Business Plan

Immersion Tour 2013-14

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I. Executive Summary

The Immersion Tour 2013-14 is more than just a concert tour. It is far more than just an effort to promote a brand or share a creative form of entertainment. Its focus is on building a new genre of performing arts which is based in the beauty of classical music. Using technology to facilitate the collaboration between the performing and visual arts with concert music, this new genre will engage audiences of multiple demographics and cultures.

By creating a definite benefit to concerts - creativity, and using technology to make a more interactive forum, audiences will leave feeling as though they have grown creatively and enjoyed something unique.

Using the latest technology and innovative artists, the net result is a concert program that is relevant and speaks of our time. Without creating art that relates to the times we are living in: internet, video games, holograms, etc. - who are we communicating to? Music and art has always been a product of the times that it was created. Without that, we as artists are missing out on our chance to address the fast-paced world we live in.

The advancement of other art forms: dance, painting, photography, film, and fashion, all are potential partners in creating synergetic relationships. The layering of certain art forms creates results which are exciting for audiences; technology takes it to the next level. It is the one element that gives us an advantage over previous generations.

My major influences are the work of Sergei Diaghilev with Ballet Russe and Richard Wagner. Both of these legends in the performing arts world managed to find a way to bring the arts together. They overlooked the difficulties of finance, artistic egos, and trends to find a way to realize their vision. I share a similar vision to Diaghilev and Wagner. I look to bring the arts together on a single stage, but use the wonders of technology. This will be the x-factor in drawing in crowds and appealing to younger generations. Technology has always been a definite way to attract younger people in any field - classical music will be no different.

Without a change in our performance of the classical music concert we may end up as a purely academical form of art. That is the essence of the Immersion Tour 2013-14. It will reach out to audiences of all demographics in most of the major cities in North America and share this new image for what classical music could be. What will classical music become without change?
II. Foreword

Music, as an art form, is thriving at an unprecedented rate, but certain genres are slowly diminishing in their seeming relevance to contemporary culture and may eventually become insignificant. At present, the standing of classical music is suffering a severe decline—not necessarily in terms of its ability to generate revenue, but in its perceived cultural value. From ecclesiastical music to chamber works and opera, classical "art" music has been a foundation of culture that strengthens its people. As Lawrence Kramer explains in his book, *Why Classical Music Still Matters*, today's audiences generally share an apathetic response to this culture-shaping role, "we no longer hear classical music's desire to be explored, not just heard (10)." In our modern world, the developing role of classical music as purely a form of politely enjoyed entertainment needs to be challenged, not only ensuring its survival, but also allowing it to flourish.

Kramer points us towards one possible solution: "what's needed...is a way to refresh listening; to reconnect the listener with a community and culture of listening, and to do so as far as possible without anxiety or defensiveness (16)." In this regard he cites the new "museum" culture, wherein communal appreciation of art without "stuffiness" is attracting visitors in droves. Nicholas Cook also points to the visual medium as a key to re-engaging audiences, pointing out that many significant musical innovations have not taken place in the concert hall, but in the opera, ballet, or movie theater, where the listener's conscious attention is engaged in multiple domains (178). Indeed, with the lack of a visual stimulus found in the typical concert, the intensity of the message that the listener receives is purely internal. This is especially true in solo performances, where the performer can only go so far in his/her effort to engage the emotions and imaginations of the audience.

Thus, a solution lies in the combination of concert music with the visual arts. Collectively, the visual arts can support the music and enhance the concert experience. Concerts that combine the two will be (literally) sense-ational events and, as a result, audiences will leave the concert hall having experienced heightened emotional and cultural engagement while increasing their understanding of music as well as other art forms.

While listeners are focusing on connecting the visual arts with music, they will also expand their sense of creativity. According to the "Generativity Theory", a formal theory on the creative process by Dr. Robert Epstein, this interactive presentation of classical music with visual arts covers three of the four competency areas. Members of the audience will be challenging their minds with a novel activity, will be increasing their knowledge outside of their areas of expertise, and may even be altering their physical or social surroundings (Epstein). By freeing their minds and accepting all incoming ideas as plausible, listeners will discover messages, emotions, and ideas buried in the music. Following the concert, the audience will be encouraged to discuss ideas or scenarios they envisioned.

