

COMMUNITY



Modern Strategies for Attracting Millennials to the Arts

*Prepared for the Kahilu Theatre
Researched and Written by
Stephen A. Snow*



“The moment we trust each other is when we can begin to really build something.”

~ Joe Maddon, Manager, Chicago Cubs

~ Summary ~

The Kahilu's sustaining audience is aging and the foundation faces significant challenges in attracting and engaging the Millennial generation to participate in the arts in a sustained, meaningful, and productive way.

The Kahilu is not alone. All over the nation young audience participation is down. In fact, participation is down not only with Millennials. Audience attendance is also down in people aged 35 to 49. This is a frightening trend for many arts organizations.

In response, studies of a variety of arts organizations undertaken by philanthropic and other research bodies suggest that while the shrinking audience problem is pervasive, there are common solutions that can work to re-engage people in the arts.

This presentation attempts to identify main reasons Millennials aren't attending live arts events at representative rates, and it presents some successful solutions found to work for the organizations in these studies.

Lastly, this presentation provide some creative ideas specifically for the theatre's efforts to engage young audiences, and it seeks to inspire further action.

Watch for [active links](#) to further information.

~ Challenges ~

The task of diversifying audiences requires an in-depth understanding of the relevant perceptual (and other) barriers. Arts organizations are quickly moving to learn what value Millennials place on experiencing arts events, and how Millennials calculate where to put their arts and entertainment dollars.

- ❖ Millennials are the largest generation in modern history, and the only generation not visiting arts organizations at representative rates.
- ❖ Each year, fewer young Americans visit art museums, listen to classical music, attend jazz concerts or ballet performances.
- ❖ There is fierce competition for Millennial time, attention and dollars.
- ❖ The Internet, ubiquitous media access, online gaming, and entertainment options like Netflix and Amazon Prime all factor as challenges to gaining new audience participation.
- ❖ An artist or arts organization today seeking a single ticket buyer now competes with between 3,000 and 5,000 different marketing messages seen by a typical person every day.
- ❖ Millennials face consequential financial burdens that prior generations did not. Major pressures include student loan debt and 30-year stagnant wage growth. This shouldn't be underestimated; after adjusting for inflation, wages were only 10 percent higher in 2017 than they were in 1973, with annual real wage growth below 0.2 percent.
- ❖ Cost is still the biggest barrier to attracting new/young audiences; but perhaps surprisingly another significant barrier was not having someone to go with.
- ❖ Not familiar with the arts organization; doesn't fit schedule; have to plan in advance.
- ❖ Too far or hard to get to, or not comfortable at location.
- ❖ Don't like type of performance or programs/not enjoyed in past.
- ❖ Limited knowledge about type of performance, "too busy with other things".

~ Opportunities ~

While arts organizations face real and significant challenges to reaching and engaging younger audiences, there are encouraging signs that the arts matter to them.

- ❖ Making up fully one third of the U.S. population, Millennial visitors are 31% more likely to visit an arts organization within a year than a baby boomer.
- ❖ Millennials have the greatest intent to revisit a cultural organization among the three, primary generations today – Gen X, Baby Boomers and Millennials.
- ❖ 75% of Millennials say they value experiences over “things”.
- ❖ Experience Matters: In addition to basic reasons for going, such as entertainment and an evening out, Millennials describe compelling emotional and spiritual benefits.
- ❖ Millennials are most likely to share positive arts experiences with their circles, and more likely to recommend to friends.
- ❖ 74% of Millennials believe that the arts are relevant to their entire generation.
- ❖ 78% believe the arts are relevant to their personal interests.
- ❖ 70% would like to attend arts events more often.
- ❖ 87% of Americans believe the arts and cultural activities are important to quality of life.
- ❖ 82% of Americans believe the arts and culture are important to local businesses and the economy.

steppenwolf

Case Study



**S
T
E
P
P
E
N
W
O
L
F**

ETHAN ALLEN

steppenwolf

steppenwolf

steppenwolf

the is after/ before days

~ Steppenwolf Theatre Company ~

Steppenwolf Theatre Company has developed deeper relationships with both subscribers and non-subscribers through a concerted effort to help *all* ticket buyers feel a greater sense of belonging to the organization. As a result, many audience members who used to purchase tickets to just one performance per season now purchase tickets to two, three, or more. Here are some of the actions that were most impactful:

- ❖ Steppenwolf as Public Square. Steppenwolf began to seek ways to transcend the traditional transactional relationship based on buying and selling tickets in favor of building an ongoing dialogue with its audience about the creative process. Audience members take part in nightly post-show discussions.
- ❖ Steppenwolf offers audience members attendance at special thematic events, hosting a series of “Explore” social events that encourage audience exploration of thematic elements in a relaxed atmosphere.
- ❖ They make active use of the Internet and social media, and their audience enjoys a rich selection of online content – including videos, podcasts, blogs, articles, and slideshows in which the artists discuss their work from multiple perspectives.
- ❖ Online content includes a voluminous video series (including a persuasive membership video), podcasts, blogs, articles, and slide shows – in which the artists discuss their work from multiple perspectives.
- ❖ Extending the Conversation beyond the Theater Space. Online Content Example—Beckett’s Endgame 24 4. Extending the Relationship through Events 26 5. Cultivating a Sophisticated Audience 28 6. Treating Non-Subscribers and Subscribers
- ❖ For Beckett’s Endgame, Steppenwolf developed seven types of online content:
 - A brief written overview of the production.
 - An Artists section listing the cast and crew, with links to their biographies.
 - A Photo Gallery with rehearsal photos, production photos, and photos from events planned around Endgame.
 - A Video section containing three brief scenes from the play.
 - A Podcast section containing five podcasts.
 - An On the Blogs tab with links to five posts from Steppenwolf artistic and administrative staff about Endgame.
 - An Articles tab featuring articles that also appear in the show program, three of which deal with themes and motifs that the play engenders, and one that places those themes within Endgame’s historical context.
- ❖ A multi-layered conversation with their audience resulted in a closer relationship and financial benefits.

