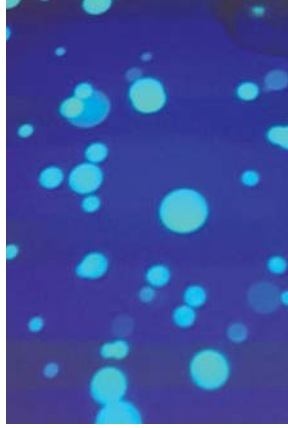
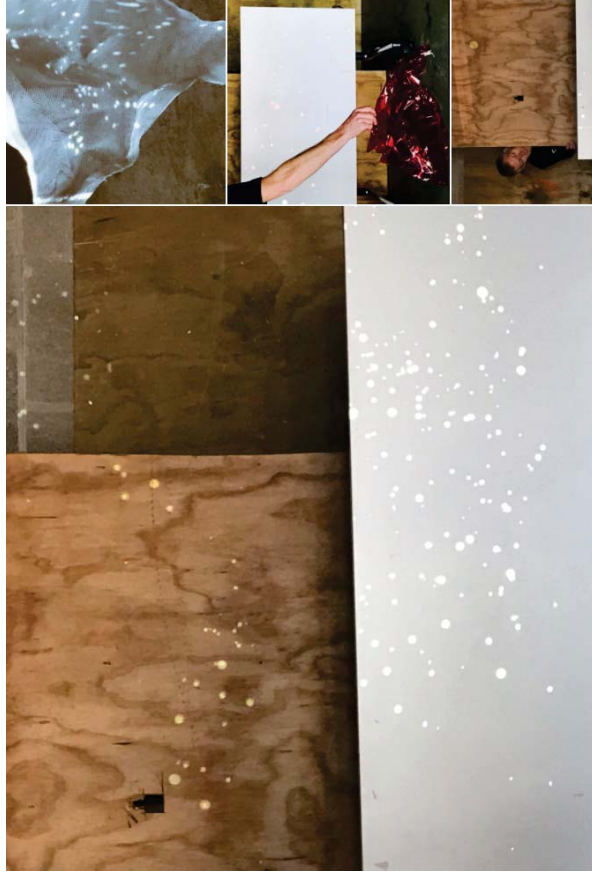
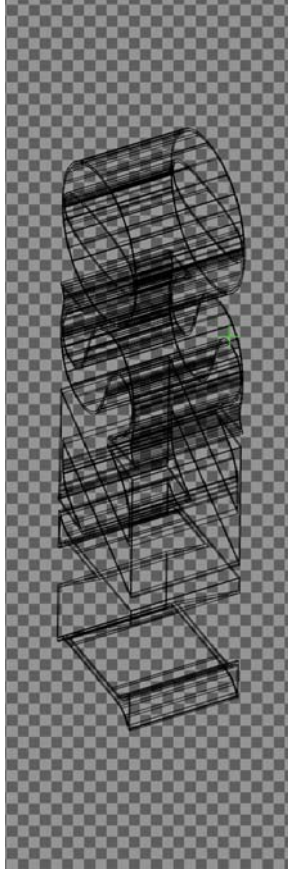
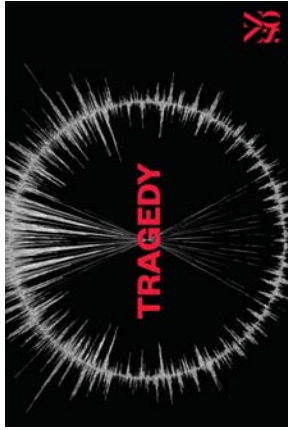


Figure 23 A - G. Prototypes and exploration of sound, colour and light.

NZSO:experiments – Engagement with the space: prototypes 1–6

The criteria for this prototype is based on several previously explored concepts. The experience needs to be either disruptive, engaging, or interesting enough to hold people's attention as they pass a space – preferably a mixture of all three. Explorations into either motion or sound triggered projections were tested as a means of grabbing attention and revealing information related to how much time was spent interacting with the projections. The projects time limitations required I make a choice. Rather than developing both sound and motion triggered projections, I chose sound triggered projections as I felt they had greater potential to be interactive and a stronger correlation to music.

