

# THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

**Report by Bronwen Fallens  
2002/1 Churchill Fellow**

*“To gain knowledge and understanding of programming and marketing to youth audiences (18 - 35 years) within the international Arts Community (USA, Singapore, UK).”*

I understand that the Churchill Trust may publish this Report, either in hard copy or on the Internet or both, and consent to such publication.

I indemnify the Churchill Trust against any loss, costs or damages it may suffer arising out of any claim or proceedings made against the Trust in respect of arising out of the publication of any Report submitted to the Trust and which the Trust places on a website for access over the internet.

I also warrant that my Final Report is original and does not infringe the copyright of any person, or contain anything which is, or the incorporation of which into the Final Report is, actionable for defamation, a breach of any privacy law or obligation, breach of confidence, contempt of court, passing-off or contravention of any other private right or of any law.

Signed

Dated

-----

INTRODUCTION .....	4
EXECUTIVE SUMMARY .....	6
Project Description .....	6
Highlights .....	6
Singapore .....	6
Esplanade Theatres on the Bay .....	6
London .....	6
Barbican Centre .....	6
Tate Galleries .....	6
The BBC .....	6
New York .....	7
The Lincoln Centre and Met Museum .....	7
Washington .....	7
The John F Kennedy Centre .....	7
Major Lessons Learned .....	7
Dissemination and Implementation .....	8
PROGRAMME .....	9
Week 1 Singapore - Esplanade Theatres on the Bay .....	9
Week 2 - 6 South Bank Centre (Royal Festival Hall) .....	9
Week 7 Barbican Centre .....	9
Week 8 Tate Galleries .....	9
Week 9 The Lincoln Centre and Metropolitan Museum .....	9
Week 10 The Kennedy Centre .....	9
MAIN BODY .....	10
VENUE: Esplanade Theatres on the Bay, Singapore .....	10
REASON: Programming to the youth market .....	10
Esplanade Theatres on the Bay - programming .....	11
Esplanade Theatre's on the Bay - marketing .....	11
VENUE: South Bank Centre (Royal Festival Hall), London .....	12
REASON: Programming to the youth market .....	12
South Bank Centre (Royal Festival Hall) - programming .....	13
South Bank Centre (Royal Festival Hall) - marketing .....	14
VENUE: The Barbican Centre, London .....	14
REASON: Movie Theatre as part of an Arts Centre .....	14
The Barbican - programming .....	15
The Barbican - marketing .....	16
VENUE: Tate Galleries, London .....	16
REASON: Internet Strategies for youth market .....	16
Tate Galleries - programming .....	17
Tate Galleries - marketing .....	18
VENUE: The Lincoln Centre, New York .....	18
REASON: Research into youth audiences .....	18
The Lincoln Centre - programming .....	19
The Lincoln Centre - marketing .....	19
VENUE: The Metropolitan Museum, New York .....	20
REASON: Programming to youth .....	20
Metropolitan Musuem - programming .....	20
Metropolitan Museum - marketing .....	21
VENUE: The John F Kennedy Centre, New York .....	21
REASON: Internet streaming of live performances .....	21

The Kennedy Centre - programming.....	22
The Kennedy Centre - marketing.....	22
CONCLUSIONS.....	24
Main conclusions.....	24
RECOMMENDATIONS.....	26

## INTRODUCTION

As an employee of the Victorian Arts Centre (VAC) I have been privileged to meet many creative, established arts professionals. One of these people was Janine Barrand - Manager of Exhibitions at the VAC and a Churchill Fellow in 1999.

It was Janine who encouraged me as a then returned fellow to apply for a fellowship and it is thus Janine whom I would like to acknowledge first. If we hadn't chatted at an exhibition launch one night and Janine so enthusiastically encouraged me, I never would have had the courage to look up the Churchill Trust on the web, decide on a project and apply.

The VAC was my initial introduction to the Churchill Trust (via Janine), however it was the program I created - Vibe that was my inspiration for the research I proposed. In 1998 when I first began at the VAC I had a grain of an idea for a youth program. A program that had never been tried in the arts before, using new technology such as the internet, email, special events coupled with savvy marketing techniques, targeted specifically at the youth market. Thus Vibe was born. After a year's success the program was awarded an *excellence in leadership* award for 'new audience development'. It is the VAC I would like to acknowledge second for listening to my ideas thus enabling me to create Vibe and supporting my Churchill application.

In selecting my topic 'programming and marketing to youth audiences in the international arts community' I decided research the international youth arts so as to expand on the Australian youth arts experience. I chose major cultural destinations for my research: Singapore, London, New York and Washington. Singapore where a new performing arts centre was under construction, *Esplanade Theatres on the Bay* due for launch in October 2002. London (well known for its culture) where I would visit the *South Bank Centre*, *Tate Galleries* and *Barbican Centre*. Next stop would be New York's *Lincoln Centre* and *Metropolitan Museum*. Finally I would visit *The Kennedy Centre* not only an arts centre but also a living memorial to President John F Kennedy.

I would like to thank personally Geoff Street and his employees for generosity and hospitality extended to me in my visit to *Esplanade Theatres on the Bay*. Further special thanks to Jodi Myers, Silvana Bommino and Ian McKay who taught me a lot about the arts in London and gave me a desk and computer to call my own whilst I experienced the lead up to the fantastic *Meltdown Festival* at *South Bank Centre*. Thanks to Jemima Rellie, Clare Eva and Esther Sayer at *Tate Galleries* for meeting with me and sharing your broad knowledge. At *Barbican Centre* I would like to thank Louise Jeffrey and Robert Rider. Thanks to Kate Nordstrum, Eric Thomas and Wendy Magro at the Lincoln Centre. Thanks to Iris Lior at the *Metropolitan Museum*. And finally a great big thanks to Mike Sanders for generosity displayed to me at *The Kennedy Centre*, with special thanks to Erick Hoffman, Alan Levine, David Kitto, Darrell Ayers and Alicia Adams. I'd like to thank each and every one of you for taking time out of your busy schedules to meet with me in person and share your knowledge with the Australian arts community.