Boston Lyric Opera Case Study



~ Boston Lyric Opera ~

Perhaps more than any other art form opera is being challenged to attract new, young audiences. BLO found that Millennials often had a misimpression of opera as being stuffy, or too expensive. They often thought it was “just not for me.” And they worried about having a good time – cost vs. reward. BLO addressed the issue on several fronts; here are some of the things that worked for them.

- ❖ Expanded reach by developing their Annex, Opera for Young Audiences, and Signature Series programs. The solution included stepping outside of the theatre. BLO brings students to the theater, singers to schools, teachers to workshops and more.
- ❖ Began to offer free previews, scaled-down workshops presented at libraries and other community venues, which attracted a large percentage of adult first-time opera-goers.
- ❖ BLO performs one opera each spring at schools throughout New England, with *The Barber of Seville*, Mozart’s *The Magic Flute*, *Hansel and Gretel*, and *The Daughter of the Regiment* as mainstay shows.
- ❖ School performances had a distinct marketing approach: they’re promoted directly to educators (music teachers, administrators, teachers). Teachers responded to extra-performance materials with previews and a study guide designed to help them find links between the OYA performances and Massachusetts learning standards in subject areas of not only music and art, but the sciences, math, and history.
- ❖ Online engagement: BLO gets social on Facebook, Twitter and Instagram with impromptu photos, videos. They have an online presence worth looking into as a model of how to engage with our audience.
 - Behind-the-scenes: Learn about the artists, music and design for each of the current Season’s operas, Tosca, Burk & Hare, The Threepenny Opera, and Trouble in Tahiti.
 - BLO adapted the existing curriculum guide for the school productions, packaging the most relevant material into small articles. These pieces, which includes a story synopsis, background about the work and the composer can be downloaded from the website.
 - Blog & the E-Opera Newsletter: In the Wings, is a one-stop-shop of everything BLO. BLO’s e-newsletters, special offers, upcoming events, articles and interviews are published on our blog.
- ❖ Pre-Performance Talks explore the production’s history and how music and design interact to create dynamic performances, while hearing about performance highlights and unique BLO touches to watch for.
- ❖ Post-Performance Talks: Stick around after the show for informal Talkbacks, half-hour panels that include cast and creative team members in an informal discussion. Listen to candid conversations about the performance process and what happened onstage that day or evening.
- ❖ Boston Lyric Opera’s preview program is an example of a mutually beneficial community partnership, and offers insights into ways an organization can attract new audiences to art.