Early prototypes proved to be successful in their responsiveness to both the human voice and musical instruments. I was mindful that projections had the potential to look just like any other audio-visualisations or VJ software and was keen to push the aesthetic towards a more abstracted visual form. The projection was then developed into a circular shape, the reason being that a circle has no beginning or end, therefore users would not be led away from the projection, and would instead, focus on the circle itself. Two primary pieces of software were employed throughout this development phase in order to create the visualisations: Processing and TouchDesigner. Processing was later dropped in favour of TouchDesigner as this allowed for a more visual node based process.

A prototype was tested during the Massey Open Day in order to gather data on how people would interact with the projection and if it would indeed lead them to the NZSO via social media. Throughout the development and prototyping a specific hashtag was created: #NZSOxp, any interactions would then lead people to accounts controlled by myself as a way to. A: see if people would use the hashtag to document their interaction and B: to document said interactions. In one particular case and as a result of a mistake on my part the NZSO hashtag was used as opposed to NZSOxp. This, however, led to a participant posting their interaction on Twitter allowing the NZSO to respond, in essence proving the theory that meaningful, engaging experiences can indeed lead back to the orchestra.

A further development of the prototype was tested in Cuba St, Wellington. The purpose of this experiment was to mimic how projections could be used within the central city as a way to draw people into a specific space as they walked past and to ascertain if they would interact with the projection on some level.

The takeover of a shopfront window in Cuba Street proved to be an interesting testing ground (see Figure 24 A–C). Competing with both sound and light spill from neighbouring shops made it somewhat difficult to draw attention to the interactive element. The idea that people could walk past and 'learn' how to interact with the projection was less successful in a less controlled environment. Once a musician was introduced it became more apparent what the correlation was between the sound and projection. The musician also had the effect of creating a spectacle. As a small crowd gathered to listen and watch I identified a future opportunity for the NZSO to engage with people using this format. The prototype, in its raw state was not bold, nor staged enough to make clear to people that it was a NZSO experience. The addition of both NZSO players and dedicated space is needed in order for the interaction to be truly successful.

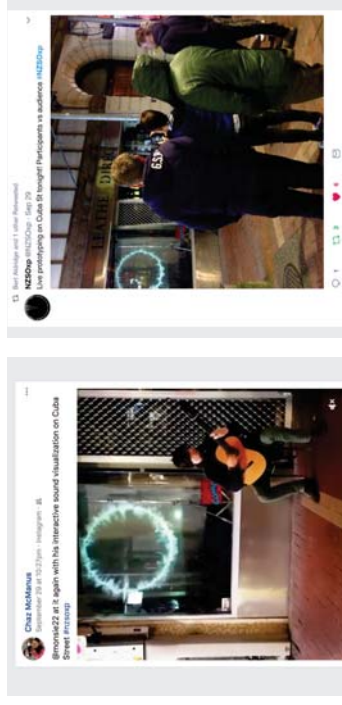
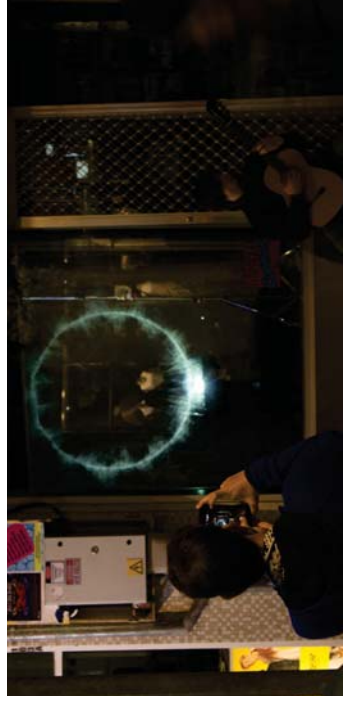


Figure 24 A–C. Applied prototype on Cuba Street, Wellington, September 29, 2017.

