



# *Developing Next Generation Arts Audiences*



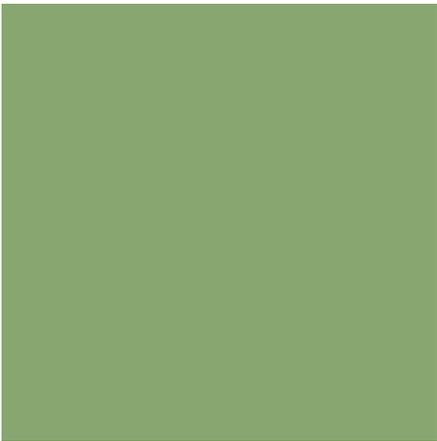
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*February 23, 2006*



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## Executive Summary

Indianapolis' arts organizations are grappling with the challenge of developing younger audiences. This is a national phenomenon. Why is it happening, and what can the Indianapolis arts community do to develop next-generation patrons?

### DEFINITION:

#### Young Patrons

For the purpose of this report, a patron under the age of 40.

### DEFINITION:

#### Low Impact Users:

attend 0–4 arts events per year

#### Mid Impact Users:

attend 5–9 arts events per year

#### High Impact Users:

attend 10 or more arts events per year

The Arts Council of Indianapolis and Next Generation Consulting (NGC) collaborated on a dynamic project to:

- Discover the best programming, formatting, and marketing to attract and engage patrons aged 40 and under to the arts;
- Introduce local arts professionals to younger patrons and programming by involving them in the field research component of the project.

To meet these objectives, NGC:

- Studied the trends impacting audience development in Indianapolis and nation-wide;
- Conducted focus groups of under-40 year-old “high impact users” (see definition at left) about their attendance preferences;
- Trained a team of 24 local arts professionals to conduct in-depth interviews with 85 diverse, under-40 year-olds about their arts attendance behaviors; and
- Developed recommendations for the programming, formatting, and marketing needed to successfully attract and retain younger audiences.

This project was sponsored by the Lilly Endowment.

### Seven User Profiles

Next Generation Consulting conducted a web survey that asked 719 participants about their participation in arts and culture events. Those surveys, coupled with 85 in-depth interviews conducted by local teams of arts professionals aided the creation of these seven user profiles:

- 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)

These profiles—along with their user and patronage statistics—will assist arts organizations in their marketing, segmentation, and development.



## Key Findings & Recommendations

- Young patrons attend arts and cultural events for reasons beyond the art itself. Specifically, young patrons want experiences that foster learning, connecting, and sensing. Organizations, including the Children’s Museum, Red {an orchestra}, and others are profiled within the report to offer detailed examples of how to design programming that meets the demands of the next generation.
- Young patrons do not demand free events. The average price paid to attend arts events is \$22.19. The highest price ever paid averaged \$79.01. Designing events at this price point is another way to engage younger audiences.
- Email newsletters are among the best and cheapest ways to reach young patrons. Because some arts organizations do not offer free email notifications and/or only offer it to members, we offer specific examples on how to position and execute email and track email subscribers.
- Young patrons spend most of their free time online. Thus, we have made specific recommendations for how arts organizations can better position and promote their website to a tech-savvy generation.
- Arts organizations must develop their capacity to measure and track audience development. Although this was not a core inquiry of the research, it became evident that many arts organizations lack appropriate tools and experience to determine their effectiveness in developing audiences. Many organizations, for example, have no idea what their average patron age is. They may not know how far their patrons drive to see performances, or how many of them respond to online promotions. Capacity-building in this area is recommended.

There are many things that arts organizations can do to attract younger audiences. This report details a strong sampling of them. As an arts community, there are also numerous ways to build richer collaborations that will appeal to young patrons—all that’s required is a willingness to see arts and culture as the next generation does. This report is written with that lens.



## *Meet Seven Next Gen-ers*

### **Profile #1: All 20–40 Year-Olds**

NAME: MARK

AGE: 33

OCCUPATION: ATTORNEY

NOTES: MARRIED TO  
SHAUNA. SPENDS TIME  
ONLINE.

#### **Meet Mark.**

Mark is married to Shauna and will turn 33 next month. (Happy Birthday, Mark!) Mark spends a lot of his after-work time online, managing his fantasy football team. Mark is an attorney for one of the big law firms in Indianapolis. He and Shauna moved back to Indy from Boston where they met in college.

They moved back to Indianapolis because Shauna was raised here and her parents still live here. Both Mark and Shauna enjoy the Indianapolis pace of life. “My buddies in Boston are working much harder than I am here. It’s not that I don’t work hard, but people here are more sensible about work-life balance.”

Mark and Shauna have been married for four years and are starting to think about having children. They recently visited the Children’s Museum of Indianapolis. “It was cooler than I thought it would be!” says Mark.

Mark thinks he and Shauna strike a nice balance. He invites his buddies over for Colts’ games, and she invites him to museums. Shauna plans most of their nights out with friends. In fact, she’s the one who suggested that their first “date” back in Indianapolis be at the Eiteljorg.

Mark feels that if arts and culture events were promoted better—especially if they were all on one website—he and Shauna would go out more.

## STATISTICS: All 20–40 Year-Olds

### Top Ten Ways They Spend Their Free Time

1. I read books or magazines
2. I watched TV or movies at home
3. I surfed the web/went online
4. I had dinner or drinks with a friend(s)
5. I listened to music at home
6. I attended arts and/or cultural events
7. I went shopping
8. I cooked
9. I went to movies
10. I worked out/exercised

### Do They Initiate Invitations or Respond to Them?

Initiate	36%
Respond	14%
Both, equally	50%

### Who Do They Go With? (ranked)

1. A date partner spouse or significant other
2. Adult family members or friends
3. I go alone
4. Children or grandchildren
5. Coworkers

### Why Do They Attend? (ranked)

1. For intellectual stimulation (*e.g.*, to learn something)
2. To be social (*e.g.*, w/friend or partner)
3. To support an artist/organization
4. To be inspired
5. To escape
6. To be around people
7. For work (*e.g.*, company has seats, clients gave me tickets, etc.)

### How Do They Learn about Arts and Cultural Events?

From a friend	32%
Email promotion or listserv	12%
Newspaper ( <i>i.e.</i> , <i>Indianapolis Star</i> )	11%
Mailed promotion	11%
Web sites	10%
Alternative News ( <i>i.e.</i> , <i>Nuvo</i> )	9%
Radio	9%
Television	5%

### Where Have They Gone in the Last Year (in Indianapolis or Elsewhere)?

Museums	92%
Arts openings/exhibits	79%
Theater	65%
Historic sites/tours	57%
Symphony/Orchestra	39%
Lectures	38%
Opera	9%
Music	9%
Festivals	6%
Other (please specify)	4%

### What Indy Organizations Do They Support?

Indianapolis Museum of Art	74%
Children's Museum	69%
Eiteljorg Museum	65%
The Murat Centre	58%
Indianapolis Art Center	48%
Indianapolis Symphony Orchestra	45%
Indianapolis Repertory Theater	42%
Retail Galleries	42%
Phoenix Theater	26%
Indianapolis Museum of Contemporary Art	25%
Civic Theater	23%
Dance Kaleidoscope	19%
Harrison Center for the Arts	19%
Indianapolis Arts Council	15%
Indianapolis Opera	15%
Primary Colors	7%



## Profile #2: Single 20–40 Year-Olds

NAME: SARA

AGE: 30

STATUS: SINGLE

OCCUPATION: TEACHER

NOTES: VERY SOCIAL.  
ENJOYS CABERNETS AND  
CULTURAL EVENTS.

### Meet Sara.

For Sara, life at 30 is pretty sweet. Think Carrie Bradshaw of *Sex & the City*. Sara is an elementary school teacher who loves having her summers off. She and her girlfriends—all best friends since high school—spend their leisure time being active, traveling, and having wine parties.

