

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

# NZSO:experiments

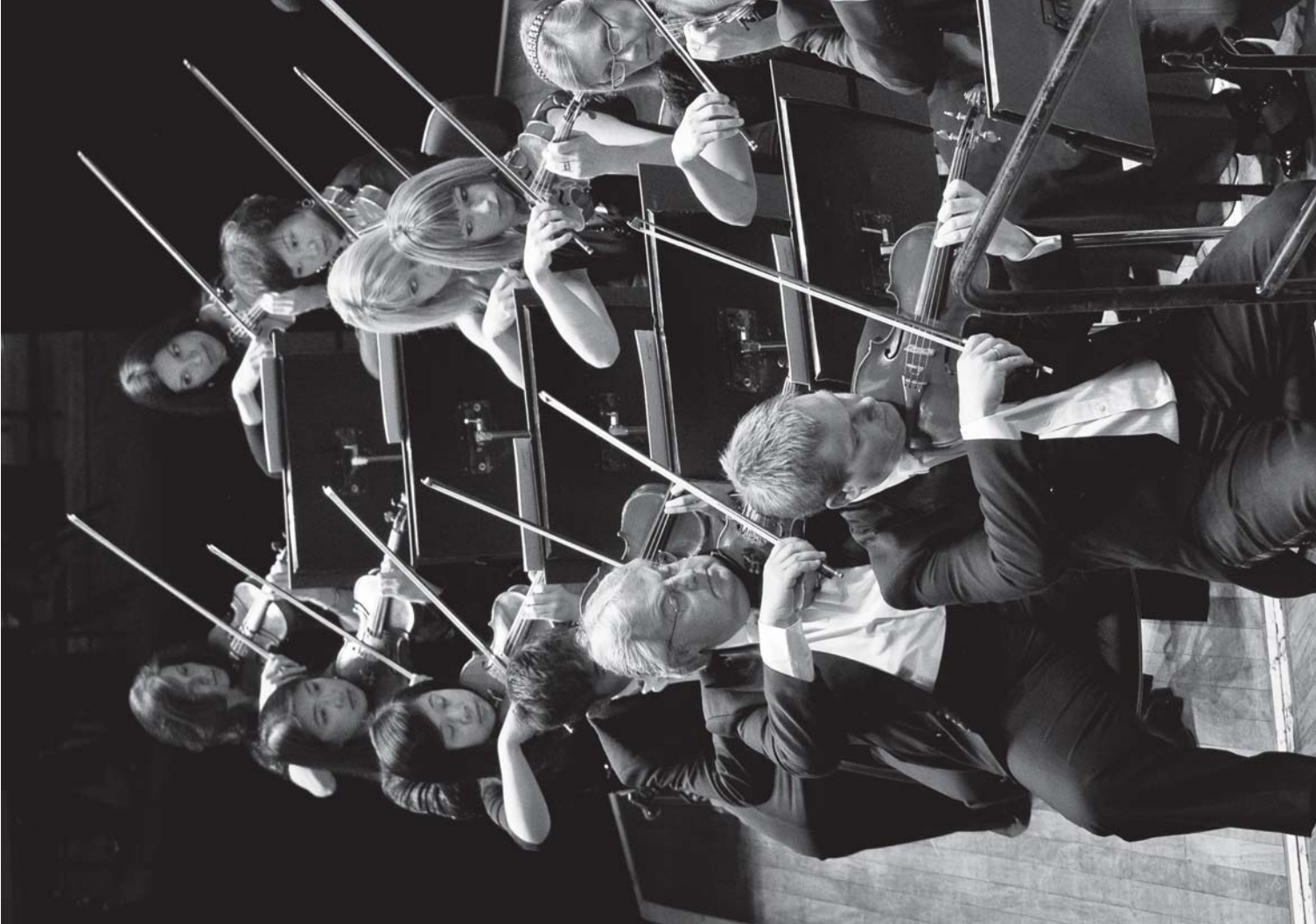
Bringing the NZSO to millennials

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

## Acknowledgements

Thank you to my supervisors Jo Bailey and Mark Bradford for your guidance and encouragement. You often gave me your time without hesitation – this support was greatly appreciated. I would also like to acknowledge the Massey Staff and my fellow Masters cohort. There's too many of you to name individually but you all made it fun and kept me sane with the banter. Finally, I'd like to thank Claire Symons. She knows why.