Further, I would like to give special thanks to my family and friends for always encouraging and never doubting me. For those phone calls when I was homesick and

frustrated but mostly for believing in me. I now say to you 'you can do it too'. If you have an idea, then apply, become a fellow.

Finally, special thanks to my mother who is the inspiration for all that I achieve in life and the strongest, smartest woman I know. I couldn't ask for a better role model.

## EXECUTIVE SUMMARY

Bronwen Fallens  
133 Humffray Street North  
BALLARAT VIC 3350  
AUSTRALIA  
PH: (61) 03 5333 4840  
Coordinator/Manager of youth program Vibe at the Victorian Arts Centre

### *Project Description*

The project involved examination and comparison of marketing and programming pertaining to audience development of the youth market (18 - 35 years) within the international Arts community.

Direct communication and research was a part of this project so as to glean accurate information for compilation and dissemination.

### *Highlights*

#### Singapore

##### *Esplanade Theatres on the Bay*

I spent a week in the programming and marketing departments of a new arts centre preparing to open its doors to the general public.

#### London

##### *South Bank Centre (Royal Festival Hall)*

I was able to be part of the team during the run-up to *Meltdown Festival*. Further, I was invited to produce the TimeOut souvenir pullout brochure. Spending time with visionaries like Jodi Myers, Ian McKay and Silvana Bommino inspirational arts professionals who have so much to share and teach and are only willing to do so.

##### *Barbican Centre*

I was privileged to meet with arts professionals who all share one vision under one roof guided by a Director with the strength of his convictions.

##### *Tate Galleries*

I was exposed to young, savvy arts professionals who obviously enjoy what they do. Experiencing new art mixed with old was inspiring.

##### *The BBC*

Not on my agenda, however meeting with Helen Burridge from The Proms Festival (held every summer) was a definite highlight.

## New York

### *The Lincoln Centre and Met Museum*

Experiencing the true hustle and bustle of the arts in perhaps the arts capital of the world. Broadway was overwhelming. If only Australia had such a precinct.

## Washington

### *The John F Kennedy Centre*

Perhaps the best arts centre in the world. Visionary and achieving it's goals. Driving up to the Kennedy Centre was simply inspiring in itself.

### *Major Lessons Learned*

I learnt ten major lessons in reaching the youth market via programming and marketing.

1. **MONEY**: It makes the world go round, and if you're not willing to spend it, then don't begin what you can't invest in. Spend the money, don't skimp otherwise there is no point in doing it.
2. **FEAR**: There is no room for it, have faith in your convictions and follow through. Be prepared for the fallout, but trust your instincts. Don't begin something then pull out because you are afraid.
3. **VISION**: Have some, go with it, think future, think big, broad and lateral. Once you've decided on your vision, don't falter from it and make sure your team or organisation are educated and well aware of and believe in that one vision.
4. **PARTNERS**: Partnering in all industries is the future. Make partnerships, nurture them and build. Listen to your partners and create opportunities to work together.
5. **EMPLOYEES**: Listen to what they have to say, they are an important part of any organisation that is why you hired them. Take notice of what they have to say and don't be afraid to **really** listen. That means, listen and take appropriate action.
6. **PROFESIONALISM**: Make it your mantra and stick to it.
7. **POPULAR CULTURE**: Embrace it and make it a part of the arts across all disciplines.
8. **PRICE**: Make it cheap, otherwise young people can not afford to attend.
9. **YOUNG PEOPLE**: If you are doing it for them, then listen to what they want. They will tell you if you ask. Volunteer committees are a great idea, but

reciprocate the loyalty they have shown you by listening and following through on their suggestions.

10. **COMMUNICATION**: Communicate with the youth market in a way they understand, use the tools they are comfortable with, and make your venues user friendly. Young people will respond but you need to use a language they are familiar with.

### ***Dissemination and Implementation***

Through my work in the arts, I will implement the knowledge I have gained following the important lessons I have learned. Further I will share these important lessons with anyone willing to listen and learn.

## PROGRAMME

### **Week 1**     *Singapore - Esplanade Theatres on the Bay*

Geoff Street  
Benjamin Chee  
Ewe Leong Lim  
Mimi Yee  
Amy Ho  
Michelle Tan  
JP Nathan  
Alek  
Michelle Yeo  
Joyce Tay

### **Week 2 - 6**     *South Bank Centre (Royal Festival Hall)*

Jodi Myers  
Silvana Bommino  
Ian McKay  
Catherine Sutton

### **Week 7**     *Barbican Centre*

Louise Jeffrey  
Robert Rider

### **Week 8**     *Tate Galleries*

Jemima Rellie  
Claire Eva  
Esther Sayer

### **Week 9**     *The Lincoln Centre and Metropolitan Museum*

Kate Nordstrum  
Eric Thomas  
Wendy Magro  
Iris Lior

### **Week 10**     *The Kennedy Centre*

Mike Sanders  
Alan Levine  
David Kitto  
Darrell Ayers  
Alicia Adams  
Erick Hoffman

## MAIN BODY

I chose each venue for a specific reason and it was with that in mind that I conducted my research.