Figure 24 D–E. Audience response through social media to the applied prototype on Cuba Street, Wellington.

NZSO:experiments –Orchestra experience within the space: prototypes 7–12

The next prototype revolves around engaging with the NZSO within a space. In this instance, a continuation of the previous designed component. I believe this would generally be the case for a designed experience journey through this system. A common theme would link each of these components together forming a cohesive whole. An initial experience catalyst would lead all the way back to a full symphonic experience.

An experiential prototype was created with the aim of testing how an open-ended, engaging and shareable experience could be made more appealing to millennials. This was also a way to test the concept in a manner which could be shown to the NZSO as a scalable experience. The prototype event was held on the Massey campus, in Te Ara Hihiko, level C (see Figure 25 A–B). This particular space was chosen as it was representative of what an empty retail space on Cuba St may look and feel like. A musician from the Victoria School of Music was invited to portray the musical element of the experience and participants were gathered from two main sources. Firstly, participants who had been invited to previous qualitative studies and may possibly hold interesting insights, the other source being fellow Masters students. Data gathered throughout the Define phase of the project set the guidelines of how the prototype was run. Beer and pizza were offered but staggered to allow for engagement to take place between audience members, musician, and interactive projections.

I believe a more precise timeline is necessary. For example, the musician warming up was mistaken for the beginning of a performance and as such the attendees instinctively became passive audience members. There also were communication issues. The connection between the event and the fact that it was a potential NZSO experience was too subtle. Informal conversations with attendees revealed that the experience was enjoyable with the statement of the night being: “if someone coughed tonight I wouldn’t give a shit”. This sentiment reinforcing the more relaxed, and thus appealing, nature of the experience. Overall, I think the prototype was a success. It showed how an open-ended, relaxed experience led to a more comfortable and shareable experience for millennials.