## 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.



## Table of contents

<b>i</b>	Acknowledgements	<b>35</b>	<b>Chapter 4: Design process</b>
<b>iii</b>	Abstract	<b>35</b>	Discover phase
<b>iv</b>	Table of contents	<b>44</b>	Define phase
<b>vii</b>	List of figures	<b>44</b>	Five concepts
<b>ix</b>	List of tables	<b>50</b>	Develop phase
<b>3</b>	<b>Chapter 1: Introduction</b>	<b>50</b>	Design output 1: Cone of sound
<b>4</b>	The cultural context	<b>52</b>	Design output 2: NZSO:experiments
<b>4</b>	The NZSO context	<b>62</b>	NZSO:experiments – Engagement with the space; prototypes 1–6
<b>5</b>	Research aims	<b>64</b>	NZSO:experiments – Orchestra experience within the space; prototypes 7–12
<b>11</b>	<b>Chapter 2: Methods and processes</b>	<b>76</b>	Design output 3: NZSO:experiments system
<b>11</b>	Ethnography	<b>81</b>	<b>Chapter 5: Conclusion</b>
<b>13</b>	Participant observation	<b>85</b>	References
<b>13</b>	Semi-structured interviews	<b>89</b>	Appendix 1: NZSO Brief 2016
<b>15</b>	Digital ethnography	<b>90</b>	Appendix 2A: Ethics approval
<b>17</b>	The Double Diamond method	<b>91</b>	Appendix 2B: Ethics approval
<b>18</b>	Ethical considerations	<b>92</b>	Appendix 3: NZSO:experiments system document
<b>18</b>	Limitations		
<b>23</b>	<b>Chapter 3: Contextual review</b>		
<b>24</b>	Social media		
<b>25</b>	Experience economy + Experience design		
<b>28</b>	Summary		
<b>29</b>	Case studies		
<b>29</b>	Example 1: Opus Lux		
<b>30</b>	Example 2: TSO Visual Listening Guides		

## List of figures

*All orchestra photos courtesy of NZSO and Jason O'Hara.*

*All other figures by Author.*

- 5** Figure 1. Performance framework (NZSO Statement of Performance Expectations, 2016).
- 12** Figure 2. Fieldnotes, December 10, 2016.
- 16** Figure 3. The Double Diamond Process (Design Council, 2015).
- 16** Figure 4. The NZSO Design Process.
- 26** Figure 5. Four Realms of an Experience (Pine & Gilmore, 1998).
- 29** Figure 6. Photo of audience during Opus Lux.
- 30** Figure 7. Examples of audience engagement at Opus Lux.
- 31** Figure 8. Toronto Symphony Orchestra Visual Listening Guide.
- 38** Figure 9. Processing the semi-structured interview findings, before, during, and after an experience.
- 38** Figure 10. Processing the semi-structured interview findings, before, during, and after an experience [detail].
- 41** Figure 11. Example of tweet from the LSO.
- 41** Figure 12. Example of NZSO tweet.
- 42** Figure 13. Visual mapping of Arts organisations social media presence.
- 43** Figure 14. Capturing NZSO Twitter activity.
- 45** Figure 15 A-C. Examples from the five concepts period.
- 46** Figure 16 A-O. Fieldnotes from the five concepts period.
- 48** Figure 17. Ideation and exploration during the five concepts period.
- 51** Figure 18 A-F. Cone of sound prototypes.
- 52** Figure 19. Fieldnotes excerpt which later became one of the most important drawings of the project.
- 54** Figure 20. Current user journey of a potential audience member.
- 56** Figure 21. Proposed user journey using the NZSOexperiments system.
- 58** Figure 22 A-G. Prototypes and exploration of sound, colour and light.



- 60** Figure 23 A–G. Prototypes and exploration of sound, colour and light.
- 63** Figure 24 A–C. Applied prototype on Cuba Street, Wellington, September 29, 2017.
- 63** Figure 24 D–E. Audience response through social media to the applied prototype on Cuba Street, Wellington.
- 65** Figure 25 A–B. Applied prototype at Massey University, Wellington, September 19, 2017.
- 65** Figure 25 C–D. Audience response through social media to the applied prototype at Massey University, Wellington.
- 66** Figure 26. Applied prototype at Massey University, Wellington, September 19, 2017.
- 68** Figure 27. Proposed user journey using the NZSO:experiments system [detail]
- 70** Figure 28. Proposed user journey using the NZSO:experiments system [detail part 1]
- 72** Figure 29. Proposed user journey using the NZSO:experiments system [detail part 2]
- 74** Figure 30. Proposed user journey using the NZSO:experiments system [detail part 3]

## List of tables

- 14** Table 1. Participant observation completed during the research inquiry.
- 25** Table 2. Economic Distinction Between Agrarian, Industrial, Service, And Experience-based Economic Activities (Adapted from Pine and Gilmore).
- 27** Table 3. Pine and Gilmore's Five Key Design Principles (1998).