

**ATTRACTING THE 25 TO 45 YEAR OLDS TO THE
EASTERN SHORE SYMPHONY SOCIETY:
A PROJECT IN MARKETING THE ARTS**

by

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Senior Honors Thesis

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INTRODUCTION

The Eastern Shore Symphony Society, since its conception about 30 years ago, has faced a dilemma which is common to arts groups of its type — it has an older median age of its members. Traditionally, those who attended the symphony, opera, theater, or similar cultural activity were over 45 years of age, affluent, and aware of the cultural opportunities that surrounded them.

Today there is a new generation of affluence which is emerging. These people hold well-paying positions in the professions, management, and industry. They are starting their families later in life than the generations before them. They also have the extra money that is needed to participate in certain cultural activities. These people are the post-war "baby boomers" — those people now between the ages of 25 and 45. These are the people that art organizations are trying to reach.

The Eastern Shore of Maryland is no exception. There are numerous businesspeople, doctors, lawyers, and other professionals in the community who fit into this age category who are ideal for membership in an arts organization such as the Eastern Shore Symphony Society. The intent of this project is to find and suggest ways that this goal might be reached.

PART I — THE MAILING LIST

The idea for this project came out of a conversation between R. Scott Wilson, President of the Eastern Shore Symphony Society and Dr. Raymond A. Whall, Director of the College Honors Program and a patron of the Symphony Society. The vast majority of subscribers to the Symphony Society were elderly, and the Society was concerned about attracting the area's large population of 25 to 45 year olds.

Dr. Whall then passed this idea along to me. I spoke with Mr. Wilson early in December of 1986 about the possibilities of this project. The preliminary decisions were made concerning who we wanted to reach, where these people were located, and how we were going to reach them.

In order to discover some things about the people we wanted to reach (the 25 to 45 year old "affluent" types) we decided to send out a survey to a representative population of non-subscribers to the Eastern Shore Symphony Society. I first went to the Wicomico County Free Library to see if census listings of people who fit this category could be obtained. This proved to be unsuccessful in that the library did not have detailed current information.

After this I next intended to contact the Wicomico County tax offices to find out if I could obtain a list of those residents who made over \$20,000 a year and their addresses. I later learned that, before I contacted this office, these listings are confidential. Therefore, I did not contact this office.

My next attempt to obtain a list was at the Salisbury Area Chamber of Commerce. During my first visit, I asked if they had any demographic material about Wicomico County. I was given a copy of the Community Audit for Salisbury, Wicomico County, Maryland for 1985-1986. This is a seven page description of the city and county which includes population, employment, tax rates, education, industry, and similar information. The data contained in this audit didn't fit my needs, so I contacted the Salisbury Wicomico Economic Development office for more specific information. This office was the one which completed the audit.

This office did not have all of the information I desired. The best they could offer was a listing of the Chamber of Commerce's Major Civic and Service Organizations which had contacts for each organization. I had to return to the Chamber of Commerce to obtain this list. I would have needed to contact the people on this list who represented the organizations that would most likely have members who fit the description of the people for whom I was looking (25 to 45, affluent). I never did this either.

The January 18, 1987 edition of The Daily Times contained an advertisement for the March of Dimes. That day was Mothers March Sunday, and the advertisement had a listing of the five counties on the Eastern Shore of Maryland and the Area Captains responsible for making collections in their area. I began calling these Area Captains for the affluent areas of Salisbury, introducing myself and my project, and inquiring whether their neighborhood had a directory or an association where a listing of residents might be found. Unfortunately, the first few people I contacted were not very helpful because they neither had a neighborhood directory nor association for the areas in which they lived and for which they collected.

About the third or fourth person I called from this list suggested using a map of Salisbury which included the neighborhoods from which I was trying to learn the names of the residents. Then, after finding the neighborhoods and streets, it was suggested I use a criss-cross directory, which can be found in the library, to see who lived on those streets. The criss-cross directory is part of the Johnson Publishing Company's City Directory. It is a telephone directory which is listed by street names, and the names and house numbers of the people who live on that street. Using the map and the criss-cross directory I was able to create a list of approximately 825 names of people who lived in the affluent neighborhoods of Salisbury. Some of these areas included Tony Tank, Deer Harbour, Rustic Acres, Newtowne, and the Canal Woods Condominiums.

With the initial assistance of Jean Bangor, a graduate of Salisbury State College and a student in the Honors Program while attending, I then entered these names onto an Apple IIe

computer so I could alphabetize them and print them on mailing labels. I then asked Scott Wilson for a listing of subscribers so that I could eliminate those who were from my list. During the course of our conversation, Mr. Wilson told me he was interested in knowing what the subscribers thought about the Symphony Society as well as what the non-subscribers thought. Mr. Wilson told me to contact Lawrence Murray, a member of the Symphony Society's Board of Directors, who had compiled their mailing list on his computer where he worked. I spoke with Mr. Murray about printing the mailing labels of those on his list that lived in Salisbury. My mailing list then increased from 825 to 1350 with this addition of the Symphony Society's mailing list.

An aspect of this section of my project that I found interesting was that out of the 825 people on my list, only about 90 of them were also found on the Symphony Society's list as well. And out of the Symphony Society's list, not all were subscribers to the Society. One of my first recommendations to the Symphony Society is to do a little more research concerning a mailing list and leads that could result in subscribers. More will be said about this suggestion in Part IV.

PART II — THE QUESTIONNAIRE

In order to have some background information about the group with which I was working (25 to 45 year olds) and to have something concrete in which to base my recommendations, I created a questionnaire and mailed it to the 1350 names on my mailing list.

The initial questionnaire consisted of a cover letter which explained my intentions, and a rough draft of the questionnaire itself. This packet was the one that was to be sent when the people on the mailing list were non-subscribers only. I then showed it to Dr. Whall, whose Honors Program would have to pay for the duplication of the letter and questionnaire and for the mailing envelopes. He helped to edit both the letter and the questionnaire. I also wanted his approval of the packet, in that the Honors Program name would be used on them. This would also be one of the first times that the community would come into contact with the Honors Program.

Next I brought the packet to Mr. Wilson for his comments, suggestions, and approval. This was the same meeting that I asked him about the Eastern Shore Symphony Society mailing list. He said that he would also like to know something about those who were subscribers. This added a new dimension to the questionnaire and forced me to rewrite the cover letter.

After re-editing the letter and questionnaire, I brought the packet to a third person, Mr. Gerard DiBartolo, my Principles of Marketing instructor. He helped edit my questionnaire and helped word the questions to avoid any misunderstanding. He also suggested that I move the demographic information (age, number of children under 18, and occupation) to the end of the questionnaire instead of the beginning, where they were originally. More people are likely to answer a questionnaire when personal questions are kept at the end of the questionnaire.

Mr. DiBartolo then suggested that I use the revised questionnaire to survey a sample of my list, seeing if any of the questions were misleading or hard to understand. It was a fortunate decision in that I found that some of the questions were difficult to understand.

I then revised the survey a final time and gave both it and the cover letter to Dr. Ray Zeigler, an Associate Professor of Music at Salisbury State College and my general advisor for this project. He has an Apple Macintosh computer which has incredible word processing capabilities, and volunteered to print the cover letter and questionnaire. He even created the letterhead on the cover letter, because it was inappropriate for me to use Salisbury State College letterhead because the College was not contacting the survey participants, it was a student of the College. The final cover letter and questionnaire are Figures 1 and 2 in the Appendix.

I then brought the cover letter and questionnaire to Salisbury State College's Duplication Services asking for 1350 copies of each. After this the blank envelopes and business-reply envelopes were purchased from the College's Central Stores. I then stamped each envelope with the Honors House return address rubber stamp and stuffed each with a cover letter, questionnaire, and business-reply envelope. After stuffing and sealing the envelopes, each was labeled. This whole process was the easiest of the whole project, but it was also the most time-consuming and required an entire weekend to complete.

The questionnaire packets were sent out on Monday, March 2; the survey participants were asked to have them returned by March 15. I was told by Mr. DiBartolo to expect about a 10% return rate on the questionnaires, a traditional return rate on such surveys. This would come to about 135 returns. Only 38 original packets were sent back due to the lack of a forwarding address or a wrong address, and to my complete surprise, as well as Dr. Zeigler's, Mr. DiBartolo's, and Dr. Whall's, I was sent over 600 responses — a nearly 50% return rate.

PART III — THE RESULTS OF THE SURVEY

Of the approximately 630 returns, 595 proved to be valid. The rest were disqualified primarily because the respondents did not accurately follow the directions on the questionnaire.

From the 595 valid returns, 273, or 46%, fell into the 25 to 45 age group. The rest, except for the 0.5% who were under 25, were over 45 years of age, and many of these people (37%) were retired. Over half (56%) of the 25 to 45 year olds were professionals, such as doctors or lawyers. For more precise breakdowns, see Tables 1 through 14 in the Appendix.