Sara’s apartment is peppered with art she’s purchased at art fairs and galleries. Her cell phone is filled with numbers of people she’s met in the same places. Over half of all the art and cultural events she attends are because other people invite her. She in turn, invites others.

Sara recently discovered The Phoenix Theatre when she joined the new drama teacher in her district to see *From My Hometown*. Sara went online after the show and signed up for their email list. She loves the edgier stuff the Phoenix is known for, and purchased a flex pass to share.

When asked why she doesn’t go to the IRT more, Sara responds, “My age group is not planning the next show, so how do they know if it’ll draw us?”

## STATISTICS: Single 20–40 Year-Olds

### Top Ten Ways They Spend Their Free Time

1. I read books or magazines
2. I listened to music at home
3. I watched TV or movies at home
4. I went shopping
5. I had dinner or drinks with a friend(s)
6. I surfed the web/went online
7. I attended arts and/or cultural events
8. I cooked
9. I went to movies
10. I worked out/exercised

### Do They Initiate Invitations or Respond to Them?

Initiate	44%
Respond	14%
Both, equally	42%

### Who Do They Go With? (ranked)

1. Adult family members or friends
2. A date partner spouse or significant other
3. I go alone
4. Coworkers
5. Children or grandchildren

### Why Do They Attend? (ranked)

1. To be social (e.g., w/friend or partner)
2. For intellectual stimulation e.g., to learn something
3. To support an artist/organization
4. To be inspired
5. To be around people
6. To escape
7. For work (e.g., company has seats, clients gave me tickets, etc.)

### How Do They Learn about Arts and Cultural Events?

From a friend	53%
Email promotion or listserv	27%
Alternative News (i.e., Nuvo)	25%
Web sites	22%
Radio	21%
Mailed promotion	20%
Newspaper (i.e., Indianapolis Star)	19%
Television	13%

### Where Have They Gone in the Last Year (in Indianapolis or Elsewhere)?

Museums	86%
Arts openings/exhibits	80%
Theater	67%
Historic sites/tours	54%
Symphony/Orchestra	44%
Lectures	42%
Other (please specify)	25%
Opera	9%

### What Indy Organizations Do They Support?

Indianapolis Museum of Art	76%
Eiteljorg Museum	67%
The Murat Centre	64%
Children's Museum	60%
Indianapolis Art Center	51%
Indianapolis Symphony Orchestra	49%
Indianapolis Repertory Theater	48%
Retail Galleries	35%
Indianapolis Museum of Contemporary Art	33%
Civic Theater	29%
Phoenix Theater	28%
Dance Kaleidoscope	21%
Harrison Center for the Arts	21%
Indianapolis Arts Council	19%
Indianapolis Opera	15%
Primary Colors	12%



### Profile #3: 20–40 Year-Olds with Children

NAME: MELISSA

AGE: 34

STATUS: MARRIED, TWO CHILDREN

NOTES: KID-CENTRIC LIFESTYLE, BUT STILL ARTS-AWARE. ENJOYS AN OCCASIONAL NIGHT OUT.

#### Meet Melissa.

Melissa is a thirty-four year-old soccer mom. She and her husband Bryan have two daughters—Madison and Emily—ages 8 and 14. Her life revolves around them. Both girls are active in sports and dance. Melissa travels for business regularly, so leisure time equals family time. She and her husband take their girls camping, to soccer games, to dance recitals, and to the Indy Zoo.

Melissa didn't get her daily share of arts when she was a kid. She wants to do better for her girls. She and her husband take the girls to the IMA and ISO once a year or so. She compares this to making them eat broccoli. It's good for them, but they don't always love it.

When she's really lucky, Melissa gets a day to herself. She and her sister Meghan go to a Dance Kaleidoscope show, followed by pampering at a day spa.

Melissa admits she doesn't spend much time online looking for new arts and culture events to attend—she's just too busy. "If they want to reach me, they'll have to reach out to me," she says.

She and Bryan found out about the IMA reopening last summer from a piece of mail they received. They couldn't attend, because Madison had soccer practice. "We had a friend who went and took her kids. She said the grounds were beautiful. And her kids loved the drumming."

"You know what's great?" Melissa continues, "When Bryan's parents come to town, we take everyone—the girls, the grandparents—and load 'em up and go to the Children's Museum!" Melissa admits that Emily is getting too old for it, but it's become a family tradition when Grandma and Papa are in town. "We can even print our tickets off at home." she says.

## STATISTICS: 20–40 Year-Olds with Children

### Top Ten Ways They Spend Their Free Time

1. I read books or magazines
2. I surfed the web/went online
3. I attended arts and/or cultural events
4. I watched TV or movies at home
5. I went shopping
6. I listened to music at home
7. I cooked
8. I volunteered
9. I had dinner or drinks with a friend(s)
10. I went to movies

### Do They Initiate Invitations or Respond to Them?

Initiate	32%
Respond	5%
Both, equally	64%

### Who Do They Go With? (ranked)

1. A date partner spouse or significant other
2. Adult family members or friends
3. Coworkers
4. Children or grandchildren
5. I go alone

### Why Do They Attend? (ranked)

1. For intellectual stimulation (*e.g.*, to learn something)
2. To support an artist/organization
3. To be social (*e.g.*, w/friend or partner)
4. To be inspired
5. To escape
6. To be around people
7. For work (*e.g.*, company has seats, clients gave me tickets, etc.)

### How Do They Learn about Arts and Cultural Events?

From a friend	52%
Mailed promotion	22%
Email promotion or listserv	17%
Newspaper ( <i>i.e.</i> , <i>Indianapolis Star</i> )	17%
Alternative News ( <i>i.e.</i> , Nuvo)	13%
Radio	13%
Television	9%
Web sites	9%

### Where Have They Gone in the Last Year (in Indianapolis or Elsewhere)?

Museums	100%
Theater	70%
Arts openings/exhibits	65%
Historic sites/tours	52%
Symphony/Orchestra	35%
Lectures	30%
Other (please specify)	26%
Opera	0%

### What Indy Organizations Do They Support?

Children's Museum	100%
Indianapolis Museum of Art	91%
Eiteljorg Museum	57%
Retail Galleries	52%
Indianapolis Repertory Theater	48%
The Murat Centre	43%
Indianapolis Art Center	39%
Indianapolis Symphony Orchestra	35%
Phoenix Theater	35%
Indianapolis Museum of Contemporary Art	30%
Dance Kaleidoscope	30%
Civic Theater	26%
Indianapolis Arts Council	17%
Harrison Center for the Arts	9%
Primary Colors	4%
Indianapolis Opera	0%



#### **Profile #4: Students**

NAME: ALLISON

AGE: 25

STATUS: MED STUDENT

NOTES: BUSY WITH  
SCHOOL AND FRIENDS.  
LOOKS FOR VALUE.

#### **Meet Allison.**

Allison is a twenty-five year-old med student. She's lived in several cities and considers herself cosmopolitan.

Allison likes to be busy. Sometimes, she's too busy. Her most recent read was *How to do More with Less...* she was exercising while she read it. Although she admits to being "between boyfriends," Allison keeps a very busy social calendar. She belongs to a student organization and volunteers one Saturday a month at Habitat for Humanity.

Allison's parents, who live in Michigan, introduced her to the arts at age 6 with dance, music, and art lessons. For Allison, art continues to be a way to learn more about her world. But with all the learning she's doing these days, it better be something extra special to make her calendar.

What would make it extra special? She offers some ideas: "If someone I knew was doing the art, I would of course go to support them. Or if a date invited me to the symphony. And I always will make time for Dance Kaleidoscope. They rock."