By enhancing the function of classical music and opening its doors to new audiences, we have an opportunity to revitalize the cultural engagement with our work as musicians. The process of taking music, which is internal, and aligning it with visual art, which is external, can potentially develop the senses and draw emotions from audiences in a unique manner. It can challenge people to go beyond their traditional understandings of the "classical" arts, while promoting unconventional synergies. Most importantly, it can enhance the ability of classical music to act as an art form while inspiring new listeners to discover unconsidered possibilities in the presentation of the arts.

References:
SWOT Analysis

STRENGTHS

1. Creativity
2. Experience in the field
3. Realistic goals
4. Clear vision, mission, and values
5. Resources and Network

WEAKNESSES

1. Newness or unfamiliarity of the project
2. Slumping industry
3. Negative image in target demographic
4. Fast-changing society
5. Complexity of the production

OPPORTUNITIES

1. The need for a revision of performance traditions
2. Eager audiences
3. Willing collaborations between the arts
4. Unconventional synergies
5. The rise of technology and the beauty of the visual arts

THREATS

1. New forms of entertainment
2. Overriding negative image
3. Lack of support from the industry
4. Technology’s conditioning creating decreased attention spans
5. Passing of the final generation of sponsors
Products and Services

The concert design focuses on the fusion of concert music and the visual arts facilitated with the use of technology. The concert is the main product which is used on tour, however, there are 4 other innovative products which are designed to compliment the concert: Masterclass 2.0, Live the music (High School Choral, Band, or Orchestral workshop), The Future of Music Business: The Entreperformer (Interactive lecture), and Just Imagine... (Children's Workshop). Along with these supplemental products are the special additions to make the tour unique: online broadcasting of concerts and select workshops/masterclasses, odd and exotic venues, and the ambitious 100 concerts in 1 night,

> **Immersion Tour Concert** - The fusion of visual arts and concert music, all while employing the latest technologies. The design is in a similar model to a play, except it doesn't use a narrative plot it uses a concept - reality. The common theme of reality...what is reality? There is a continuous or through-composed performance which takes the audience member on an artistic imaginative journey: using the arts and music to challenge the audience emotionally and mentally and using the wonders of technology to create a sense of awe. $800 to $1000*

> **Masterclass 2.0** - Using the latest technology, the masterclass will never be the same. Students will be recorded from several different angles during their initial performance and used to teach them. A large screen will also be used to give a scholarly briefing on their composer or period of their composition. Examples relating to the composition will be shared with the student to further inform them: a video of a dance, ensemble/instrument excerpt or a nature video. **$100 per hour**

> **Live the Music** - This interactive workshop is designed to reach out to high school choirs, orchestras, and/or bands. There is a definite need for them to recondition their ears and emotional understanding of music. Working through a new piece of music they will learn to dissect the phrases, create meaning to their music, and listen as an ensemble. **Pro bono to $200**

> **The Future of the Music Business: The Entreperformer** - This university-level interactive lecture is designed to ignite an energy among undergraduate and graduate students who are majoring in music. The lecture focuses on the current performance trends in the classical music business, encouraging students to discuss the possibilities of using their talents in creative ways and how to market themselves accordingly. Collectively brainstorming how creative outlets can work synergistically, the goal is to leave students ready to produce and sell their ideas. **Pro bono to $200**

> **Just Imagine...** - Children are often credited for their vivid imaginations and creative powers. This workshop takes them to the next level, challenging their fresh ears to help compose a piece of music, a story to accompany it, and the artistic visuals for the final performance. **Pro bono to $200**

*Educational organizations and associations receive a 40% discount on the concert fee.
III. Marketing Specifics

1.0 Market research

*Primary research from post-concert Q&A sessions:*

From my research during the *Infinite Potential Tour* 2012 I realized that there is a growing demand for innovation. In talking with several people during and after my question and answer sessions, I have found that people are very interested in innovation. They were open to many of the ideas that were presented in the concert. They were also very happy to share their ideas about the production and found it refreshing and unexpected. As a whole, I found that people were pleased with my effort to create something new and they were excited about the future of my program design.