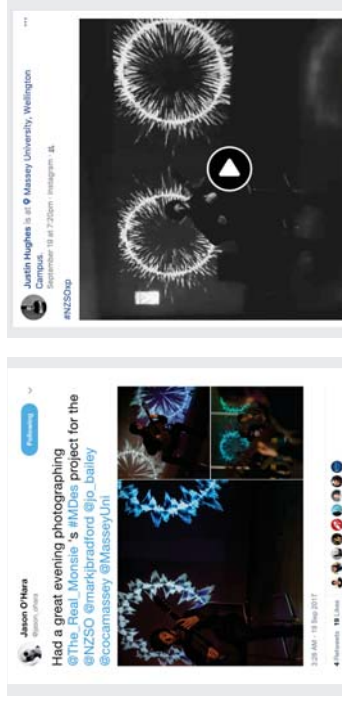
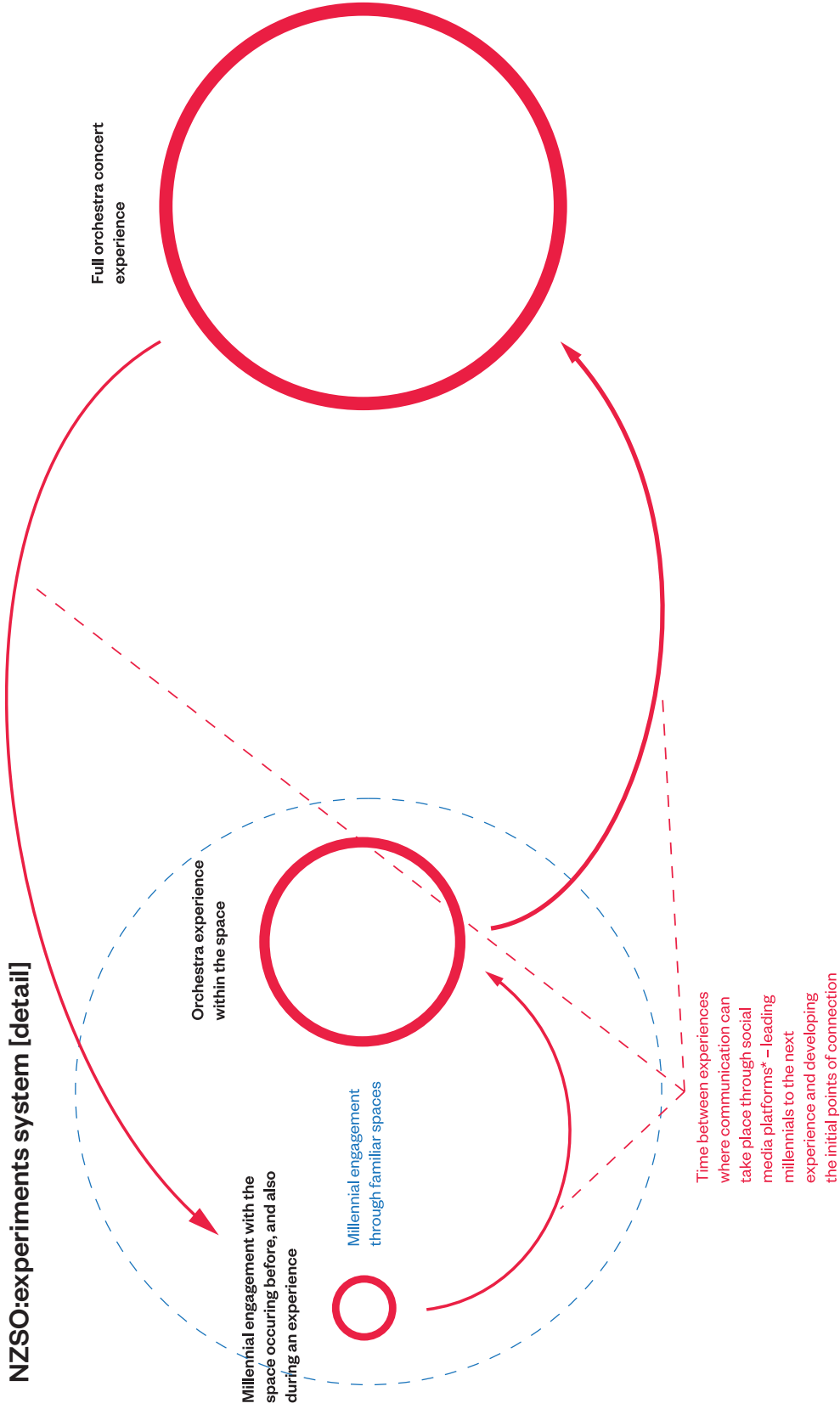


Figure 25 A–B. Applied prototype at Massey University, Wellington, September 19, 2017.

Figure 25 C–D. Audience response through social media to the applied prototype at Massey University, Wellington. Figure 26 (following page). Applied prototype at Massey University, Wellington, September 19, 2017.



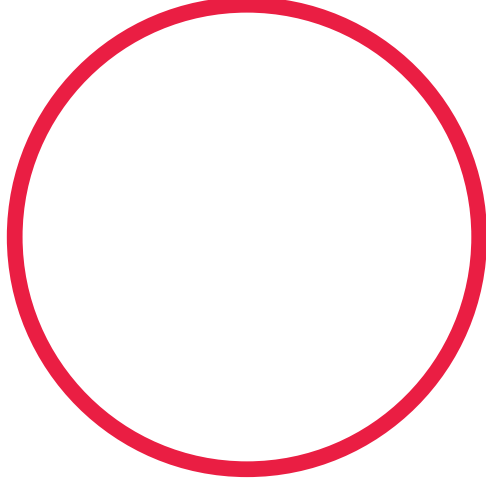
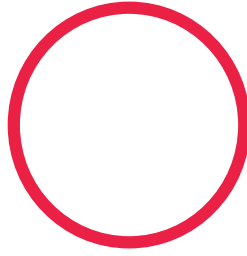
Figure 27. Proposed user journey using the NZSO:experiments system [detail]



*Social media can also be used as an effective tool within curated experiences e.g., encouraging artists or designers to use social media as part of their mediums or outputs