**VENUE:** *Esplanade Theatres on the Bay, Singapore*

**REASON:** *Programming to the youth market*

Located on prime real estate in the heart of Singapore on Marina Bay, Esplanade is possibly the newest Arts Centre in the world, at the time of my visit the Esplanade resembled a building site more than an Arts Centre as it was in the process of building works and aiming to open in October 2002.

When completed Esplanade will boast many performing spaces including:

*Theatre* - with 2000 seats and an orchestra pit for up to 100 musicians, an adjustable proscenium and main stage with side and rear stages

*Concert Hall* - has 1,600 seats with adjustable acoustic features and a Klais pipe organ (the biggest in Asia). It is ideal for all genres of music from jazz, to pop and orchestral

*Theatre Studio and Recital Studio* - seating up to 250 each, they are suitable for intimate performances. There is also a Rehearsal Studio and other support facilities in the Centre - a visual arts gallery, private booths and hospitality suites

*Outdoor performing spaces* - the Concourse, the Outdoor Theatre along the 300m long waterfront promenade, an experimental space known as The Edge, and landscaped gardens for visitors to enjoy outdoor entertainment

*Esplanade Mall* - 8,600sq m retail mall offering thematic dining and retail experiences with alfresco dining facilities by the waterfront

*Carpark/Access* - an 800-lot basement carpark and convenient access to the city's subway, buses and taxi stands

Esplanade it would seem has the advantage of being in a time where they can learn from the mistakes of other arts centres such as the most recognized and renowned centres of the last millennium including The Lincoln Centre, The Kennedy Centre, The Southbank Centre and Australia's own Sydney Opera House and Victorian Arts Centre.

Further, the Singaporean arts community age base is predominantly aged under 40. While the ethnicity of Singapore is made up of 6% Indian, 20% Malay, 70% Chinese and 4% other (includes repats). Esplanade promotes itself as an Arts Centre for everyone and indeed it would appear that this is the aim of the employees in the Programming department. Esplanade strives to be internationally recognized for its creativity and sense of adventure, hoping to set exceptional standards of services positioning them as a world leader.

Indeed with aspects such as location, innovation and a team of experts behind it, one wonders how Esplanade could fail.

Esplanade is made up of several departments including; Building Management Services, Finance & Information Technology, Human Resources, Programming and Marketing.

Singapore has a head start in attracting youth audiences as it is already mostly young people that are involved in the arts. The Singaporean youth arts audience is made up of mainly women aged between 28 - 35 years, they are educated single and Chinese.

#### Esplanade Theatres on the Bay - programming

Esplanade programs with the differing ethnicity and cultures of the city at the forefront of everything they do. As a part of the 2003 program Esplanade will hold an Indian Festival, Chinese Festival and Malay Festival. On top of this Esplanade will also hold an International Music Series, Sacred Music Festival, Divas (4 concerts over 12 months), whilst it will open with Music+, a 7 day music festival. Esplanade will also boast an annual visual arts program.

The Asian culture reflects that the arts are already very much a part of traditional lifestyle especially for Indian, Chinese and Malay audiences, therefore it would seem that Esplanade should not have too hard a time finding audiences, in particular the youth audience for it's programs.

Esplanade hopes to get it right the first time around and whilst I was there they were focusing their energy on doing so. So far they seem to be getting it right, Australia could benefit from partnering with Esplanade to incorporate some of their festivals into our own programming.

#### Esplanade Theatre's on the Bay - marketing

As an infant centre, Esplanade it would seem is currently relying on tools already around to market the new centre such as;

- The Internet
- Esplanade Magazine
- Advertising in newspapers

The most interesting thing that Esplanade is exploring marketing wise would be the internet. Benjamin Chee is the E-Strategist at Esplanade and has some fantastic ideas about ways to reach the market. He is pioneering certain techniques such as interactive theatre where audience members send feedback via their mobile phone.

Other incentives include purchasing tickets online and receiving the Esplanade logo or code in your mobile phone which can then be used to receive a discount in the various Esplanade shops. Further once you have purchased your ticket a barcode can be sent to your mobile phone that can then be used to gain access to the theatre.

Singapore has one of the highest usage of SMS in the world, between 70% - 80% and as such Benjamin will incorporate this in the Esplanade internet strategy, creating synergies between mobile phones and the internet.

Benjamin believes that the internet should be the customer's first point of contact with Esplanade that your experience should begin before you arrive. This idea works very well with the youth audience whom 99% of have an email address and are internet savvy. Benjamin also hopes to include quizzes and competitions all via sms and the internet. For example, audience members after a show may receive an sms asking who their favorite actor was, patrons can vote and the result will be displayed online the next day.

This instant reward would appeal greatly to a youth audience and work very well where the majority of the audience is a young one or in any large arts centre hoping to attract a younger audience.

**VENUE: South Bank Centre (Royal Festival Hall), London**

**REASON: Programming to the youth market**

After liaising with Jodi Myers while in Singapore, it was agreed that I would spend a prolonged period of time at Royal Festival Hall researching during the preparation for the youth festival - Meltdown.

The South Bank Centre is nestled along the Thames in the heart of London. Ideally situated to public transport with both Waterloo and Embankment tube stations (underground trains) a small walk away. The South Bank is currently undergoing a beautification process. With new tourist attraction The London Eye just a short walk from the centre this seems a timely pursuit. Work had already begun during my time there with a new bridge being built during the summer of 2002 to give better access across the Thames to the precinct.