GARDNER AFTER HOURS

A NEW KIND OF NIGHT OUT

THIRD THURSDAYS 5:30-9:30 PM

ART_MUSIC_ATMOSPHERE_COCKTAILS_PERFORMANCE

WWW.GARDNERMUSEUM.COM

280 FENWAY_BOSTON_617.278.5158

Gardner Museum
Case Study

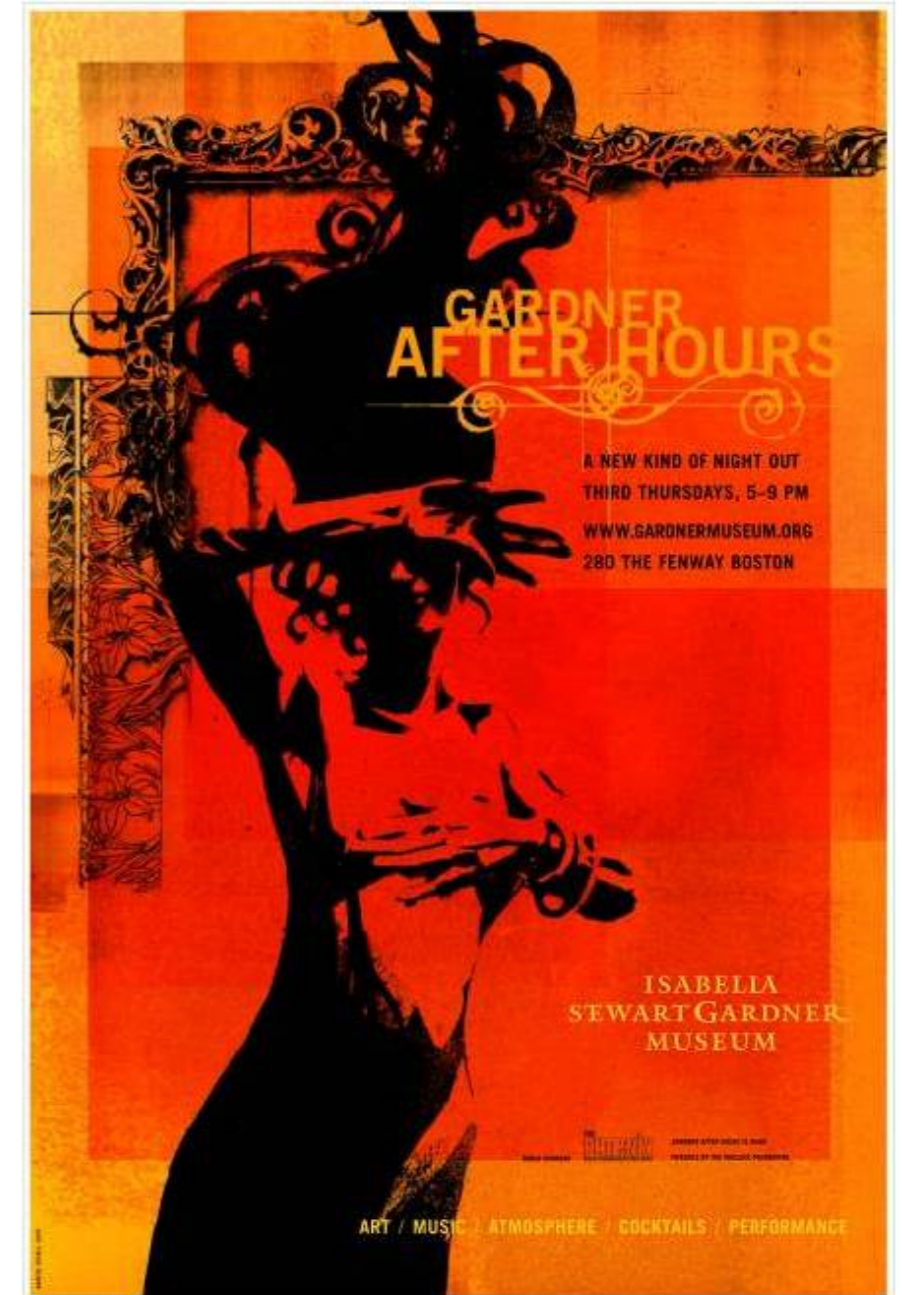
ISABELLA
SEWART GARDNER
MUSEUM



~ Gardner Museum ~

The Isabella Gardner Museum's response to a dwindling audience was to reimagine the museum experience by creating "Gardner After Hours". Here are some features of the event that have worked:

- ❖ Gardner After Hours
 - ❖ A new kind of night out, Gardner After Hours is live music, art, conversation, cocktails and more in an inviting atmosphere, at Boston's Isabella Stewart Gardner Museum. Includes a courtyard bar, exploring the gallery, live music, small plates menu in the café. Something different each month - from impromptu gallery talks to contemporary performance to cutting-edge new music concerts.
- ❖ Live music, including DJs in the courtyard.
- ❖ Visitors are free to grab a drink, explore the galleries with friends, and mingle.
- ❖ A different theme each month, with a \$12 and under price of admission, plus special discounts and offers available.
- ❖ Overseen by senior staff, events hinge on allowing people the same age as the target demographic to be in charge.
- ❖ Redesigned promotional and branding materials; emphasized a dynamic, "funkier" side that framed the Gardner in a different way.
- ❖ Created unique social gatherings that encourage discussions around the art.
- ❖ Exit surveys. "Don't rest on your laurels."
- ❖ Results:
 - Attendance and interest among young adults has increased and most visitors would recommend it.
 - New membership has risen and visitors are engaged.
 - Don't miss their blog "[Before & After: Behind the scenes at Gardner After Hours](#)."





Sweet & Lucky
Case Study

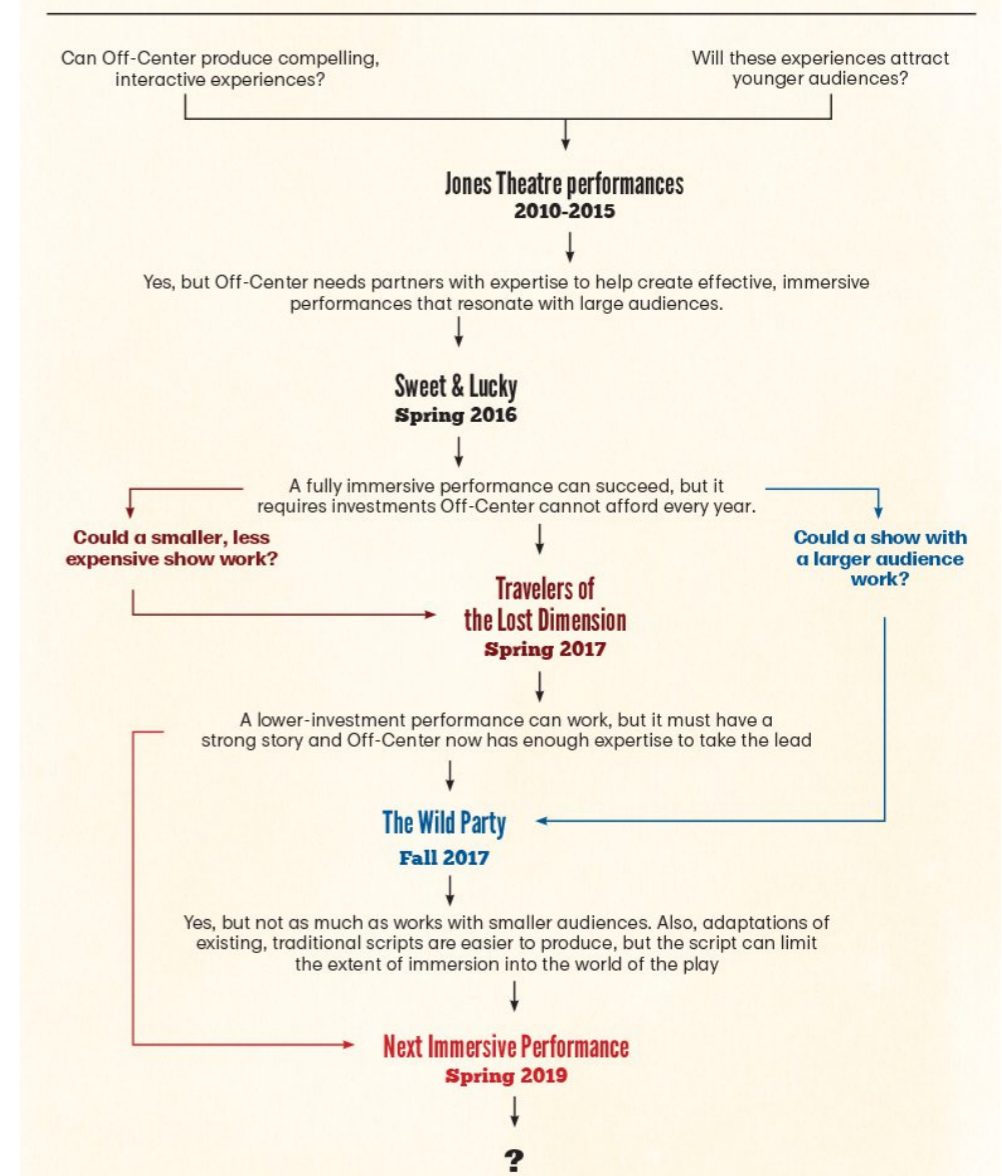
~ Denver Center for Performing Arts ~

In 2015, the DCPA recognized that its audiences are aging, even though young people have been flocking to Denver in droves. In response they created Off-Center, the most unconventional arm of the DCPA. “An Off-Center show is like no other theater experience—by design.”

