

Building Demand for the Arts

2014 Conferencia de Marketing de las Artes

20 October 2014

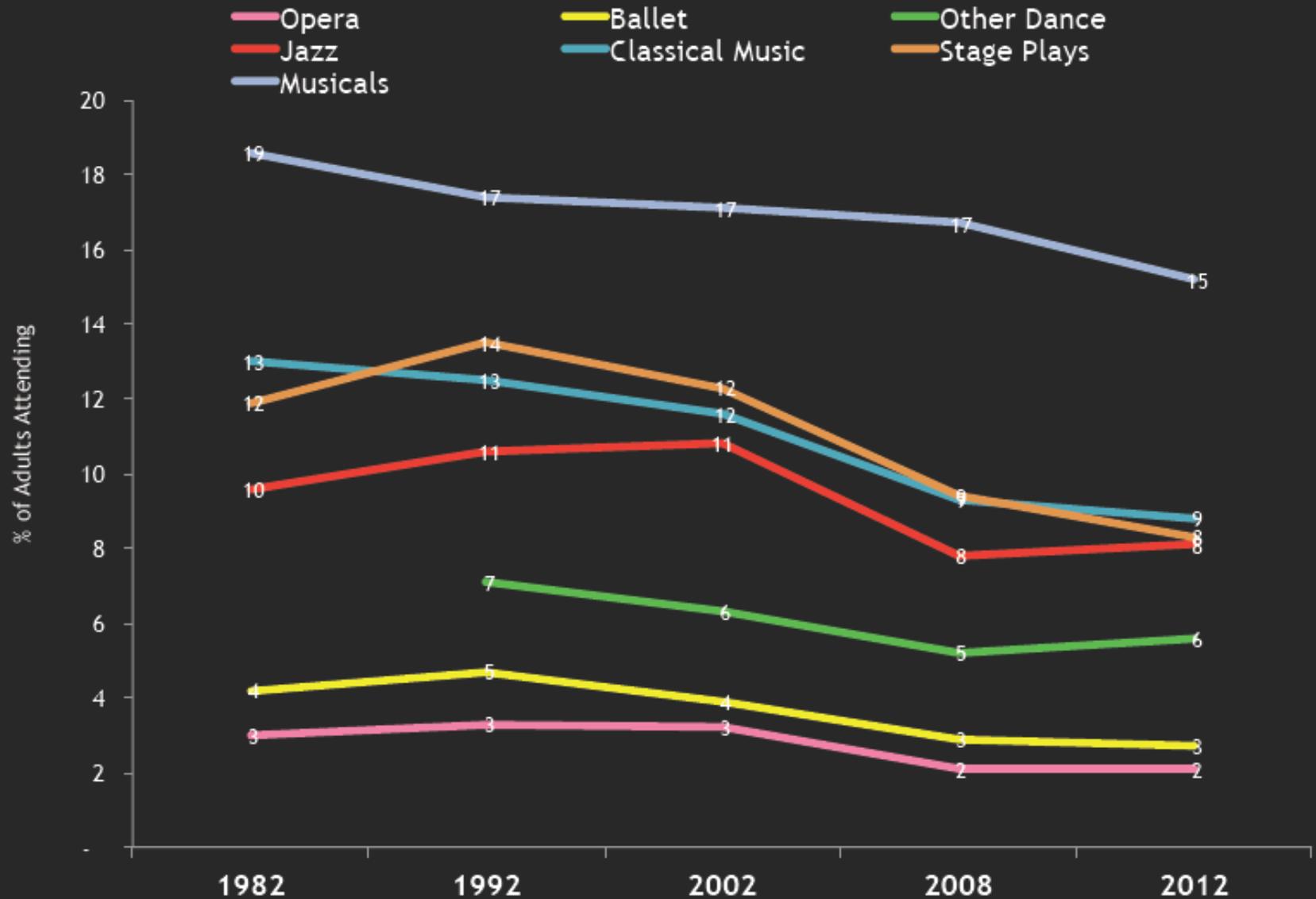
10:30 - 11:30 a.m.

Alan Brown, Principal, WolfBrown

wolf
brown

Decreasing attendance, nationally

% OF ADULTS ATTENDING BENCHMARK ACTIVITIES - SPPA



**What has been gained from
10+ years of audience development
experiments?**

Foundation Grants for Audience Development

- The Wallace Foundation
 - Seattle, Boston, Chicago, Philadelphia, San Francisco, Minneapolis/St. Paul
- John S. and James L. Knight Foundation
 - Magic of Music orchestra initiative
 - Miami Arts Challenge; Philadelphia Arts Challenge
- Doris Duke Charitable Foundation
 - Engaging Dance Audiences (Dance/USA)
 - New Generations: Future Audiences (TCG)
- The Andrew W. Mellon Foundation
- The Cleveland Foundation
 - Engaging The Future initiative
- The James Irvine Foundation
 - Arts Innovation Fund
 - Arts Regional Initiative

On the positive side, I see...

