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**DEVELOPING & BUILDING
NEXT ARTS AUDIENCES**
Summary Report



NEXT AUDIENCES RESEARCH STUDY 2005-2010 SUMMARY REPORT

Arts organizations in greater Indianapolis are grappling with the challenge of developing younger audiences. This is a national phenomenon:

“By 2000, the average age of a season ticket-holder had crept up to 55, compared with 53 nine years earlier.”

- Molly Mead, Chronicle of Philanthropy

The goal of the Next Audiences Research Study was to create strategies to retain a large number of Baby Boomer patrons while at the same time attract the next generation, Generation X (born 1961-1981) to eventually replace them. The program included an innovative research plan that involved dynamic action from Indianapolis’ own arts community to study and address the issue of attracting the next generation of arts patrons.

Next Generation Consulting (Madison, WI) began the creation of the program with several working assumptions of the Gen Xers:

1. Arts organizations, institutions and personnel are intimidating to younger patrons.
2. Lack of k-16 arts education makes the arts less accessible, understood, or appreciated among younger patrons.
3. Younger patrons are time starved.
4. Younger patrons use the web to make “just-in-time” attendance decisions.
5. Younger patrons rely on alternative sources for event information.
6. Younger patrons prefer different programming.

PHASE ONE

Strategies

- Discover the best programming, formatting, marketing, and ancillary drivers to attract and engage patrons aged 40 and under to the arts.
- Discover the best programming, formatting, marketing, and ancillary drivers that attract diverse patrons.
- Introduce local arts professionals to younger patrons and programming by involving them in field research.
- Engage Next Generation Consulting to help develop younger arts audiences for greater Indianapolis
- Engage a project manager, Kathy Nagler, to facilitate the work between the consulting firm, the Arts Council, and the arts organizations

Tactics

- Discover best practices
 - Comprehensive global literature scan for best practices in developing under-40 arts audiences.
 - Test working assumptions against the best practices and make recommendations to the Arts Council about programming, formatting, and marketing required to reach younger audiences.
- Determine the average audience patron age in Indianapolis
 - Engage arts organizations in surveying audiences through web surveys, surveys in programs, and phone interviews.
- Establish a multi-age Indianapolis Audience Development & Participation Team (I-ADAPT) to conduct interviews with young patrons.
 - Conduct focus groups with 24-40 year olds in the Indianapolis area to gauge art patron behavior and develop context for the one-on-one interviews.
 - Train I-ADAPT and coordinate identification of interview teams and potential young patrons to interview as well as conduct debriefing sessions.
 - Complete and conduct web-based survey for other young patrons not interviewed during the I-ADAPT process for further input.
 - Present key recommendations and findings to the Arts Council.

Results

Based on the web surveys and in-depth interviews, Next Generation created seven user profiles to assist arts organizations in marketing, segmentation and development:

- All 20-40 year-olds
- Non-white 20-40 year-olds
- Single 20-40 year-olds
- 20-40 year-olds with children
- Students
- Low impact users (20-40 year-olds)
- Medium to high impact users (20-40 year-olds)

Next Generation identified the factors below that are significant to any community in attracting and retaining younger audiences:

- Vitality of the community
- Earning ability
- Learning and educational opportunities
- Social capital
- Cost of lifestyle
- After-hours activities
- Cultural, sports, retail and community activities

Other Key Findings from Phase One Research

- Young professionals who do attend are *not* intimidated by arts organizations.
- Lack of k-16 arts education makes the arts less accessible, understood, or appreciated by younger patrons who do not attend (“I feel like I don’t know enough about the art” was the #1 reason among the young patrons who said they did feel ‘uncomfortable’ attending arts events).
- Young patrons are time starved.
- 55% of young patrons make decisions about attending arts events 1-2 weeks in advance of the performance or event.
- Word-of-mouth is the top marketing mode for young patrons, followed by email, listservs, websites, daily and alternative newspapers.
- Young patrons prefer different programming. They want a creative experience that includes three experience drivers: **learning**, **sensing** and **connecting**.
- Young patrons do not demand free events. The average price paid to attend arts events was \$22.19 (highest price averaged \$79.01). Designing events at the average price point would be a smart way to engage young patrons.
- Young patrons spend most of their free time online.
- Identification of audience ‘initiators’ and ‘responders’ amongst the young patron demographics would assist arts organizations in targeting messages and action steps to spur participation (Initiators are those that contact others in one’s peer group to attend events and performances. Responders are those that will primarily react once an invitation from an initiator has been made).

