

Bahia Ramos: Good afternoon and thank you all for being with us here today. I'm Bahia Ramos, Vice President, Arts here at The Wallace Foundation. We're thrilled that you're able to join us and take time out of your busy schedules for a discussion around our latest research report, *In Search of the Magic Bullet: Results from the Building Audiences for Sustainability Initiative*.

We have a great panel of speakers that you will hear from today. I'm also joined by my colleague from the Wallace Foundation, Bronwyn Bevan, our vice president of research. We're also joined by distinguished guests, including Francie Ostrower, the author of this report, and leaders of several of the arts organizations who participated in our Building Audiences for Sustainability Initiative. Cookie Ruiz, Executive Director of Ballet Austin; Roche Schulfer, Executive Director and CEO, Goodman Theatre; Dr. Mieko Hatano, Executive Director, Oakland Symphony; and Andrew Jorgensen, General Director, Opera Theatre of St. Louis.

For our session today, you'll hear from each of these speakers who will provide you with an overview of the research findings as well as case studies from these organizations. Following their presentations, we'll have time for panelists to answer your questions. As you have questions, please drop them into the Q&A module at the bottom of the screen. We'll try to get to as many of them as we can during today's webinar.

Before we hear from our panelists, a little bit of background into our initiative. First announced in 2014, Building Audiences for Sustainability grew out of Wallace's prior work in this space, going back to our 2001 Wallace-funded RAND report, *A Framework for Building Participation in the Arts*. From 2015 to 2019, Wallace awarded nearly \$41 million in grants to 25 performing arts organizations with budgets over \$1 million in dance, music, opera, and theater, as well as multidisciplinary performing arts presenters.

The initiative supported audience-building projects guided by factors ranging from age, race, and geography to frequency of attendance and interest in new work. We sought to understand and share evidence and experience from these organizations on whether and how they can achieve and sustain audience gains and whether these gains improve their overall financial health.

The initiative was aligned with Wallace's continuous learning framework, prioritizing experimentation, and allowing grantee organizations to undertake an iterative process of project design, analysis, and assessment of changes needed for improvement. In line with the Wallace approach, we were seeking both to strengthen the organizations and to generate knowledge that could benefit the broader field. I'll now turn it over to my colleague Bronwyn to speak about the research around this initiative.

Bronwyn Bevan: Thanks, Bahia, and thank you, everybody, for joining us today. We're very excited for this session. I want to give a little bit of background on research at Wallace before I introduce Dr. Francie Ostrower, who's the principal investigator of the study we're here to discuss. All of Wallace's investments are

made with an eye toward learning about issues of importance in the sectors in which we work. Across all of the areas we fund, that's a guiding principle.

We make significant investments in the field to advance the work of participating grantees, and we commission significant studies to document and distill the findings related to the grantees' initiative work. These dual goals for supporting grantees with risk capital or funding to advance their goals and also commissioning researchers to study these efforts are meant to ensure that the foundations and investments are of value not only to the participating grantee organizations, which are always limited in number, but also to other peer organizations and interested parties in the sector.

We actually currently have almost 70 active research studies in the arts and leadership and youth development, and 43 of these are in the arts, 43 active studies. The arts studies include ethnographies, longitudinal studies, participatory action research, and many other approaches. For the BAS Initiative that we're here to talk about today, we have the honor of supporting Dr. Francie Ostrower and her team from the University of Texas at Austin to conduct an independent study of the implementation and outcomes of the audience-building projects in BAS, which you'll hear about as well today.

Her work involves three major data collection efforts between 2015 and 2022, which involved first conducting hundreds of interviews with leadership and staff from all 25 organizations and also studying the financial outcomes at 15 of the organizations based on analyzing audience surveys and also the ticket databases at those 15. It's been a real pleasure to work with Francie as she's navigated the many vicissitudes of the last few years that have deeply impacted, of course, the work of our partner arts organizations and their fields, but also the progress of the study, because this was a very highly complex and detailed study.

Francie took painstaking care to look under the hood of the financial and ticketing systems of a large number of arts organizations that shared a common interest in addressing the initiative's guiding question that Bahia described, but they didn't necessarily always share the same set of approaches or systems or coding schemes relevant in their data systems, relevant to answering the initiative questions. This created really a case for forensic detective work that Francie carried out over a period of many months, many, many months, and in fact, years.

Francie is, of course, one of the leading researchers in the arts space, and she brings to her work not only deeply careful methodological approaches, but also a real commitment to the arts and the nonprofit sector. It's been an honor to work with her, and I'd like to give you just a little bit more detail on who Francie is, and then I'll introduce her. Dr. Ostrower is a professor at the University of Texas at Austin at the LBJ School of Public Affairs and College of Fine Arts. She's the director of the Portfolio Program in Arts and Sciences Cultural Management and Entrepreneurship, and she's a senior fellow in the RGK Center for Philanthropy and Community Service.

Professor Ostrower has authored numerous and award-winning publications on philanthropy, nonprofit governance, and arts and cultural participation. We're really

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thrilled that she's here today to start us off with a very high level of her findings, and before we hear from the organizational leaders. I just want to say one last thing, which is it's my view that the best research, because it's most meaningful, it's also often the most complex, it starts and it often ends with questions. Really interesting, powerful research often yields more questions than answers, and this is obviously a very complicated time of rapid social change.

We're reorganizing how we spend our time together as individuals and as social groups, and this reorganization of how we spend our leisure time is having a profound effect on institutions and organizations founded on earlier and long-lasting models of social and cultural life. As Francie found, there's unlikely to be a single magic bullet for the challenges inherent in such rapid and far-reaching change, but we believe that research can be a powerful tool for coming to better understand those changes and thinking through how to navigate them, and for seeking evidence-based answers to questions that matter. With that framing, I'd love to turn it over to Dr. Francie Ostrower.

Dr. Francie Ostrower: Thank you, and thank you so much for that introduction. I'm going to quickly share my screen. Can everybody see the PowerPoint?