- New sensitivity to deepening the audience experience
- Artistic leaders starting to “own” the problem
- Major shift towards community engagement
- Growing awareness of active forms of participation
- Heightened appreciation for the social aspect of attendance
- More artists who want to work in community settings
- More consortia forming to share marketing resources

On the negative side, I see...

- Too many one-site experiments
- A lot of trial and error, without opportunities to self-correct and try again
 - Hence, a lot of abandoned projects
- A lot of “re-discovering” of practices that have been tried elsewhere
- Very little cross-site learning
- Continued marginalization of audience development as a “marketing problem”
- A lot of grant-hungry arts groups

Is the solution to audience growth...

1. “Fixing” the arts education system?
2. Lowering barriers to participation, in order to expand access to the arts?
3. Doing a better job of marketing?
4. Investing in artistic output (i.e., new and different programming)?

Confusing terminology is part of the problem

- Marketing and sales
- Audience development
- Audience engagement
- Community engagement (formerly “outreach”)
- “Increasing Participation”
 - broaden, deepen, diversify (RAND/Wallace Foundation, c. 2002)

Building Demand

**1. Selective demand:
Convincing someone to buy your product
over another one)**

**2. Primary demand
Building demand for a product category
(i.e., creating demand 'from scratch')**

Building primary demand

bodybymilk.com



Smash hit by Hayden. Body by milk.

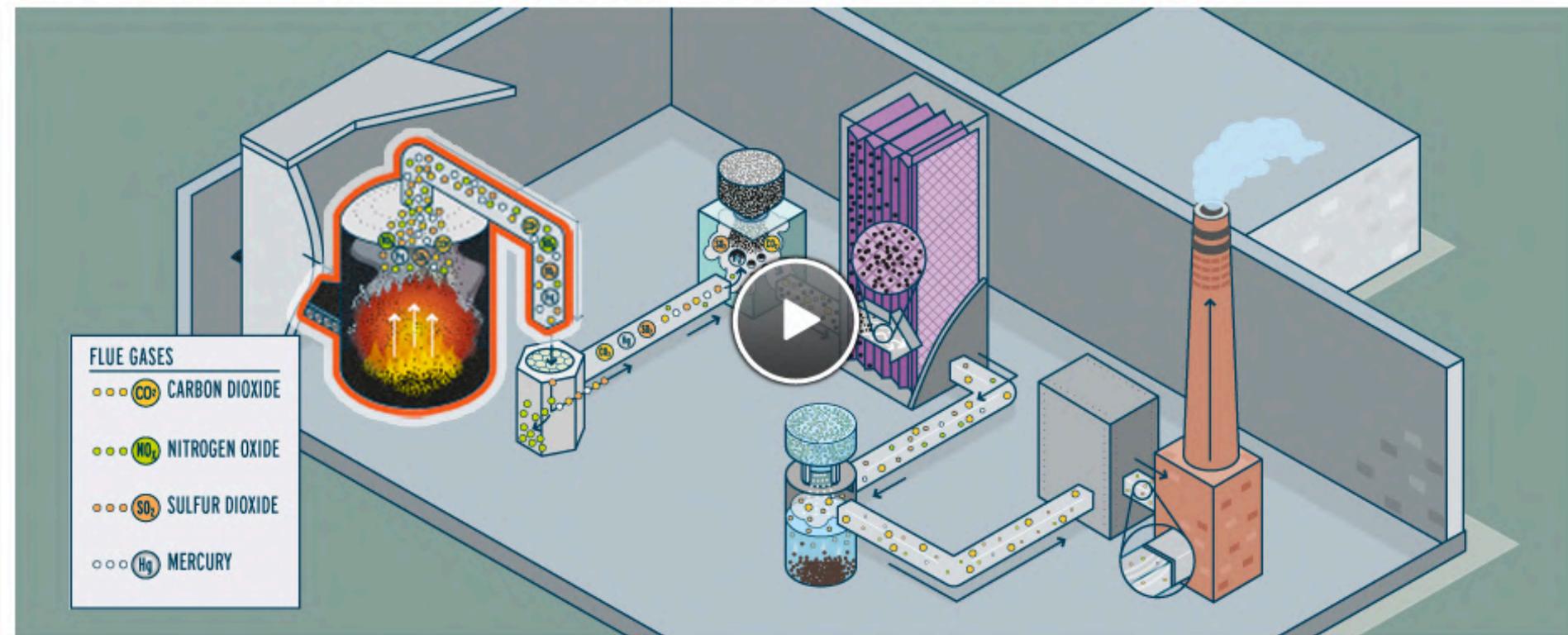
You don't have to be a hero to feel invincible. That's why I drink milk. The protein helps build muscle and some studies suggest teens who choose it tend to be leaner. Cheers to that.

got milk?