Other Program Developments

The Arts Council received a small grant from the MetLife Foundation to host two forums to discuss the results and share the research with the arts community and broader Indianapolis community. The first forum was held at the Indiana State Museum (December 7, 2005) and included a panel discussion of young corporate leaders, leadership from Indy Hub, and Rebecca Ryan. The forum included a discussion of new strategies, based on the research, for increased engagement, financial support, and patronage from upcoming generations based on findings from Phase One research.

The second forum was held at the Hilbert Circle Theatre (February 24, 2006). Rebecca and her team from Next Generation Consulting presented the final results and recommendations to the community including strategies for next steps in implementing changes in marketing and audience development tactics.

Kathy Nagler worked one-on-one with arts organizations to present and discuss the research and brainstorm implementation based on the results. She also made presentations to the boards of directors of many arts organizations including the Indianapolis Museum of Art, Eiteljorg Museum, Indianapolis Opera, Civic Theatre, American Cabaret Theatre, International Violin Competition of Indianapolis, Indiana Repertory Theatre, Hoosier Salon, Phoenix Theatre, Writers’ Center of Indiana, Indianapolis Symphony Orchestra, Indianapolis Consortium of Arts Administrators, and the Indianapolis Arts Marketers.

PHASE TWO

Strategies

- Share Phase One research, results, and recommendations outlined in the Phase One white paper, *Developing Next Generation Arts Audiences*.
- Conduct customer experience research in conjunction with arts organizations.
- Bolster Arts Council efforts to assist arts organizations in attracting new audiences through an enhanced website and other technology upgrades.
- Conduct a national summit on developing young arts patrons.
- Facilitate and assist arts organizations in implementing the programming and marketing recommendations made in Phase One.

Tactics

- Make presentations to more arts groups and boards regarding Phase One research including American Pianist Association, Children's Museum, Clowes Memorial Hall, Dance Kaleidoscope, Harrison Center for the Arts, Heartland Film Festival, Indianapolis Art Center, Indianapolis Chamber Orchestra, Indianapolis Children's Choir, Indianapolis Symphonic Choir, Indianapolis Museum of Contemporary Art, Indy Fringe, Madame Walker Theatre Center, and WFYI.
- Assess how individual arts organizations perform the five 'touch points' of the patron experience, using the learning, sensing, and connecting drivers of engagement identified in the initial research (The five touch points are: information gathering, committing to attend, getting to the venue/venue experience, post event, and the future).
- Conduct interviews with patrons as they buy tickets, attend performances and events, interact, participate and experience cultural events (Feb. - Apr. 2007).
- Summarize and share findings with individual arts organization's leadership.
- Summarize and share collective findings of the patron experience through the Next Audiences Summit.
- Create and host a national meeting to share Phase One results, explore findings of the customer experience research, and share national best practices and young patron audience development techniques and strategies.
- Analyze and make structural, thematic, and content changes and upgrades to the Arts Council website. Break site into constituent nodes.
- Explore web-based online ticketing systems.
- Create opportunities for Next Generation Consulting to work one-on-one with arts organizations on specific tactics to implement changes to attract young patrons.

Other Key Findings/Activities from Phase Two

Through a concept similar to 'secret shoppers,' I-ADAPT team members and other young professionals explored Indianapolis arts organizations to assess the customer experience from marketing and ticket purchasing, to the event experience, and follow-up efforts made by the organizations. Individual results were shared with each arts institution and the collective results were shared at the Next Audiences Summit. In addition, a final report on recommendations made by Next Generation Consulting on the customer experience was released in the white paper, *Through Their Eyes: The Next Generation Patron Experience in Indianapolis*.