Bronwyn: Yes.

Francie: Okay, great. I'm happy to share some findings today from our study of the BAS Initiative. For some time, nonprofit performing arts organizations have faced considerable challenges, including stagnant and declining audience. As organizations rebuild after the pandemic, audience and financial challenges remain, unfortunately, as pressing, if not more so. As mentioned, between 2015 and '19, the Wallace Foundation awarded grants to 25 large performing arts organizations to explore ways to engage new audiences while retaining existing ones and to see whether these efforts contributed to organizations' financial health.

All the organizations work from a continuous learning framework but pursue varied projects and target audiences. The foundation awarded a grant to us at the University of Texas to study these efforts. As mentioned, we conducted hundreds of interviews and collected quantitative outcomes data for a subset.

As much as I wish it were otherwise, let me warn at the outset that neither the initiative nor this study offer easy solutions. As one of the BAS organization's leaders said, "We were in good faith hoping to find the magic bullet. I don't think we or anyone else has found it." Still, the projects and the study yield rich insights about audience-building approaches that proved effective and, equally important, those that did not.

Now, we have many analyses in the report and my focus today is on some of the major cross-cutting findings. As I go through these, please do keep in mind that we are talking about large organizations. Their circumstances resonate with similar organizations more widely, but not necessarily with others. Overall, we found that organizations may expand their audiences, but not necessarily on their desired terms. An overarching message from our research is that if organizations want to

change how audiences engage with them, then organizations need to be open to changing themselves.

Unexamined and unfounded assumptions often hindered organizations' ability to connect with the very audiences they hope to reach. Participants repeatedly found they were communicating in ways that reflected their values and use language that was meaningful to people in the arts but didn't resonate with their intended audiences. For instance, through market research, one theater learned its materials were unwelcoming to people. One interviewee said they "sounded very highfalutin, come to our edgy, innovative, experimental art, so we repositioned to take it down a few notches."

A main implication of our findings is that these unexamined assumptions exist and they need to be examined and addressed. Otherwise, organizations risk talking past instead of speaking with the very people that they want to reach. On a positive note, though, this is something that organizations can change, and engaging with data and seeking external input proved very helpful in surfacing these unexamined assumptions and some also found using advisory groups was helpful.

Now, a related message of our findings is that productive audience-building strategies met audiences where they were. Organizations changed their communication vehicles as well as content, particularly by expanding digital communications. For instance, some used social media more or made their websites more mobile-friendly. Some had quite good experiences using video trailers, such as those trying to build audiences for new and less familiar work.

Taken together, the findings suggest that organizations may need to assess whether their communications are reaching the intended audience. Again, data and external feedback can help. Organizations consistently found changing their communications helpful. On the other hand, organizations consistently found crossover strategies were not successful. Crossover strategies involved offering special programming that was intended to attract the target audience, but in the hopes that they would then go on to attend the organization's main programs. Most of the organizations tried this strategy and did not see crossover.

Interestingly, some still decided that the special programming was valuable because it did attract new audiences and diversify artistic offerings. For instance, one orchestra launched a genre-crossing series where musicians played with indie artists. The hope was the series would be a "gateway drug" to attract millennials who then attend core performances. That didn't happen, but the organization decided the series was valuable for what it did do.

An implication is that organizations should frankly assess beforehand whether the goal is to expand audiences or to build audiences strictly for what they already do. They can choose to do either or both but shouldn't conflate the two. Now, let me turn to look a bit at audience-building outcomes. Most of the organizations in the outcome study expanded their target audiences, but the gains were generally less than initially hoped for. Even dramatic gains usually didn't impact the total audience size because the target audiences were usually a very small part of the audience to begin with.

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An implication of this finding is that organizations need to consider beforehand if the goal is increasing engagement by a particular audience or expanding audiences overall, because one may not yield the other, at least in the short term. Target audience gains were not associated with increased ticket or organizational revenue. Further, some target audiences, particularly younger audiences, were financially disadvantageous relative to other audiences, at least in the short term, because they attended less often and spent less on tickets.

An implication of this finding is that organizations should recognize that some audience-building efforts require financial subsidy, although serving other important, such as mission-driven needs, not tied to generating funds. In these cases, it's important to have resources in place to support the efforts in order to avoid risking the organization's financial health.

To this point, I've been talking about the target audience, but we also looked at changes in total audience between the initiative start and end. Interestingly, we found that many organizations actually were expanding their total audience, but these audience gains were coupled with declines in frequency of attendance. In other words, more people were coming, but they were coming less often. At the same time, subscribers were decreasing.

Now, if this turns out to be a wider trend in the field, the implications are profound. It means that organizations would either need to attract many more attendees just to fill the same number of seats previously filled by a smaller number of repeat ticket buyers, find ways to attract deeper engagement, or some combination of the two. Now, in two cases, organizations focused their audience-building projects on trying to convert infrequent attendees to frequent ones, but neither of these efforts succeeded.

Audience-building strategies were often premised on the assumption that once target audiences were attracted, they progress along what one interviewee called the "long slow escalator" to become more frequent attendees and then donors. Our qualitative and quantitative findings suggest a lot of audience members may just not be headed in that direction. By the initiative's end, some question what one called "this old myth of the long slow escalator." If that's true, then incorporating this group in frequent attendees for who they are is an important consideration for audience-building strategies today, even as organizations explore ways to further engage those who are receptive to that.

Let me close with a couple of concluding questions. If organizations want to change how audiences engage with them, they need to be open to changing themselves. If that's true, then a key question is how much are organizations ready to change? Second, audience building didn't necessarily yield more income and sometimes it required subsidy.

For those nonprofits, the priority was not maximizing audiences per se, but enlarging audience for mission-central artistic work. By the initiative's end, many questioned whether audience building can or even should be linked to sustainability through earned income. They view philanthropy as equally or even more important. A key

question then is whether that philanthropy will be there to sustain them. Thank you very much.