- ❖ DCPA commissioned Third Rail Projects to create their first immersive theatre program. The result was Sweet & Lucky. Off-Center has continued and expanded its programming in creative ways.
- ❖ DAC’s is guided by the five “ingredients”:
 - Immersive: Extending the experience before, during and after the show and beyond the traditional performance space. Audiences influence and interact.
 - Convergent: Incorporating a variety of art forms. New and unexpected uses of technology to engage the audience.
 - Connective: Building community. Collaborating with and fostering local talent.
 - Inventive: A lab to test new forms, ideas and technologies. Challenging the rules, formalities and definitions of theatre.
 - Now: In conversation with pop and Internet culture. Centered around the work of current artists.

ONE STEP AT A TIME:

OFF-CENTER'S JOURNEY TO PERFECT ITS CRAFT AND DRAW YOUNGER AUDIENCES



~ Experience Counts ~

The chart below highlights the extent to which Millennial audiences (and indeed older audiences) put a premium on experience, and purpose. For many people, it is about more than entertainment; it's about deep personal experience and a sense of belonging.

The benefits of attending arts events can be connected to broader desires in Millennials' lives and can be communicated to attract more Millennials.

Millennial Aspirations	Benefits of Attending Performing Arts
<p>Stretch self Feel alive</p>	<ul style="list-style-type: none"> ▪ Transcendental experience – journey to “somewhere bigger” ▪ Challenges you to think about new things and push you out of “comfort zone”
<p>Enhance sense of identity</p>	<ul style="list-style-type: none"> ▪ Encourages self-discovery and reflection ▪ Lets you see how others worked through conflicts and identity issues
<p>Relief from stress Desire to be “in the moment”</p>	<ul style="list-style-type: none"> ▪ Performing arts are engaging and demanding in a way that’s different from movies, TV or digital entertainment ▪ Helps you feel present and forget yourself
<p>Feel emotional connection and authenticity</p>	<ul style="list-style-type: none"> ▪ Connect with the emotional openness and vulnerability of artists

~ Findings ~

Arts organizations are learning (or relearning) how to engage audiences where they live, reaching out in ways that are new with relevant content. Studies reveal some important clues as to how to move forward:

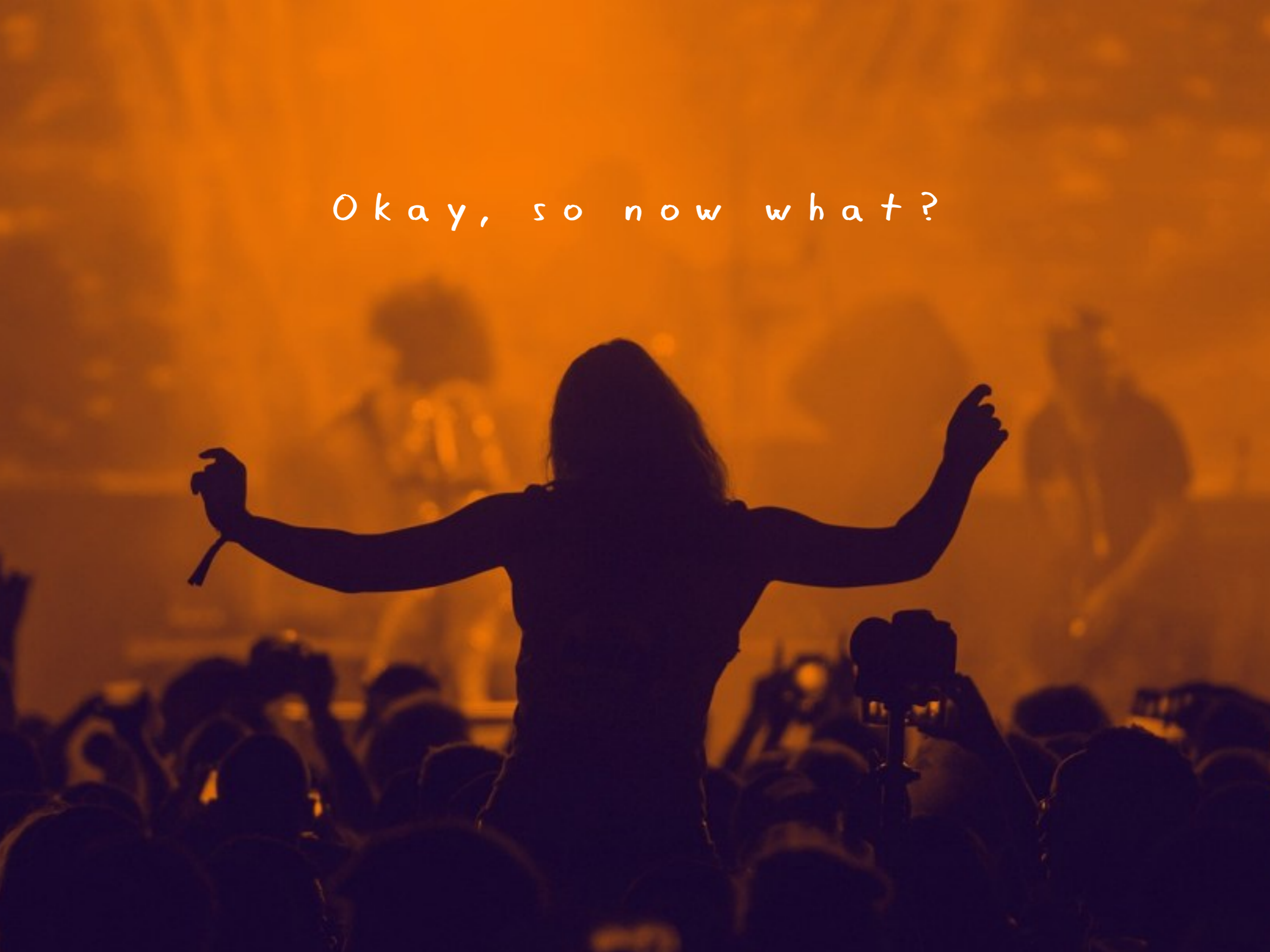
- ❖ Reaching entirely new audiences requires overcoming perceptual barriers that keep people from coming.
- ❖ Participation-building is ongoing, not a one-time initiative.
- ❖ Audience-building efforts should be fully integrated into every element of an organization.
- ❖ Cultivating demand is, in part, about giving people the knowledge and they need to have rich encounters with works of art that keep them coming back. This can be done by giving them:
 - The opportunity to see, hear, and feel what works of art have to offer.
 - The chance to create within an art form.
 - Historical and cultural knowledge that enriches their understanding of works of art.
 - The ability to draw meaning from works of art through reflection and discussion with others.
- ❖ Market and audience research can sharpen engagement-strategy development and execution.
- ❖ Audiences are open to engaging the arts in new and different ways.
- ❖ Several venues discovered they needed to re-design some of their promotional materials. For example, The Gardner and Lyric Opera both needed to emphasize a dynamic, “funkier” side. A key effort for them was using striking imagery to frame the organizations in a different way.
- ❖ It is important that the organization has enough leeway to experiment with programs as they develop, recognizing that finding a winning formula will take time, and some failures could very well be part of the learning process.
- ❖ Creating new partnerships can expand relationships that facilitate future participation-building activities.
- ❖ New partnerships can expand and strengthen the participation of artists in the organization.
- ❖ Partnerships between organizations that typically attract members of different ethnic groups can be a powerful tool for overcoming obstacles to diversifying audiences; they must be mutually beneficial.