AIRvan Consulting, a local consulting group was engaged to conduct a technology assessment of local arts organizations' current ticketing systems, upcoming ticketing objectives and needs, and the interest/desire for centralized, online ticketing. The assessment included 25 arts organizations. Next Generation then reviewed the AIRvan data and conducted an additional 17 phone interviews to organizations without online ticketing capabilities and prepared an analysis of key findings and recommendations for implementation. The Arts Council's consumer site, indyarts.org, now provides direct links for purchasing tickets to arts organizations that currently have online ticketing capabilities. Due to the complexity of creating and maintaining a comprehensive, online ticketing system that, in all likelihood, would only benefit small organizations currently without online ticketing capabilities, the recommendation was made that the Arts Council not pursue the creation of such a system.

The first Next Audiences Summit, a first-of-its-kind national conference on developing younger and diverse patrons was held on April 27-28, 2007. Among the presenters was Steve Seto, director of brand strategy for Starbucks corporate in Seattle, Steve Tyink, an expert on customer "attachment" who has worked with Harley Davidson and Saturn, Donna Walker-Kuhne, the nation's foremost expert on audience development and diversity, and of course, Rebecca Ryan. In addition to the keynote presentations by the speakers listed above, breakout sessions and workshops were held on a variety of other topics and included presentations of the Phase One and Phase two research findings. More than 200 people attended the summit from 14 different states. Survey results from participants were very encouraging. Participants were asking for a second summit to dive even deeper into concepts and issues explored during the summit. One of the most popular sessions, the keynote presentation from Donna Walker-Kuhne spurred a return visit by Ms. Walker-Kuhne at the request of the Arts Council to lead two half-day workshops with the arts organizations, the Indianapolis Consortium of Arts Administrators and the Arts Marketers group on increasing institutional diversity as well as marketing and programming strategies to increase diversity in programs, audiences, and organizational leadership. The sessions were held in the spring of 2010.

Other Program Developments

A new Arts Council website was launched in the summer of 2007 complete with a consumer-based calendar and event information engine, visible e-news sign-up opportunities and other customer-friendly enhancements. A new site, artscouncilofindianapolis.org was launched to focus on the Arts Council and its 'internal' constituencies (artists and arts organizations) and includes tools and services, grant information and applications and other resources specific to the needs of the arts community. Since that time, however, the segmentation of the Arts Council's website (now FIVE separate websites) has created a disconnect about all the Council offers. Arts Council staff and board are working on a new website that contains key consumer-based tools and services recommended through the next audiences research while at the same time maintaining a cohesive web presence for the Arts Council and its many programs and services.

Indy Hub, Indianapolis' young professionals organization was a key partner in Phase One and Two research and was contracted by the Arts Council to address the fifth tactic of Phase Two: a programmatic collaboration to test concepts and research findings in a pilot program for Indianapolis. Indy Hub worked with five performing arts organizations to create a new "Passport to the Arts" program (This program built on a pilot initiative created by Dance Kaleidoscope in 2006). The Passport program included collaboration with Dance Kaleidoscope, the Indianapolis Symphony Orchestra, Indianapolis Opera, Indiana Repertory Theatre, and the Phoenix Theatre to offer young patrons one ticket to each of the five organizations for the low price of \$85. Key to the collaboration would be programming to explore learning, sensing, and connecting tactics.

PHASE THREE

Strategies

- Utilize research findings from the *Developing Next Generation Arts Audiences* and *Through Their Eyes* white papers (Phase One and Two research) to create tangible action steps for arts organizations through a series of facilitated discussion groups and workshops with Next Generation Consulting.
- Continue to share Indianapolis' results with a national audience.
- Provide opportunity for arts organizations to apply for specific matching technical assistance funds for customized work in audience development.

Tactics

- Hold five workshops to delve deeper into previous research based on the five touch points of the customer experience:
 - Information Gathering (May 8, 2008) – Discuss strategies to capture the attention of target audiences, develop awareness and interest, and utilize web tracking tools to monitor progress
 - Committing to Attend (May 9, 2008) – Discuss ways to enhance ticket-buying processes, enhance customer service policies and procedures, and explore new technologies to assist sales.
 - Getting to the Event/Venue & the Venue/Art Experience (August 21, 2008) – Explore ways to improve the patron experience (parking, signage, ushers, etc.) as well as strategies to make small improvements to the venue to enhance the customer experience.
 - Post Event (August 22, 2008) – Explore strategies to extend the experience, thank patrons, and receive meaningful feedback.
 - The Future (January 20, 2009) – Discuss future trends and impact on audiences, donors and staff. Explore 'web 2.0' and social networking popularity and strategies for implementation.
- Conduct a second Next Audiences Summit
- Create opportunities for individual arts organizations to work one-on-one with Next Generation Consulting on specific programs and initiatives to utilize the next audiences research.