Bahia: Thank you, Francie, so much. As I mentioned, Francie will be back at our panel for our Q&A, but I'd like to turn it over to leaders from four organizations who participated in the BAS Initiative. They represent a mix of artistic disciplines, geographic locations, and as you'll hear, different target audiences they sought to reach through this work. First, I'd like to invite Cookie Ruiz from Ballet Austin to share her experience. Cookie?

Cookie Ruiz: Good afternoon. Ballet Austin chose a topic that I think is fairly universal to performing arts organizations that are focused on new work. Most of us are keenly aware that titles that are familiar to the public, topics that are familiar—so pretty much anything about which Disney has made a movie—these are all things that sell very easily. However, as we are a company with a producing choreographer who also curates the work of other contemporary choreographers, the delta between those blockbuster works and less familiar works can be quite significant. While we didn't have an intention of changing the work, we wanted to learn all we could learn to help us reach the largest audience possible. Next slide, please.

Our hypothesis assumed that we were dealing with an issue of familiarity, often connected to a well-known story or a narrative. We wondered if we could find ways of making the unfamiliar more familiar information. Perhaps the audiences would convert in a somewhat linear process over time. While we were correct about the value of the presence of a narrative, and more specifically, a plot, research ultimately showed that the migration to less familiar works was actually non-linear. The challenges we were encountering were far more complex and nuanced than the issue of familiarity. Next slide.

Research revealed the presence of an uncertainty gap that seemed to effectively swallow some of our prospective buyers while they were in the sales cycle. It was clear that the issue of uncertainty needed to be addressed before we would be able to move forward. What we learned next helped us understand more about those caught in the gap and what they needed from us. Next slide, please.

In this process, we learned that nearly all of our audience members expected and wanted an emotional connection to Ballet Austin, but it also revealed three distinct groups that make up our audience. The first are our social connectors, and they are, in fact, the largest part of the audience. We have a very young city and a very wonderful audience in terms of our social connectors. Their performance experience is almost entirely focused on people, the friends and family that will be joining them.

The second group connects to the work intellectually. These are our most loyal audience members, and they voraciously consume the content shared with them through email, social media, and website. The final connection is an interesting subset that we discovered through quantitative research when we asked a question about participation in dance. We learned that about almost 60% of our audience danced as a child, and over 34% of our audience, as a surprise to us, was still dancing today. These kinesthetic connectors make their decisions about whether or

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not they will purchase a ticket almost entirely based on their level of interest in the choreography.

With this information in hand, we designed and implemented an audience engagement framework to fill a 90-minute pre-show experience with a variety of activities that will allow our audience members to choose a path. This slide offers a sampling of framework activities that were created for *Hamlet* in the fall and last month's were a premiere of *Stephen Mills' POE / A Tale of Madness*.

Music and dancing on the terrace is how you begin the experience at Ballet Austin, and our social and kinesthetic connectors are there. Opening night celebrations feature specialty food and wine pairings. Our welcome center that you see there in the middle, our team is on the left side greeting each of the nudophiles. There's a sound that signals as they walk through, and they receive there a small gift, a piece of candy or something, a map of all the activities that are going on all over the theater, and our team is trained to quickly craft a curative experience for whatever time is left between the time of their arrival and opening curtain.

We held on to legacy activities, the pre-show and post-show lectures and discussions as they appeal to our intellectual connectors, and in the bottom right picture offers an idea of how we change up the selfie stations for each production. In this case, you could see Edgar Allen Poe's writing desk, a group there, and then others stepping into the Raven's wings. Next slide, please.

The focus of much of our work with BAS is centered around the development of what we call Balletomania, which is our interactive discovery lounge. This is a place that audience members can arrive during that time and self-curate their path to learn more about the work they're about to see, which is about half of this large space, and then on the other side of the room, the upcoming productions. It's a series of digital monitors that a feature of Ballet Austin produced post-captioned informational content on a loop, as well as other tools that change out with each production.

In this case, note the father manipulating the model of the stage where we are working with the principles of Cambodian shadow puppetry used in a production. Below that, two of our dancers are offering fencing demonstrations during *Hamlet*. Below that, you can see the children can easily manipulate the iPads for the various content at each station. In the center, the father and his children standing under our sound dome, sampling newly commissioned music that would be played that afternoon. Then those kinesthetic connectors in that bottom right corner trying out the choreography while social connectors enjoy watching. Then our intellectual connectors are consuming that content.

As I wrap up, perhaps the single greatest investment we made during BAS and continue today is focused on the creation of the highest quality digital content. In a second, I'm going to show you a 30-second commercial that was created for last month's premiere of *Poe* by our in-house lead content creator, a retired dancer, and award-winning filmmaker. With content of this quality running during the month of March in Austin, you'll click there, March is our toughest sales cycle each year due to the several hundred thousand people arriving for South by Southwest and spring

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break. We just achieved our top-selling March production in our organization's 68-year history.

Digital content has truly been the key to helping us close that uncertainty gap. Did we find a magic bullet? No, I don't think we thought there was one. Through research and experimentation, we are continuing to build a sustainable audience for new and unfamiliar work to all-time record-breaking seasons year over year since COVID, and today we're grateful to have the opportunity to share with what we've learned with you. Thank you.

Bahia: Thank you so much, Cookie. I'll now turn it over to Roche Schulfer from the Goodman Theatre.

Roche Edward Schulfer: Hello, everybody, and thank you to Wallace and thank you to everyone for participating. The Goodman's been around for a long time. It's coming up on its centennial, and over the last four years or so, we've been recognized as an innovator in regional theater. We've tried to be a values-based organization based on quality, equity, and community.

The Goodman does about eight or nine productions each year, and for really several decades, new work has been at the core of what we do. What the BAS opportunity provided us was the chance to figure out how we could build an audience for new work, how we could build a sustained audience, an audience that would be committed to coming back over and over and over again. It's a wide range of new work by aesthetically culturally diverse writers. This is how we entered this, and we learned a lot. We can go to the next slide.