HAYDEN PANETTIERE - WWW.DECLAREYOURSELF.COM ©2007 AMERICA'S MILK PROCESSORS



Our Commitment to a Clean Energy Future: Clean Coal Technology



Stimulating Primary Demand for Arts Programs

the  bring life to life.
1-800-PHONART

WHAT COULD YOU **DISCOVER?**



livesv.com/balletsanjose



Discover the Unexpected - LiveSV #1

from **WMS media Inc.** PLUS 11 months ago

Ballet San Jose Commercial - LiveSV

“Demand-Building” refers to work by artists, administrators, audiences and funders to expand awareness, appreciation, and attendance.

www.ddcf.org

Building Demand for the Arts: Exploration Grants

Doris Duke Charitable Foundation

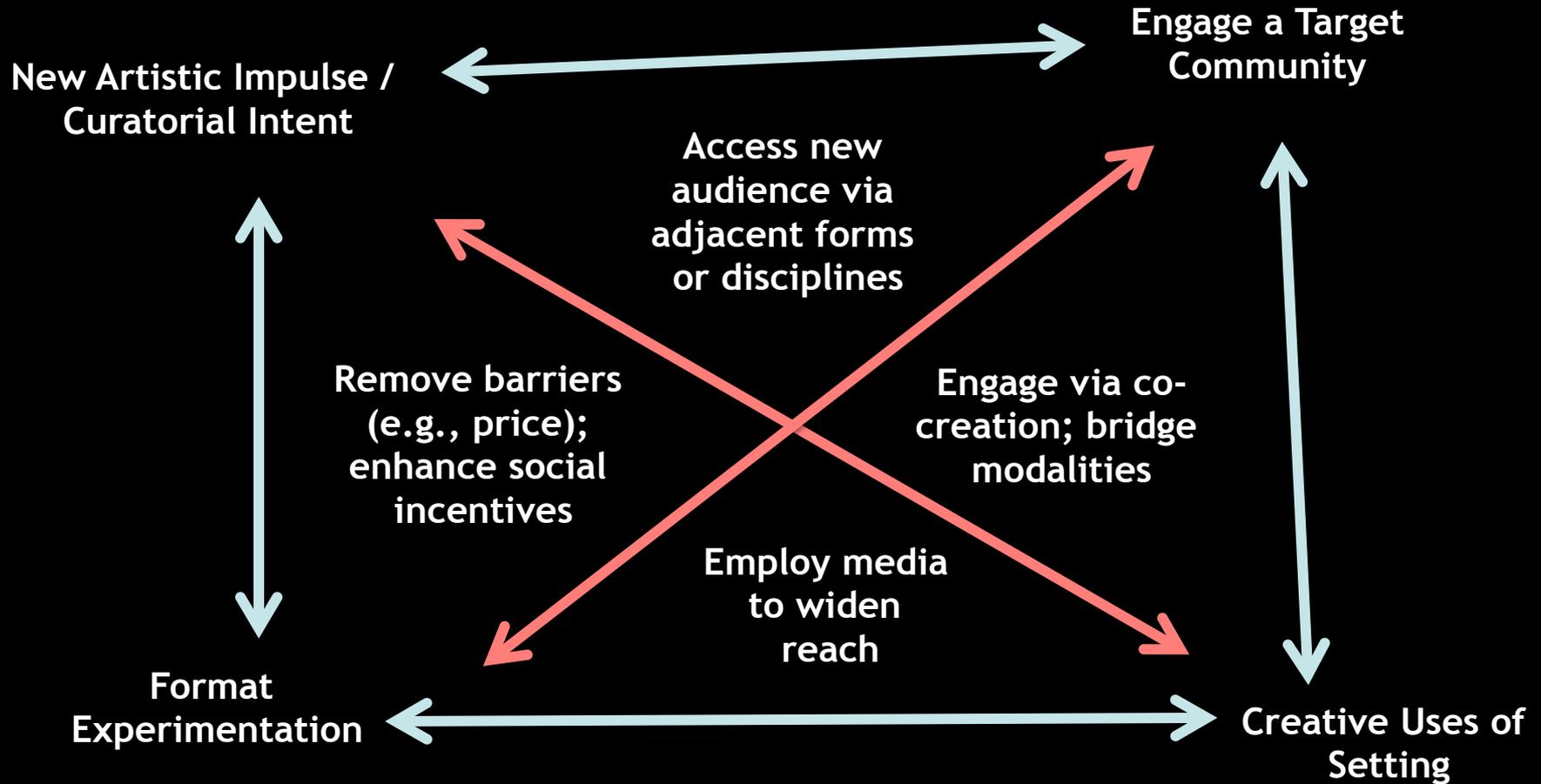


2013

Analysis of 170 Grant Applications

- “Instrumental” strategies (the arts as a means of achieving some other outcome)
- Accessing demand across disciplines
- Community engagement and co-creation
- Lowering barriers to producing new work
- Active participation strategies
- New approaches to curating
- Experimentation with setting
- Experimentation with format
- Demystification (educational interventions)
- Communications strategies
- Leveraging media to reach new audiences
- New technology tools