Once inside the centre I was again exposed to works, with obvious renovations underway on new shops inside. The feel of the place was (although large) immediately inviting with bars, shops, café's and restaurants all available to patrons. During the evening these areas seemed to swarm with people waiting for productions to begin. I was pleased to note that there seemed to be a broad variety of age groups, especially during *Meltdown Festival* time.

The South Bank Centre boasts, Royal Festival Hall, Queen Elizabeth Hall, the Purcell Room, the Heywood Gallery, Poetry Library and the Royal National Theatre. In particular the three major halls at the South Bank Centre have hosted many genres of performance over the years, including those appealing to younger audiences such as jazz, DJs, rock bands and contemporary exhibitions and dance performances.

The South Bank Centre has the advantage that it exists in one of the largest cities on earth. Further it exists in a city that has a large youth population. This was reflected in the *Meltdown Festival* ticket sales with 75% of the program sold out before the festival had begun.

South Bank Centre can boast that it has a wide variety of patrons which is reflected in its programming. As such at any given time you can experience eclectic entertainment choices from the Vienna Philharmonic Orchestra to rock band The Dandy Warhols.

The Centre is quite established with its history dating back to 1951 when the concert halls were originally funded as a part of the Festival of British and their successors the Greater London Council.

Royal Festival Hall and Hayward Gallery have around 290 staff as well as teams who look after concert management, and the promoters who hire the halls. There are also teams who are directly responsible for certain festivals held at the Centre.

The centre is supported by marketing, press and development departments whilst the centre boasts, one of the largest box offices in the world in conjunction with customer services, backstage and technical teams who provide behind-the-scenes and front-of-house support. There is also a team of stewards and programme sellers, comprising 180 part-time staff.

#### South Bank Centre (Royal Festival Hall) - programming

South Bank Centre's programming is extremely enticing to youth patrons. The program I was most interested in was *Meltdown Festival 2002* celebrating its 10<sup>th</sup> year anniversary with David Bowie as Artistic Director, running from 1 - 30 June 2002. The festival has really developed a strong youth audience over the 10 years it has been running although this was not the initial aim. Initially it was targeted at a more eclectic audience with previous Artistic Directors including Laurie Anderson, Scott Walker and Robert Wyatt. It also has to be said the festival was not an attempt to attract youth audiences rather an opportunity to bring diverse programming to the centre.

The festival seems to have always had a youth persuasion however, especially with previous Artistic Directors Elvis Costello and Nick Cave. However, when one looks back through the program of each Artistic Director it becomes obvious that an attempt to woo youth audiences seems to have been apparent from the beginning. Even, by those Artistic Directors not necessarily associated with this market. Take for example John Peel's program which included Sonic Youth, Spiritualized and Damon Albarn from the highly successful rock outfit Blur. In 1998 these bands were highly successful and recognizable to a youth audience.

Bowie's program of 2002, cemented the festival as a youth project. Some may argue that with an Artistic Director such as David Bowie you will always win a youth audience, however, I would say that you need to follow up your choice of Artistic Director with excellent programming, which of course Bowie did.

*Meltdown Festival 2002* boasted such acts as Bowie himself, the Dandy Warhols, Suede, Asian Dub Foundation, Coldplay, Supergrass and more (all attractive entertainment options to the 18 - 35 year age group). *Meltdown Festival 2002* was an excellent example of a centre adapting popular and youth culture to its programming

successfully. Further, there was a Digital Cinema and Sound and Vision Exhibition all of which appealed greatly to the youth market.

*Meltdown Festival 2002* was a success for youth audiences and arts organisations alike. It showed how when a centre adapts clever programming with youth product real success can be won for the future of the arts.

The festival is also proof that once you begin a project such as this, that you should continue to support and grow the program. Having grown over ten years, the festival is now world renowned and successful and attracts Artistic Directors of such calibre. However if the organisation had not believed in it's success when other year's it perhaps showed fewer patrons then it would not be around today. By showing loyalty to the festival it has now grown to the successful product that it is today.

In addition to spending time working on the festival, I was also privileged to spend a day With Catherine Sutton the Performing Arts Education Officer. South Bank are doing some exciting things to involve children in the arts. In particular the program Catherine showed me joined young school children with accomplished musicians to learn instruments and compose music. This work culminated in a concert the children performed in with the musicians in Festival Hall.

#### South Bank Centre (Royal Festival Hall) - marketing

The South Bank Centre's marketing techniques are similar to most other centre's I have visited. They use;

- Print materials
- Southbank magazine
- Brochures
- Postcards
- Posters
- The Internet
- Street press
- Newspapers

Like most Centre's the South Bank Centre uses what is relevant for the program and fits into budgetary restrictions. Spending only what it can to market as best as it can.

The marketing for *Meltdown Festival 2002* included print, postcards, ads in TimeOut magazine including a pullout souvenir brochure, the internet and street press. The campaign was successful and reflected in ticket sales. All in all *Meltdown Festival 2002* was a resounding success and I was extremely privileged to be a part of it.

**VENUE: *The Barbican Centre, London***

**REASON: *Movie Theatre as part of an Arts Centre***

I initially met with Louise Jeffrey who gave me an excellent run down of the venue, and how it worked. However it was Robert Rider who runs the movie theatre who was

able to give me the relevant information on how film as an art form works in an arts centre.

The Barbican Centre is tucked away from the street, which unfortunately is probably its biggest detractor. However, management has acknowledged this and the centre will undergo refurbishment to improve the façade and access to the building. Having said this, Londoners are aware of the issues when visiting the centre, it would seem that the biggest problem created via lack of access is the drop in patrons that most centres receive on a daily basis. Indeed when wandering around the centre I was struck by its remoteness and lack of people during the day.