~ Findings Continued ~

All of the arts organizations in the studies used for this presentation had the same problem – their audiences were growing older and younger generations weren't coming at sustainable rates. While each organization had particular challenges, and each met those challenges specifically, there were also common solutions. Here were some of them:

- ❖ Millennials care about transparency, social consciousness and connectivity. In some circles the term Millennial has essentially come to represent these common values.
- ❖ Millennials are looking for new, unique experiences, and specifically seek this in performing and visual arts events. 63% of Millennials prefer events that are different from other events they've attended, and 29% would go to more events if they were held in a unique or unexpected venue.
- ❖ Minor metal shift: When approaching Millennial it helps to present programs as conversations, when possible, rather than announcements.
- ❖ Ask “so what”. When approaching programming and exhibits, ask this question to create connections that are on mission, and meaningful.
- ❖ Arts organizations need to be willing to try new things, should understand the unique challenges that Millennials face, and make it easier for them to engage.
- ❖ Visual representation and amenities are key components of engaging any group, including 18-34 year olds. When they arrive, do Millennials see staff, visitors, and volunteers who look like them? Do they see relatable images? Where and what are the visual cues that convey to them, *“You are important to us!”*
- ❖ A fresh look and a change in promo/marketing materials can help shift potential-audience perspectives.
- ❖ Create unique events that encourage discussion and participation in and around the art.
- ❖ Work with local artists, performers, cultural leaders, and social justice organizations.

Okay, so now what?



~ The Bare (Social) Necessities ~

Arts organizations must make use of social media. For some of us it may be hard to remember that most Millennials don't remember a time when the Internet wasn't ubiquitous, much less a time when the Internet didn't exist. Millennials grew up online and live large parts of their lives online. So it makes sense to meet and engage them there.

- ❖ Social media is meant to be just that – social. People who follow you online want to be “wowed,” rather than sold to. Try to follow the 80/20 rule: post things that are 80 percent entertaining, 20 percent promotional.
- ❖ Give them useful, relevant content. For example, an outdoor sport clothing company might provide links to articles to things like [10 Great American Mountain Biking Trails](#).
- ❖ Reciprocity. Engage online and become “friends” with other local businesses such as restaurants, tourism companies, and ecologically-focused organizations with positive reciprocity. Compliment their efforts online when appropriate to help with their social message. This helps expand networks and creates positive interaction and relationships.
- ❖ Encourage social media visitors to share their experience from the venue.
- ❖ **Post clean content:** Notice that although the post in Figure 2.0 has four active links, they are all clean. In other words, there are no unsightly URLs (<https://litchfieldjazzfest.com/>). Moreover, the post serves several purposes that have potential value:
 1. A linked mention of a colleague. By linking his name, over 650 people who follow him on Facebook were able to see the post, as were another 900+ of my Facebook friends, equalling more than 1500 potential views.
 2. A link driving traffic to the Dot Time Facebook page.
 3. It gives the viewer something useful – a link to the Festival schedule.
 4. Anyone who saw the post and went to the festival might stop by the Dot-Time table to purchase some music.



Figure 2.0. Functional, clean Facebook post.

~ More Social ~

Different Channels, Different Messages. While you do want to cross promote your message, you don't want to be redundant. Each social media channel is different, not only in the way you post, but what type of audience may be following you. Instead of duplicating the exact same thing to all your channels, mix it up.