I spoke with Janice Rushton, the Academic VAX Analyst, about obtaining an account within the VAX 8300 computer in the Salisbury State College Computer Center, and with the assistance of Mr. DiBartolo I was able to write a program on this system using Version 10 (X) of the Statistical Package for the Social Sciences (SPSS^X). The program was designed to compile the results of my questionnaire. The answers to each question were given a numeric value and the responses were then entered into the data file using these numeric values.

The basic output for the program was the frequency of each response I got for each question, the percentage of the total 595 responses that were answered that way, and the percentages of the people who answered. For example, question #1 on the questionnaire (Figure 2 in the Appendix) asked the respondent to rank the music that he or she listened to most often. According to the output of my computer program, 171 respondents listened to popular/rock music most often, which is 27.8% of the 595 responses and is 28.9% of the responses that had that question answered.

Next I took the data and crosstabulated it. Again, Mr. DiBartolo's assistance was instrumental. Crosstabulation takes the data and breaks it down into categories so that one can see how the respondents who answered one question in the same way answered another question. For this, the bulk of my data was broken down into age groups, so I could see how each age group

(the 25 to 45 group especially) answered each question. I also broke the data down into subscribers and non-subscribers, and whether the respondent was aware of the existence of the Eastern Shore Symphony Society. But as I stated above, the information I used most was broken down by age groups.

Of those who responded, 20.5% of the 25 to 45 year olds were current subscribers to the Eastern Shore Symphony Society. The total for all respondents was only 25.6% (see Table 4 in the Appendix). However, one must keep in mind that the majority of the questionnaire packets that were mailed were sent to non-subscribers. Also, the key phrase in this statement is *of those who responded*. Most likely, a majority of those who did not respond to the questionnaire were non-subscribers who had no interest in the Symphony Society.

By far, the type of music listened to most often by the 25 to 45 age group was popular/rock music (see Table 2). 52.8% of this group listen to this type of music most often. The next most listened to type of music was a tie between classical and easy listening/big band, both at 22.8%. The third most listened to type of music was classical as well.

When comparing these listening habits to those of all the respondents who were subscribers to the Symphony Society, there are a few discrepancies. The most listened to type of music is classical (57.2%), followed by easy listening/big band (33.3%), and then classical again (26.5%).

A surprising percentage was that of the respondents between 25 and 45 who were exposed to classical music in the past year. 80.6% of the 25 to 45 year olds did have some exposure — this also means that 19.4%, or 53 respondents between the ages of 25 and 45, did not. Of the total amounts of responses, 15.7%, or 93 respondents, had no exposure to classical music in the past year.

Of those in the 25 to 45 age group, the exposure that that 80.6% received was in the following manners: recordings, 78.5%; classical radio stations, 57%; television programs,

47.1%; live performances, 51.6%; and other means of exposure, 5.4%. The majority of the other types of exposure consisted of the respondents' own playing of an instrument (see Tables 3a and 3b in the Appendix).

As stated above, 79.5% of the 25 to 45 age group were not subscribers to the Eastern Shore Symphony Society. Of this category, 32.6% were not aware of the existence of the Symphony Society up until the receipt of their questionnaire packet. Of all responses, 22.3% were not aware of the existence of the Symphony Society (see Table 5).

When asked whether these non-subscribers had ever been asked to subscribe to the Eastern Shore Symphony Society, 46% of the respondents stated that they had been asked. Of the 79.5% non-subscribing 25 to 45 year olds, 14.4% were subscribers in the past (see Table 6). Some of the comments on these responses were that when they were subscribers they missed too many of the concerts and felt that it was not worth it for them to continue to be subscribers.

On the questionnaire, ten possible reasons for not subscribing to the Eastern Shore Symphony Society and one marked "Other" were given. The responses for each, given in the order of the number of times they were checked, for the 25 to 45 age group are as follows: 45.8% gave other reasons, 27.3% were not aware of the Eastern Shore Symphony Society, 17.6% did not like classical music, 10.6% did not like symphony orchestras, 10.6% were already members of another art organization, 10.2% felt that the prices of tickets and/or membership were too high, 7.9% felt that the parking at Salisbury State College was too bothersome, 6.9% did not have any friends that were members, 2.8% did not like the Baltimore Symphony Orchestra, 1.9% did not like the Holloway Hall Auditorium at Salisbury State College where the concerts are held, and 0.9% felt that they were treated badly in the past by the Eastern Shore Symphony Society (see Table 7). One of the main "other reasons" that were given included time conflicts either with work, school, or previous commitments.

From the 20.5% of the 25 to 45 year olds who were subscribers, 35.7% felt that the program quality was excellent, 57.1% felt that it was good, and 7.1% felt that it was fair. No one thought it was poor (see Table 8). The period of symphonic music that these subscribers preferred most was the Classical period at 51.1%, followed by Baroque and Romantic, both at 17.8%. Modern and Contemporary both were 6.7% (see Table 9). The majority of this group enjoyed solos somewhat (32.1%) to very much (17.9%) (see Table 10), and an overwhelming majority (96.4%) thought that the Holloway Hall Auditorium at Salisbury State College was an appropriate place to hold a symphony concert (see Table 11). Many of the comments concerning this last question were that this auditorium was the best place available in this area for a symphony concert, however they would prefer to have them held somewhere else if possible.

When presented with several choices as to why this group of respondents were subscribers, 77.2% checked that they enjoyed classical music, 78.9% checked that they enjoyed symphony orchestras, 10.5% checked that they liked the Holloway Hall Auditorium, and 12.3% checked "other reasons" (see Table 12). Almost everyone who checked "other reasons" stated that they were subscribers because they had a desire to support local development of the arts and the Eastern Shore Symphony Society was a good arts organization to support.

Of the 25 to 45 year olds, 21.2% had no children under 18 years old, 57.1% had one or two, 20.1% had three or four, and 1.5% had more than four children under 18 (see Table 13). The occupations of the respondents in the 25 to 45 age group consisted of professional (55.5%), management/executive (27.6%), academic (8.1%), tradesperson (2.9%), agricultural (1.1%), and other (4.8%) (see Table 14). Some of the others included self-employed, homemaker, and part-time work.

About half of the questionnaires I received had some sort of comment on them. Some were complementary towards the Eastern Shore Symphony Society, some were critical of the Symphony Society, some were critical of the Baltimore Symphony Orchestra, some were critical

of everything else, some contained some suggestions, and some were complimentary towards me and this project.

The comments that were complimentary basically praised the Eastern Shore Symphony Society for bringing the Baltimore Symphony Orchestra, and excellent performing group, to Salisbury and keeping the prices low, the quality high, and performing the concert in a very good hall with adequate parking. The respondents who wrote this type of comment were those who relocated to Salisbury from a large city, such as Baltimore, where this combination is difficult to find. Those that were critical attacked the inclusion of the Salisbury Choral Society and other vocal performers with the Baltimore Symphony Orchestra (however some comments were positive in this area), the price of tickets, the lack of parking at Salisbury State College, and the programming of the Baltimore Symphony Orchestra. A large number of respondents commenting on the Baltimore Symphony Orchestra felt that this group brought their "second team" players to Salisbury and left the first chairs, or best players, home. A typical comment was "the caliber of playing I have heard...has not been worthy of a top symphony orchestra.... Since these are supposed to be top players, this suggests inadequate rehearsal. I don't think the BSO takes these concerts very seriously. That upsets me...."

I also received a variety of suggestions to improve the Eastern Shore Symphony Society. Some of these included expanding the series to more than the usual three per year, add more to the series than just the Baltimore Symphony Orchestra (chamber music and orchestras from other areas were suggested), the addition of a jazz series or society, and the addition of a "Pops" series or society. Some, however, were against a series such as the "Pops" or light symphonic music. Regardless, the number of respondents who requested a lighter program outweighed those who didn't.

Some of the main comments that came from those respondents who were not subscribers were regarding the reasons why they were not subscribers. Time conflicts was the major one.

Others included obtaining tickets through means other than subscribing, such as singly or through corporate sponsors, the respondent was not in town on concert dates, difficulty in finding a babysitter, lack of advertisement for the concerts (therefore they didn't know about them), respondent was never approached and asked to become a subscriber, the respondent did not wish to commit him or herself so far in advance, the respondent was new in the area and didn't have the opportunity to join, the respondent had relocated out of the area, or just lack of interest. Some of the comments were humorous such as "I fall asleep and snore."

An item that I found interesting was the regions of the country where some of the responses were from. I received several responses postmarked from Florida, Wilmington, Delaware, and the Western Shore of Maryland where the questionnaire packet I sent out was forwarded to new addresses in the mail. I thought it was quite remarkable that people who no longer lived on the Lower Eastern Shore had an interest in this project and took the time to answer the questionnaire.

PART IV — RECOMMENDATIONS

From the data that I compiled and studied I came to several conclusions and have based my recommendations upon these conclusions.