With several performing arts spaces including the Barbican Theatre, Pit Theatre and exhibition spaces. I was most interested in the movie theatre (includes three cinema's) based under the roof of the Barbican and sitting alongside the theatrical venues.

The Barbican Centre is funded by the Corporation of London, which gives the centre access to excellent funding. This allows for a certain amount of freedom in programming. Further, the centre is home to the London Symphony Orchestra (LSO) and until 2003 was home to the Royal Shakespeare Company.

The Barbican Centre is led by visionary leaders including: Managing Director John Tusa and Artistic Director Graham Sheffield. They believe that all departments, including theatre, music, exhibitions and film should work together. For example if the centre were producing Michael Nyman's music in the concert hall, then an effort would be made to reflect this in other departments at the same time, perhaps movies Nyman had composed for would be played in the movie theatre. I find this to be an excellent strategy. It shows real communication between the executives who run the centre. Further, to actually follow through and witness this happening reveals true conviction. Unlike a lot of centres, Barbican does not 'talk up' its product, it actually delivers what it promotes.

Like South Bank Centre, the Barbican has a long history. The first proposals were submitted in 1955, however it was not until 1971 that actual construction began and the centre did not open until 1982. The centre has flourished since then and now boasts itself as the United Kingdom's only fully integrated arts centre.

### The Barbican - programming

Barbican programs with integration in mind: crossing all art forms and bringing disciplines together. Primarily, the centre programs across genre: focusing on the performing and visual arts. Further, the Barbican programs classical music, contemporary music, international theatre, visual arts and cinema programs alongside its resident orchestra the LSO.

Programs include Mostly Mozart (launched in 2002), early music, chamber music, recitals, concert operas, orchestral works, jazz, world music and contemporary music. Further, Barbican boasts an impressive array of international theatrical productions displayed in *Bite* a twenty two-week annual season displaying the most important promoters of international theatre.

I was interested in Barbican for it's Movie theatre, which is housed under the same roof as the concert halls. The three cinema's host an array of movies spanning from blockbuster films such as 'The Lord of The Rings' trilogy to Art House movies such as 'Amelie'.

This eclectic programming has ensured a loyal cinema audience. And provided the opportunity of developing it's own presentations, including the 'Carry On' films, annual 'Australian Film Festival' and 'Japanese animation' season as well as the opportunity of seeing West End releases on screen.

This kind of programming appeals greatly to any audience as the main thing on offer is choice. Young people have already been proven as an audience for films. Barbican appears to be taking this one step further by investigating festivals and including popular youth product in it's programming mix.

Film certainly established itself as a new art form in the 20<sup>th</sup> century, it would seem that all that needs to be done now is for centre's to adopt it as such, as Barbican has.

### The Barbican - marketing

Again, I discovered that Barbican markets using the same techniques as other centres. This includes;

- The Internet
- Postcards
- Brochures
- TimeOut Magazine
- Broadsheets
- Television
- Street Press

It would seem that there has not been any real attempt to market to the youth in particular other than making prices relatively cheap and communications bright and easy to read. Further, the website is easy to use which would appeal to a younger audience. In marketing its film product, the centre uses brochures and advertisements in broadsheets and TimeOut magazine as it's main form of contact.

**VENUE: Tate Galleries, London**

**REASON: Internet Strategies for youth market**

I visited both Tate Britain and Tate Modern and discovered that both really do have some excellent initiatives for the youth market. I was excited to find an excellent example of a gallery adapting both old and new art forms.

Consisting of Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives the organisation is run as a family of galleries operating over the four different spaces in Britain. The galleries house the national collection of British art from the sixteenth

century to present day collections. Tate Britain and Tate Modern are actually quite a distance away from each other in terms of location in London.

Tate Modern is situated along the Thames on London's South Bank and boasts some excellent initiatives for attracting youth audiences while Tate Britain is in Millbank, both have easy access to a tube station.

Tate has an extensive history dating back to 1894. Originally known as Tate Galleries, it changed its name to Tate Britain in 2000. Showcasing a wide variety of works from the classics to the modern day artists, the gallery really can boast that it has something for everyone.

Tate Modern is quite an impressive building, an old converted Gas Building, it is large and ominous with a red brick façade, with lawn areas surrounding the gallery it is quite an inviting façade. On the other hand Tate Britain is tucked away in a back street and would seem to be an older building, it is again an impressive structure and features columns at its entrance, which I found to be enticing.

### Tate Galleries - programming

My interest in Tate primarily related to the online initiatives the gallery had undertaken in reaching a younger audience. I was excited by the Turner Prize which makes great use of the website, encouraging patrons to go online and discuss the prize in the discussion board forum.

Possibly the most exciting program I discovered was Raw Canvas, run by Esther Sayer. This program is run by young people for young people and includes use of the internet. Young people are brought into the centre, where they attend workshops and learn aspects of art, this could be anything from making short films to painting to learning all about a particular artist such as Andy Warhol. The main aim of the program is to develop confidence in young people about Tate. The young people are encouraged to make the gallery a part of their life whilst the program runs for a year and attracts a wide variety of youth patrons. Since 2001, 28 young people have been through the Raw Canvas Training Course and have since been involved in running the program itself.