Strategies for Building Demand for Artistic Programs



**What are the outcomes of demand-
building?**

Desired Outcomes

- Increased access or lowered barriers
 - (i.e., structural outcomes)
- Change in attitude or self-perception
 - Taste acquisition/expansion (“I like jazz”)
- Increased participation across modalities
 - Inventive, interpretive, curatorial, observational
- Increased attendance
- Increased community support

Illustrative examples of demand-building strategies

Strategy:

Experimentation with setting

2009 Sacrum Profanum Festival in Krakow, Poland



American Repertory Theatre, 2011, The Donkey Show



Gotham Chamber Orchestra, 2010



Classical Revolution, at the Revolution Café, San Francisco



Strategy:

Experimentation with format

Elements of Format Diversification

- Selection of repertoire
- Selection of artists
- Length and number of “sets” and pieces
- Sequencing of pieces
- Integration of music with other art forms (interdisciplinary work)
- Ambient lighting
- Visual elements (live video, interpretive text projections, artistic collaborations)

Elements of Format Diversification - Continued

- Starting time; overall duration of concert
- Amount of talking between pieces, other “embedded context”
- Length of intermission
- Seating configuration, ability of audience members to move around
- Mediation rules (use of phones, cameras)
- Policy on refreshments/food in the hall
- Concert attire



Glyndebourne



San Francisco Symphony Film Series



New World Symphony: Pulse (Late Night format)



New World Symphony: Pulse (Late Night format)



New World Symphony: Pulse (Late Night format)



New World Symphony: Pulse (Late Night format)



New World Symphony: Mini-Concert (\$2.50)



New World Symphony: WALLCAST



New World Symphony: Encounters Format



- One hour, no-intermission, narrated performance focusing on a single work or 2-3 thematically related works
- Extended introductory explanations by onstage host
- Projected images, videos and illustrations support commentary
- \$25 ticket, includes two drinks at a 45-minute social gathering after performance with Fellows

New World Symphony: Journey Concert



Strategy:

Creative Communications

Thomas Wickell, Malmo Opera

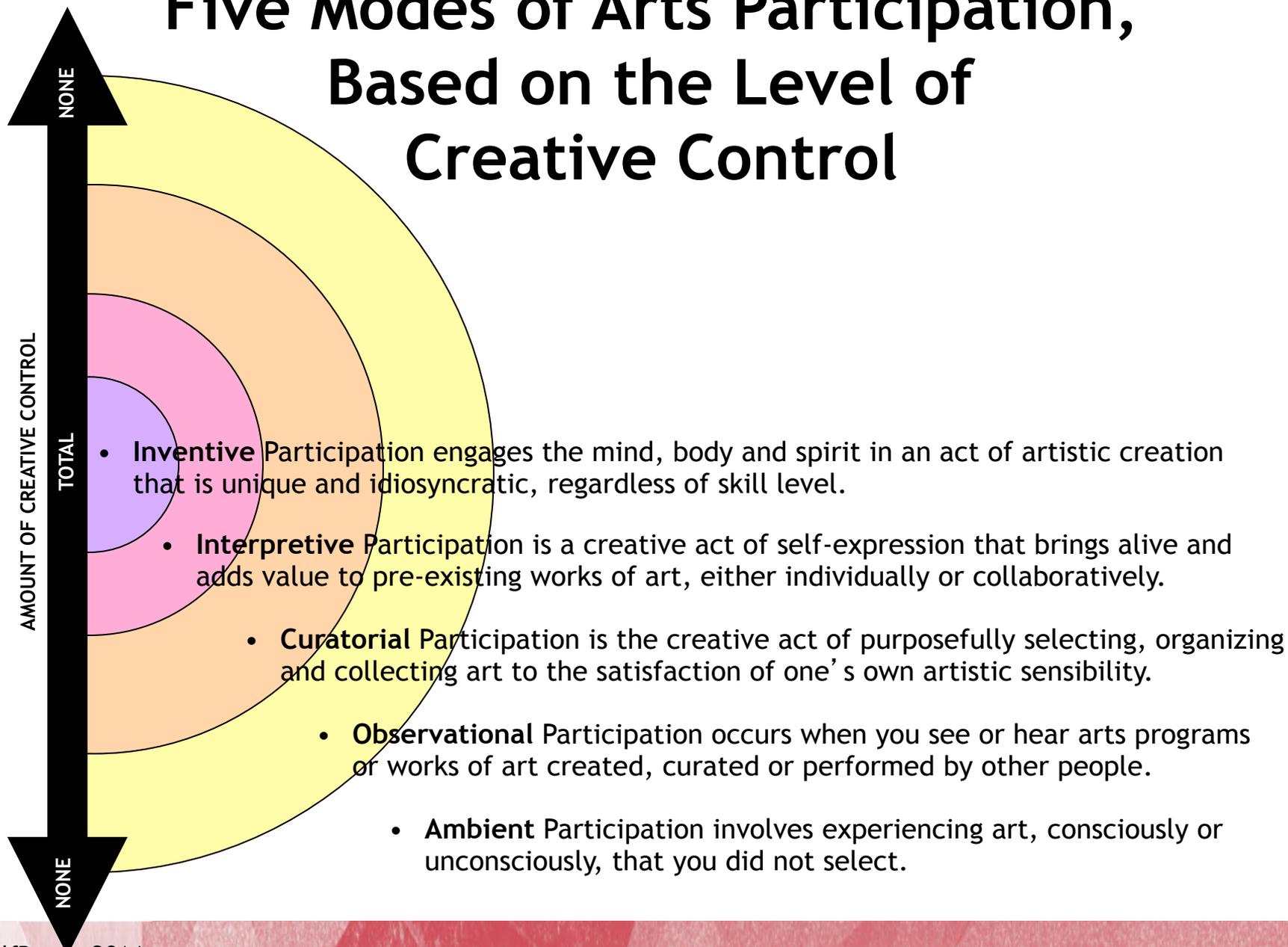
<http://vimeo.com/23553859>



Strategy:

Bridging Modalities of Participation

Five Modes of Arts Participation, Based on the Level of Creative Control



Strategy:

Active Participation

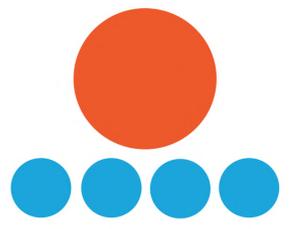
*Getting In On the Act:
How arts groups are
creating
opportunities for active
participation*

Alan S. Brown and Jennifer L. Novak-Leonard, in partnership with Shelly Gilbride, PhD



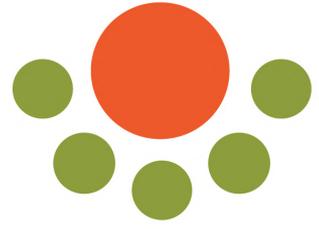
<http://irvine.org/publications/publications-by-topic/arts>

The Audience Involvement Spectrum



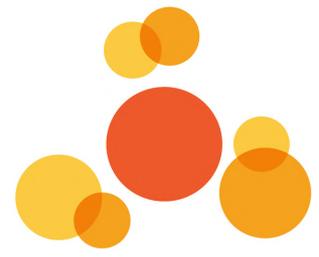
SPECTATING

Spectating is fundamentally an act of receiving a finished artistic product. It is therefore outside the realm of participatory arts practice.



ENHANCED ENGAGEMENT

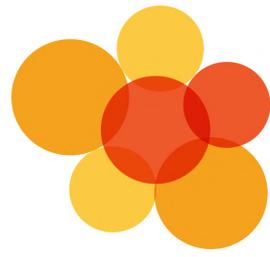
Educational or “enrichment” programs may activate the creative mind, but for the most part do not involve creative expression on the part of the audience member



CROWD SOURCING

Audience becomes activated in choosing or contributing towards an artistic product

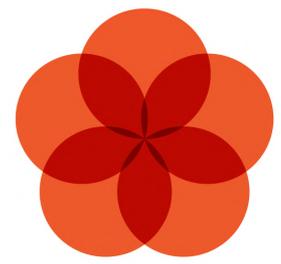
- *Youth mosaics*
- *Photography contests,*
- *An opera libretto comprised of Tweets*
- *Virtual choruses*



CO-CREATION

Audience members contribute something to an artistic experience curated by a professional artist

- *Participatory theater*
- *Pro/Am concerts*
- *Storytelling events*
- *Participatory public art*



AUDIENCE-AS-ARTIST

Audience members substantially take control of the artistic experience; focus shifts from the product to the process of creation

- *Public dances*
- *Community drawing contests*



PARTICIPANT'S LEVEL OF CREATIVE CONTROL

CURATORIAL

INTERPRETIVE

INVENTIVE

- Choral Workshops
- Orchestral Workshops
- Chamber Music Workshops
- Sign Up For Community of Music Makers Email

AMATEUR MUSIC WORKSHOPS

Like Tweet +1



MORE INFORMATION

Sign up for our email list for future workshops.

WHAT PARTICIPANTS SAY

"The workshop for me brought back a host of personal memories about how making music together is one of life's great treasures."

"I feel as though I've been invited into the heart of the Symphony."