- ❖ It is possible to put a “create a fundraiser” button on Kahilu’s Facebook page that will allow fans to create fundraisers for theatre through their friends networks. (See Figure 1.0.)
- ❖ Link your social media accounts. Linking these accounts makes sense. (See [Lyric Opera of Chicago](#) for a fine example of Social Media engagement.)
 - [How to link Facebook to Twitter or Instagram - Step by Step Guide](#).
- ❖ Have an pop-up on the website that asks users if they want to input their email address to sign up for the Kahilu newsletter and updates. (These can feel obnoxious if they pop up as soon the moment the user first goes to the website. Set the pop-up to show after perhaps 30 seconds.)
- ❖ Live streaming is social technology that’s positioned to take advantage of hardware improvements for the next several years. Now is the time to adopt the technology.
- ❖ Show your audience the value of following – the stories, videos, tips, and images they can expect to see – and educate them about the best ways to show support.
- ❖ Use Facebook, Instagram, and Pinterest productively. Do a few things, and do them well. Find out what works.

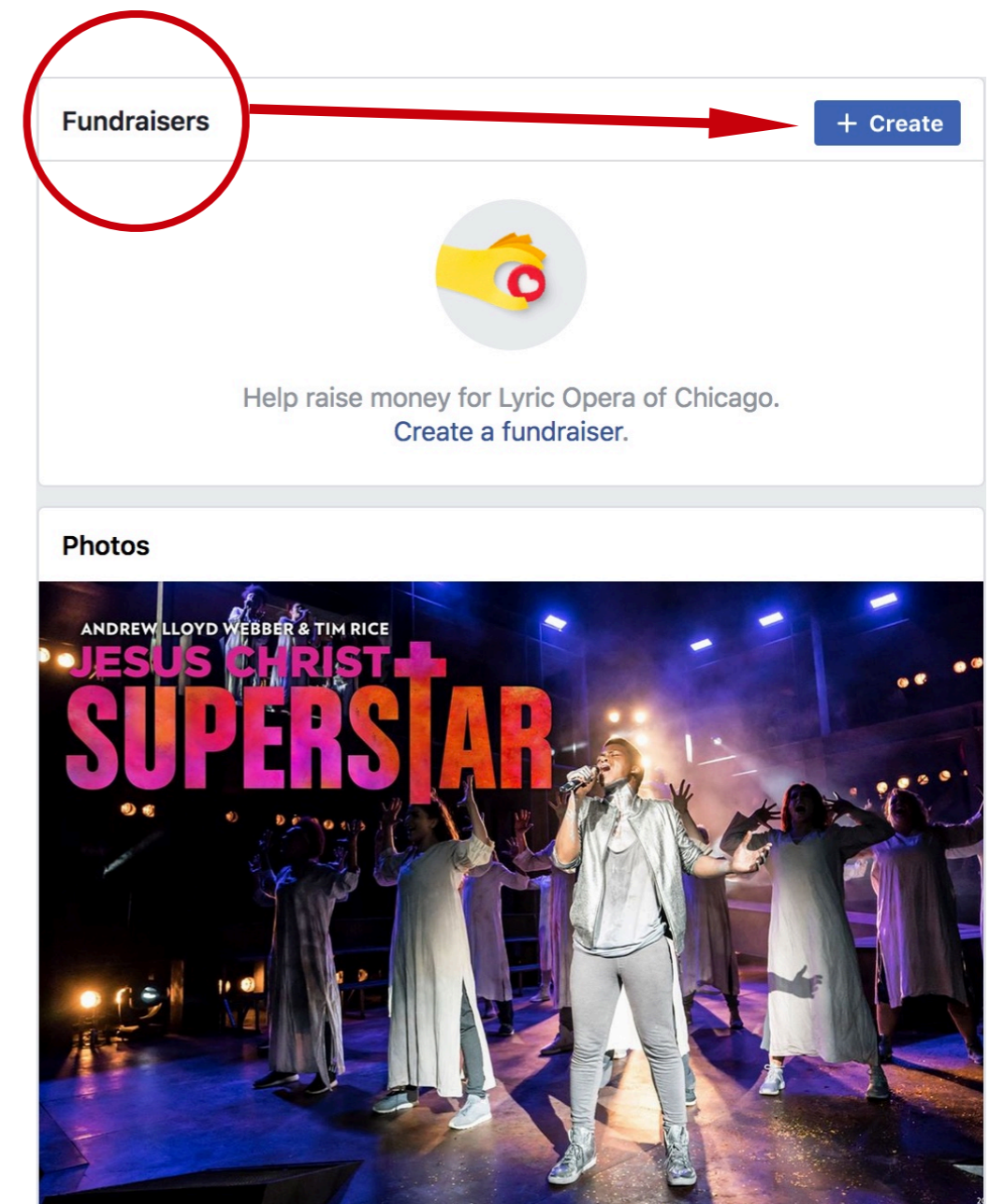


Figure 1.0. Facebook Fundraiser function.

~ New-Programming Ideas ~

In reading countless studies and articles in preparation for this presentation, I have learned about creative ways arts organizations around the nation are coming up with solutions to address the problem of engaging Millennials in the arts and in their organizations. The following ideas are based on my reading and my intuition. The work is never done. Take what works, leave the rest.

- ❖ Produce Flashmobs. Livestream them on Facebook with Periscope. People often experience these as powerful events. They can have a lasting impression and may lead to further involvement in the arts. There should, in theory, be a purpose to the flashmob. The idea is to raise awareness for Kahilu while promoting other causes, issues or relevant cultural concerns. (For example, art is one of the most powerful ways to challenge injustice.) Kahilu might produce 4 each year, one every quarter. Also, when it makes sense – i.e., during inter-island festivals – produce them in partnership with other organizations. It's a way of spreading the word, while spreading joy and encouraging involvement. It may also be a way of reaching out to other arts and non-arts organizations to create partnerships across the island chain. See these great examples!
 - "Amazing Westfield Stratford Flash Mob!" – Flashmob with a marketing purpose.
 - "Stairway to Heaven" – For the joy of bringing joy in a small Bavarian town!
 - "Bohemian Rhapsody" – Fantastic flashmob in a mall.
- ❖ Produce Socially Engaged Art. Champion it at the Kahilu, and where possible into public and cultural spaces.
- ❖ The Kahilu Mobile Arts Van. There can be many uses for this van. And while this idea isn't fully fleshed out, the KMAV would bring theatrical bits to the streets and elsewhere. An interesting program in Maryland offers Arts of A Roll, a mobile arts service offering unique workshops in theatre, dance, music, and visual art for the young and the young-at-heart. The van would be useful for flashmobs, too, of course.
- ❖ Arts and Improv Everywhere – essentially a variation of the flashmob, but with variations.
 - "Bryant Park, Dance Captain Wanted"
 - "Unexpected Ballet"
 - "Ballroom Crosswalk"
 - "Crosswalk the Musical: Hair w/ Lin-Manuel Miranda"