This program offers an excellent avenue into working in the arts for young people, giving them a real experience of the industry whilst using the latest technology to capture their attention. The Raw Canvas website follows the same branding/theme as the produced materials giving the program a unified feel. Online you can read about the advisory committee (all young people) and how Raw Canvas came to be. Like most youth programs Raw Canvas grew out of the need for young people to have access to a program that catered specifically to their needs using communication techniques and technology they could respond to effectively, not unlike Vibe at the VAC.

The site also enables young people to log on at any time and see exactly what is happening with a year round program published. Further there is access to archived materials such as the 'Warhol exhibition workshop'.

The website is used to encourage participation and uses technology young people can both use and understand easily.

The Tate galleries, feel and look dynamic and this is reflected in their website and how they deliver information to their audiences.

### Tate Galleries - marketing

Tate has some fantastic initiatives, and I was extremely excited by the innovative marketing I saw for both old and new exhibitions. I would describe the marketing as young, funky, contemporary and cutting edge. Further, I find this technique would appeal to a wide variety of audiences;

- Posters
- Billboards
- Postcards
- Time Out magazine
- Street Press
- London's underground
- The Internet

Although similar in type of advertising used, it is the message and the way it is portrayed that appealing to a youth audience. For example a series of 18<sup>th</sup> century paintings featuring young ladies prompted a series of posters with copy such as 'fashion is everything'. This kind of copy would be extremely appealing to young women and entice them to view the exhibition.

Raw Canvas is promoted primarily through it's website and brochures which are distributed throughout the centre and in places young people would visit such as cafes, schools etc.

***VENUE: The Lincoln Centre, New York***  
***REASON: Research into youth audiences***

I met with Kate Nordstrum, Eric Thomas and Wendy Magro to discuss the youth audience and how the centre was attracting a younger audience. My experience of New York's art scene in general, is that there is so much for younger people to choose from, that as the Lincoln Centre already caters to an older 'moneyed' audience there is no real need for them to consider expanding what they already offer to include a youth audience.

Lincoln Center boasts itself as the largest cultural center in the world and also plays host to many resident companies including; The Metropolitan Opera, New York City Ballet, New York City Opera, New York Philharmonic, plus many more.

Lincoln centre sprawls across several blocks and comprises the Juilliard school of performing arts, theatres and a movie theatre. Like Barbican the centre is difficult to find and not obvious that it is an arts centre. However this has been realized and works are about to be undertaken whereby the centre's different venues will be

pulled together through clever engineering and architectural changes. I feel this kind of change is needed. As the centre stands currently it is not appealing to a youth audience. Further sitting in the heart of 'moneyed' Manhattan, the centre is surrounded by residential apartment blocks currently impeding how late the centre can entertain in the evening due to noise restriction. Although this may never change, if the centre undertakes massive refurbishment, areas for later entertainment could be opened up to the general public which may prove more appealing to a younger audience. As most young people do not necessarily start to enjoy entertainment until at least 11pm this can result in a loss of audience for the centre. However, Lincoln Centre has seen its way past this detractor and with new initiatives such as 'Studentix' should look forward to an increase in youth audiences.

Set in the heart of Manhattan, next to the foremost performance school in the world Juilliard and just a short walk to central park, it would seem that the Lincoln Centre has all the ingredients for attracting a youth audience to begin with. However add to this, a difficult to find façade, venues scattered across 3 blocks and programming not necessarily appealing to a younger audience and you have an atypical centre catering primarily to older patrons.

As with all centres I had visited so far, I found the typical set up including front and back of house departments.

#### The Lincoln Centre - programming

Programming seems to be quite atypical, and not particularly forward thinking. There is a movie theatre in the centre however which is appealing to youth audiences and the inclusion of some exciting programs such as Midsummer Night Swing, an open air dance club held during the summer and American Songbook showcasing big theatre's and cabaret and Reel to Real a weekend series pairing classic films and video clips with live performances make a change for the youth audience. However, for most of the year the centre hosts purist performances attracting an older clientele such as Great Performances, Mostly Mozart and Live from Lincoln Centre maintaining the mainstream older audience. I do not necessarily think this is a bad thing, as New York has so much to offer for younger audiences, especially at venues such as The Brooklyn Academy of Music (BAM) and as the Centre does have some product for a youth audience.

#### The Lincoln Centre - marketing

Kate Nordstrum as a part of her marketing role conducted a huge research project into youth audiences, and how to attain them. This grew into a new youth program aimed primarily at students called 'Studentix'. This program aims to offer \$20 tickets to students boasting the best seat available at the time of purchase.

Although a great idea, my feeling about the program was that the look of the marketing brochures was not particularly 'youth' oriented as it still looked like something marketed to an older audience. Further, the name of the program seemed rather unoriginal, perhaps this will be changed as a following grows. Further the website does not appear to promote the program at all, again something that may

change in the future. The program I believe is an excellent idea and could and probably will be developed into something quite brilliant.

However, as mentioned before as New York has so much to offer a youth audience the importance of attracting younger audiences may not seem quite so high in an organisation such as the Lincoln Centre.

It would be fair to say that as the Lincoln Centre is in a state of flux, with refurbishment of the centre and under new management, the youth market is not a primary concern for the Centre. Further, as the centre attracts an 'old money' clientele there may be some concern at mixing the two.

Marketing techniques include;

- The Internet
- Broadsheets
- Postcards
- Radio
- Television

***VENUE: The Metropolitan Museum, New York***

***REASON: Programming to youth***

Although my initial idea had been to look at how the Metropolitan was programming to youth audiences I had heard about a youth membership program and was interested to see how that worked. I found it extremely hard to firstly gain contact with anyone at the Met, with neither phone calls nor emails returned, but finally had a response from the lady who runs the program who allowed me 10 minutes of her time over the telephone.