Not unlike Ballet Austin, in our case, we learned it's not about new, it's about familiar versus unfamiliar. What we thought had been important, in the theater, you get into this, "Oh, we're doing world premieres, and we're doing Chicago premieres and it's new, exciting work." We found that for audiences, they didn't really care if it was a world premiere. They cared whether they were familiar with the play, with the playwright, with the actors in it, or whether it was something that was completely new to them. That had broad implications because it's not only about new work being unfamiliar, but in the age we live in, Chekhov, Ibsen, Shakespeare can be unfamiliar work for audiences.

Providing a context for that work became the priority. The first thing is we really found that there wasn't a particular audience for new work necessarily. What we did find was that creating a context for the audience is critical. We had already hired a videographer, and the Wallace grant enabled us to hire a second videographer, but basically what audiences were telling us, and this is the consumer mentality today, as I say to people, if you're going to go to a new restaurant, what do you do? You go online, you find out information about the restaurant. You try to get as much as you can a sense of what the experience is going to be going to that restaurant.

That's what we found that audiences wanted. It's like, "If we don't know this work, what is going to be our experience? How are we going to feel about it? What is this about?" That can be somewhat controversial with artists who don't necessarily want

us to be telling audiences what they're going to be feeling when they come and see your work, but with audiences these days, you have to provide that context. Again, that's similar to what Ballet Austin was talking about.

Using digital strategies, but before that, there's the impact of price. We've long felt that price was an undervalued obstacle to attendance, particularly where new work, unfamiliar work was concerned. Again, this is consumer behavior 101. If you're going to go to a pop concert or even a classical concert, you're going to be willing to pay more for something that you're familiar with and not as willing to pay money for something that is unfamiliar to you that you're taking a risk on.

For over 10 years now, as soon as the technology became available, we've used dynamic pricing very, very aggressively at the Goodman. That's enabled us to raise prices for things that might have star appeal or musicals or whatever, but it's enabled us to lower prices for new and unfamiliar work, and that's had a huge impact on increasing demand.

Now, one of the questions that came up, though, is if you're offering a lower price, are you impacting the brand? By offering discounts or a lower price, is this somehow devaluing the experience? What we found is that no, the price point was key.

The offering a lower set price as opposed to a 50% discount was more effective. The lower price is more effective than the two-for-one discount strategy. The two-for-one discount strategy might imply that there's something wrong with the product, but in general, lower prices didn't really create a negative impact in our research with audiences. Now, on our website, we have a whole list of priorities for audiences. Do you want the greatest selection? Do you want the best price? Do you want the best location? You can click on that, and the performances will come up and tell you this is where you can get the best price. This is where you can get the widest choice of dates. This is where you can get the best seats.

Again, digital strategy has been growing over the years, and there's nothing more important than that, in our opinion. Again, audiences, like all consumers, they want what they want when they want it at a price that they want, and you have to be able to create the context for the work and then communicate with them in a way that gives them the opportunity to easily respond to your offer. Yes, improving the mobile website, mobile response, improving the website in general, these are all things that we did to enable people to have greater access to our work.

Briefly, we did a lot with events to try to promote creating a new audience or an audience for new plays, but they weren't really successful, and so the cost-benefit of having special events to try to attract people to experience things about the show was nowhere near as significant as the comprehensive digital strategy, the impact of price, and again, the basic realization that we're dealing with unfamiliar work.

Just to conclude with the final slide, the results of this have been very, very useful for the Goodman. We were fortunate in that our board maintained all of our staff through the pandemic so that we were able to reopen in July of '21 and really hit the ground running in terms of implementing a lot of the things that we had learned from the

BAS study. We got back to pre-pandemic audience levels very, very quickly, and that's been great. Even this year, we've seen it more and more with the work that we're doing. There's the challenge, of course. As subscriptions go down, there's the challenge of having to rely on single tickets, and that can have an impact on programming.

Because of the increased confidence we have and success we've had in selling new and unfamiliar work, because of these things that we learned during the survey, we haven't had to alter our programming. We still have the same volume of new and unfamiliar work in the season as we did before. Like most theaters, we rely on two or three tentpole productions that we hope will generate a disproportionate revenue stream. Again, I'll leave it at that and say that it was a great learning experience for all of us at the Goodman.

Bahia: Thank you so much, Roche. Just want to remind the audience that as questions come up for you while speakers are sharing their experiences, please feel free to put them into the chat so that we can have a chance to address them a little later on. In the meantime, I'm going to turn it over to Mieko Hatano from Oakland Symphony to share her experience with us. Thanks.

Mieko Hatano: Good afternoon, everyone. Thank you so much for joining us, and thank you so much to the Wallace Foundation for this opportunity that we had to do this work, to do this study. Organizations don't normally have the financial ability to do this kind of experimentation. For us, it was really leaning into something that was already in our minds and we were practicing it, but having this additional funding to understand it, to study it, has just been something that has actually saved us now in this post-pandemic world.

I'm just going to go to our pre-pandemic world, which is my first slide. As Francie was talking about, we were one of the organizations that really started out in one way experimenting, and very quickly realized that it wasn't the way that we were going to be sustainable and successful long term. Our target demographic are those born between 1965 and 1984, so Generation X and older Millennials, plus a more diverse population. We define this as both ethnically diverse as well as socioeconomically diverse. I'll talk about that a little bit more later.

Our tactics, we did some new series of concerts, *Playlists*, and other socially relevant concert programs and themes. We started out, actually, instead of *Playlists*, it was called *Mixtape*, and this *Mixtape* happened in non-traditional spaces, bars, community centers around our community, and it was extremely successful in bringing in the target demographic, but we actually also found out that there was virtually zero crossover into our main stage space, which ultimately was not going to be sustainable for us.