~ New-Programming Ideas Cont'd ~

- ❖ Develop and Produce Special Cultural and Community-related Arts Events – i.e., celebrate International Women’s Day, MLK Day, Black History Month, and appropriate historical native Hawaiian programming initiatives such as remembering the 1893 overthrow Queen Liliuokalani.
- ❖ Create Female-focused Programming. Women and young women should, as much as possible, be in charge of this programming. Not that men can’t produce, but it’s called female-focused for a reason. A couple of initial ideas:
 - Women’s Voices of Theatre, Film, Comedy and Writing. Idea based on a program to highlight the scope of new plays being written by women, and the range of professional theater being produced in D.C.
 - A Love Letter To Myself, which honors the journey of a woman's quest for self love, acceptance, and empowerment. This 2-hour variety show is full of laughs and intimate emotional connection with the audience.
- ❖ Behind the Scenes Photographs and Videos
 - "Getting to know the cast of MY FAIR LADY" (Lyric Opera of Chicago)
 - "Live on the set of FAUST" - a tech day.
- ❖ In-house Videos
 - Millennial Ambassadors: One of the best ways to reach Millennials is to do so through other Millennials already involved in or interested in your work. As the Gardner Museum did with their “Gardens After Hours” program, ask the Kahilu Millennials if they’d like to take further stewardship. As we’ve already learned, Millennials are far more inclined to get involved in causes they care about than they often get credit for. Some areas where Millennials could contribute include:
 - Special guests video interview with folks like Science Friday host Ira Flatow, et al.
 - Video By Young People 4 Young People Start at home: Millennials produce interview videos with young people, starting with our own interns, volunteers, and staff asking them about their experiences with the Theatre. Post these to Facebook, etc. Do post-show interviews and discussions and video tape them.
 - Have young volunteers and our arts education participants talk about why they got involved in the arts.

~ Recommendations ~

The song remains the same. The Kahilu's sustaining audience is aging and the foundation faces significant challenges in attracting and engaging a new generation. Here are some recommendations gleaned from the research:

- ❖ Develop a “Watch & Listen” area on the website. Steppenwolf has done this extraordinarily well.
- ❖ Cross promote your *story* (content) on social media channels.
- ❖ Empower your advocates to share your content and help your mission.
- ❖ Organizations shouldn't underestimate the depth of caring Millennials have about issues that are important to them; it is incumbent upon to *us* to help make the arts important to *them*.
- ❖ Like it or not, social media and sharing is here to stay. Therefore, we (the Kahilu) should want them to take selfies with their friends with a piece of art, or post something to Snapchat, Instagram Stories, or Facebook. Except during performances these behaviors must be accepted, indeed encouraged.
- ❖ Many Millennials are in university or are just a few years out of college. For many reasons, they are easily put off by high prices.
- ❖ Welcoming one target audience may attract another.
- ❖ Do as much as possible to engage (and keep engaging) donors with the organization.
- ❖ Offering a broader range of performing arts and related events can be a way to organically attract a broader, young audience; partnering with organizations that serve a different demographic can help.
- ❖ Get video involved. Steppenwolf and others make good use of video. Forbes Magazine writes, “It doesn't take a crystal ball to see that video is the future, not just of social media. In 2018, Cisco forecasts that 82% of all consumer Internet traffic will be video. Live and recorded video and video ads increasingly dominate our feeds across Facebook and Snapchat and are surging on Instagram, Twitter and even LinkedIn. Nearly half of businesses are already implementing social videos, with another 26% planning to implement in 2018.” (I have been writing about this since 2012 when I wrote a white paper on the topic of video as an Internet marketing tool.)

Partnership Ideas ~

Partnerships are effective when the goals are clear and realistic, when partners are organically committed to the stated goals, and when the participating organizations have clearly defined why and how partnership advances the goals. From Connecticut it's somewhat difficult to discover potential organizational partnerships. And it's understood that the Kahilu is already partnering with organizations. So, if you're already working with the organizations below – or if they wouldn't make sense for some reason – feel free to skip to the next slide.

- ❖ Partner with POW! WOW! to provide disadvantaged young people on the Big Island the opportunity to attend and participate in the once-yearly, week-long event in Honolulu. *“POW! WOW! has grown into a global network of artists and organizes gallery shows, lecture series, schools for art and music, mural projects, a large creative space named Lana Lane Studios, concerts, and live art installations across the globe.”* Provide the kids with mentors and allow them to intern wherever and whenever possible. Invite millennial to get involved and they'll get excited; and they'll help you build your audience.
- ❖ If not already engaged, consider trying to work with the Hawai'i Community Foundation in order to connect with more people and more organizations. The Hawaii Community Foundation “plays a unique role in Hawaii, creating and sharing new knowledge about pressing social issues affecting our island communities, and forming collaborative partnerships among key public, private and non-profit entities to find potential new solutions to address them.”