Other Key Findings/Activities from Phase Three Research

The Next Audiences Summit is the only forum in the U.S. dedicated to dialog, experimentation, and best practice sharing from in-and outside- the arts, focusing on the critical issue of attracting and developing future patrons. The second Next Audiences Summit was held on October 15-16, 2009. The economic collapse of 2008 (resulting in huge organization budget cuts across the country) created challenges in attracting a larger audience for the summit. Despite the economic climate and organizational budget cuts, more than 120 participants from 12 states attended. The summit featured workshop topics on branding, audience development, social media and web 2.0 applications for non-profit organizations, and four dynamic keynote presenters including:

- Faron Kelley, Director of Marketing for Disney Parks
- Dan Pallotta, author of *Uncharitable*
- Sarah “Intelligirl” Robbins, one of the nation’s leading web 2.0 and social media experts
- Rebecca Ryan

Other Program Developments

The Arts Council and Next Generation created a matching grant program for one-on-one consultation with arts organizations that had participated in the various stages of this audience development study and awarded matching grants to five applicant organizations.

The economic downturn, funding cuts, staff reductions, and budget cuts all had a significant impact on this component of our work. Four of the five organizations that had been awarded a consulting grant and had earmarked funds for the match decided that they could no longer participate due to funding and staff limitations. Clowes Memorial Hall was the remaining organization that completed an audience research and social media applications grant and consultation with Next Generation. From this project, Clowes enhanced its efforts with all five phases of the patron experience (information gathering, committing, planning & arriving, venue experience, and post-visit follow-up). Next Generation conducted a patron audit during an eight-performance run of *A Chorus Line* in April 2010. Results from the patron audit armed Clowes with information and strategies to restructure its website, marketing campaigns, and enhance visitor experiences.

With the remainder of the planning and consultation dollars, the Arts Council, Indy Hub and Next Generation collaborated on a comparative research study of peer cities and ‘arts’ cities to create a ‘handprint report’ of Indianapolis. Work during this phase included:

- A focus group with Passport to the Arts participants, measuring and assessing participant perceptions of programming, perceived value, and suggestions for future Passport events.
- Creation of a Young Professionals Organization (YPO) Directory and Next City database scan for similar type programs to Passport.
- Development of two Next Cities Handprints for Indianapolis based on seven indexes – vitality, earning, learning, social capital, cost of lifestyle, after hours, and around town. One handprint compared Indianapolis to peer Next Cities in population group and the other compared Indianapolis to its peer “art cities” (those that compare more favorably in areas of arts impact).

2012 FOLLOW-UP

In early 2012, the Arts Funders group contacted the Arts Council to provide a summary of all three phases of the Next Audiences Research Study. Following an April 2012 meeting, the Arts Council and Kathy Nagler created a survey sent to approximately 160 arts marketers and executive directors from organizations that participated in the next audiences work. Additionally, Kathy and the Arts Council convened a focus group of several organizations that were most directly involved with the next audiences work. This group included the Indianapolis Symphony Orchestra, Dance Kaleidoscope, Indiana Repertory Theatre, Clowes Memorial Hall of Butler University and IndyHub. Results from the survey and the focus group are attached to this summary report.

Next Audiences Survey Results

Conducted: May 2012

Surveys sent: Approximately 160

Response rate: 18%

1. The Next Audiences study conducted by the Arts Council of Indianapolis and Next Generation Consulting was helpful to my organization in attracting new, younger audiences.