The Met is an amazing place, I took a tour and discovered many fabulous art works. It obviously has some wonderful things going for it. However a youth membership priced at \$1000 US to join, is not my idea of attracting the youth market nor it would seem as supported by research is it theirs. Further as the membership does not offer discounts nor any particular benefits it seems to be a patron program rather than a membership.

Set in Central Park, the centre is comprised on several display areas, which house exhibitions. There is extreme security as you would expect for a museum housing Warhols, Pollacks, Monet's and Picasso's but the security checks are well worth it for what you experience on the other side.

My overall feeling is that as New York has so much to offer the youth audience anyway, that large centre's and galleries such as The Lincoln Centre and MET do not need to do anything to increase their audiences as such.

Metropolitan Museum - programming

The programming is eclectic. When I visited the museum there was an exhibition of the Windsor's clothes, which included some beautiful Chanel creations. There was also an exhibit dedicated solely to Egypt and Nubia. Quite different, however both would appeal to a younger audience and I noted many young people touring both exhibitions. Again proving my NYC theory of their being so much choice that it is not really an issue for these organisations to attract a youth audience.

As it is a museum the centre has in house works that you can see year round, which would make a trip to the Met a most enjoyable experience for anyone of any age at any time of the year.

### Metropolitan Museum - marketing

There are no marketing techniques aimed at a youth audience. As a highly successful centre already, it would seem that the museum does not feel it needs to put any effort in attracting this segment of audience. As schools visit all year round, I feel that most young Americans know of and are exposed to the MET, therefore as an adult they can continue to enjoy the gallery.

One technique that has been employed is the development of a youth membership program although this is as mentioned, is very expensive and seems to be more a donation program. The price makes the program elitist and classest and doesn't seem to have any noticeable benefit other than free entry to the museum and the ability to attend regular events held at the museum, although you are required to pay for your tickets to these events.

**VENUE: *The John F Kennedy Centre, New York***

**REASON: *Internet streaming of live performances***

I had experienced the streaming of performances from the millennium stage online in Australia and was fascinated firstly to see how this technology works and secondly to see if it translated to ticket sales for the venue.

Set along the Potomac river and a living memorial to President John F Kennedy, the Kennedy Centre is quite spectacular with it's white building offsetting the Washington skyline.

With 3 main auditoriums for performance including the Opera, Dance and Theatre venues the centre is quite spectacular to both look at and be in. Based around this is the plan to extend the centre with the development of a new building at the front of the centre to extend performance, office and car parking space.

Home to the National Symphony Orchestra, the Kennedy Centre also hosts an array of international festivals and touring companies. I was particularly interested to hear about the Australian Festival held biannually and regularly featuring such Australian acts as 'Bangarra' and the 'Sydney Dance Company' to name two.

As a dedicated memorial to a past President the Kennedy Center as such has a certain amount of money from government dedicated to the upkeep of the memorial. This is reflected in the beautiful building which houses fantastic product year round.

## The Kennedy Centre - programming

Programming at the Kennedy Centre is very much focused on attracting a broad range of audiences and the Millennium Stage was my primary reason for visiting the Kennedy Center. The Millennium Stage (a free webcast performance space) offers daily performances of a broad variety such as Jazz, Big Bands, Theatre, Spoken Word, Comedy as well as celebrating other national cultures. The free aspect and interactive nature of the events greatly appeals to the youth and tourist audience.

Online when accessing the stage you can search for past or favorite performances to watch online, view the upcoming schedule, or watch a live broadcast from anywhere in the world (as long as your computer supports the technology).

Although the Kennedy Centre is a little way off site set along the Potomac river, there is a free bus running every 15 minutes from the closest metro station. The stage benefits most from this during the summer period but does attract a varied audience including younger patrons and drop in patrons.

The best thing about the Millennium Stage concept is that you can enjoy performances from it at any point, be that past or present. You can select any performance you would like to see online and watch MPEGs of the performances.

I found the stage an excellent way to create further audiences for the center, expanding nationally and internationally. Further, this is technology that the youth audience understands and currently uses.

## The Kennedy Centre - marketing

The Kennedy Centre has a superb marketing team led by David Kitto, like most venues they market in the usual places including;

- The Internet
- Kennedy Centre magazine
- Broadsheets
- Postcards

Interesting to note is that as postering is illegal in Washington DC this kind of marketing is not looked into.

However, a new youth initiative is currently being explored using a variety of marketing techniques. This program is being run by Erick Hoffman who has some excellent ideas on how to tap into the youth market such as Gorrilla marketing which undertakes a number of marketing initiatives including;

- Postering
- Placards
- Advertising on coffee cups

Not unlike the marketing techniques used in Australia in attracting a youth audience.

Further, the Kennedy Centre has built an excellent network of student emails and as such contacts this list with news and concert listings when relevant programming is available. Not dissimilar to the Vibe program.

In fact when discussing Vibe with the Kennedy Centre they were most interested and impressed by the program and asked to keep in touch so as to swap ideas and initiatives which was most exciting.

Overall I found the Kennedy Center's marketing team inspiring and will watch with interest as to how the new youth initiative develops.

## CONCLUSIONS

Some conclusions I realized while away, others I feel I was already aware of. I am sure many arts practitioners would either argue they already knew these things, however an opportunity such as a Churchill research report, simply gives the opportunity to reiterate and remind people of the state of affairs whilst perhaps sharing new information.