~ Research Sources ~

- ❖ [Arts and Economic Prosperity V in the State of Hawaii: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Hawai'i.](#) Americans for the Arts.
- ❖ [The Art of Attraction: How to Grow Your Millennial Arts Audience.](#) Eventbrite.
- ❖ [Arts Organizations Thriving on Social Media: An In Depth Look at 3 Stunning Campaigns.](#)
- ❖ [What Are Museums Doing to Engage Millennials? 4 Things I Learned About How to Engage 18–34-year-olds In the Museum.](#) The Iris Blog, Behind the Scenes at the Getty Museum.
- ❖ [Americans for the Arts Blog.](#)
- ❖ [Confronting the Challenges of Participatory Culture: Media Education for the 21st Century.](#) Media Studies Program at MIT & The MacArthur Foundation.
- ❖ [Gifts of the Muse: Reframing the Debate About the Benefit of the Arts.](#) Rand Research in the Arts.
- ❖ [Cultivating Demand for the Arts: Arts Engagement, and State Arts Policy.](#) The Wallace Foundation.
- ❖ [The Arts Ripple Effect: A Research-Based Strategy to Build Shared Responsibility for the Arts.](#) The Topos Partnership for the Fine Arts Fund.
- ❖ [Considering Cultural Integration in the United States.](#) Empirical Essays on Immigrants' Arts Participation. By Jennifer L. Novak
- ❖ [Thirteen Facts about Wage Growth.](#) The Hamilton Project, Brookings.

~ Research Sources Cont'd ~

- ❖ Audience 2.0: How Technology Influences Arts Participation. National Endowment for the Arts. National Endowment for the Arts
- ❖ Wallace Foundation Studies in Building Arts Audiences
 - Taking Out The Guesswork: A Guide to Using Research to Build Arts Audiences.
 - The Road to Results: Effective-Practices-for-Building-Arts-Audiences.
 - Building Millennial Audiences: Barriers and Opportunities.
 - Cultivating Demand for the Arts: Arts Engagement, and State Arts Policy. The Wallace Foundation.
 - Building Deeper Relationships: How Steppenwolf Theatre Company Is Turning Single-Ticket Buyers into Repeat Visitors.
 - Cultivating the Next Generation of Art Lovers: How Boston Lyric Opera Sought to Create Greater Opportunities for Families to Attend Opera.
 - More Than Just a Party: How the Isabella Stewart Gardner Museum Boosted Participation by Young Adults.
 - Attracting an Elusive Audience: How the San Francisco Girls Chorus Is Breaking Down Stereotypes and Generating Interest among Classical Music Patrons.
 - Extending Reach With Technology: Seattle Opera's Multi-pronged Experiment to Deepen Relationships and Reach New Audiences.
 - Denver Center Theatre Company is Cracking the Millennial Code...One Step at a Time: How the company's experimental offshoot, Off-Center, is creating new types of theater to attract and retain younger audiences.

Reference Links

During the researching of this work I compiled dozens of links that I have bookmarked for future reference. Here are but a few that may be helpful in further exploring some of the topics discussed in this presentation.

- ❖ [A Look at the Future of Arts and Creativity in America](#)
- ❖ [Arts & Economic Prosperity Calculator from Americans for the Arts](#)
- ❖ ["How Arts and Cultural Strategies Create, Reinforce, and Enhance Sense of Place"](#)
- ❖ ["40 Essential Social Media Marketing Statistics for 2018"](#)
- ❖ [2015 Arts Industry Digital Marketing Benchmark Study](#)
- ❖ [Children from Opus 118 Harlem School of Music](#)
- ❖ ["Millennial Data Round Up: What Your Cultural Organization Needs To Know"](#)
- ❖ ["Sorry to Ruffle Your Feathers But Performing Arts Buyers Are Not Using Twitter"](#)
- ❖ [Arts & Economic Prosperity Calculator from Americans for the Arts](#)
- ❖ [Third Rail Projects](#)
- ❖ [Off Center](#)
- ❖ [A Fresh Social Media Strategy for Artists In 2017](#)
- ❖ [Fine Acts](#)
- ❖ [Improv Everywhere](#)
- ❖ [Rediscovering the Value of Arts and Culture – Interim Report](#)
- ❖ [Project for Public Spaces](#)

"Our challenge as museum specialists is not only providing Millennial audiences with high-quality information about art, but finding ways to make the art relatable and, in particular, relevant to them."

— Krystal Young, The Getty Museum

"In order to assure the future will have excellent musicians, dancers, actors, film makers, authors, and visual artists, we must invest in and support arts education for our children in schools and communities."

— Pat Hamamoto, Chairperson, Hawai'i State Foundation on Culture and the Arts

"We need a message strategy that positions arts and culture as a public good – a communal interest in which all have a stake."

— The Arts Ripple Effect.

"Everyone involved in preparing young people to go out into the world has contributions to make in helping students acquire the skills they need to become full participants in our society."

— Confronting the Challenges of Participatory Culture: Media Education for the 21st Century

"The arts inspire us, sooth us, provoke us, involve us, and connect us. But they also create jobs and contribute to the economy."

— Robert L. Lynch President and CEO
Americans for the Arts

**"Where two or more
are gathered,
there I am with them."**

~ Matthew 18:20

"I think that these days, as a member of the arts community, we have to prove a little more to people why the arts are worth it." — Fine Arts Fund.

"There is a strong and surprising connection between a community's ability to get along and solve problems, and the art, music and dance experiences that are available to local residents."

— The Arts Ripple Effect Report, Fine Arts Fund

"In 2015, the nonprofit arts and culture sector was a \$205.6 million industry in the State of Hawai'i, supporting 5,968 full-time equivalent jobs and generating \$23.2 million in revenue."

— Americans for the Arts

"Supporters of the arts have struggled to develop a national conversation that makes the case for robust, ongoing public support for the arts."

— The Arts Ripple Effect.

While we see some progress in the 2015 data, our leaders must recognize the importance of digital communication, fund the hiring and training of skilled employees, and invest in the infrastructure organizations need to succeed.

— Erik Gensler President, Capacity Interactive





Research and prepared by
Stephen A. Snow

stephen@amatterofmedia.com
203.592.8000
www.amatterofmedia.com