We also included pre-concert lobby performances and other activities that surrounded each concert that really gave a general vibe and understanding for all of the different activities that they were going to, or performances they were going to experience in the concert itself. We were giving a preparation and a celebration and

also including organizations, performing artists, and others from around our community to feature them both on and around our stage.

We were able to increase our audience in the target demographic by over 25% for our *Playlist* concerts, and then also supported additional subscription growth because we actually included *Playlists* within our subscription offerings. We had 45% of new ticket buyers to *Playlists* in the target demographic, and our *Playlist* attendance was over 2,200 people in any given concert, including a few sellouts. Our concert hall is about 3,000, which is a real challenge for symphony orchestras. We normally, for our just regular concerts and our subscriptions, actually sell our house at an 1,800 max. We've really seated everybody in a way that can be a little bit more intimate for our large hall.

We also were able to increase subscribers by 10% in the target demographic and an average of 20% of ticket-buying households in the target demographic for additional two concerts. In addition to *Playlists*, we wanted to experiment with bringing that vibe, that interaction, the surrounding activities of concerts and to be a little bit more socially relevant. Now that we're to our ethnicity data, again, this kind of audience modeling would just not have been affordable or available to us without Wallace. This was huge for us. We always imagined what our audience might be looking like based on all of our work in cultivating our audiences, but this was huge for us.

As you can see, yes, we have a very white audience, like most organizations, most fine arts, performing arts organizations, but I do want to look at our African American audience members, our subscribers, over 7%, which is a demographic median for our region. Single-ticket buyers total 11%. Ticket events in general, almost 12%. Asian, Latinx, and other, that's someplace where we continue to want to increase. However, we still are much higher than many other performing arts organizations, and particularly symphony orchestras across our country. Total subscribers in Asian, 4.2%. Total single-ticket buyers went up to 9.2%, Latinx, 5.8%, and 7% for single-ticket buyers, and so forth.

While we have a lot more opportunity, the green means that it's 30% or more below market. That's something that we really are working towards. The orange is actually 30% or more above our market in our demographics. In Oakland, we have over 125 language dialects spoken. Ethnic diversity is really critical to the sustainability of our orchestra, and really the responsibility that we really carry to continue to build our audience as a community.

To my next slide, this is *Playlist*. One of the really interesting things is that, so each person, you can see Kamau Bell, Dolores Huerta, Debbie Allen, Angela Davis, they all come up with a playlist really of their life. All of the music that was really critical and important that marked major occurrences in their lives or something they grew up with. We really worked with them to make it a very diverse and eclectic playlist so that it included many, many genres. It's really interesting because for all of them, classical music actually did play a role in their lives and was something that they really loved and enjoyed. It's just not something that we talk about as much anymore.

I would say today, particularly post-pandemic, when we're talking about Gen Z and Generation Alpha, with Spotify and things like that, there really aren't any boundaries of genre when people are listening. Younger people are listening to music. They're just listening to anything that's interesting to them. We felt really great about this as we came into the post-pandemic time about how people are enjoying music. It's really about connecting different genres of music to different types of feelings, moments, activities, things like that.

These stories that these celebrities—who are really influencers in our lives, that are mentors to us here in America—talking about the different music and the purpose that it served in their lives, really aligned well with the values and the interests of Generation X, Millennials, and as we go into Gen Z, as well as now Alphas. That's been a really interesting aspect of this.

Dolores Huerta, *Rhapsody in Blue*. Debbie Allen, her first paid dance gig was actually for the Houston Grand Opera doing *Aida*, for example. Angela Davis really loves listening to Baroque music. It's been really fun to talk about how classical music has been important to each person. In the audiences, they find that it can be and has been important for them as well.

We also have a series called *Notes from*, so we also have done Notes from LGBTQ America, the African Diaspora, Korea, Native America, and all of these concerts. Though we center these different communities that are represented in our city of Oakland, it always also was juxtaposed with music from our canon. A Schubert symphony or something like that next to all of this.

Part of that was to bring multiple audiences together, again, as we were working on building that community of audience members, but also, an opportunity to be able to cross over and listen in different ways and to develop that audience and to trust them and to put new composers that are not well known—diverse composers, marginalized composers, underrepresented composers, women, people of color—across our world, sitting them next to Beethoven in a headline. We found that all of that was really, really important in giving permission to our audience as well to appreciate everything on par, on the same level.

Going to our next slide, the pandemic hit us really, really hard. We actually were closed down for two seasons, really. Alameda County was the most regulated county in America. We have a large amount of at-risk people, people who do a lot of service work, a lot of unhoused people as well. Our concert hall was actually not made available to us to start programming until fall of 2021. Our audience was really, really decimated.

We've done a lot of work getting back to things. Part of our activity to increase the diversity of our socioeconomic levels of our audience was to start a program called Hall Pass. It's free concert tickets to anybody in a Title I school community, social service partners, and active military. Part of that is that they actually have access to single tickets starting when we offer single tickets for sale. They're able to choose their own seats and they're able to equitably act as patrons.

We market to them, all of that. We have a director of education and social impact who goes and shows up at all of these places. It's a familiar face. When they come, they know they're coming to see a friend. They're coming together. They're coming in groups. They're coming as families, as school communities. We've really now at this point built an annual audience of 11% of our entire audience are Hall Pass ticket holders. That's really increased, again, the diversity of our audience and has really increased the energy of our audience as well.

As you can see, these are some of the other types of concerts, in addition to things like *Playlist*, that we're doing to be very socially relevant. *Songs of Protest*, *Bodies on the Line* was an oratorio that we commissioned. It was about the 1936 UAW strike in Flint, Michigan. That was phenomenal. It sold probably the best since the pandemic. *Truth to Power*, *Rooted in America*, bringing in, again, underrepresented composers, stories, all of the things that are really important to our community here. We just premiered *Here I Stand*, which was a brand new commission by Carlos Simon, about Paul Robeson.