Community of Music Makers

Strategy:

Crowdsourcing and Co-creation



**THE STOOP STORYTELLING SERIES,
BALTIMORE, MARYLAND**



COMMUNITY-SOURCED ARTS EVENTS: BUILDING INSTITUTIONAL RELEVANCE

Photo Credit: © 2008 Art Gallery of Ontario

IN YOUR FACE: THE PEOPLE'S PORTRAIT PROJECT, ART GALLERY OF ONTARIO¹



Photo Credit: Ian Kingsnorth/National Theatre Wales

THE PASSION, NATIONAL THEATRE WALES



PUBLIC DANCE EVENTS: ACTIVATING THE MOVING SPIRIT AND SOCIAL CAMARADERIE

Bal Moderne at the Watch This Space Festival in London, August 2011. ©

BAL MODERNE, BRUSSELS



PARTICIPATORY ARTS NETWORKS: ACHIEVING ADVOCACY OUTCOMES

Photo Credit: Scott Beseler

ARTSWAVE, CINCINNATI, OHIO

**There is one question at the core of
demand building:**

How is preference acquired?

Four Approaches to Preference Discovery

- Self-guided discovery
 - Often aided by technology (e.g., browsing YouTube)

Self-guided Preference Discovery



ALVIN AILEY
AMERICAN DANCE THEATER

Ask ROBERT BATTLE

I'M HERE TO HELP

Need advice about which of our 39 incredible performances you should choose this season? Answer a few quick questions for some performance recommendations. See you at New York City Center!

-Robert Battle
Artistic Director

GET STARTED

1. HOW FAMILIAR ARE YOU WITH AILEY?



I'VE NEVER SEEN THE
COMPANY PERFORM



I'VE BEEN ONCE



I'VE BEEN A FEW TIMES



I'VE BEEN GOING FOR YEARS



I COULD DANCE IN
REVELATIONS

2. WHAT KIND OF EXPERIENCE ARE YOU LOOKING FOR?



DATE NIGHT



TAKING THE KIDS



OUT WITH FRIENDS



SPECIAL OCCASION



SURPRISE ME

3. WHICH OF THESE IS MOST IMPORTANT TO YOU?



NEW WORKS



AILEY CLASSICS



INTERACTIVE PERFORMANCE



LIVE MUSIC



ONE NIGHT ONLY

4. WHAT TYPE OF MUSIC DO YOU LIKE MOST?



CLASSICAL



JAZZ



GOSPEL



PERCUSSIVE



HOUSE

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RECOMMENDED PERFORMANCES (based on your selections):

SAVE 20% when you buy 2 or more performances



Dec 07 at 2:00pm
Live Music: Home, LIFT, Revelations

BUY TICKETS



Dec 08 at 3:00pm
Chroma, Home, Revelations

BUY TICKETS



Dec 19 at 7:30pm
Memoria, Four Corners, Minus 16

BUY TICKETS



Dec 25 at 7:30pm
Minus 16, Episodes, Revelations

BUY TICKETS

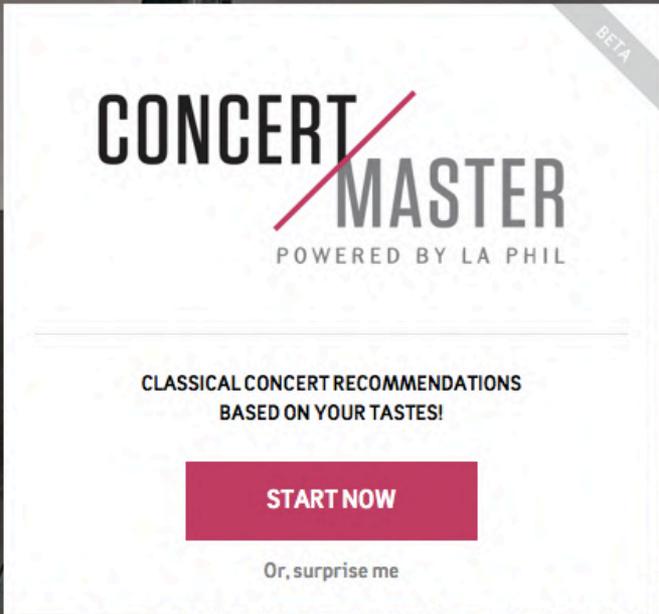
VIEW FULL PERFORMANCE CALENDAR

 **Tell My Friends**

 **Email My Recommendations**

2013 NEW YORK CITY CENTER SEASON

<http://www.laphil.com/concertmaster/>



CONCERT / **MASTER**
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BASED ON YOUR TASTES!

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BETA

Which piece of music do you like best?

Click ▶ to hear an audio sample

- Vivaldi - "Autumn" from *The Four Seasons* ▶
- Chopin - Piano Concerto No. 2 ▶
- Sibelius - Symphony No. 5 ▶
- Adams - *Naive and Sentimental Music* ▶

[skip](#)

NEXT

BETA

What's your preferred concert style?

- Small band, small venue
- A big production with all the spectacle

[skip](#)

NEXT

PRELIMINARY RESULTS:



CONCERT
MASTER

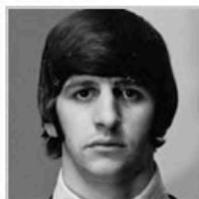
LA PHIL

BETA

Uplifting and inspiring music indeed. Another question... Who's your favorite Beatle?