Figure 28. Proposed user journey using the NZSO:experiments system [detail part 1]

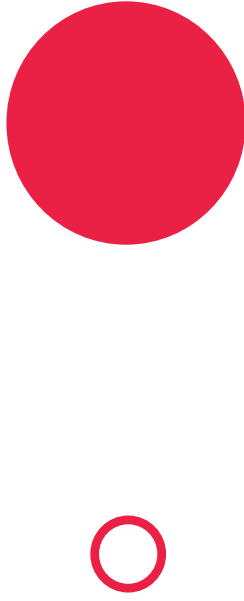
Millennial engagement with the space occurring before, and also during an experience



- An experiment can take place in ANY space, either indoors or outdoors. This could be an empty retail space, a restaurant, bar or a public space. The more varied the spaces that are used, the more we can showcase the orchestra as dynamic and less confined.
- The engagement with the space can be enhanced through visual and sonic elements. These are designed aspects.
- Artists and designers can collaborate with stakeholders to help create engagement with the space.
- Having a common name for these experiences can provide an opportunity to build visceral language and in turn communicate that these experiences are different from the normal.
- It's important to champion the idea of place as much as possible--i.e., a designer should use images and typography of NZ origin wherever possible.
- Social media can be used to drive aspects of the engagement. This could be as simple as offering a #hashtag to generate conversations with people or lead them to another experience.

Figure 29. Proposed user journey using the NZSO:experiments system [detail part 2]

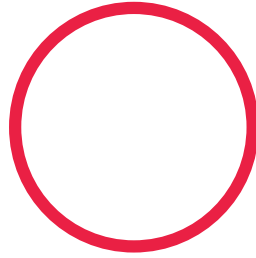
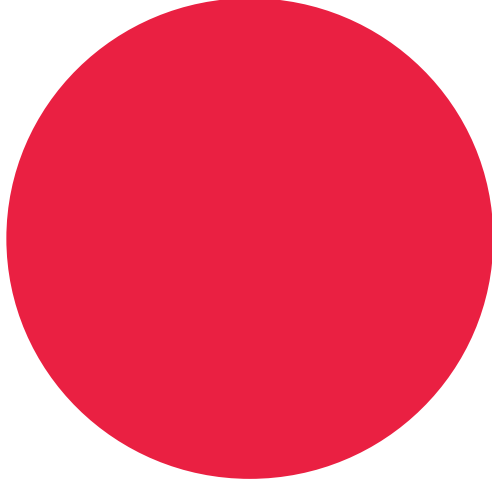
Orchestra experience
within the space



- This is the most important part of the experience system.
- The experience can be a catalyst for a potential audience member to become an advocate for the NZSO.
- This experience can also point/steer/lead the audience/people to larger NZSO experience.
- Over time this experience can be a reflection of the communication between the NZSO and its audience.
- This has the potential to be a co-designed experience between the organisation, its players and the audience. It can change and evolve over time.
- The NZSO could leverage social media to communicate with the audience in order to co-design future experiences.

Figure 30. Proposed user journey using the NZSO:experiments system [detail part 3]

Full orchestra concert experience



- This is where the full power of the orchestra is showcased.
- The venue can be reflective of the narrative that has been established during the previous smaller experiences.
- The space can be curated to make the experience feel more open-ended i.e., allowing photos and videos to be taken throughout the experience.
- By making this experience open-ended we can break down the barriers that are associated with traditional venues such as the Micheal Fowler Centre, thus making the NZSO more accessible.

Design output 3: NZSO:experiments system

The two previous prototypes show how engagement through curated experiences in familiar spaces can lead millennials back to the NZSO. Utilising the NZSO:experiments system, the NZSO can create smaller experiences as a prelude to larger orchestra concerts. Adaptation to the bespoke nature of each concert will encourage a cyclical response and develop the user journey, and thus a new physicality to their modes of engagement (see Figure 27). This allows the NZSO to create connections that can develop into relationships, eventually becoming long term advocacy for the organisation.

The following Chapter provides a summary of my NZSO Design Process as well as potential future projections for the project.