Again, somebody whose name used to be all over buildings. Unfortunately, not very many people remember who he is. Again, really leaning into our responsibility here to bring our community together. For us, building an audience for sustainability is about building a community. Another way that that's helped for us, because again, the pandemic really decimated our audience, we were going to be in a lot of trouble coming out of the pandemic once the government money was going to be running out. We started a campaign. We were also looking for a new music director.

We had a lot of different challenges associated. Because of these types of programs, because of all of the engagement we had with all these different arts institutions, with artists, with cultural leadership, cultural organizations, and how we've always worked to feature them and to uplift what they're doing and to show respect and partnership. When we entered into our campaign, we actually have now over the last three years been able to raise \$2.5 million just from government funding so \$500,000 from federal earmark. Again, we had our community writing letters on our behalf, supporting this.

Then we got \$2 million from the state of California—\$1 million for programming and \$1 million for a new shell for our concert hall. All again, supported by letter writing from all of our peers here in our community, because they see themselves in Oakland Symphony. To support Oakland Symphony is to support Oakland and Oaklanders in a way that is uplifting and positive. Many of you may read things about Oakland and it's unfortunate that we often have a lot of bad press about our town, but it is culturally rich, diverse, and probably the best concert experience that anyone can have.

Not just because our orchestra sounds amazing and our programs are interesting, but because our audience actually uplifts these performances through their energy, through their interest, through their intense listening and participation as an audience. We're really excited because, for us now, audience building is community building. That's not about us curating what's in the audience so much as us all doing it together, including our orchestra and the people on our stage.

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Bahia: Thank you so much, Mieko. Last but not least, I'm going to bring up Andrew Jorgensen from Opera Theatre of St. Louis. I just want to remind you all that if anything piqued your curiosity from Francie's presentation or any of our panelists to please submit your questions to the Q&A box for us to try to address after we're done. Thanks. Andrew, take us away.

Andrew Jorgensen: Thank you so much and good afternoon. Thank you to the Wallace Foundation for the invitation to participate today. It's wonderful to hear colleagues reflect on their work and our thanks to Wallace for the entire experience of the Building Audiences for Sustainability project, which was incredibly valuable learning for Opera Theatre of St. Louis. Opera Theatre of St. Louis is one of the leading festival opera companies in the country. For those who don't know us, we draw audiences from all 50 states and from around the world for our annual festival, which takes place in the late spring and early summer.

We are known as a center of innovation in opera, an incubator for the next generation of artists, and for world premiere operas. Driven by a belief that opera can be for everyone, we are focused on making opera accessible, approachable, and inclusive. In addition to the high-quality performances in our intimate theater, we are also known for our festival gardens where audience members can join us before the show for a picnic supper under the tents and come back after the opera to join cast and company members for a toast under the stars.

Next slide, please. Opera Theatre was invited to participate in this project on the heels of a string of world premieres that had focused on modern, resonant stories and which had helped to begin building a younger and more diverse audience. Inspired by that success, we sought a target audience that reflected the true diversity of the St. Louis community, specifically seeking younger audiences, Gen X and the millennial, and more racially and culturally diverse segments as well.

Next slide, please. Over the course of our learning cycles with Wallace, we launched four major efforts. First, we launched a brand campaign to raise awareness of Opera Theatre. We put up billboards on highways across St. Louis and invested in more print and digital advertising. It was really fun and heavy to see billboards on the highways, but even with the resources of Wallace behind us, we just couldn't do enough to flood the market. Using the tools we had available at the time, this effort didn't seem to move the needle on attracting new audiences of any kind within or not within our target.

Our other three efforts all worked better, though not quite to the scale we hoped. First, we invested in growing the capacity of existing programs, increasing the number and scale of our young friends' pre-show dinners with compelling ticket prices and really appealing food and drink options. It was a very effective tool to bring in our target audiences, but it was very expensive.

Second, learning from data that new-to-file audiences much more quickly established long-lasting behavior patterns than we previously thought, we hosted a series of cocktail hours, receptions, and other events during the festival season to welcome new audiences in hopes that they would be incented to return. This did

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seem to work, but the numbers of attendees was quite small, so it was hard to tell if that was statistically significant.

Our biggest initiatives were to expand the company's presence outside the festival season. Some events showcased the upcoming operas in the season, and these were most effective when we partnered with other organizations in our community who already had the trust of audience segments that we did not yet know. These included partnerships with the First Ladies of the leading St. Louis Black Churches, our History Museum, Professional Societies, and many others. The other off-season events were part of a series we called Opera Tastings, where we offered special evenings of opera arias and duets in local restaurants across the St. Louis community that were paired with themed food and drink.

While expensive, these Opera Tastings were incredibly successful, and we saw some data to suggest that younger audiences participated and then actually bought tickets crossing over into the season. There was also data to suggest that many others who loved the product line were not interested in buying tickets to the season really at all, which led to thoughtful conversations amongst our team about the definition of success. Was our goal simply to attract people to Opera Theatre of St. Louis events, or did we want to convert them into ticket buyers for the main stage opera season?

Next slide, please. We learned so much from these experiences, most of which can be boiled down to a few key lessons. Younger audiences, both white and non-white, wants to be part of diverse spaces and feel more welcome in diverse spaces. In that spirit, a commitment to diversity on our stage and in our company is the single most effective way to attract our target audiences, a powerful insight that continues to shape and drive our planning.

Transactional and traditional marketing can only get us so far. Events like our young friends' dinners and experience-based activities like Opera Tastings, while expensive, really help people to understand and appreciate the value proposition of going to the opera and are so much more effective than just disseminating information. Equally or even more powerful, community partnerships are critical to establish trust and build relationships that help us reach younger and more diverse communities and invite individuals to come to the opera to feel welcome and to return.