The first conclusions I reached were the reasons why the 25 to 45 year olds were not subscribing to the Symphony Society. Those reasons that totaled over 15% of the non-subscribing 25 to 45 year olds (see Table 7), not being aware of the existence of the Eastern Shore Symphony Society, not liking classical music, and "other reasons" (such as lack of interest), were the only ones with a high enough percentage to consider as reasons why this age group was not subscribing to the Symphony Society. From these results, not liking the Baltimore Symphony Orchestra, not having friends who were subscribers, poor treatment of the respondents by the Symphony Society, not liking the Holloway Hall Auditorium, and bothersome parking at Salisbury State College were minor reasons and did not have much bearing on why these people were not subscribers. Those reasons that hovered around 10% — not liking symphony orchestras, already a member of other arts organizations, and price of tickets and membership too high — may have some influence on subscribing.

On the opposite end of the spectrum, the reasons that the 20.5% of the 25 to 45 year olds checked for subscribing to the Symphony Society corresponded closely to the reasons that the rest of the group checked for not subscribing. Over 77% checked that they were subscribers because they liked classical music and they enjoyed symphony orchestras. Only 10.5% checked that they subscribe because their friends are also subscribers and that they liked the Holloway Hall Auditorium. Almost all of the 12.3% who checked other reasons gave as their reason a desire to support the arts in their community (see Table 12).

From these percentages I feel that it safe to assume that the majority of the people who subscribe do so because of their enjoyment of classical music, while those who do not subscribe

do not because they have no interest in classical music. These non-subscribers would be difficult, if not impossible to convert to subscribers, simply because they have no desire to do so.

This takes away 38 of the 216 non-subscribing 25 to 45 year olds. That leaves 178 respondents in this group who could conceivably become subscribers.

The obvious question then is, "How does the Eastern Shore Symphony Society encourage these 178 respondents to subscribe?" This is a very complex question, but there are some ways of answering it.

First of all, 70 of the respondents in this age group checked that they were not even aware of the existence of the Eastern Shore Symphony Society in question #4 of the questionnaire (Figure 2). That is 22.3% of this group. My first recommendation is to engage in more promotional activities so that there is a higher level of awareness in the community. Some of these respondents expressed an interest in subscribing once they knew about the Symphony Society.

Another problem that I uncovered was that 116 of the 216 non-subscribers in this age group were never even asked to subscribe to the Symphony Society. That comes to 54%. As I stated in Part I of this paper, the Symphony Society's mailing list has to be better researched. Again, some of the comments on these responses had an interest in subscribing expressed. The research that I did on my mailing list did not take long, and with an entire Board of Directors such as the Symphony Society's working on it, a very extensive list could be produced in a relatively short period of time.

Some of the reasons for not subscribing to the Symphony Society that were given in the space marked "other" in question #7 (Figure 2) I found to be very poor excuses. Some of these reasons included "too lazy," "forgot about it," "too busy," and "have small children." Currently the Eastern Shore Symphony Society's season consists of three concerts. Out of 365 days in a

year, three is not very many. It does not require a great deal of effort to attend a concert three evenings out of an entire year. As I read these comments I kept wondering whether they were serious problems or whether these respondents were stating any excuse rather than stating their true reason, lack of interest, and possibly their own feelings of embarrassment for feeling this way.

This brings me to the basic recommendation of the thesis: Education, not in the sense of formal schooling per se, but in the sense of informing the community as a whole of what classical music is, what a symphony orchestra is, and what the Eastern Shore Symphony Society is. Many people who are unfamiliar with classical music are intimidated by it and therefore will make no effort to experience it. There are also those who feel that one must enjoy classical music to be a well-rounded member of society and are ashamed to admit that they don't like it and give the poor excuses mentioned above when asked why they don't subscribe to arts organizations such as the Eastern Shore Symphony Society. By educating the community about classical music one can give those intimidated by it an appreciation and love for it, as well as telling those who feel that they must like it that it is okay if they don't — not every person has to like everything.

There are several ways in which I would bring this educational process about in the Salisbury area. The first way I would do this is through the media. Newspaper articles such as the ones written in The Daily Times are an excellent start. Several months ago there was an article on the president of the Eastern Shore Symphony Society, R. Scott Wilson, his views on the symphony as an art form, and what it requires to bring the Baltimore Symphony Orchestra to Salisbury. Another is the occasional column that Devina Grace Hill, Director of the Salisbury Wicomico Arts Council, writes for The Daily Times on the arts and this community. Articles such as these help inform the public about groups such as the Eastern Shore Symphony Society.

Another media form that would be suitable for this educational process is television.

There are three local television stations in this area: WBOC (CBS affiliate), WMPT (ABC and NBC affiliate) and WMPT (PBS affiliate). All three either have or could have weekly interview shows featuring people in the community. Representatives of the Eastern Shore Symphony Society could appear on these programs and explain the Symphony Society as well as something about classical music. If the stations were willing to do so, a regular program on the arts could be created (either weekly, bi-weekly, or monthly) which could be used to inform the viewing audience on what is happening in the arts, both in the community and in general, as well as explain some aspect about classical music, such as a certain composer, a certain period in musical history, an artist, or a choreographer. Cable channel 12, the local information channel, should also be used to advertise upcoming events.

Radio would also be a suitable medium. There are a number of radio stations in the area ranging from popular music to soft rock to country music. There are also the college radio stations at Salisbury State College and the University of Maryland, Eastern Shore. Also, new in this area, is a public radio station, WSCL, which should begin broadcasting towards the end of May, 1987.

This new radio station would be ideal for the educational process. Regularly scheduled talk shows such as those mentioned above for television would be very much at home at such a radio station. Professors of the arts from the local colleges could be interviewed and could give "lessons" in the art form's history and appreciation of it. In the case of the Eastern Shore Symphony Society, several weeks before a concert the station could highlight one or two of the composers whose works will be performed at the concert, or the period of symphonic music that some of the works are from. Again, representatives from the Symphony Society could be interviewed, and when the Baltimore Symphony Orchestra arrives in Salisbury its conductor and a few players could be interviewed as well. There are a multiple of possibilities that could come out of such a radio format.

The above-mentioned educational processes are aimed mainly at adults. Children should also be educated about classical music. I feel that there should be something about classical music taught in every Music class, from Nursery School and Kindergarten up through the high school years. Small elementary school age children are receptive to anything new and would most likely enjoy learning about this. Those children who were in the junior high and high schools who were involved in musical activities such as band and choir would probably be very interested in learning more about what they were performing and why the music they were performing was written the way it was. Professional performing groups that were in the area giving a concert could have informative assembly-type programs in the schools to introduce their music to the students, and hopefully encourage them to attend their concert. Ideally, free tickets could be handed out to the students. If necessary, teachers could require the students to attend the concerts or award the students extra credit for attending. Even if only a handful of students out of an entire auditorium was impressed by what he or she saw and heard, it would be worth the effort.

Some of these recommendations may be difficult to carry through and require some time in which to be done. Changing the whole educational system of the Wicomico County Schools is not going to occur overnight, but given time and enough of a push towards it, it can be changed. A beginning point for the Eastern Shore Symphony Society could be as simple as the following sample marketing approach.

When sending out the letters requesting subscriptions, place an advertisement in the Sunday edition of The Daily Times. It should contain the schedule of the upcoming season in it, a slogan, information about the Symphony Society and the upcoming season, and subscription information along with an order form and a telephone number that can be called if someone had any questions or wanted to place an order over the telephone. An example is Figure 3 in the Appendix.

Another suggestion might include setting up a booth at the Salisbury Festival (and similar events) using volunteers to explain the Symphony Society, answer questions, and take subscription orders.

If enough volunteers are willing, the Eastern Shore Symphony Society could plan a Telemarketing Weekend. Leads could be obtained through the Salisbury Wicomico Arts Council, and the Symphony Society volunteers could each call a portion of the leads from their homes and invite them to subscribe to the Symphony Society. Telemarketing can be very cost effective, and with volunteers calling from their homes there are no people or telephone bills to pay unless the volunteers wanted to be reimbursed for any long-distance calls, which could be avoided from the start. Something like this on a small scale could be organized very quickly, and there is another benefit as well — the Symphony Society can contact only those it wanted to — in this case, the 25 to 45 year old age group.

A fourth suggestion, which would be easy and inexpensive (perhaps even profitable), would be to organize a Speakers' Bureau. Representatives from the Eastern Shore Symphony Society could speak at community organizations about the Symphony Society and classical music. Again, certain groups could be targeted, such as the Jaycee's which has a young membership, or Garden Clubs which traditionally have affluent members. Many of these groups also pay their speakers a stipend which could be donated to the Symphony Society as a contribution.

These four approaches to marketing the Eastern Shore Symphony Society are only suggestions on how to start to attract a younger audience to the Symphony. Figure 4 in the Appendix is an outline of these recommendations. All of these approaches have been used by larger arts organizations with a great deal of success. Brought down to a smaller scale, I believe they can benefit the Eastern Shore Symphony Society as well.

CONCLUSION

From the sheer amount of responses that I received alone, I feel very optimistic that the number of subscribers to the Eastern Shore Symphony can be increased rather easily. This amount showed that there is enough of an interest in Salisbury to keep the Symphony Society continuing into the future.