Final word from Allison? "Students are poor! Please give us a discount." She pauses, then adds, "Food is always good, too."

## STATISTICS: Students

### Top Ten Ways They Spend Their Free Time

1. I read books or magazines
2. I attended arts and/or cultural events
3. I had dinner or drinks with a friend(s)
4. I listened to music at home
5. I surfed the web/go online
6. I volunteered
7. I saw live music
8. I went to movies
9. I watched TV or movies at home
10. I cooked

### Do They Initiate Invitations or Respond to Them?

Initiate	58%
Respond	0%
Both, equally	42%

### Who Do They Go With? (ranked)

1. A date partner spouse or significant other
2. Adult family members or friends
3. Coworkers
4. Children or grandchildren
5. I go alone

### Why Do They Attend? (ranked)

1. To be inspired
2. For intellectual stimulation (e.g., to learn something)
3. To support an artist/organization
4. To escape
5. To be social (e.g., w/friend or partner)
6. To be around people
7. For work (e.g., company has seats, clients gave me tickets, etc.)

### How Do They Learn about Arts and Cultural Events?

From a friend	67%
Email promotion or listserv	33%
Web sites	33%
Alternative News (i.e., Nuvo)	25%
Newspaper (i.e., Indianapolis Star)	8%
Mailed promotion	0%
Radio	0%
Television	0%

### Where Have They Gone in the Last Year (in Indianapolis or Elsewhere)?

Arts openings/exhibits	100%
Museums	75%
Lectures	58%
Historic sites/tours	50%
Theater	42%
Symphony/Orchestra	42%
Other (please specify)	25%
Opera	0%

### What Indy Organizations Do They Support?

Indianapolis Museum of Art	67%
Eiteljorg Museum	67%
Indianapolis Art Center	58%
Children's Museum	50%
The Murat Centre	42%
Indianapolis Museum of Contemporary Art	25%
Indianapolis Repertory Theater	25%
Civic Theater	25%
Retail Galleries	25%
Indianapolis Symphony Orchestra	17%
Phoenix Theater	8%
Dance Kaleidoscope	8%
Harrison Center for the Arts	8%
Indianapolis Opera	0%
Primary Colors	0%
Indianapolis Arts Council	0%



## Profile #5: Non-White 20–40 Year-Olds

NAME: SHAWN

AGE: 27

STATUS: OWNS A SMALL  
BUSINESS

NOTES: WHEN IT COMES  
TO THE ART SCENE,  
FEELS A BIT LEFT OUT.

### Meet Shawn.

Shawn's a twenty-seven year-old entrepreneur with a small landscaping business. His father was a musician. His mother was a disciplinarian. "She kept us on the straight and narrow—church, grades, the whole thing."

In high school, Shawn got to meet the African American sculptor Elizabeth Catlett. He was hooked. Since that day, he's been a member of the IMA.

Shawn doesn't see very many other black people at the IMA. This concerns him. "If there was a commitment to attract another demographic, I think it would happen. I don't know if it's there. The more you incorporate the demographic you're trying to attract, the more you're going to get them."

Shawn suggests that organizations incorporate hip-hop. "I realize it's a stretch and would take a commitment, but everyone else is using it [hip-hop]. I hear it on car commercials and soda commercials."

Shawn is sure that nothing like this has happened in Indianapolis, because he would have been part of the target market. "If organizations really are trying to reach out, they're not marketing it very well."

## STATISTICS: Non-White 20–40 Year-Olds

### Top Ten Ways They Spend Their Free Time

1. I read books or magazines
2. I went to movies
3. I volunteered
4. I gardened
5. I attended arts and/or cultural events
6. I had dinner or drinks with a friend(s)
7. I went shopping
8. I listened to music at home
9. I saw live music
10. I created (painted, acted, wrote/played music, etc)

### Do They Initiate Invitations or Respond to Them?

Initiate	30%
Respond	16%
Both, equally	54%

### Who Do They Go With? (ranked)

1. A date partner spouse or significant other
2. Adult family members or friends
3. I go alone
4. Coworkers
5. Children or grandchildren

### Why Do They Attend? (ranked)

1. For intellectual stimulation (*e.g.*, to learn something)
2. To support an artist/organization
3. To be inspired
4. To be social (*e.g.*, w/friend or partner)
5. To escape
6. To be around people
7. For work (*e.g.*, company has seats, clients gave me tickets, etc.)

### How Do They Learn about Arts and Cultural Events?

From a friend	19%
Email promotion or listserv	12%
Alternative News ( <i>i.e.</i> , Nuvo)	8%
Web sites	8%
Newspaper ( <i>i.e.</i> , <i>Indianapolis Star</i> )	6%
Mailed promotion	5%
Radio	3%
Television	3%

### Where Have They Gone in the Last Year (in Indianapolis or Elsewhere)?

Museums	86%
Arts openings/exhibits	72%
Theater	53%
Historic sites/tours	42%
Lectures	36%
Symphony/Orchestra	31%
Opera	8%
Other (please specify)	19%

### What Indy Organizations Do They Support?

Eiteljorg Museum	73%
Indianapolis Museum of Art	68%
Children's Museum	62%
The Murat Centre	62%
Indianapolis Art Center	51%
Retail Galleries	46%
Indianapolis Museum of Contemporary Art	41%
Indianapolis Symphony Orchestra	35%
Indianapolis Repertory Theater	35%
Phoenix Theater	22%
Dance Kaleidoscope	22%
Indianapolis Arts Council	22%
Civic Theater	19%
Indianapolis Opera	16%
Harrison Center for the Arts	14%
Primary Colors	5%



## Profile #6: 20–40 Year-Olds—Non/Low Impact Users

NAME: MIKE

AGE: 33

STATUS: ENJOYS THEATRE,  
YET SELDOM ATTENDS DUE  
TO HECTIC SCHEDULE

NOTES: WANTS TO LEARN  
MORE ABOUT THE ARTS.

### Meet Mike.

Mike is a public relations manager for a political figure who shall remain nameless. He's also president of the Wabash Alumni Association. His time not spent for either of these causes is consumed by the gym, kicking back with his friends, and dating.

Mike was a regular thespian in high school. His girlfriend at the time got him involved, and he found he had a knack for it. These days, Mike is still a fan of theatre, but doesn't have much time for it. In general, Mike goes when he's invited. "If a cute redhead asks me, I'll definitely be there."

He's embarrassed to admit he doesn't know who Baryshnikov is, and thinks the "Blue Period" refers to the Great Depression. He sometimes avoids events where this ignorance "might rear its ugly head..." unless, of course, that cute redhead asks him.

Mike would jump at the chance to learn more in a risk-free way. He liked the Red Arrow gimmick, and wishes there was more publicity of the arts and a central website where he could buy tickets.

Do you know any redheads who might like to take Mike to a play?

## STATISTICS: 20–40 Year-Olds—Non/Low Impact Users

### Top Ten Ways They Spend Their Free Time

1. I watched TV or movies at home.
2. I read books or magazines
3. I surfed the web/go online
4. I had dinner or drinks with a friend(s)
5. I went shopping
6. I listened to music at home
7. I cooked
8. I went to movies
9. I attended arts and/or cultural events
10. I worked out/exercised

### Do They Initiate Invitations or Respond to Them?

Initiate	34%
Respond	27%
Both, equally	39%

### Who Do They Go With? (ranked)

1. A date partner spouse or significant other
2. Adult family members or friends
3. Coworkers
4. Children or grandchildren
5. I go alone

### Why Do They Attend? (ranked)

1. For intellectual stimulation (*e.g.*, to learn something)
2. To be social (*e.g.*, w/friend or partner)
3. To support an artist/organization
4. To be inspired
5. To escape
6. To be around people
7. For work (*e.g.*, company has seats, clients gave me tickets, etc.)