2.0 Industry Economics

**US music performance revenues for 2011** (all genres)
$1.985 billion

**Tour income from performance fees for 2012**
$16,000 (in 2 months)

**Percent share of US market** (in 2012)
.0008 %

**Projected income for 2013-14 season**
$60,000 (4 months)

**Current demand in target market**
There is a decrease in performance opportunities and overall performance fees, but my fee for 2013 will be in range of the average performance fees for the industry ($800-$1000)

**Trends in target market** (growth trends, consumer preferences, product development)
Performers are looking to unique venues, including more outdoor venues. Consumers are requesting for more interaction with artists and the business models are changing rapidly. Professional management is becoming more rare and there is a major increase in students who are seeking degrees. This may be a direct result of the decrease of revenue and opportunities in the market.

**Growth potential** (Regarding touring)
The tour will expand out to 4 months within the next year and the production budget will increase by at least 6 fold (Approx. $90,000). There will be a new branch of the organization: marketing. I will train a small team who will work together to market concerts and producing street teams.

The economy and technology play the largest roles on the future of my tour. Technology advancements will only increase the appeal of the performance. Regarding the uncertain changes in the economy, this is always a factor in artistic productions who rely on sponsorship.
3.0 Products

*Immersion Tour Concert*

*Masterclass 2.0*

*Live the Music*

The Future of the Music Business: *The Entreperformer*

*Just Imagine...*

3.1 Features and Benefits

*Immersion Tour Concert*

> Features: imagination, technology, visual arts, theatrical design, inter-collaborative arts, new music, audience interaction

> Benefits: creativity, entertainment, motivational, emotionally engaging

*Masterclass 2.0*

> Features: audio and visual recording, visual art, videos from music scholars, audience interaction, new design, and new goal

> Benefits: educational, motivational, tools for performance and practice, performance experience

*Live the Music*

> Features: new music, visual art, videos from scholars, audio and visual recording, motivational speech

> Benefits: mentally stimulating, motivational, tools for performance and practice, teamwork, educational, ensemble unity

The Future of the Music Business: *The Entreperformer*

> Features: motivational speech, group brainstorming

> Benefits: industry insight, creativity, business knowledge, motivational

*Just Imagine...*

> Features: inter-collaborative arts, imagination, creating visual arts

> Benefits: creativity, teamwork, artistic skill builder, entertainment

4.0 Demographics: Age

*Immersion Tour Concert*: All Ages

*Masterclass 2.0*: 5-8, 9-13, 14-17, 18-24, 25-30

*Live the Music*: 14-17


*Just Imagine...*: 3-4, 5-8

5.0 Competition

The best way to compete is not to compete. This has been the focus of every design within my tour and brand. I look to create products that are on the edge. At the moment, the only competition that I have is indirect competition. Although people give concerts, masterclasses and head workshops, my products are clearly different. They feature different aspects and offer different benefits. This is the appeal of an original product. The one disadvantage is found in the advantage: this is a newly designed product and new products always require time to catch on.
6.0 Niche
The area of the market which I am targeting are venues and audiences who are looking for a new direction of classical music performance. One that incorporates technology and visual arts within the setting of a theatrical production.

7.0 Marketing Strategy
The current strategy uses a new model which I have created to avoid the use of professional management. By creating a small team, who are trained to work as a unit, they will creatively market concerts prior to the tour.

7.1 Promotion
Using the marketing team, we will promote the tour using online sources including Facebook, Twitter, Blogs, YouTube, and my personal site. We will also reach out to online groups which advertise relevant interests: www.meetup.com.

The nature of this concert design and tour allow for broad marketing. We can target arts schools, ballet companies, galleries, poetry or literature-based clubs, commercial music centers, musical/theatre guilds, and literally hundreds of other organizations.

The overall image we will project is an engaging artistic production of live music that infuses technology. It will be young, fresh, innovative and try to eliminate the old image of “stiff” or “boring” performances without alienating older demographic age groups.

7.2 Promotional Budget
The budget for the marketing team will be approximately $5000

7.3 Pricing
Pricing is heavily influenced from the money raised from sponsorship. Prior to the tour, I will be using several sources to raise money needed. The artist fees on tour will be relatively average ($800-$1000) per concert considering there will be a team of 2-3 people on tour: Performer, Tour Manager/Concert Engineer, Sales and Marketing Manager.
8.0 Sales Forecast

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<tr>
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<th>Projected Income</th>
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<td>Gross revenue from concert tours (in US dollars)</td>
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<td>2009-10</td>
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