By following the suggestions that are mentioned in Section III, both immediate and long-range results can be realized. One of the immediate results includes an increase in the awareness level by the community of the Eastern Shore Symphony Society and subsequently an increase in the number of subscribers. The long-term results of this would be a younger, more involved subscriber population.

According to the comments that were written on the surveys, the programming of the Symphony Society should stay about the same as it has been in the past, but include more lighter pieces of music. The positive and negative comments on this subject ran about 70/30, therefore I feel that there should be a slight addition of something lighter to the program. The comments regarding the inclusion of the Salisbury Choral Society in one Baltimore Symphony Orchestra concert per season were also both positive and negative. These ran about 50/50, therefore I feel that this inclusion should remain as it is now. Some of the other comments on those questionnaires that contained them were balanced on the positive and negative sides of the issue as well. Because it is impossible to please all of the people all of the time, it is best to please all of the people some of the time by selecting a modified program of the one that is in use now. It should contain some familiar pieces, some newer or less familiar pieces, some lighter works, and some of the more serious works. A program such as this is the one which seems to work best.

There are many different ways of marketing an arts organization such as the Eastern Shore Symphony Society. The ones mentioned in this paper are only some of them, by they are the ones that I feel will be the most effective in the Salisbury area. Given some time and effort, the Eastern Shore Symphony Society can bring the median age of its subscribers down. The resources are available.

LIST OF ADVISORS AND CONTRIBUTORS

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Mr. Gerard DiBartolo, Survey Advisor

Dr. Raymond A. Whall, Director , Honors Program

Mr. R. Scott Wilson, President, Eastern Shore Symphony Society

Mr. Lawrence Murray, Member , Board of Directors,
Eastern Shore Symphony Society

Mrs. Jean Bangor , Computer Consultant

Ms. Janice Rushton, Academic VAX Analyst

APPENDIX

FIGURE 1

patricia congro
arts administration major
salisbury state college

March 2, 1987

Dear Survey Participant:

I am a student in the Honors Program at Salisbury State College. As my Senior Honors Thesis I am working in conjunction with the Eastern Shore Symphony Society in a marketing research project.

As a major part of this project, I have developed the enclosed questionnaire, which is being used to poll both subscribers and selected non-subscribers of the Eastern Shore Symphony Society.

Your response to this survey will be of enormous benefit to the Symphony Society as well as myself, and therefore I ask that you please fill out this questionnaire and return it in the postage-paid envelope no later than March 15, 1987.

I thank you in advance for your contribution to this project.

Sincerely,

Patricia Congro

Patricia Congro
Senior, Salisbury State College

QUESTIONNAIRE

Please check only one answer unless otherwise stated. All answers are confidential.
Thank you.

1. Please rank the top three types of music you listen to most often by putting 1, 2, or 3 in the appropriate space. (1 - most listened to; 2 - next most listened to; 3 - third most listened to.)

- ☐ Classical
- ☐ Jazz
- ☐ Popular/Rock
- ☐ Easy Listening/ Big Band
- ☐ Soul/Rhythm & Blues/Motown
- ☐ Folk
- ☐ Country
- ☐ Sacred
- ☐ I do not listen to music

2. Have you had any exposure to Classical Music in the last year? (check as many as apply.)

☐ Yes

☐ No

If yes, by which of the following?

- ☐ Records, Tapes, Compact disks
- ☐ Classical radio stations
- ☐ Television programs
- ☐ Live performances
- ☐ Other (please explain) _____

3. Are you a current subscriber to the Eastern Shore Symphony Society?

☐ Yes

☐ No

If yes, please skip to question 8. If no, please continue.

4. Until this notification, were you aware of the Eastern Shore Symphony Society?

☐ Yes

☐ No

5. Have you ever been asked (either by mail or in person) to be a subscriber to the Eastern Shore Symphony Society?

☐ Yes

☐ No

6. Have you ever been a subscriber to the Eastern Shore Symphony Society?

☐ Yes

☐ No

7. Below are some reasons for not subscribing to the Eastern Shore Symphony Society. Please check as many as apply.

- ☐ Not aware of it
- ☐ Do not like Classical music
- ☐ Do not like symphony orchestras
- ☐ Do not like the Baltimore Symphony
- ☐ Already a member of other arts organizations
- ☐ Friends are not members
- ☐ Treated badly by the Symphony Society in the past
- ☐ Prices of memberships and/or tickets too high
- ☐ Do not like the auditorium at Salisbury State College
- ☐ Parking at Salisbury State College is too bothersome.
- ☐ Other (please explain) _____

Please skip to question #13.

8. I think the Symphony Society's programming is:

- ☐ Excellent
- ☐ Good
- ☐ Fair
- ☐ Poor

9. The period of symphonic music I like most is:

- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Modern
- ☐ Contemporary

10. I enjoy solo performances:

- ☐ Very much ☐ somewhat ☐ not at all

11. Do you feel that Holloway Hall Auditorium at Salisbury State College is appropriate for symphony orchestra concerts?

☐ Yes

☐ No

If no, where would you like to see the concerts held? _____

12. Why are you a subscriber to the Eastern Shore Symphony Society? (Check as many as apply.)

- ☐ I enjoy Classical music.
- ☐ I enjoy the symphony.
- ☐ My friends are subscribers.
- ☐ I like the auditorium at Salisbury State College.
- ☐ Other (please explain) _____

Questions #13-#15 will help give some demographic information of the Symphony Society's subscribers and non-subscribers.

13. Under which age group do you fall?

☐ Under 25

☐ 25-45

☐ Over 45

14. How many children do you have under 18?

☐ 0

☐ 3 - 4

☐ 1 - 2

☐ Over 4

15. Which of the following best describes your occupation?

- ☐ Professional
- ☐ Management/Executive
- ☐ Academic
- ☐ Tradesperson
- ☐ Agricultural
- ☐ Retired
- ☐ Other (please explain) _____

16. Please use the space below to write any comments that you might have.

FIGURE 3 — SAMPLE ADVERTISEMENT

Eastern Shore Symphony Society

BSO PICTURE

Be a part of our
1987-1988 season!

THE BALTIMORE SYMPHONY ORCHESTRA IS RETURNING TO
SALISBURY STATE COLLEGE'S HOLLOWAY HALL WITH
ANOTHER WONDERFUL SEASON OF SYMPHONIC MUSIC.

The upcoming season begins on Wednesday, September 9, 1987
when we will be honored to have David Zinman, music director,
conducting. The second concert date is currently being negotiated;
and the third and final concert of the series will be on Thursday,
June 16, 1988.

Avoid disappointment! Order your tickets today at the special
subscription rates below.

ADULTS: \$45.00
STUDENTS: \$23.00

Use the order form to the right

OR CALL:

543 - 0000

See you at the Symphony!

Send to: Eastern Shore Symphony Society, Inc.
P.O. Box 845
Salisbury, MD 21801

Name _____
Address _____
City _____ State _____ Zip _____
Home Phone _____
Business Phone _____
Number of Tickets _____ Amount Enclosed \$ _____

Yes, I'd like to make an extra donation.
Please enclose the name(s) listed below on the
patron list.

Enclosed is \$ _____

Name as you wish it to appear on our list:

Thank you for your support!

FIGURE 4
OUTLINE OF RECOMMENDATIONS

- I. More promotional activity for higher community awareness level
- II. Expand mailing list
- III. Education
 - A. Newspaper articles
 - B. Television programs
 - C. Radio stations & WSCL
 - D. Education in the schools
- IV. Suggested marketing approach
 - A. Subscriptions advertisement
 - B. Booth at Salisbury Festival and other arts-related events
 - C. Telemarketing Weekend
 - D. Speakers' Bureau