### How Do They Learn about Arts and Cultural Events?

From a friend	62%
Newspaper ( <i>i.e.</i> , <i>Indianapolis Star</i> )	17%
Radio	17%
Web sites	17%
Mailed promotion	16%
Email promotion or listserv	13%
Television	13%
Alternative News ( <i>i.e.</i> , <i>Nuvo</i> )	5%

### Where Have They Gone in the Last Year (in Indianapolis or Elsewhere)?

Museums	83%
Arts openings/exhibits	57%
Historic sites/tours	51%
Theater	49%
Symphony/Orchestra	24%
Lectures	19%
Other (please specify)	15%
Opera	3%

### What Indy Organizations Do They Support?

Children's Museum	62%
Eiteljorg Museum	49%
The Murat Centre	47%
Indianapolis Museum of Art	45%
Retail Galleries	31%
Indianapolis Art Center	29%
Indianapolis Repertory Theater	22%
Indianapolis Symphony Orchestra	22%
Indianapolis Museum of Contemporary Art	18%
Civic Theater	12%
Phoenix Theater	9%
Dance Kaleidoscope	8%
Indianapolis Arts Council	8%
Harrison Center for the Arts	6%
Indianapolis Opera	5%
Primary Colors	4%



## Profile #7: 20–40 Year-Olds—Mid/High Impact Users

NAME: MAGGIE

AGE: 26

STATUS: ENJOYS THE ARTS  
AND ATTENDS REGULARLY.

NOTES: CONNECTED TO  
THE SCENE, OPINION  
LEADER.

### Meet Maggie.

At twenty-six, Maggie is cultural maven. She’s also a law clerk. And a painter. She seeks and finds events in Indianapolis to take friends to. If it’s good, she’ll travel for it. She believes the arts are “in us all— it’s part of being human.”

Maggie has a reputation as “the one-stop place for event info.” Her friends, family, and co-workers ask her what’s going on in Indy, and she sends emails out with info about the Murat, Mass Avenue, or a play the IRT is doing.

Her best arts experience was when she sang in a choir for an opera as a child. She said singing on stage with a full orchestra below was so intense, she felt like she was flying. She still gets shivers down her spine seeing great opera.

Maggie and her partner Leigh have an Indy Opera subscription. “We just want to be sure we fit the Indy Opera into our hectic life. A subscription has been a good way to do that.”

Despite this, Maggie would love a way they could occasionally trade their Indy Opera tickets for tickets at other organizations, because “we can’t go to all the shows in the season, and sometimes we don’t want to. A multi-organization subscription would be nice.”

## STATISTICS: 20–40 Year-Olds—Mid/High Impact Users

### Top Ten Ways They Spend Their Free Time

1. I read books or magazines
2. I attended arts and/or cultural events
3. I watched TV or movies at home
4. I surfed the web/go online
5. I listened to music at home
6. I had dinner or drinks with a friend(s)
7. I cooked
8. I went shopping
9. I worked out/exercised
10. I went to movies

### Do They Initiate Invitations or Respond to Them?

Initiate	39%
Respond	6%
Both, equally	55%

### Who Do They Go With? (ranked)

1. Adult family members or friends
2. A date partner spouse or significant other
3. I go alone
4. Children or grandchildren
5. Coworkers

### Why Do They Attend? (ranked)

1. To be social (*e.g.*, w/friend or partner)
2. For intellectual stimulation (*e.g.*, to learn something)
3. To support an artist/organization
4. To be inspired
5. To be around people
6. To escape
7. For work (*e.g.*, company has seats, clients gave me tickets, etc.)

### How Do They Learn about Arts and Cultural Events?

From a friend	52%
Email promotion or listserv	27%
Mailed promotion	22%
Alternative News ( <i>i.e.</i> , Nuvo)	22%
Newspaper ( <i>i.e.</i> , <i>Indianapolis Star</i> )	20%
Web sites	19%
Radio	17%
Television	8%

### Where Have They Gone in the Last Year (in Indianapolis or Elsewhere)?

Museums	96%
Arts openings/exhibits	90%
Theater	75%
Historic sites/tours	59%
Lectures	47%
Symphony/Orchestra	46%
Other (please specify)	24%
Opera	12%

### What Indy Organizations Do They Support?

Indianapolis Museum of Art	91%
Children's Museum	74%
Eiteljorg Museum	73%
The Murat Centre	68%
Indianapolis Art Center	62%
Indianapolis Symphony Orchestra	59%
Indianapolis Repertory Theater	56%
Retail Galleries	49%
Phoenix Theater	38%
Civic Theater	32%
Indianapolis Museum of Contemporary Art	32%
Harrison Center for the Arts	30%
Dance Kaleidoscope	29%
Indianapolis Arts Council	22%
Indianapolis Opera	20%
Primary Colors	10%





## *Engaging the Next Generation: The New Rules*

The next part of this report addresses three questions:

- 1. What do next generation audiences want?**
- 2. How can we develop programming for younger audiences?**
- 3. How do we market and sell arts and culture programming to younger audiences?**

### **1. What do next generation audiences want?**

Simply stated, the next generation wants to be engaged at a level beyond the art itself. The next generation wants a creative experience that includes learning, connecting, and/or sensing.

Nationwide research shows that the art itself, although a critical component, may no longer be what draws patrons to arts events. As we move to an “experience economy,” (Pine & Gilmore, *The Experience Economy*, 1999) audiences and younger generations in particular, are eschewing their role as passive voyeurs of the arts and asking to be engaged—with each other, with the art, and even with the artist.

Our research among arts patrons in Indianapolis confirms national research and further shows:

- The most popular reason 20-40 years olds attend arts and culture events is to **learn something**;
- **Being social** is the second most popular reason young patrons attend arts and culture events;
- **Supporting an artist or arts organization** ranked third among the reasons all arts patrons (regardless of age) attend arts and culture events.

### **Experience trumps mission**

Our research shows many young people who, when asked for examples of their arts participation, mentioned for-profit galleries, house concerts, rock shows, and music clubs. These young people didn’t consider arts events to only be non-profit arts events, but rather had a much broader definition of “art.” Additionally, in a number of our interviews, young people referred to supporting the arts in ways that would make development directors cringe: buying art from artists, attending festivals, and buying CDs after concerts.



*Simulated* experiences are a popular alternative, allowing people to stay at home, watch DVDs of live concerts, and see media art online. In 2002, 56% of Americans accessed some genre of art through alternative media. Only musicals and plays have a clear lead over their simulated audiences. (NEA, Survey of Public Participation in the Arts, 2002.)

Offering experiences has bottom-line benefits. Cirque de Soleil productions are an excellent example. Their multi-sensory, eye-popping appeal results in sold out shows night after night where the average ticket price hovers at \$100.

Like Cirque, the arts have an innate advantage in an Experience Economy because they naturally provide compelling, dramatic, sensory, authentic or surprising experiences to patrons.

## **2. How do we develop programming that younger audiences want?**

Younger audiences want creative experiences centered on learning, connecting, and sensing. How do arts organizations capitalize on these “experience drivers?”

The Children’s Museum of Indianapolis is a one local example of an arts organization that excels in all three of the following drivers:

**Learning:** A primary belief at the Children’s Museum is that 95% of all learning happens outside of the classroom. Therefore, they seek ways to make learning fun and central to the core of all programming.

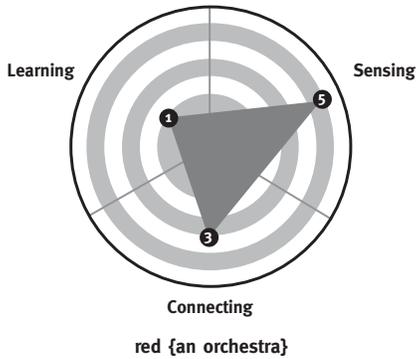
**Connecting:** The Children’s Museum has families and classes as visitors. Therefore the programs and exhibits must leverage and recognize that most visitors are coming with someone, and must design programming to accommodate these connections. Intergenerational exercises and peer-to-peer activities are recommended throughout the exhibits, making “connecting” a natural part of the Children’s Museum experience.