Strongly agree 27.6% 8

Mostly agree 24.1% 7

Moderately agree 24.1% 7

Mostly disagree 24.1% 7

Strongly disagree 0.0% 0

2. In what ways did your organization participate in the Next Audiences study?

- I attended one of the presentations and picked up a couple of ideas.
- We shared the survey with our member using social media.
- I think we mostly read the results though we did attend a meeting where this was discussed.
- No participation.
- participated in the initial survey and assessed recommendations that could be helpful.
- So long ago--I remember attending meetings and feeling validated that we were on the same page with NextGeneration Consulting philosophies and tactics
- Unaware of any involvement.
- I'm not sure.
- A representative from our organization attended both summits.
- Not sure
- Participated in surveys, summits.
- Not sure - former staff would have handled this.
- This organization did not exist at the time, but I participated as the employee of a different organization. Previously, I attended sessions, submitted data, and adopted some of the ideas brought forth in meetings. It has informed me as I have stepped into a new roll at a new organization, I have taken that experience with me and found it to be helpful.
- No idea, no records exist of our participation and no indication is available of how this may have helped.

- Read it, went to the presentations, etc.
- Our organization was not studied but we took the findings and adopted them to help us serve this age group.
- We took the survey.
- We adjusted our audience development and fundraising plans accordingly. Additionally, our educational/outreach events were re-tooled. All of these have been met with notable success.
- Worked with Rebecca and Marty from the onset.
- We implemented ideas and offered more internships for the festival. We extended our outreach to colleges with some success at Anderson, IUPUI, Hanover and IU Bloomington all putting on shows at IndyFringe theatre. We also formed a partnership with Young Actors Theatre to produce a series of 'teen issues' plays on drugs, depressions and more. This was followed by Q&A on the subjects. We found that giving teens their own voice grew our audience as they brought siblings, friends and parents to the shows.
- As interviewees and, I suppose, research subjects (our audience!)
- The study was prior to our existence
- I'm unsure, as I came on board a little later in the phases. The person leading the charge has left our organization.
- Although we didn't directly participate, we are seeing an influx of younger audiences more attracted to our offerings.
- Attended a seminar and the national summit
- I don't recall.
- Consulted it in our long-range planning.
- I was one of the survey administrators.

3. Did you implement the recommendations made by Next Generation Consulting during the three phases of the study?

Yes, all. 6.3% 1

Some 62.5% 10

No 12.5% 2

Other (please specify)

- We were not able to attend
- We considered but ultimately did not implement
- Yes, all that DK was able to do - we rent our venue IRT and I believe they too implemented the recommendations.

4. What were the specific recommendations that you implemented from Next Generation Consulting? If you did not implement any of the recommendations, please move to the next question.

- We moved our advertising to concentrate of the 2-week mark and the three days prior to a concert.
- Targeted efforts to reach younger artists that would in turn reach larger and younger audiences.
- Changes in front-of-house (smoking area, etc), allowing drinks in theatre, social media
- Multi-sensory events where there is a chance for artist and audience to interact, giving the attendee more connection to the experience.
- Selling tickets on-line 2. Volunteering on-line 3. Implement a new program that includes an open-mike format so that the younger generation can participate.
- Social Media Marketing Working with Young Professional groups like Indy Hub Layered/multi-discipline performances (live music with dance) Video on Website/Youtube, Accessibility of shows Performing in out-of-the-box venues (Fringe) Special ticket prices for young professionals
- We added bus route info to our website; we added a door auto attendant that opens automatically (for the doors that are not staffed); we researched partnering with a child care provider (proved too difficult); we researched flexible pricing (you pick how long you want your class to be--did not implement); we tried price deals with IndyHub
- Ease of ticket buying, thinking about patrons' entire experience starting with the website or initial phone conversation all the way through the patron returning home after attending the event.

5. Which of the recommendations were most valuable in reaching new and younger audiences?

- Timing.
- 80% of our audience is in the 18-40 age range so we were not having an issue reaching a younger audience.
- Reaching out to and connecting with adults who have young families - the importance of focusing on experiences for the whole family (especially young families) versus just young adults without kids
- Social media
- Social Media Accessible performances/diverse Ticket offers to groups
- The most helpful has been to feature more younger audiences in our testimonials.
- Website ease and usability, ability to accommodate last-minute decision-makers, general customer service improvements.

6. Where there any recommendations that were not helpful or successful? Why not?

- I was not involved enough to have tried many of the recommendations. (The project began before I started in this position.)
- No
- Drilled down demographics are difficult for us to capture with our current staffing and software capabilities. Finances have governed what we've been able to implement.
- We rent our venue and suggestions from the survey in regards to the venue DK is unable to control.
- Being able to offer child care while parents take a class took a lot of work to look into and logistically proved too difficult
- I don't remember that far back.