TABLE 1 -- AGE GROUPS OF THE RESPONDENTS

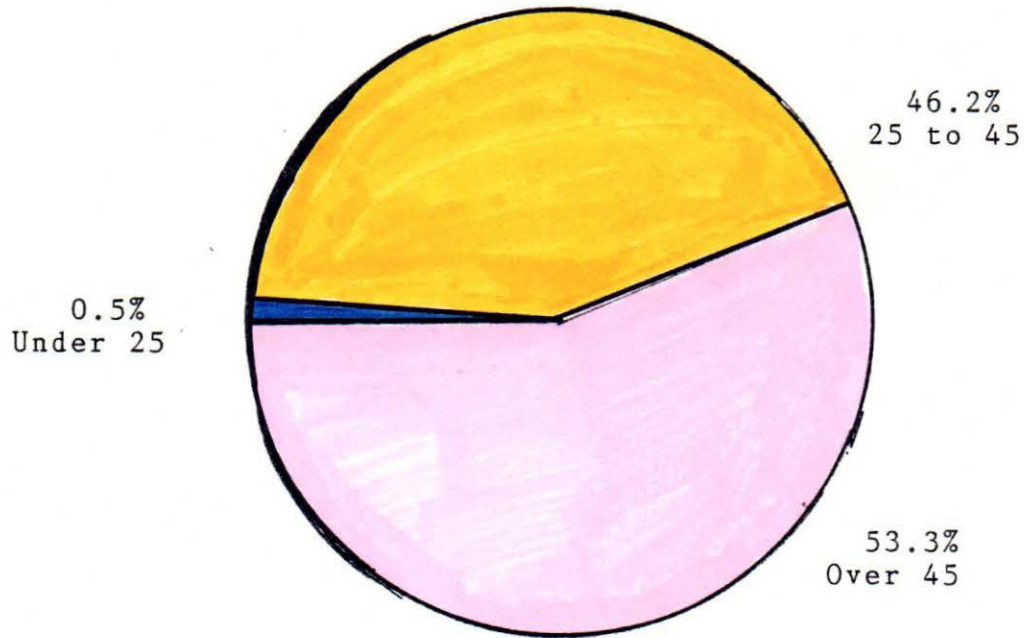


TABLE 2 -- LISTENING HABITS OF 25 to 45's

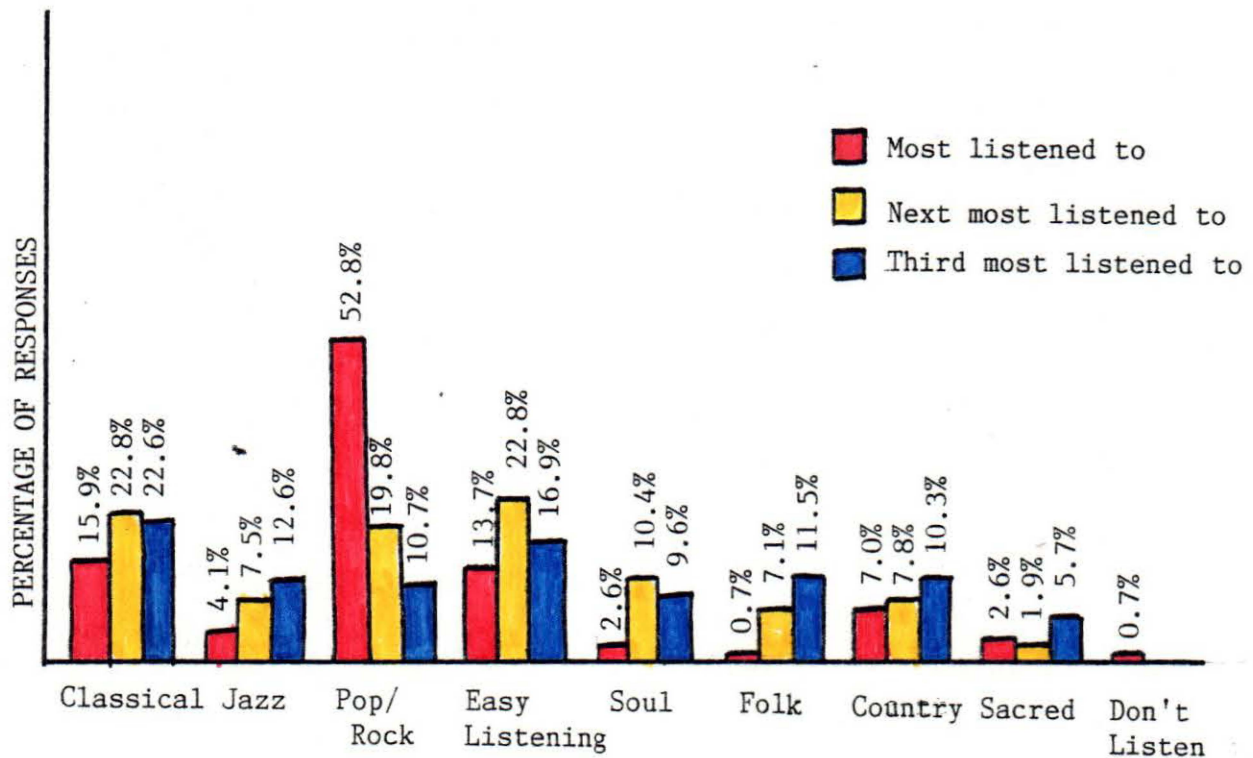


TABLE 3a -- EXPOSURE TO CLASSICAL MUSIC (25 to 45's)