**Sensing:** Many people—children, adults and retirees—are kinesthetic learners; that is, they learn best by *doing*. The Children’s Museum ensures that their exhibits are multi-sensory. A child can touch the art, not just look at it. Videos, kiosks, and even the toys for sale in the gift shop reinforce the multi-sensory experience of the museum.

### **Drivers of an Experience**

For the purpose of this report, we refer to three Experience Drivers: **Learning, Connecting, and Sensing.**

We call them “drivers” because by leveraging them, arts and cultural organizations will create the kind of experiences young patrons crave.



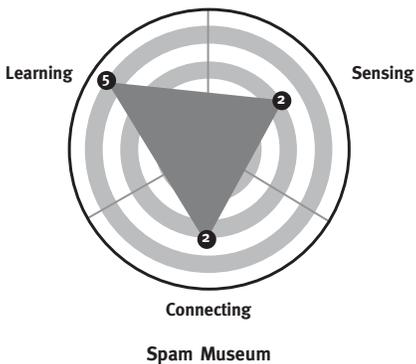
Other examples include:

*High Sensing*

**Red {an orchestra}** in Cleveland, Ohio is not the Cleveland Symphony Orchestra. And it's not trying to be. But red's concerts are sell-outs and their reputation is excellent. Why? Because they partner with puppeteers, local artists, and travel regionally to bring a multi-sensory experience to their patrons. Learn more at <http://www.redanorchestra.org>.

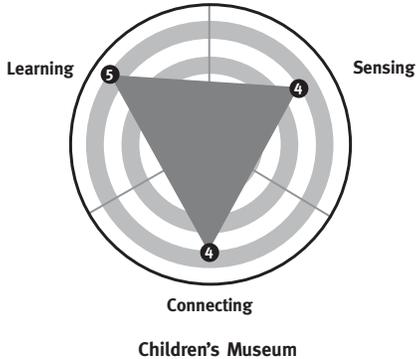
*High Learning*

The Spam Museum in Austin, MN and the Holocaust Memorial Museum in Washington, D.C. couldn't be more different in their content or approach. But they have one thing in common: Both are excellent examples of organizations that have made learning a key driver in their programming. By installing movies, interactive kiosks, and showcasing engaging narratives into their experiences, visitors cannot help but learn more during their visits. Further, each organization has put a great deal of content on their websites, to extend the learning beyond the patron's visit.



*High Connecting*

The Milwaukee Art Mob is a group of young professionals who attend plays, art openings, concerts, and cultural lectures en masse. With tools as rudimentary as an email distribution list, a self-appointed "mob leader" chooses a date and a performance, reserves a block of tickets, and organizes the pre- and post-meetings.



Like book clubs, "Play Groups" are also emerging in some cities. Members of the group purchase the same play and meet at someone's house to read through the script together.

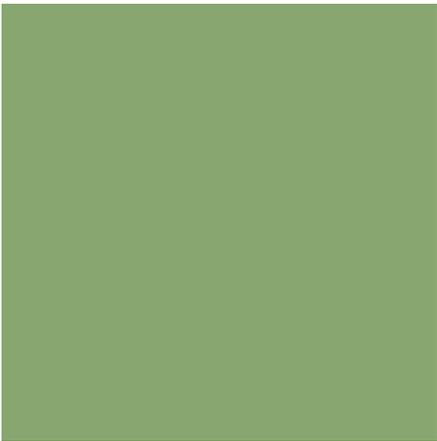
How can your organization introduce richer levels of Learning, Connecting and Sensing into your programming? Consult the table, Experience Strategies, on page 32.

**3. How do we market and sell to younger audiences?**

Its now widely understood that it takes more—more media impressions and therefore more money—to attract declining numbers of patrons through traditional media channels including the newspaper, television and radio.

There's a simple explanation for this: These are not the primary places where younger patrons learn about the arts.

**DEFINITION:**  
**Marketing:**  
 The art of getting their attention.



*Meet them where they are*

When asked, “How did you learn about the last arts and culture event you attended?” the survey sample of all 20-40 year-olds responded:

<b>From a friend</b>	32%
<b>Email promotion or listserv</b>	12%
Mailed promotion	11%
Newspaper ( <i>i.e., Indianapolis Star</i> )	11%
<b>Web sites</b>	10%
Alternative News ( <i>i.e., Nuvo</i> )	9%
Radio	9%
Television	5%



The results differed based on profile. Following are the highest-to-lowest ranked sources of information that people rely on to learn about arts and culture programming by survey sub-group:

**Single 20–40 Year-Olds**

- From a friend
- Email promotion or listserv
- Alternative News, *e.g.,, NUVO*
- Web sites
- Radio
- Mailed promotion
- Newspaper, *e.g., Indianapolis Star*
- Television

**20–40 Year-Olds w/Children**

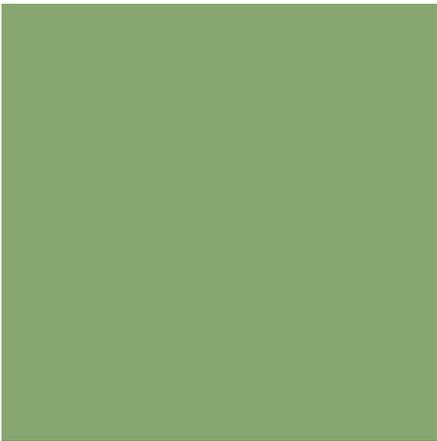
- From a friend
- Mailed promotion
- Email promotion or listserv
- Newspaper, *e.g., Indianapolis Star*
- Alternative News, *e.g., NUVO*
- Radio
- Web sites
- Television

**Students**

- From a friend
- Email promotion or listserv
- Web sites
- Alternative News, *e.g., NUVO*
- Newspaper, *e.g., Indianapolis Star*

**All Survey Respondents**

- From a friend
- Newspaper, *e.g., Indianapolis Star*
- Mailed promotion
- Email promotion or listserv
- Web sites
- Alternative News, *e.g., NUVO*
- Radio
- Television



In all survey groups, learning about arts and cultural events “from a friend” was the top rated marketing method.

Do you—as an arts organization—know whom the “friends” are who recommend your events to others? How can you leverage this universally popular channel for patron development?

### **Leveraging Word of Mouth**

Who’s recommending you? Staff, boards of directors, patrons, and donors should all be your word-of-mouth ambassadors.

1. Give free tickets in sets of two to all staff, board members, season ticket holders/members, and donors with instructions to give them away to their friends.
2. Your staff’s business cards could be redeemable for free or half-price tickets at the box office or through your call center.
3. Near the conclusion of website and phone orders, ask “Would you like two half price tickets to give to your friends?”
4. Create an “Invite someone” button that generates an instant email invitation that your guests can email from your website to their friends.

### **Email and listservs**

Email and listservs are powerful tools to reach the next generation, yet not all Indianapolis arts organizations offer them, and some offer them only to members.

Every arts and culture organization that wants to attract young patrons must have a free, easy-to-subscribe-to email sign-up on their home page.

Here are some guidelines:

#### *SIGNING UP:*

- Your email sign-up should be free for all people, not just members or subscribers.
- Your email sign-up screen should be on your home page, “above the fold,” meaning on the top section of your website, so that the guest does not have to scroll down or click around to get signed up.
- Your email should be double opt-in, which means that the person has entered their email and has affirmatively responded a second time, confirming that they want to be on your list. Double opt-in is one of the only ways for you to avoid having your emails put in the “spam filter” on your guests’ computers.