Paul McCartney



Ringo Starr



George Harrison



John Lennon

[skip](#)

NEXT

PRELIMINARY RESULTS:



CONCERT
MASTER

Site by Hello Design

LA PHIL

BETA

Stylish choice. Sailing along we go...
Which style of wallpaper do you prefer?



[skip](#)

NEXT

PRELIMINARY RESULTS:



CONCERT
MASTER

Site by [Hello Design](#)

LA PHIL

BETA

Which character would you like to spend the day with?



Willy Wonka



Mr. Darcy



The Fonz



Yoda

[skip](#)

[NEXT](#)

PRELIMINARY RESULTS:



Bravo! Thanks for playing.

We think you'll enjoy the following performances.

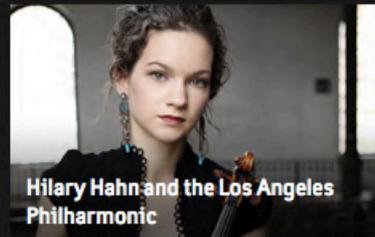
[start over](#)

Share



BETA

WALT DISNEY
CONCERT HALL
10TH ANNIVERSARY



CONCERT

MASTERS

Site by Hello Design



Four Approaches to Preference Discovery

- Self-guided discovery
 - Often aided by technology (e.g., browsing YouTube)
- Socially-based discovery
 - e.g., recommendation from a friend, family member, sales agent, or artist
- Curated discovery
 - Through programming offered by arts providers
- Media-based discovery
 - e.g., seeing a new style of dance on television, hearing unfamiliar music on the radio

**How productive are these approaches to
preference discovery?**

No one knows.

Taste communities

“Taste communities”

- Taste communities are groups of people joined by a common passion, whether of music or film or fashion or any number of human endeavors.
- Seth Godin uses the term “tribes” to describe the human social unit founded on shared ideas and values, fuelled by social media.
- Taste communities are different than “fan bases” and “customer segments” in important ways:

“Taste communities” - continued

- Taste communities transcend demographics, but are culturally-based
- Taste communities are social in nature
 - Thus, they are self-reinforcing, and also self-destructing
- Taste communities are both naturally occurring, and can be curated
 - e.g., an orchestra might curate a taste community around contemporary classical music by Latin American composers

“Taste communities” - continued

- Taste communities are inherently fluid allow for rapid evolution of musical - which is a reflection of the marketplace
- Taste communities span current and potential audiences
 - A “prospect” will most likely enter your sphere of artistic influence through a specific taste community

The background is a vibrant red with a complex, layered design. It features several large, semi-transparent circles of varying shades of red, some overlapping each other. On the left side, there is a vertical strip containing a grid of smaller, semi-transparent red circles. The overall effect is a rich, textured, and geometric composition.

Thank you

Next steps for building demand

Strategies for funders and policy-makers for building demand at the institutional level

- Working collaboratively on multi-site, multi-year experiments
- Organize the work around strategies
 - i.e., fund “practices,” not just institutions
- Designate greenhouse sites for experimentation
- Expand focus from single-site innovation to include diffusion systems
- Support creativity in programming
- Support research on preference discovery

Strategies for funders and policy-makers for building demand at the community level

- Mobilize the collective enterprise to..
 - Support creative learning amongst youth
 - Lower barriers (e.g., free events, curated discounting)
 - Share marketing capacity
 - Create basic, system-wide opportunities for exposure to the arts
 - Ensure that public media is supporting preference discovery across the art forms
 - Produce large-scale public arts programming that captures the imagination of the public

Discussion:

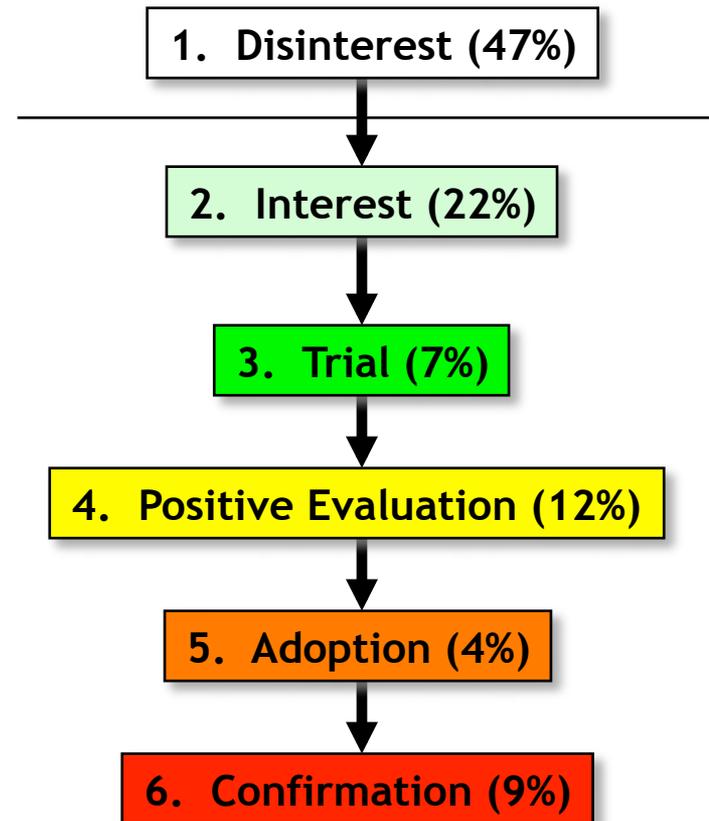
Building Demand for the Arts

Conversion Models

Consumers move through stages of adoption.