LO



Conclusion

This research inquiry explored new ways the NZSO can generate and maintain connections with millennials. Chapter 1 begins with an explanation of the inception of the project and questions why I, as someone who values the arts, had not had any memorable interactions with the orchestra and how this could change for the future? This moment of self-reflection formed the basis of the following research question: How can millennials be introduced to the NZSO experience? Next, the methods and processes employed within the project were identified. An ethnographic approach was used to gain insights allowing me to identify the associated barriers between millennials and the NZSO.

Chapter 2 recounts how I approached the research process as a participant observer with the viewpoint of a newcomer to both classical music performances and to the NZSO. This inherently autoethnographic approach was a unique way of bringing understanding to the findings gathered throughout the design process. Chapter 3 begins by synthesising the works of Pine and Gilmore, along with Shedroff's adaptation and expansion of experience design. The key ideas elicited by these texts offered a way to reflect upon and evaluate potential solutions, informing and reinforcing the project as it moved through the NZSO Design Process. The later part of the Chapter analyses two case studies of applied research and design with regard to designing classical music experiences for millennials and evaluates how similar approaches may work for the NZSO. Chapter 4 begins as an exploration and evaluation of the qualitative data gathered through the approach outlined in Chapter 2, and its subsequent application into the NZSO Design Process. This qualitative data revealed key findings concerning creating experiences which are both open-ended and shareable. These findings were then applied to several rounds of conceptual ideation, reflection and evaluation, and the efficacy of each then applied to the development process. The Develop phase identified and expanded upon the strengths of a system whereby designed experiences could be applied.

This study investigates how we can best create staged experiences and applies that knowledge using qualitative findings to the millennial generation. The aim being to foster engagement between the NZSO and a new untapped audience. The Develop phase of the NZSO Design Process introduces the NZSOexperiments system. This system enables the creation of multiple solutions to be adapted and modified for future use. This research also shows designed components as scalable applications within the system. The full potential, and application of this project lies beyond the scope of this thesis.

Ultimately, the project has become about the NZSO:experiments system as much as a designed component within that system. I have designed a multi-sensory point of connection for the NZSO as an applied design component, and this raises the question – what does it look like when another artist or designer takes over and creates different sensory experience? This is where the strength and future application of this project lies. The NZSO:experiments system allows for scalable experiences to occur – these can be leveraged by other designers or artists in the future to create variable experiences, thus maintaining millennial engagement over time.

Due to the limited span of the Master of Design timeframe in relation to an organisation that has a programme planned well into the future, the real application of both the NZSO:experiments system as well as the components within that system will not be evident in this thesis. The next iterations are part of the NZSO Design Process 'Deliver phase', and as such, the project still moves forward. A projected date of late November is an opportunity to roll out the first staged experience and further talks with the Wellington City Council will address how NZSO:experiments can be integrated into their already established events. Further communication with Sarah Wood, Head of Marketing and Development at the NZSO reinforces this: "I have just met with the events manager at the WCC, and he thinks that the concept could have potential for some of their other events like re-cut. Once you have completed your Masters process, he would be keen to have a chat" (personal communication, October 11, 2017).

The findings of this research provides insight for the NZSO on millennial engagement. The NZSO:experiments system will serve as a base for future studies on audience engagement with the NZSO and allow them to evolve and adapt to a continually changing landscape.

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Appendix 1: NZSO Brief 2016

NZSO Research Project

Background:

As an organisation, the NZSO need to find new and innovative ways to introduce new people to the orchestra. At the moment the average age of our subscriber base* is mid 60's. Although we have some younger people coming to the Orchestra, we need to further develop this audience to be sustainable in the future. We consider a 'younger audience' to be under 45.

Challenges that we face are the competition for people's entertainment dollar and time. Also there is less emphasis in schools on classical music which means younger people do not have a reference point when considering attending NZSO concerts. This requires the NZSO to have more of an 'education' element in promotional activity to break down some of the perceived barriers.