Effective HTML email campaigns are colorful, simple, and informative.

If possible, keep track of the specific people who most often FORWARD your emails to others. These are some of your best “word of mouth” subscribers, to whom you may want to offer special deals and/or incentives.

Constant Contact (<http://www.constantcontact.com>) and Cooler Email (<http://www.cooleremail.com>) are two vendors that can organize and track your email campaigns. We mention them here NOT as an endorsement, but to offer them as a starting point for analyzing your own email campaign vendor.

- Subscribers to your email list should only be required to give their email address to sign-up. Information like first and last name and zip code should be optional, demonstrating your respect for privacy.

#### SENDING EMAIL TO PATRONS/PROSPECTS

- Frequency: once a month
- Use a consistent template, e.g.,
  1. This Month's Events
  2. “Invite a Friend” link to each event
  3. Hotlink to buy tickets
  4. The Buzz/Recent Media, with a hotlink to stories and interviews
  5. Other links to your website as appropriate
- “Forward This Email to a Friend” option
- Subscribe/unsubscribe directions should be in each email
- Consider how your email can drive Learning, Sensing, or Connecting

#### TRACKING EMAIL CAMPAIGNS

For each email campaign, measure:

- Percentage of “opens”
- Number of “forwards”
- Number of “click-throughs” (and to what sections)



### **Leveraging your website**

Nearly every major arts organization in Indianapolis has a website. Through the course of our research, we visited each of them and have some specific recommendations for each organization on how to improve their web experience, to both sell more tickets, and enhance the Learning, Sensing, or Connecting drivers.

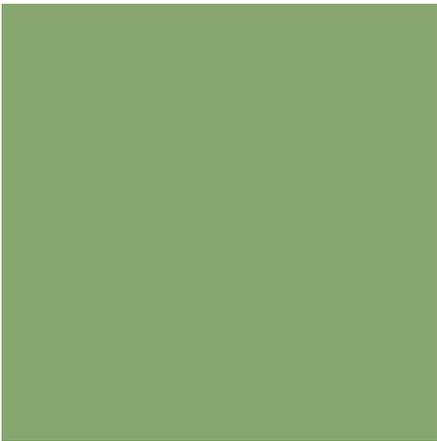
Here are some general guidelines:

#### *Online Ticketing and/or Membership:*

- Should be as simple as possible.
- “Buy tickets” or “Become a Member” buttons on the home page.
- Require no more than the minimum number (8) of fill-in fields to transact an order via MasterCard (*i.e.*, First and Last Name, Street Address, City, State, Zip, Credit Card type and Number, and Code).
- Allow more than seven minutes to complete a website transaction, before the tickets become unavailable or the website “times out.” The Indianapolis Symphony gives 15 minutes, which seems like enough time to find your wallet, locate the code on the back, etc.
- Do not require a person to register as a guest of your site (*e.g.*, user name and password) before allowing them to buy tickets or become a member.
- Do not require them to print out the application, complete it, sign it, and mail it in. This can be an OPTION but should not be a requirement.
- Print tickets at home! The Children’s Museum allows buyers to print their tickets at home and redeem them anytime within 60 days.

#### *Increasing Learning and Connecting through your website*

- “Meet the Performers/Artists” should include more than their standard professional bio. Ideas to increase Connecting include “insider information” like the last book they read, their favorite television show, or their favorite place to eat in Indy. If your artists are interested in blogging about their musings, make a place for them to do that on your site also.
- Include any recent news clippings—even if they’re controversial—about the current performance.
- Include discussions guides for performances.
- Other ideas are included on the Experience Strategies on p. 34.



### Web Site Rankings

Following is a sample list of Indianapolis arts and cultural organizations and how their websites are ranked by Google and Alexa.

Google’s rank is out of a ten possible points. Simply, *the higher the number, the better a page is ranked by Google’s search engines*. To increase your Google ranking, you must get more sites to link to yours. Each of these links to your site counts as a “vote” in Google’s system. The more “votes” you have from other pages, the better your site ranks within Google’s search systems.

The Alexa score is your website’s ranking compared to all other websites in the universe. With Alexa, *the lower your number, the higher (better) your rank*.



Organization	Google	Alexa
Indianapolis Symphony Orchestra	5	583,813
Indianapolis Museum of Art	7	492,533
Children's Museum	7	245,999
Indianapolis Opera	5	Not Avail
Dance Kaleidoscope	5	5,210,583
IMOCA	5	4,476,268
Indianapolis Arts Center	5	3,707,884
Indianapolis Black Expo	6	1,229,958
Civic Theater	5	1,389,269
Arts Council of Indianapolis	6	887,598
Murat Center	5	770,764
Eiteljorg Museum	6	4,030,874
Phoenix Theater	4	2,121,937

By visiting Alexa.com, marketing directors can learn:

- Which websites are linking to yours;
- Which other sites your visitors link to; and
- Traffic patterns of your site for the last three months, six months, and year.

*Note: All data was collected on Saturday, February 11, 2006.*

“In the last 20 years, the amount of time Americans have spent at their jobs has risen steadily. On the other hand, the ‘market’ for free time hardly even exists in America.”

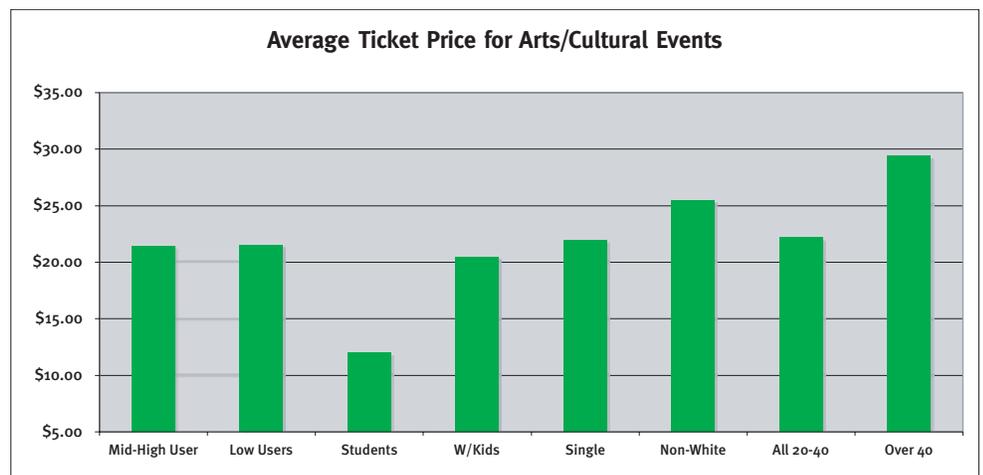
—Juliet B. Schorr,  
*The Overworked American*

### Overcoming barriers

Our research shows that the top two barriers to arts participation among younger audiences are (1) cost; and (2) time. But that does not mean that they aren’t willing to pay for programming, or that they don’t make time for the arts.

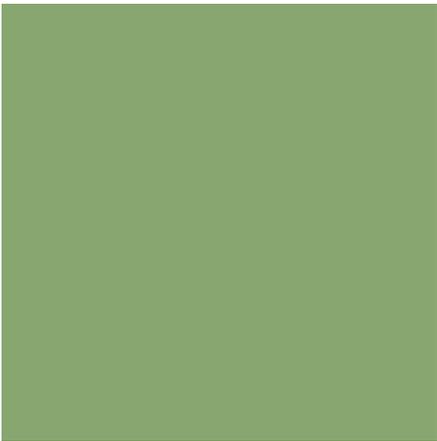
**Young patrons have less disposable income.** Today, the average four-year college graduate leaves school with \$19,500 in loans. For these and other reasons, young patrons have less disposable income for arts events. But they will pay.