Finally, all of these efforts were somewhat successful, and we have continued many of them. While we have seen significant growth amongst new audiences and amongst the target demographics and lots of new-to-file audiences, none of these efforts have been sufficient to overcome the continued decline of traditional subscription audiences, which has accelerated during and after the pandemic. To put it simply, these were all helpful tactics, but they didn't plug the leaky bucket.

Next slide, please. As we continue forward, the learnings from Building Audiences for Sustainability have stayed with us changing how we think and informing our work. We are increasingly centering diversity and inclusion in our programming, understanding that reaching new audiences will require different ways of making

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decisions and different decision-makers at the table. We've begun to do more artist-driven programming for concerts and events.

In 2023, we launched a major effort called the New Works Collective, where we've assembled a diverse group of community members to decide which creators and which topics we will commission. The resulting operas have been great artistic successes and also attracted very high rates of new-to-file audience. We've continued to expand our footprint throughout the year outside of the festival season, creating more events and partnerships where we can share the experience of the Opera Theatre Festival season and share opera, and inspired by Wallace's discipline around data collection.

Even as we have invested in all of these programs, we are also investing more in data collection and in data analysis so that we can continue to learn, and reflect, and grow. The building audiences for sustainability experience has changed how we approach both programming and audience building, and we are so grateful for the opportunity to learn and to share some of those learnings with all of you this afternoon. Thank you so much.

Bahia: Thank you so much. Thank you to all of our panelists for just sharing their experiences and to Dr. Ostrower for just sharing the findings, the results of all this incredible and important work that went into building relationships between these organizations and their respective audiences, and interest in audiences and new audiences. We have time now for a little panel discussion. Thank you all for submitting your various questions through the Q&A.

We might start with just a question about audience, just to prepare my panelists a little bit before I start launching into the questions. Just to start thinking about audiences and assumptions that you all made about audiences and how this work may have challenged those assumptions. Then, we're going to start getting more granular around these market research and data collection strategies that you deployed in order to better understand those that you were all trying to target.

I'd like to ask Cookie, Roche, Andrew, Mieko, and Francie to please come back onto screen so I can see your lovely faces. I think my first question for you all is just how do your organizations look at audiences now in comparison to before the initiative started. Were there assumptions about audiences that this initiative challenged for you? Any one of you, please, feel free to be the first to speak.

Roche: At our company, and in the American theater with a long history of subscribers and the mentality that there was an audience that would sample something and then make a commitment to see four or five very wide-ranging works over the course of the season. I think what we found during this time on the BAS program and afterwards, audiences are just very specific in what they want and what they're interested in. It's much more segmented, in our case, than it was before. Particular artists, particular works have particular audiences and we're able with the data collection capacity. We're able to deal with that better than we could in the past.

For example, there's an audience for Mary Zimmerman's work, and we can go after that audience in particular, and this is one of the ways to try to combat the decline in a subscriber audience. I wish there were more people who were adventurous enough to sample an entire range of work in the course of the season, but, again, audiences seem more and more driven by what specifically interests them and what's specifically familiar to them.

Cookie: I'll put something in here. One of the things that we recognize when you ask the question broadly about audience, I observed from my own work and work with many of my colleagues across the country that a lot of the approaches that we had to audience engagement, and just how we thought about audience as a spaghetti at the wall. Just everything, like here's audience engagement, put it out there and we allow people to consume it.

By finding this very segmented approach, understanding that the audience is not a monolith, I think a lot of us, during BAS, that was a big thing for us. It's not the audience. It's a collection of human beings that are members of our community. I think that was the biggest takeaway. What we found at Ballet Austin that we had been doing for years without even knowing it, we were talking to one of the smaller parts of our audience that we love so much, these intellectual connectors, and in that process, we were actually widening that uncertainty gap with our own funds and our own time unknowingly.

We were actually sending people away because we were showing them an experience that wasn't the one that they wanted. I think one of the most shocking things happened to us during a focus group period. We were showing materials and talking about interviews we were doing and all the social content we were sharing, and this young man said, "I, for sure, will never come." Ultimately, what happened is, we had the belief that everyone wants to be behind the scenes.

Everyone just doesn't want to be behind the scenes. That was a shock. We thought, get everybody into the studio, and there wasn't context for that. I just feel like it's understanding our audience is made up of our community and they are very, very different, so working in that way right now is actually really helping us grow the audience. Honestly, it's a lot more fun than what we were doing before. I'll just throw that into the next.

Francie: I'll hop in to say that, when I was speaking before about taking for granted assumptions, this resonates very much with that because when we were speaking with people over and over again, we would find out that people made assumptions about their audience that they later learned were not true. One, very big one, has just been mentioned that the audience isn't a thing.

The second thing is, even when you think about your audience as more heterogeneous, don't assume that you know what differentiates them. People would find that they made assumptions, "Oh, young audiences will like this." Well, they didn't like it necessarily. Sometimes, older audiences were very receptive to what they thought younger audiences would want as well. Third, don't assume that

audiences, whoever they are, necessarily care about things for the same reason you do, or speak about them in the same way.

I would just want to conclude by saying, the digital aspect has been mentioned, I think, by almost all of us, is so incredibly important. That doesn't do away with the fact that you're still communicating and how important it is to know that what you're saying is resonating with people, whether you're talking with them in person, whether you're doing it digitally. I think this is very important.

Roche: I would just build on Francie's comments, for example, about digital content. When we started out expanding digital content, we were again, navel-gazing because we were creating digital content like 32nd, very splashy, fancy moving around stuff that would seem to have a lot of buzz to it. We later found that 30 seconds of a scene from a play that actually communicated something about the play was much more effective than the glitzy approach that we assumed would be appealing to audiences.

Bahia: Thank you, Roche. I think, Francie, just to address some of the audience information you just mentioned, was there anything in the research that explained why this turn happened? Was there a reason why audiences attended an event for the first time and then failed to return?