Where, along this continuum, do you plan to intervene?

Figure 1. Andreason's Performing Arts Adoption Model



Source: Expanding The Audience For The Performing Arts, Alan R. Andreason, NEA Research Division Report #24, 1991

What does psychology tell us about the conditions that lead to behavior change?

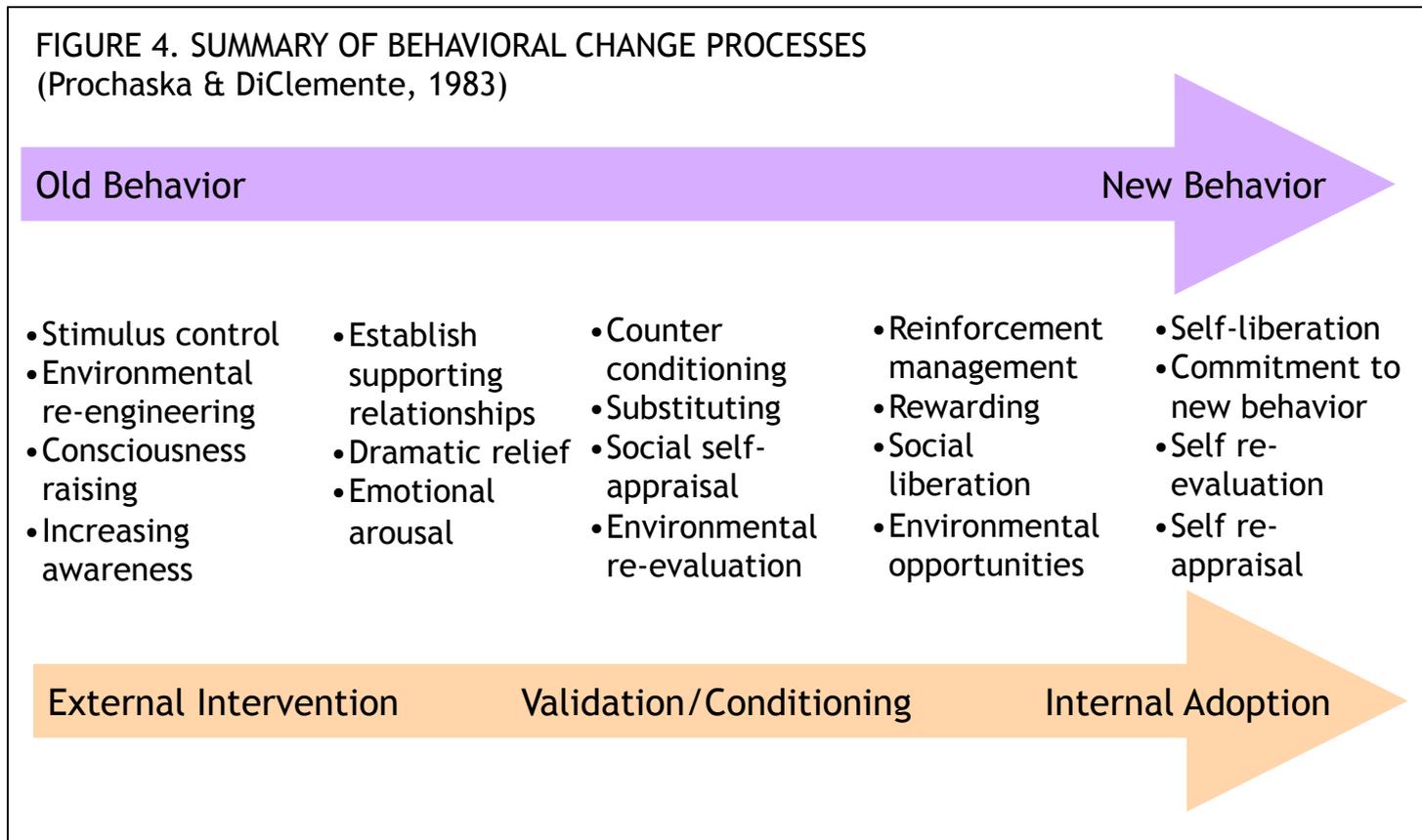


Figure 5: Integrative Model of Building Demand