Twenty to forty year-old arts patrons pay an average of \$22.19 for their arts experiences, while their over-40 counterparts pay \$29.38. The MOST that younger patrons have paid is \$79.01 (average) compared to over-40 patrons who’ve forked over an average high of \$125.16.



**Young patrons are time-starved.** “Lack of time” is a close runner-up to “lack of money” in the list of reasons more young patrons don’t attend arts events. Interviewees cited an average of just 17.4 hours of leisure time per week. Weekends and evenings are often the only times available for leisure activities. This finding paired with the trend that Americans’ window of non-work time is closing, it is of critical concern to arts organizations.

If you want to reach young patrons, you must be “open” when they have free time: Fridays and Saturdays and evenings and after work.



## *In summary*

This report can serve as a guide for arts organizations to capture and learn more information about the profiles of their users, as their programming process incorporates a focus on the experience from a sensing/learning/connecting viewpoint, and as marketing teams begin to deliberate on best uses of marketing dollars to reach young patrons.

The following Experience Strategies were formed through the lens of a young patron for consideration when creating a sensing/learning/connecting focused experience. While we are not recommending that an organization has to be strong in all three areas to be successful, at least one has to be prominent and successfully packaged.

Next Generation Consulting would like to acknowledge the following people and organizations as key contributors to this body of research:

- The Lilly Endowment
- The Arts Council of Indianapolis
- The Indianapolis Arts Development and Participation Team (I-ADAPT)
- The research participants – interviewees, focus group participants
- Web survey respondents

## *Experience Strategies*

Young people attend arts events for three primary reasons: to learn something; to be social; and/or to have a rich multi-sensory sensory experience. Consider your arts organization's performance in each Experience Driver.

### LEARNING

Museums	Theater/Dance	Music
<p>The program that accompanies each exhibit has unique insight into the artist's process, inspiration or motivation, or message.</p> <p>A docent or guide is either regularly scheduled throughout the day and/or available upon request. What if this docent or guide was in costume? (S)</p> <p>There are interactive kiosks throughout the exhibit that challenge the patron to test their knowledge of the art or artist. (S)</p>	<p>Program notes for each performance offer unique insight into the context in which the performance was created, and the relevance of the performance to contemporary society.</p> <p>The artistic director or a lead actor/actress greets the audience with a few words of welcome and context. (S)</p> <p>Program notes or an overhead screen prompt the audience to watch/listen carefully for certain nuances throughout the performance. (S)</p>	<p>The program notes offer unique insight into the composer's motivation for the work, or the director's notes include ideas to help modern audiences understand the piece.</p> <p>The conductor or lead musician greets the audience and offers welcome and context for the performance. (S)</p> <p>Program notes or an overhead screen prompt the audience to watch/listen carefully for certain musical nuances throughout the performance. (S)</p>

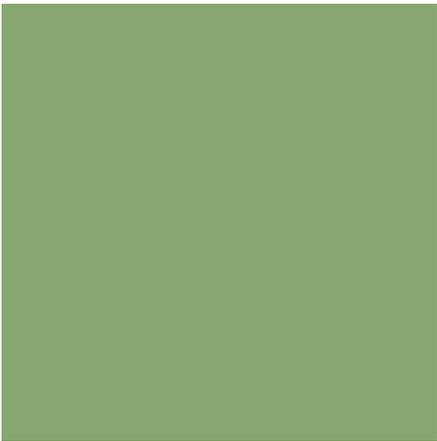
<b>Museums</b>	<b>Theater/Dance</b>	<b>Music</b>
<p>Behind the Scenes tours of the museum are available to the public, to learn how the art is curated, stored, and to share information about what it's like to work in a museum. An engaging, knowledgeable and passionate volunteer or staff member leads these tours. (S)</p>	<p>Dancers/actors participate in “Talk Back” sessions within ten minutes after the performance.</p>	<p>Conductor and/or musicians participate in “Talk Back” sessions within ten minutes after the performance.</p>
<p>Behind the Scenes tours of the venue are available to the public, to learn where the actors/dancers rehearse, see the Green Room, and learn about backstage nuances. An engaging and passionate volunteer or member of the company leads these tours. (S)</p>	<p>Behind the Scenes tours of the venue are available to the public, to learn where the actors/dancers rehearse, see the Green Room, and learn about backstage nuances. An engaging and passionate volunteer or member of the company leads these tours. (S)</p>	<p>Behind the Scenes tours of the venue are available to the public, to learn where the actors/dancers rehearse, see the Green Room, and learn about backstage nuances. An engaging and passionate volunteer or member of the ensemble leads these tours. (S)</p>
<p>Programming either compliments or builds upon learning in public schools.</p>	<p>Programming either compliments or builds upon learning in public schools.</p>	<p>Programming either compliments or builds upon learning in public schools.</p>
<p>Patrons are encouraged to join “Museum Clubs” or “Art Mobs” to patronize and discuss the exhibits as a group. (C)</p>	<p>Local audiences are encouraged to join “Play Groups” where the plays are read and discussed in small groups. (C)</p>	
<p>Your website offers chat rooms for patrons to discuss their visit and offer tips and pointers to other patrons for how to get the most from their visit. (C)</p>	<p>Your website offers chat rooms for patrons to discuss their experience and offer tips and pointers to other patrons for how to get the most from their visit. (C)</p>	<p>Your website offers chat rooms for patrons to discuss their experience and offer tips and pointers to other patrons for how to get the most from their visit. (C)</p>
<p>Your website has links to articles and essays that have been written – good or bad – about the exhibit/artists.</p>	<p>Your website has links to articles and essays that have been written – good or bad – about the play/writer/choreographer.</p>	<p>Your website has links to articles and essays that have been written – good or bad – about the composer/performance.</p>
	<p>Your website offers more than the usual performer’s professional bio, e.g. favorite place to eat in Indianapolis, most recent book read, favorite role in a performance (and why) (C)</p>	<p>Your website offers more than the usual performer’s professional bio, e.g. favorite place to eat in Indianapolis, most recent book read, favorite piece or performance (and why) (C)</p>

## CONNECTING

<b>Museums</b>	<b>Theater/Dance</b>	<b>Music</b>
<p>You offer childcare at appropriate days and times so that parents and/or adults can enjoy the museum together.</p>	<p>You offer childcare for select performances so that parents can enjoy the performance together.</p>	<p>You offer childcare for select performances so that parents can enjoy the performance together.</p>
<p>Your exhibit notes include a “discussion guide” that can be used interactively throughout the exhibit. (L)</p>	<p>Your program notes include a “discussion guide” that can be used after the program as conversation starters. (L)</p>	<p>Your program notes include a “discussion guide” that can be used after the program as conversation starters. (L)</p>
<p>You curate exhibits that explore themes of coupling, families, togetherness, and social behavior.</p>	<p>You produce performances that explore themes of coupling, families, togetherness, and social behavior.</p>	<p>You produce performances that explore themes of coupling, families, togetherness, and social behavior.</p>
<p>You offer online and real-time “clubs” that visit the museum together, and/or discuss the exhibits together. (L)</p>	<p>You offer online and real-time “clubs” that attend performances together, and/or discuss the performances together. (L)</p>	<p>You offer online and real-time “clubs” that attend performances together, and/or discuss the performances together. (L)</p>
<p>Artists or museum directors send personal notes/ email invitations inviting patrons to attend the exhibit, and offering a time/date when they’ll be there to discuss the art.</p>	<p>Actors, dancers and/or artistic directors send personal notes/email invitations inviting patrons to attend the performance, and offer a specific invitation to a talk back or behind the scenes tour for a specific performance.</p>	<p>Musicians and/or conductors send personal notes/email invitations inviting patrons to attend the performance, and offer a specific invitation to a talk back or behind the scenes tour after a specific performance.</p>
<p>Artist talks, where artists offer insights into their process, inspiration, goals/objectives, including a Q &amp; A -on or off-site. (L)</p>	<p>Performer(s) talks, where performers offer insights into their process, inspiration, goals/objectives, including a Q &amp; A - on or off-site. (L)</p>	<p>Musician talks, where musicians offer insights into the process, inspiration, goals/objectives, including a Q &amp; A - on or off-site. (L)</p>
<p>Your website has a “connect with others who’ve seen the exhibit” section where patrons can go to share their impressions of the show and connect with others.</p>	<p>Your website has a “connect with others who’ve seen the show” section where patrons can go to share their impressions of the show and connect with others.</p>	<p>Your website has a “connect with others who’ve seen the performance” section where patrons can go to share their impressions of the show and connect with others.</p>
<p>Host a match.com or speed-dating party at an exhibit opening.</p>	<p>Host a match.com or speed-dating party before a performance.</p>	<p>Host a match.com or speed-dating party before a performance.</p>