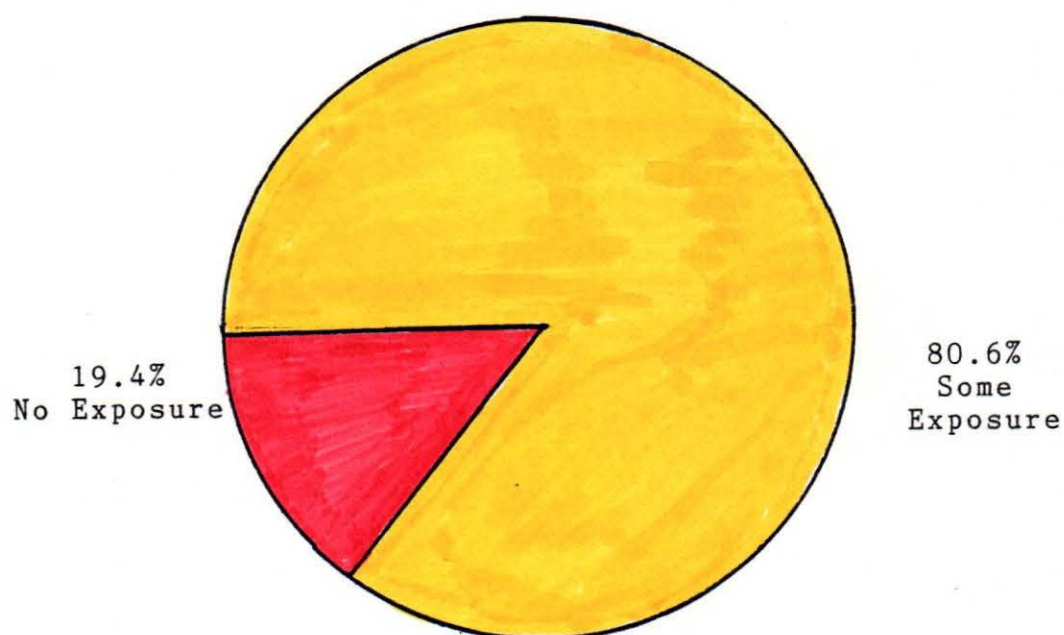


TABLE 3b -- TYPES OF EXPOSURE

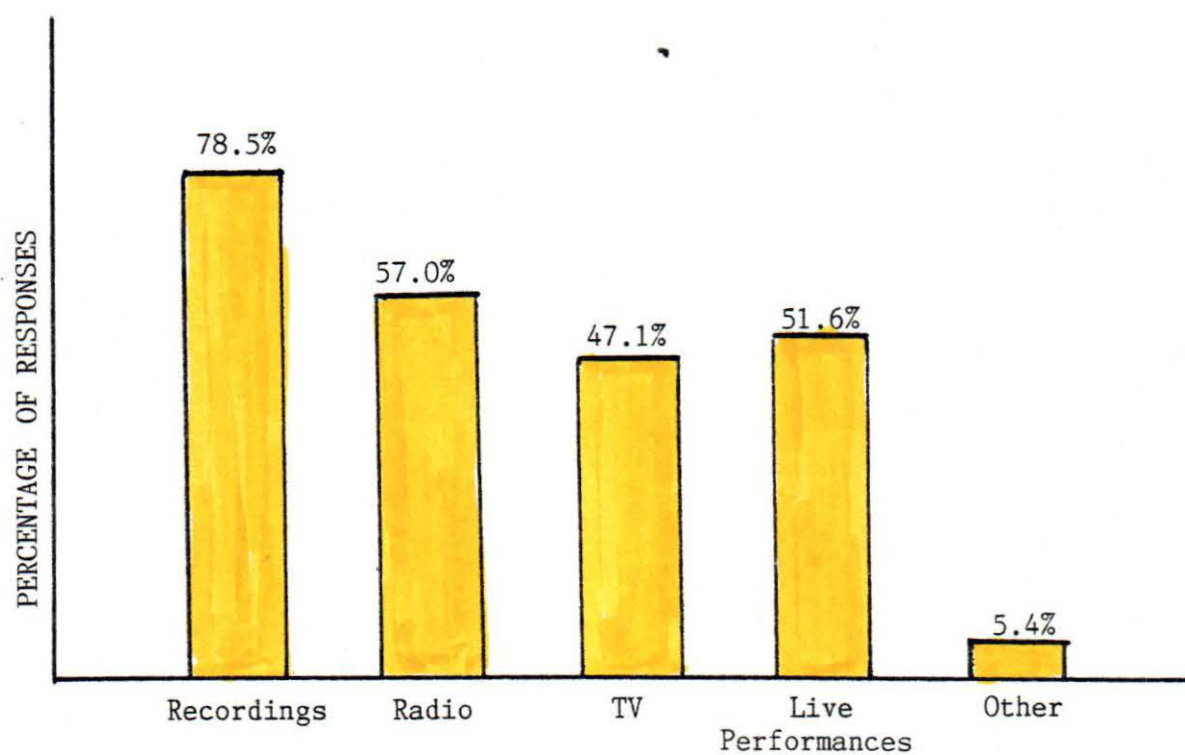


TABLE 4 -- CURRENT SUBSCRIBERS

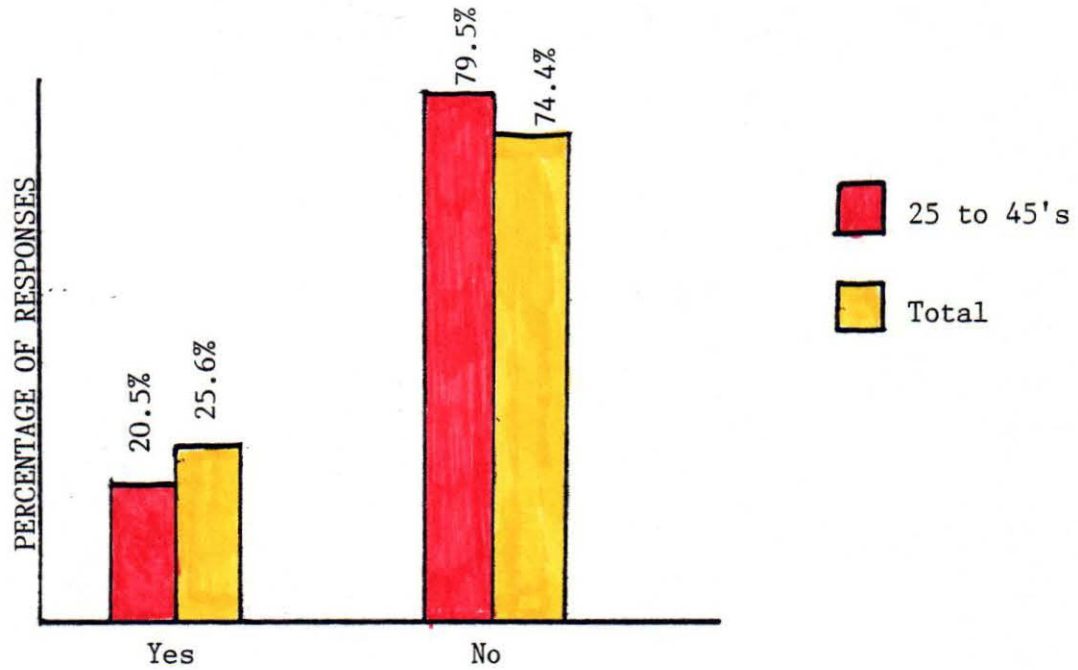


TABLE 5 -- AWARENESS OF EASTERN SHORE SYMPHONY SOCIETY

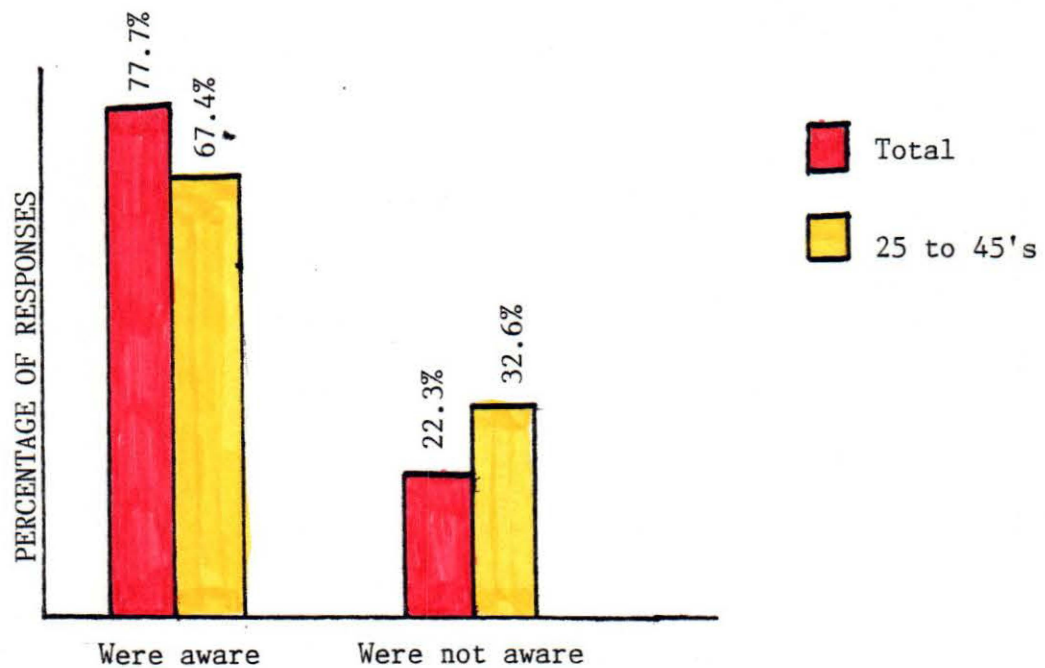


TABLE 6 -- PAST SUBSCRIPTIONS (25 to 45's)

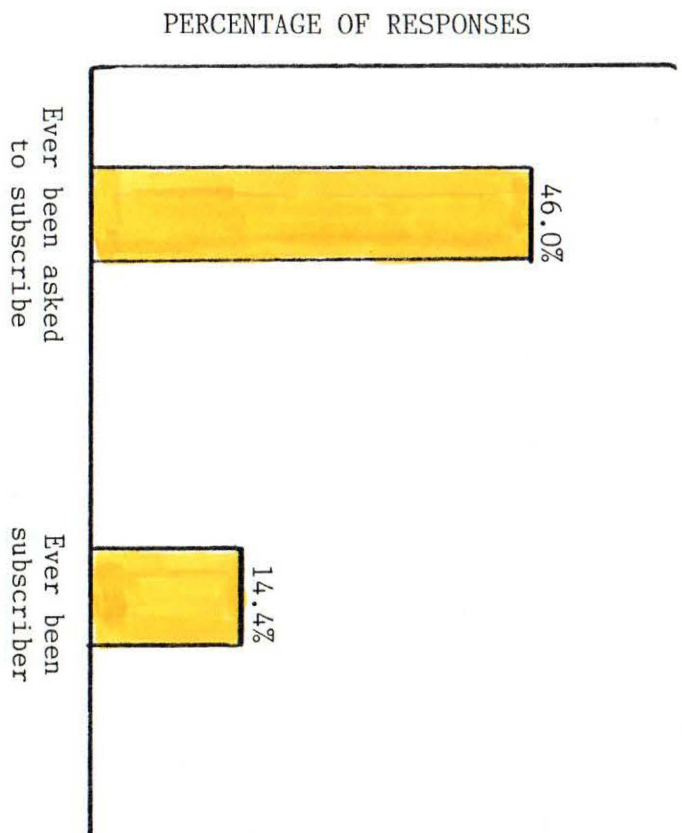


TABLE 7 -- REASONS FOR NOT SUBSCRIBING (25 to 45's)