We are realistic in the fact that the Orchestra is not for everyone, the people that we want to target are:

- Interested in the Arts & culture
- Have a wide-ranging interest in music
- Are open and receptive to new experiences and ideas
- They pursue challenge, entertainment and intellectual stimulation
- Have a music background/maybe played an instrument

What questions need to be answered

- Why don't they current attend the Orchestra?
- What would make the orchestra more attractive?
- How would they like to engage with the Orchestra ie: in a traditional concert, in a less formal environment, how often?

We need to be able to grow the market size of audience goers, people who would have the NZSO on their consideration list.

For the purposes of this project you may like to take a sub set of the under 45 age group.

**Subscriber Base – we have two methods of selling tickets firstly through subscriptions, people who buy three tickets or more to a concert in their area, and these people come through the NZSO – these are a subscriber base. The second is people who purchase tickets one at a time who purchase through a ticketing agent. We don't have a lot of data on these people.*

Appendix 2A: Ethics approval



Date: 28 September 2016

Dear Monish Patel

Re: Ethics Notification - 4000016777 - NZSO: Towards an audience for tomorrow
Engaging a sustainable audience base for the NZSO into the future.

Thank you for your notification which you have assessed as Low Risk.

Your project has been recorded in our system which is reported in the Annual Report of the Massey University Human Ethics Committee.

The low risk notification for this project is valid for a maximum of three years.

If situations subsequently occur which cause you to reconsider your ethical analysis, please go to <http://rims.massey.ac.nz> and register the changes in order that they be assessed as safe to proceed.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named in this document are responsible for the ethical conduct of this research."

If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact Dr Brian Finch, Director - Ethics, telephone 06 3569099 ext 86015, email humanethics@massey.ac.nz."

Please note, if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to complete the application form again, answering "yes" to the publication question to provide more information for one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

Research Ethics Office, Research and Enterprise
Massey University, Private Bag 11.222, Palmerston North, 4442, New Zealand T 06 330 5572; 06 330 5573 F 06 335 7973
E humanethics@massey.ac.nz W <http://humanethics.massey.ac.nz>

Appendix 2B: Ethics approval



Date: 13 September 2017

Dear Monish Patel

Re: Ethics Notification - 4000016412 - NZSO: If an orchestra plays in the forest

Thank you for your notification which you have assessed as Low Risk.

Your project has been recorded in our system which is reported in the Annual Report of the Massey University Human Ethics Committee.

The low risk notification for this project is valid for a maximum of three years.

If situations subsequently occur which cause you to reconsider your ethical analysis, please go to <http://rims.massey.ac.nz> and register the changes in order that they be assessed as safe to proceed.

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Appendix 3: NZSO:experiments system document