### Main conclusions

1. We need to listen to young people if we are serious about attracting them as an audience
2. We need to have conviction in what we are doing and follow through, show real depth if you want this audience to believe you are interested in them
3. Give this audience a space to call their own in your venues then program it accordingly
4. Adopt what the youth considers to be entertainment, while nurturing, educating and encouraging at the same time
5. Australia is doing really well, but could do better
6. The United Kingdom has some fantastic programs and Australia could adopt some similar programming attitudes
7. There needs to be more investigation into online possibilities
8. Ticket prices must be reduced for what the youth market considers reasonable for classical forms of entertainment, such as opera, ballet and orchestra's. This doesn't mean a last minute ticket price, this means an across the board 18 - 35 years ticket price, available year round to all genres
9. Embrace Popular Culture as a part of the arts
10. Include more youth produced product

The arts in Australia is getting a lot of things right for young people in places like festivals, theatre and some major arts centres such as the Sydney Opera House where a dedicated youth programmer has been hired to program a youth venue.

Organisations need to listen to young people, they can only do this if they have a direct link to young people, a person who has their finger on the pulse such as a youth programmer. Organisations such as the Tate have youth panels whom they listen to. This works, but you must listen and implement what is suggested otherwise there is no point to the panel.

If you are going to believe in young people then you need to do this in an honest way and not reduce money support the minute there are government cut backs. This only suggests to the youth market that you are not serious in attracting them. Like a child whom you nurture and educate over a long period of time, it takes many years to breathe success and life into youth programs. However, loyalty can be gained - one only need look at the success of large scale youth festivals then compare it to *Meltdown Festival 2002*, it took ten years to build the program, however the centre is

now reaping the rewards. This includes ticket sales and younger audiences spending big dollars to see relevant programming.

I believe that education is the only way to achieve the ten important lessons I learnt. Education in schools, education in arts organisations, education of the arts administrators and executives who make decisions for an audience they do not understand and are out of touch with. The government needs to get real about believing in the arts for young people as an avenue for entertainment and not slash funding the minute it needs to make cutbacks. When the government takes money away from arts organisations it takes money away from the young people that are benefiting from it and ultimately the future of Australia.

Arts organisations in Australia have long realized the benefit of fundraising and sponsorship. But I propose to these organisations to firstly attempt to include prospecting sponsors interested in younger programming, then secondly rethinking how they spend fundraising monies on programming. Embrace popular culture, make it a part of your regular program. Embrace new works by young artists and make the tickets cheap so young people can afford to attend. Partner with relevant organisations and festivals then adopt the audience as your own. For example Sydney and Melbourne both host an international fashion week. The clothes designers are artists and should be treated as such as seen at the MET in New York, where I was able to view the creations of Coco Chanel. By embracing these kinds of festivals and events, a younger audience is guaranteed and as such the future audience of an arts centre.

I discovered a lot of programs that were utilizing youth talent, inviting them to make short films and submit them, then using this as content on television or as part of festivals. The BBC was one organisation I noted doing this as a part of it's program titled 'Blast' which showcases the short films of young film makers (aged 13 - 19 years) and then broadcasts these films on BBC 2. This is a great idea, it's an example of an organisation listening to what young people want and implementing it. Similar to the ABC's television program 'Race Around The World' - very successful however cut the minute the government took funding away. It seems to me that Australia gets a good idea and begins to implement it, however somewhere along the track due to funding or lack of it, practitioners get cold feet and return to the safety middle/older aged markets. My warning to you is that these markets are aging and will not always be around.

Capture your future audience now before it is too late.

## RECOMMENDATIONS

In my opinion arts companies if they are serious about attracting the youth market could do any of these suggestions, select a few or do them all. These recommendations are in use in other centres around the world proving successful so far, it would not be so hard to do one a few or all of these suggestions, you simply need to be serious about attracting a younger audience.

1. Create a website for this market, as either part of your current website or completely separate. Make sure your organisation has a presence if you choose to do a separate one. Ensure you spend the appropriate money on the site at both the back and front end, this will include database, web developing and authoring.
2. Create specific programming aimed at the youth market, from incorporating popular culture to festivals the youth community has input into and creates.
3. Use communication techniques they are used to such as email, the internet, sms, street press, posters, get them involved and excited 'word of mouth' in this market is your strongest tool.
4. Embrace new technology - they have. Mobile phones, the internet, computer games, interactive television, DVDs.
5. Create a space in your venues for them. This could be a lounge area to an actual venue, to an area of the bar that is purely for the youth market.
6. Adjust your ticket prices accordingly. Young people will pay under \$20 for something they perceive has value in the arts arena. Do not aim too high, just because the youth market will pay \$100 for a ticket to see Britney Spears does not mean they will pay \$100 to see the opera.
7. If you are serious about the youth market, then hire a youth advisor or someone who is an expert in this field. This person should be an expert on the youth market, they should advise on marketing and programming whilst being the first point of contact for the youth market. Ideally they will be in the age group.
8. Create opportunities for them to display their work, festivals, competitions, exhibition spaces.
9. Get people they are aware of involved. Barbican Centre involved Damon Albarn in a youth collaborative music project. South Bank Centre involved David Bowie in *Meltdown Festival 2002*. Australian Arts organisations need to look at who the youth market identify with then try to create opportunities to work with these people. Radio DJs, actors and musicians are a good starting point. Try to attract someone young people relate to with a certain amount of media exposure as a patron or spokesperson. The youth audience are joiners and believe in advocacy.
10. Spend the money, it is the future of the arts and surely worth it if we want our industry to survive.

'No audience, no echo' ... Virginia Wolf