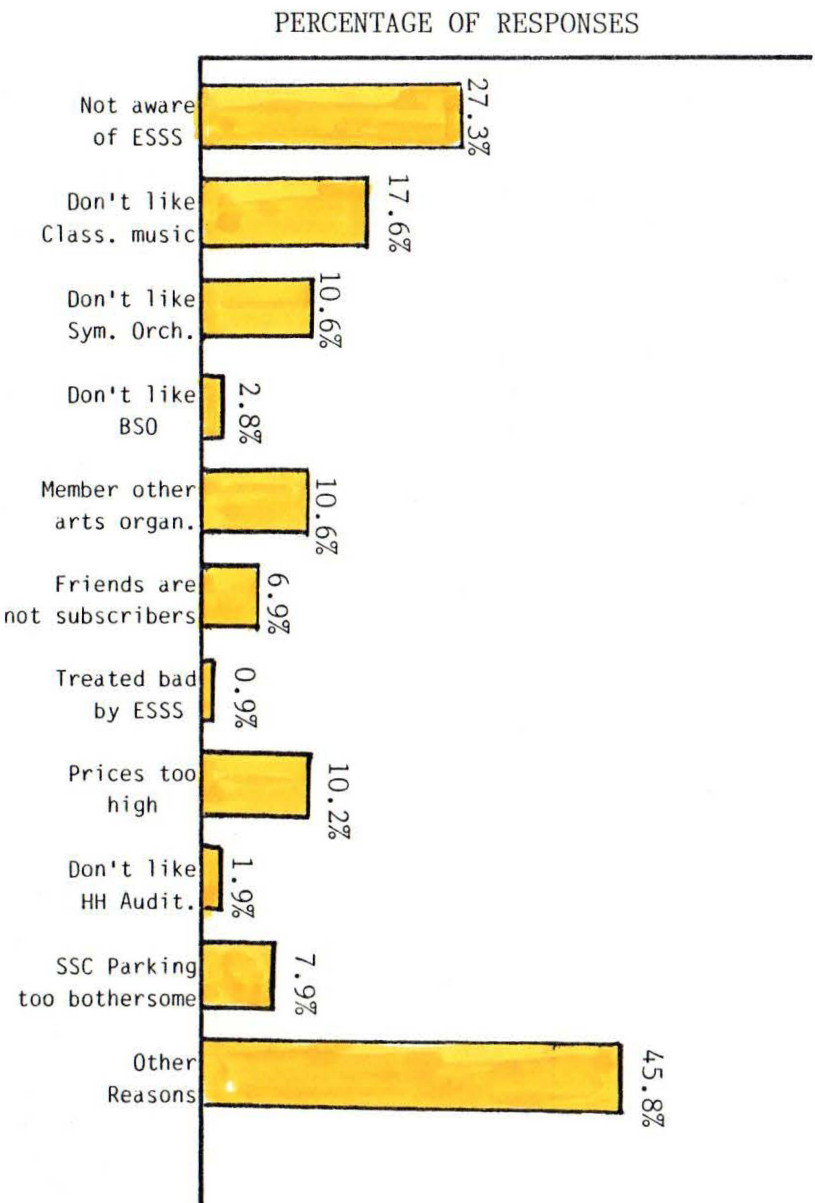


TABLE 8 -- QUALITY OF PROGRAMMING (25 to 45's)



TABLE 9 -- PREFERRED SYMPHONIC PERIOD (25 to 45's)

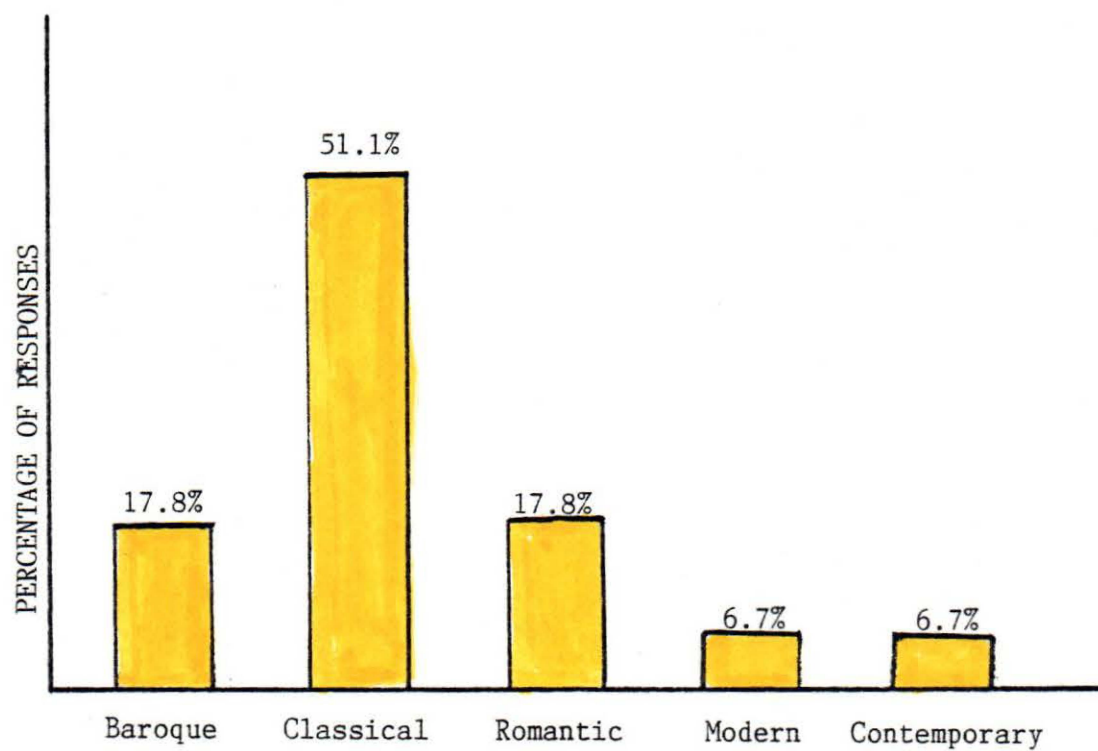


TABLE 10 -- ENJOYMENT OF SOLOS (25 to 45's)

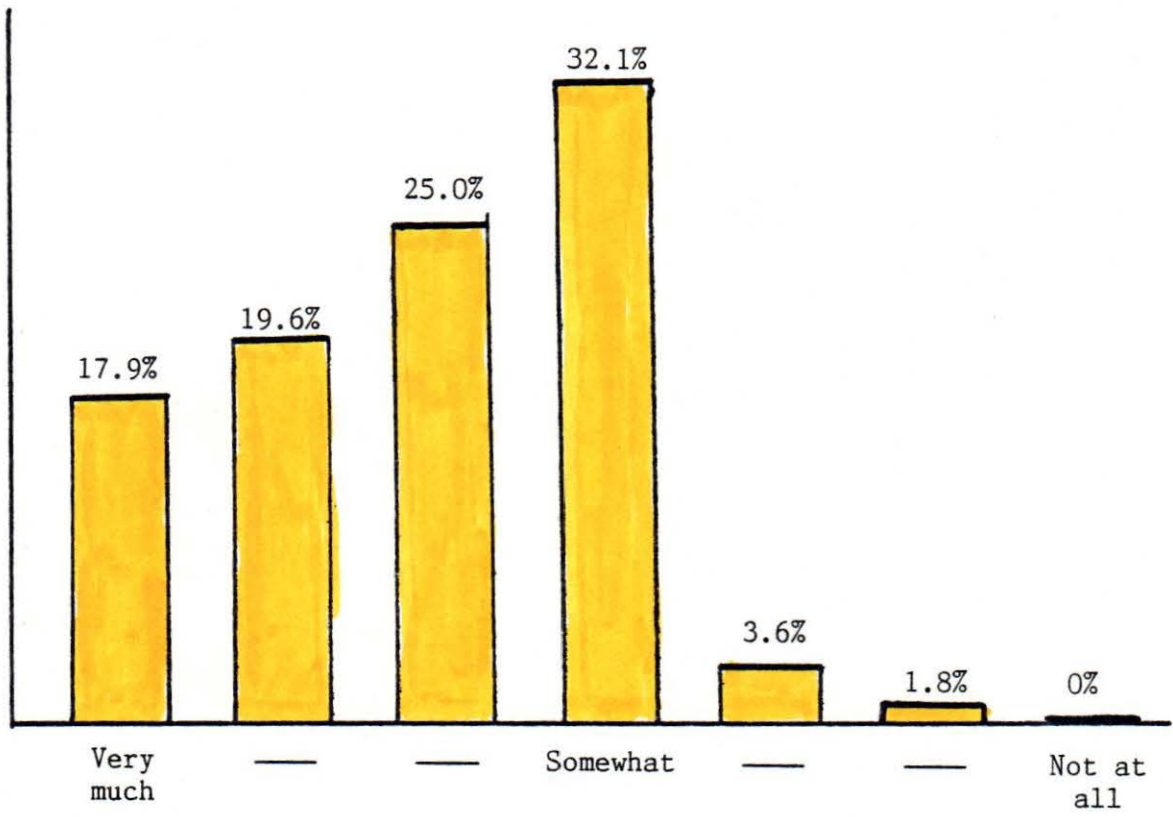


TABLE 11 -- THINK HOLLOWAY HALL AUDITORIUM IS APPROPRIATE (25 to 45's)

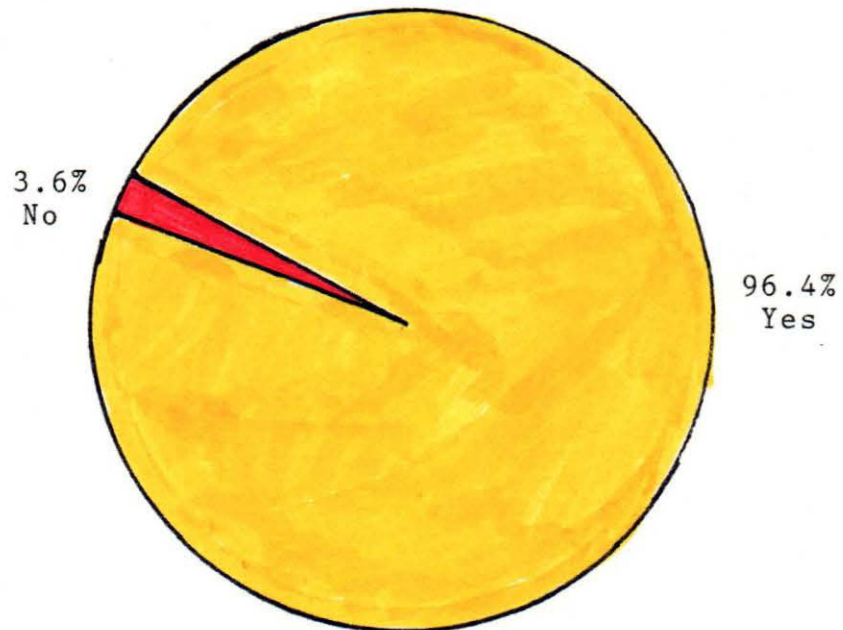


TABLE 12 -- REASONS FOR SUBSCRIBING (25 to 45's)