7. What affect, if any, did the recession have on the implementation of Next Generation Consulting's recommendations?

- This groups seems willing to spend money when they want what you are offering.
- None
- The most serious economic decline since the Great Depression caused, at least in part, a loss of audience and a decline in contributions.
- Not much. Luckily, many of the internet-related recommendations were very inexpensive if not free.
- fewer staffers to do the work 2. less money for targeting marketing
- None
- Non for the implementation of going after younger audiences...just continued on a tighter budget. Word of mouth encouraged...offered free ticket vouchers/or greatly reduced ticket prices.
- None
- None
- When an organization becomes even more desperate to retain audiences, expensive initiatives are cut.

8. If you are actively addressing building new and younger audiences, what are your current plans, strategies or programs?

- We tried to reach families by doing student oriented concerts. We plan to begin a young composers competition.
- We have developed events that target this age group and then engage members of this age group to recruit participants.

- This strategy is (and has been for many years) a core strategy to growing our audiences
- Our most successful efforts have been in the area of member (singer) recruitment. For example, the average age of the Indianapolis Men's Chorus has declined from about 52 years of age to 43. The Chorus has grown from 22 Singers to 48.
- We are actually focusing on attracting older audiences
- We are cultivating relationships with existing organizations which cater to younger audiences rather than developing our own group.
- Social media has revolutionized how we reach the 20-40 yr old demo. Online calendars, radio ads and earned tv and radio interview appearances have been used it heavily.
- We are continuing the program that includes the open mike, we continue to sell tickets on-line and recruit volunteers on-line. We use facebook and twitter.
- Continue Social Media Working with young professional groups Varied ticket costs Participating in Passport to the Arts ticket package offered to Young Professionals at a low/affordable price.
- Reaching out into the community and networking through younger staff members
- Featuring younger audiences in our publicaitons
- We're not.

9. If you are not actively addressing building new and younger audiences, why not?

- Most of the expansion has been with members in their 20's and 30's which has led to a larger and younger audience.
- We are a children's museum...we have already got that demographic covered.
- Our organization does not have audiences, but serves students and participants.
- We have alienated our current base somewhat--older, wealthy patrons.
- It's very labor-intensive and expensive.

10. Given your current programs, strategic planning and audience make-up, what would be most beneficial in terms of supporting your organization through new audience development efforts?

- Continual update on trends with Facebook, Twitter, Etc. as they evolve.
- Reaching lower middle income!!! This portion of our population has/is/will continue to EXPLODE and they do NOT think of arts and culture as primary focus for discretionary income.

- Both choruses are actively engaged in creating new collaborations and scheduling appearances that allow us to reach new audiences. Additional performing opportunities that allow this would be welcome.
- Currently, we are more interested in attracting the grandparent audience, the lower middle income demographic, and engaging more from the south side of Indianapolis.

- Better use of technology. The ability to coordinate communications to offer a full "before-during-and-after" experience (if that is what the patron wants).
- The ability to hire more staff to dedicate a Marketing/PR person to the job and separate Development out.
- Funds for advertising (buying lists) to reach audiences outside of Indianapolis. Holding conversations/meetings with key people in the younger generation. Continued support for the Passport to the Arts ticket package.
- Continued conversations and sharing of ideas
- database management systems
- Frankly I think audience habits have changed in the last 8 years and it might be time for a new study. I also think the organizations have changes quite a bit and I'm just not sure the original recommendations apply the way they did before.

Next Audiences Study – Focus Group

May 15, 2012

Arts Council of Indianapolis

Dave Lawrence, President

Charles Stanton, Vice President

Kate Pell, Marketing/PR Coordinator

Focus Group

Kathy Nagler (IADAPT)

Elise Kushigian, Clowes Memorial Hall of Butler University

Dave Ruark, Indiana Repertory Theatre (also at Phoenix during the actual study)

Jan Virgin, Dance Kaleidoscope

Molly Chavers, IndyHub

Jessica DiSanto, Indianapolis Symphony Orchestra (with IMA at start of survey)

Recommendations from the three phases: what stuck out the most and what did you implement?