## SENSING

<b>Museums</b>	<b>Theater/Dance</b>	<b>Music</b>
Headsets are available to learn as your travel throughout the museum or specific exhibit. (L)		Offer hand-held devices to those who want a visual that offers a visual interpretation of the music.
Touch is encouraged to interact with art if/when appropriate to touch.	Audience participation is encouraged when appropriate including use of props.	Audience participation is encouraged when appropriate including use of props.
Multi-media is used, e.g. film, video, performance art and music.	Multi-media is used, e.g. film, video, visual art and music.	Multi-media is used, e.g. film, video, visual and performance art.
Olfactory/tactile senses are engaged.	Olfactory senses are engaged.	Olfactory senses are engaged.
Behind the Scenes tours of the museum are available to the public, to learn how the art is curated, stored, and to share information about what it's like to work in a museum. An engaging, knowledgeable and passionate volunteer or staff member leads these tours. (L)	Behind the Scenes tours of the venue are available to the public, to learn where the actors/dancers rehearse, see the Green Room, and learn about backstage nuances. An engaging and passionate volunteer or member of the company leads these tours. (L)	Behind the Scenes tours of the venue are available to the public, to learn where the actors/dancers rehearse, see the Green Room, and learn about backstage nuances. An engaging and passionate volunteer or member of the ensemble leads these tours. (L)
A docent or guide is either regularly scheduled throughout the day and/or available upon request. (L)	The artistic director or a lead actor/actress greets the audience with a few words of welcome and context. (L)	The conductor or lead musician greets the audience and offers welcome and context for the performance. (L)
There are interactive kiosks throughout the exhibit that challenge the patron to test their knowledge of the art or artist. (L)	Program notes or an overhead screen prompt the audience to watch/listen carefully for certain nuances throughout the performance. (L)	Program notes or an overhead screen prompt the audience to watch/listen carefully for certain musical nuances throughout the performance. (L)



## *Methodology*

To learn more about the next generation of arts patrons in Indianapolis, several methods and stages were used.

First, a **pre-screen survey** was published on the internet. Links to this survey were sent out via email by the arts council and as many other arts organizations as had lists of younger patrons. The survey was open from September 12-29, 2005, and 873 people responded. As incentive, ten iPods were promised. (These iPod winners were later chosen from the group of interviewees.) This survey provided the research team with names of people to include in the focus groups and interviews. Questions from this survey can be found on the CD that accompanies the report.

Two **focus groups** were conducted at the Arts Council of Indianapolis on October 11-12, 2005. Next Generation Consulting staff led thirteen people aged 20–40 in two groups. The focus group participants were mid- to high-impact users with the objective of gathering information to better focus our questions for the web survey. Questions asked and summaries of the learning from these focus groups can be found on the CD that accompanies the report.

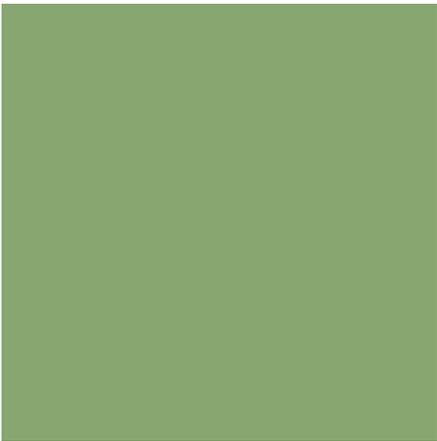
On October 13, 2005, a group of 26 volunteers associated with Indianapolis arts organizations (see page 41 for a listing of the team members) received **in-depth interview training**. This group, coined the I-ADAPT team, spent the entire day team-building and fine tuning the questions through practice depth interviews with each other. Participants were paired to create interview teams that would be responsible for 7-8 interviews each. An effort was made to pair people who didn't normally work together. The I-ADAPT Interview Handbook can be found on the CD that accompanies the report.

Between October 14th and November 9th, team members of I-ADAPT conducted 85 in-depth interviews with Indianapolis area residents aged 20–40, diverse in several factors including ethnicity, marital status, gender, and arts user impact profiles. Each interview took approximately one hour to complete, and were conducted using an appreciative inquiry research style—an exploration of what gives life to human systems when they are at their best. (See the Office of Positive Change at [www.positivechange.org/appreciative-inquiry.html](http://www.positivechange.org/appreciative-inquiry.html)) The questions were created to learn from a diverse group of young arts patrons' first experiences, last experiences and most memorable experiences. (Questions can be found in the I-ADAPT



Interview Handbook, on the CD.) For each interview, the I-ADAPT pair split responsibilities: One primarily asked questions, while the other recorded notes. This pairing allowed the questioner to fully listen to the interviewee and respond with a level of deeper questioning when necessary. After completing the interview, the I-ADAPT pair would write a summary, covering the learning and stories that emerged. The majority of these interviews took place in Starbucks' locations throughout Indianapolis. On November 10th, 2005, team members of I-ADAPT reconvened with NGC staff to debrief and summarize findings. A file with all 85 interview summaries can be found on the accompanying CD.

A second, more substantial **web survey** was conducted, using some of the initial learning from the focus groups and the depth interviews to form the questions. The complete set of questions and response summaries can be found on the CD that accompanies the report. Responses to the survey were collected from November 21 – December 25, 2005. Ten more iPods were offered as incentive to respond to this survey. This survey invited people of all ages to respond to the questions. Several organizations placed links to the survey in emails to patrons, or on their websites. 719 responses to this survey were recorded.



## *The I-ADAPT Team*

### **Arts Council of Indianapolis**

Kathy Nagler  
Shawn Jackson

### **Ballet Internationale**

Louise Adams

### **Butler University Arts**

Administration Program  
Susan Zurbuchen

### **Civic Theater**

Kate Appel

### **Dance Kaleidoscope**

Danielle Falconer  
Stevi Stoesz

### **Eiteljorg Museum**

Tamara Harris

### **Indianapolis Arts Center**

Lisa Duda

### **Indiana Black Expo**

Alpha Garrett

### **Indianapolis Museum of Art**

Fred Duncan  
Jeanine Riedl  
Katie Ellis  
Tariq Robinson

### **Indianapolis Museum of Contemporary Art**

Danielle Laffey

### **Indianapolis Opera**

Kim White  
Renee Wilmeth

### **Indianapolis Repertory Theater**

Megan McKinney  
Richard Ferguson-Wagstaffe

### **Indianapolis Symphony**

Holly Johnson  
Sarah Ladd

### **Indy Hub**

Molly Chavers

### **Phoenix Theater**

Janie Radcliffe

### **Theater of Inclusion**

Rebecca Hutton

### **The Writers Center**

Dorothy Alig  
Penny Crey

### **Next Generation Consulting**

Marti  
Erin McLennon  
Rebecca Ryan