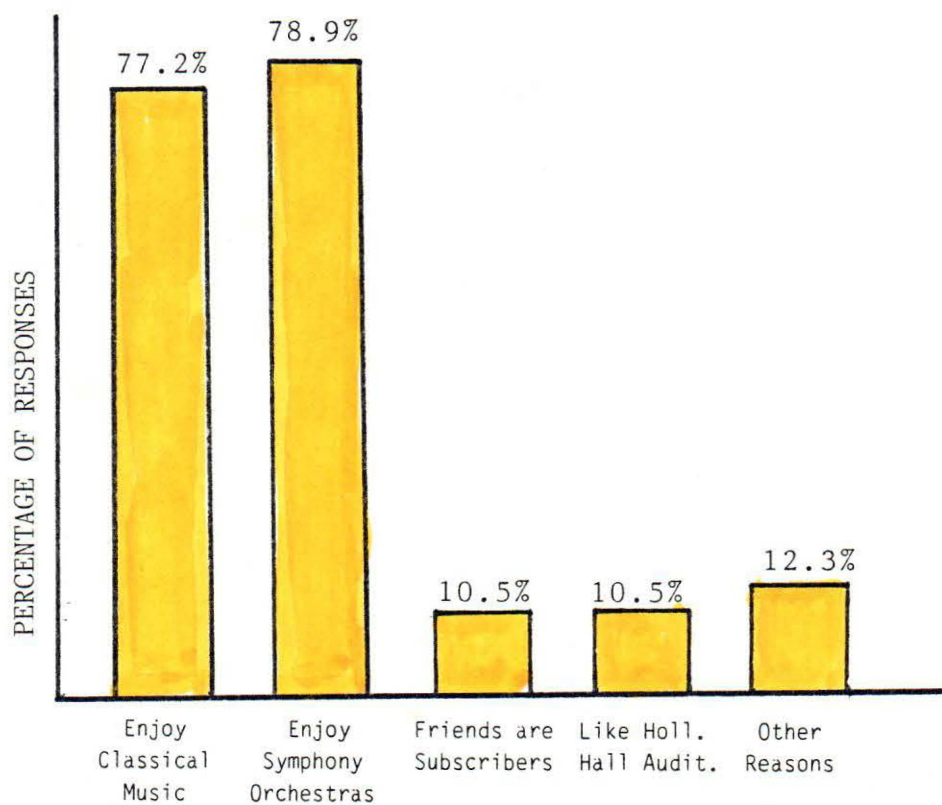
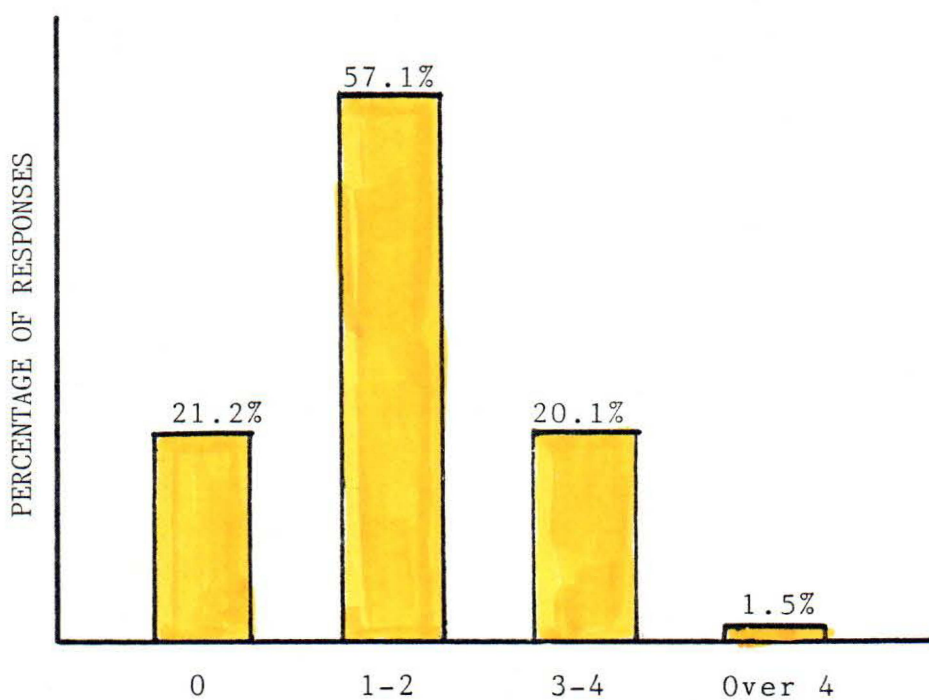


TABLE 13 -- NUMBER OF CHILDREN UNDER 18 (25 to 45's)



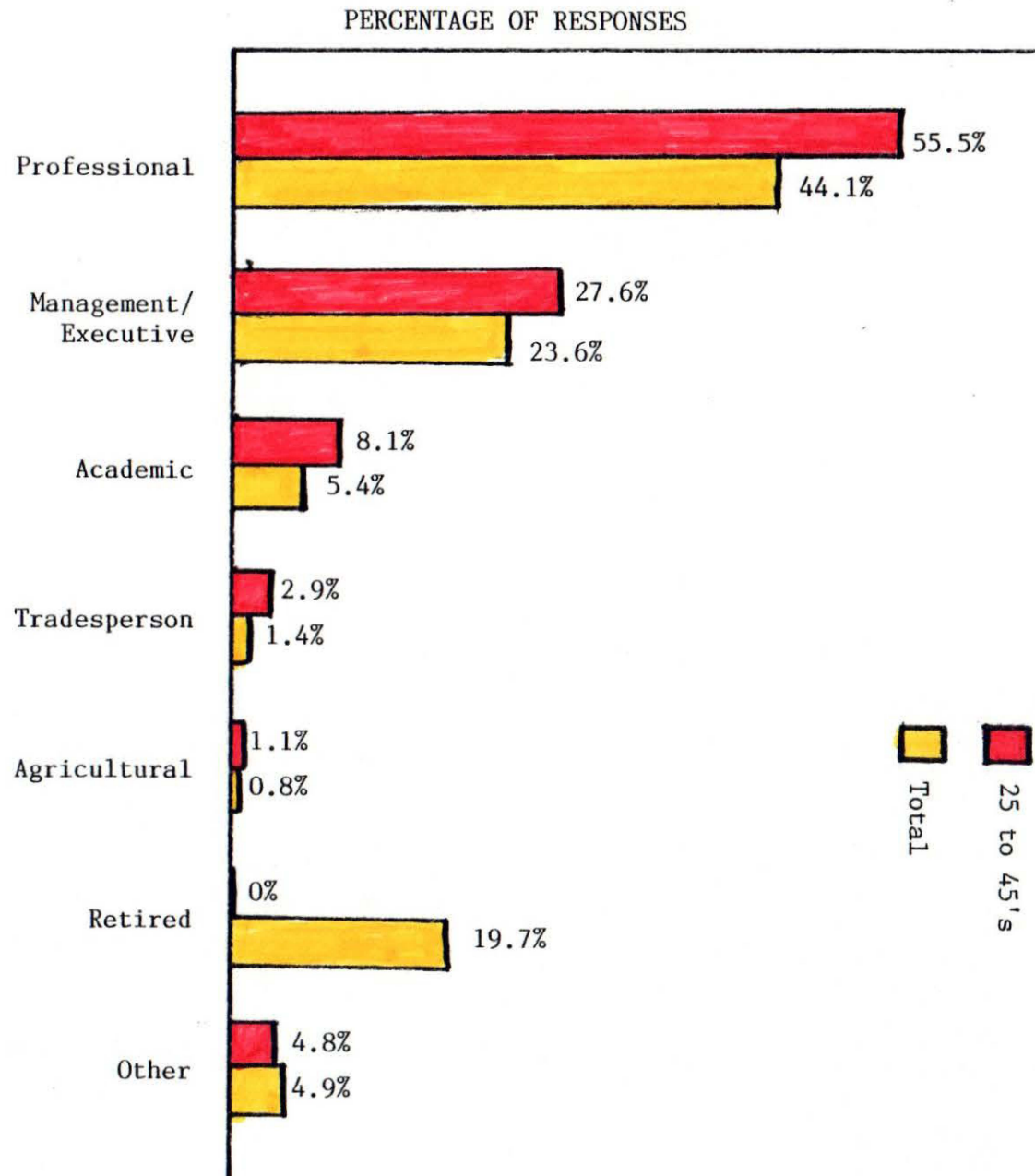


TABLE 14 -- OCCUPATIONS