Jan Virgin: Learned prior to survey that websites were needed for dance groups. Websites needed to be updated daily and needed to be interactive. Need for working with groups like IndyHub. Need to stay connected to younger audiences. Listen to what young audiences want. Websites have led to the need of social media to stay connected. We stayed the same through the recession, no new initiatives were approached.

The average age of patron has dropped simply because kids are starting to come. Families are starting to come—kids are taking dance and want to see dance. Kids are dancing in the lobby.

Collaboration with ISO has helped to bring in younger audiences.

Audiences continue to be diverse and are becoming more diverse. Individual giving has increased by the number of givers. Recession brought dollars down, but more are giving. More people donating online, not necessarily younger audiences.

DK's ticketing is through IRT.

Patron experience: Started doing pieces in the lobby, prior to show. Can't control location, since we are dependent on location, but we have control of what happens in the lobby. Elvis birthday party before Elvis show. Events help patrons talk to each other.

Education series—younger audiences wanted to know more about dance. Do Q&A in intermission. Start an hour earlier to accommodate Q&A.

Advertising in nontraditional ways.

Passport: the only way DK can reach those audiences is if IRT collects names. I do not go back to look at IndyHub attendees.

Vouchers—going after young people two weeks before show vouchers. ‘First ten to do...you get...’ Change timing on marketing, doing things closer to show. Send things between four and three weeks. Email blasts have been an added piece.

[Passport to the Arts]

Molly Chavers: We look at those who are reoccurring PA users, but nothing more in depth.

Jessica DiSanto:

We’ve made more than half of the recommendations.

Biggest impact: it smacked us back in the face. Repurpose Happy Hour. It used to be more of a dumbing down of orchestra. It is a completely different product. Need to engage younger audiences. Programming has changed in Happy Hour with the addition of TF3. Audiences are growing exponentially. We are being more diligent in finding out how audiences use us. We survey groups—we use Survey Monkey. We like feedback quick.

Box office collects email addresses. We send surveys next day.

Symphonic Hits: six concerts piloted last 2 seasons, non-subscriber base. Last year we’ve seen more single ticket buyers than subscribers. Changing concert format to

17% of first symphonic hits were new to the series. New audiences will come and discover. Still have to work them through the system.

Looking at new musicians for younger audiences—Ben Fold came from that. Helping us align mission with the interests of this audience and not losing our ground of providing quality programming.

Changed programming—make flex packages available. They don’t care that they sit in the same spot.

It has changed the way we look at ‘subscribers’. Those who purchase 5 six tickets a season not as a set—still the volume. Look at family money spent...as a whole.

Creating Next Audience engagement strategy—social media increase (twitter, Facebook, blog) all meant to provide more voice to the institution. Open up that curtain and create more of a voice and interest. Wildly successful. Change in communication channels.

Drinks in the Hall—added from findings—love it and hate it.

Changed website, move away from text heavy content. Highlight musicians and profile. Not about what the orchestra is playing, but who the orchestra is. Added music to website. Member of Instant Encore—iTunes equivalent to orchestra. No problems with accessibility.

Struggle of high artistic with what is going to sell tickets: The struggle hasn't been a struggle. Great collaboration between groups in understanding what will sell. Finding anecdotes in complex places to make it more appealing to general audiences. Finding the moment in a story to find what people will be intrigued by. Tell more stories.

Risk taking: Rite Spring doing in a historical moment and nature. To new audience it is fun, to the tried and true (bread and butter), it is difficult. You get feedback from all people at all times. I'm OK if they don't like something on stage. It's OK if someone doesn't like something on Facebook or Twitter. It should be a dialogue. This is why I love our blog, we can take those discussion to a public forum.

Dave Ruark:

IRT had started to create a young professional group, but we decided that we should group with organizations like IndyHub.

New programming – specifically targeted to this demographic- is what has attracted new audiences. *Dracula* brought in a new audiences, broke the record for single-ticket sales. Best feedback of all time.

We create and produce shows that we market to schools and have special student matinees. We still have them as subscriber shows as well.

Tried opening with the play *Holes*, it was the most requested show by teachers. Terrible idea, it didn't have the appeal to our subscribers. But, we treated it as a learning experience!

Started using social media much more. Overhauled marketing department several years ago, and one of the things was to start to tell our story and the people who make up the IRT—blogs, YouTube. Share entries through Facebook

and Twitter. Facebook has taken over blog—easier to disseminate information. Accumulated a large group of video.