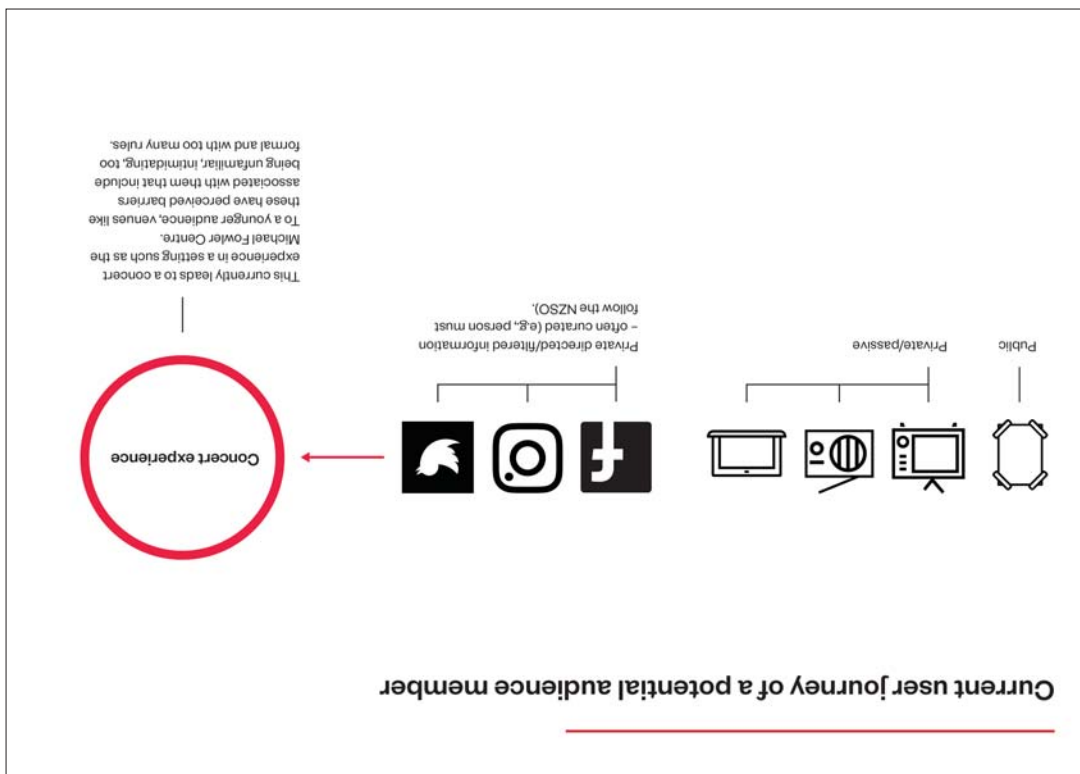


As an organisation, the NZSO need to find new and innovative ways to introduce people to the orchestra. At the moment the average age of our subscriber base is mid 60's.

How can we create a relationship with a new audience base, in order to be sustainable in the future?

3

A photograph of a staircase, heavily tinted with a red color. The perspective is from above, looking down the stairs.



This document outlines a system which the NZSO can employ to deliver a series of positive, exceptional interactions together offer a product or service that is meaningful, unique, and distinct to the NZSO.

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Let's bring the NZSO to
the people...

...then lead the people
back to the NZSO



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There's a certain
stereotype attached
to the orchestra...you're
going with these people
who are dressed a
certain way, it's like
the ballet or the opera.
There's a certain level of
how you're supposed to be
there I guess...

Quote from an interview with a young
person after their first NZSO experi-
ence



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Engagement with the space

- An experiment can take place in ANY space, either indoors or outdoors. This could be an empty retail space, a restaurant or bar. The more varied the spaces that are used, the more we can showcase the orchestra as dynamic and less confined
- The engagement with the space can be enhanced through visual and sonic elements. These are designed aspects.
- Artists and designers can collaborate with stakeholders to help create engagement with the space.
- Having a common name for these experiences can provide an opportunity to build visceral language and in turn communicate that these experiences are different from the normal.

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#hashtag to generate conversations with people or lead them to another experience.

- Social media can be used to drive aspects of the engagement. This could be as simple as offering a

- It's important to champion the idea of place as much as possible - i.e. a designer should use images and typography of NZ origin wherever possible.

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Proposed user journey through NZSO:experiments

Engagement with familiar spaces

Leading people to a larger concert experience

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- This has the potential to be a co-designed experience between the organisation, its players and the audience. It can change and evolve over time.
- The NZSO could leverage social media to communicate with the audience in order to co-design future experiences.

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Orchestra experience within the space

- This is the most important part of the experience system.
- The experience can be a catalyst for a potential audience member to become an advocate for the NZSO.
- This experience can also point/steer/lead the audience/people to larger NZSO experience.
- Over time this experience can be a reflection of the communication between the NZSO and its audience.



By exposing people to the NZSO through smaller experiences, we can begin to establish a relationship between organisation and audience.

This system allows communication channels to open up and fosters a new audience demographic who can then evolve and become advocates for the NZSO.



- This is where the full power of the orchestra is showcased.
- The venue can be reflective of the narrative that has been established during the previous smaller experiences.
- The space can be curated to make the experience feel more open-ended i.e. allowing photos and videos to be taken throughout the experience.
- By making this experience open-ended we can break down the barriers that are associated with traditional venues such as the Michael Fowler Centre, thus making the NZSO more accessible.

Larger concert experience