When we make our general appeal, we try and front-load our performances. Some last as few as three weekends, some as seven weekends. We don't know when or if we will be reviewed. We are looking for word of mouth.

We did a general audience survey a couple years ago. We are hanging a lot of responsibility on tessatura to keep track of our audience. Our season ticket sales are down, they went down quite a bit a couple years ago. We are trying to maintain what we have. It is being offset by single-ticket sales. We are talking to other theaters of our size—things like flex packs and memberships. Subscribers are older patrons.

Development: More people giving less money, and a few people giving way more money.

We push performances two or three weeks out. Biggest competition in advertising is movies. We are trying to advertise shows like movies.

Logistical changes: Move smoking away from entrance. Add music to the lobby. Drinks in the lobby.

Add Happy Hour performances—Tuesday are Happy Hour two free tickets for drinks, add food, Wine at 9 on Saturdays.

Elise Kushigian:

Our challenge was for people understanding what Clowes is—we are a venue, but we have a subscription services. Patron services was the best for us. The first summit was the most valuable to us. We have a pre-performance for shows, it was like a classroom. We moved to change the environment to one that would be more conducive to conversation. Change verbiage to 'Clowes Presents', makes it more accessible.

How to work on patron services: As a venue I have very little control over what the rental groups do.

We have sippy cups now, so people can bring drinks into the theater. Biggest complainer was the Opera and some academic shows.

Move smoking away from entrance. We started pushing recycling. It is more prominent.

End result, the economy did not effected us at all. Our attendance has grown exponentially. Clowes exceeded Butler athletics with sales and revenue. Part of it

is programming and experience. Doors open at 6:30 for 8 shows—can see artwork that hangs in the lobby, attend pre-performance discussions.

Added another series this past year: Clowes Off Center—Avant-garde. Bring in food and food trucks start to show up. Start to tap into their audiences. Use trucks to sell the show. Come to Clowes, have a pizza and beer.

We are programming to the corner of the box. People have purchased tickets from all 50 states and 7 countries.

Biggest problem: pre-K through 12. Schools can't afford trips. Started selling single tickets to those shows—parents, grandparents can bring children. Still not going to a family series.

Initiators vs. responders: We have gone to the initiators.

Would this stuff have happened without this work?

Elise: Not if we had not attended first summit. It was the most mind-blowing conference. We would have done the same old same old. This changed everything.

Molly: It was a game changer for IndyHub. It provided us with great relationships between groups. Gave us a platform to reach out to this constituency. A key finding—learning, sensing and connecting—we use this with every event—arts or not.

Jessica: It showed us things that didn't work. Happy Hour at the IMA didn't work. It isn't about the free drink, it is about a meaningful connection to the art form. Why should I see that, what does it mean to me? It has changed our messages to audiences—not just young, but new audiences.

Jan: If you have just a young audience your development will go down. Greet people at the door, make it a good experience. Audiences know our staff just as well as they know dancers. Making our dancers accessible.

Different cultures have different ways of responding to group, we have to accept it. We need to be more accepting of our audiences.

Where are you in audience development? What is it you are really wanting to do? What is the magic bullet in reaching this audience?

Elise: Pre-learning experiences, have the resources to do the pre-learning. Our audience is hungry for that. Our audience wants to reflect. They will hang around at the end. They want to talk about it. Allow for audiences to reflect at the venue with the performers if we can't.

Jan: Need for follow-up. They can follow-up with us, and we can follow-up with them. Two-way discussion. Staff resources and the avenue to make it happen. (Have newcomers raise hands if they are new, helps season ticket holders understand that people are there for the first time. More respectful of audience.)

Molly: Enhancing educational component of Passport, being able to offer more. Visual component, promoting visual arts. Passport users: 'This forces me to participate in the arts. I am committing to this.' Not one arts organization has not asked for our help, or are currently reaching out to us. Arts organizations, through this study, have given their younger staffers the opportunity to be the front lines.

Jan: We need people sharing like Next Generation to share their expertise with us. It keeps us fresh and gives us new ideas.

Jessica: It changed our thinking and forced us to do the most basic thing: Listen to our audience. We know this stuff, we just didn't want to do it.