Francie: I think that it's hard to really pinpoint because of course, people aren't doing the exact same thing over and over again. It's hard to pinpoint it. I think one thing that came up is, sometimes people are just attracted to a particular program. Sometimes people might think they have a successful series, but actually what they have is a production that people are very enthusiastic about. When you get different performers, they're not coming back because they were there to see that particular production.

I think that's why I'm really thankful that Wallace invested in overtime experimentation and research, because I can tell you, there are some things that if we had come in at one point, we might've assumed they were the biggest success or the reverse. When you follow it over time, you get a more nuanced understanding of it. I think that's one is people, as many people interviewed said, people come to what they want to see and they'll come back if there's something else they want to see, but not necessarily otherwise. I think we need to know a lot more as well about how audiences are on distributing their attendance.

We had some data on overall frequency of attendance, but what are people doing? Are they going less frequently or are they going just to different places to do different things?

Bahia: Thank you. We have many questions around the role of market research in your organization. I'm going to start with those. For the organizations, how did this study change how you resource ongoing audience and market research? It would be great to understand what's been done internally versus externally. If there are specific data roles within your organizations and frequency of the role of data and market research in what you're building currently.

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Cookie: I'll just go in real quickly. In every way possible, we were not a terribly analytical organization going into this. It absolutely changed how we do business, how we work together in a very interesting way. For instance, we now do a great deal of content generation. We have two and a half full-time employees working all day, every day with our entire organization. They're set up as a creative services team. When they send content out and they're making content as fast as they can, it really is the time we take every week to sit down and say, what happened with that? Analyze, what was the open rate? What was the view rate? What was the abandonment rate?

Sometimes there's a piece of friction. Sometimes it's just the getting from one platform to another, right now we're working on that. At any rate, the way that we are creating content, the amount of content that we have, and whether or not it's landing is all through analytics. It's not a matter of just getting content out there. It's like, how did we actually convert and see a conversion to a sale? Do we see more interest? Are those videos being seen again? That's one level. Then I just want to speak to the unbelievable ability to have access to data mining. We did quantitative, we did qualitative through Wallace, but they introduced us in this process to data mining.

That was, if anyone could access that, we were all sitting on so much data and it was the data mining expert coming in and saying, there's a lot going on, you don't even see. We had a level of subscriber we couldn't see because our lens was 12 months. He opened up the aperture and said, "You've got some loyalty here that you're not even recognizing." That is through data mining that we teach 12,000 adult students in health and wellbeing and dance at Ballet Austin. It turned out those folks are twice as likely to buy a ticket. We had no idea, but he was able to track that. I could go on forever, but I know my colleagues seem to speak, but in a very big way, it's every day is how it impacts.

Andrew: Everything Cookie just said, I'd add an exclamation point to. We were not a terribly analytical organization beforehand. I think sometimes the anecdotal evidence dictated decision-making. I think we've also been an organization. We are aware of ourselves. We're great at starting initiatives and we're not always great at reflecting, at stopping, at changing. It's a lot harder to stop something than it is to start something. I think the Wallace work really changed how we think about a lot of that. It's helped us to invest much more deeply. We've added more than double the size of our digital marketing effort. We've changed how we allocate resources.

While we haven't added positions on the team specifically to work in data, we have been much more successful at working with outside partners to help us ask questions and analyze and source data and much more successful based on the success of the Wallace experience at getting supporters to help us to undertake those efforts. People are excited to see us learning and have been more willing to invest in helping us to continue learning. That was actually a really important lesson from the Wallace work. It's just changed how we think, how we invest. I think had a profound impact on how we are looking at ourselves in a much more analytical way.

Bahia: Thank you. Just wondering more tactically, if any of you could speak to the follow-up engagement for new audiences after they attend a performance, are there

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invitations to the next performance surveys or an opportunity to participate in some way? Was there anything that you tried that you found effective or conversely not effective in connecting with new audience members?

Cookie: I need to not speak again. Do you want to go, Mieko?

Mieko: Sure, I'll go. Definitely follow-up surveys, really important to hear the feedback. Also, just writing to them, thanking them for coming. A lot of it is also continuing to meet them where they are in their spaces. That's I think a really important aspect. Follow-up even on social media, being able to do, nowadays it's like the FOMO video is really in right on social media. This is what you missed last night and turning that around really quickly.

People who were there can share it and say, "Oh, I was here at this." It's that interaction so that people can take ownership over the event is really what we're seeing, gets people excited to come to the next thing. That's something that we're actually developing right now, the ability to do more of that. Because again, if we have everyone else showing on social media, showing on their Facebook or whatever, that they were there, that they're involved in this. Again, it's this sense of like, "Oh, this isn't just about Oakland Symphony. This is a community thing. This is what everybody is doing together. I've just got to be there because otherwise I'll miss out."

Cookie: To that, and I'll just add on to that. We are very, very focused coming out of, when we got to the end of BAS and thought what is probably the single most important thing we could do going forward beyond a lot of things we've talked about. It was this understanding that across this country, again, our data mining expert made us aware of churn rates of 75% to 90% of all these, first of these new-to-files that are coming through our audiences and not coming back. You're thinking about that's not even acquisition. We've already acquired them, they've already come.

If we could just heighten the awareness before they come, and so we start a communication plan with our first-timers, our new-to-files. Once they've made the ticket buy, we start communicating with them. We're inviting them to come in and meet us at the welcome center, et cetera, et cetera. Then immediately within 30 minutes following the production, they get a video from our artistic director who sends them a message that says, "My understanding is you may have been in our audience for the first time and the dancers are with them, et cetera. We hope you consider coming back."

Then from that point forward, we just stay in communication with the audience. That the heightened level of communication, but that communication is segmented. It isn't the one size fits all. It's different types of communications, but for us, the communication before the first timer, new-to-file, gets to the theater is a piece that we weren't doing. Now we're at about 15% conversion last year on our new-to-files. It's slow work, but it's 15% that we didn't have to go out and acquire at about seven times the cost. Communication becomes a really big piece of talking to the audience.

Bahia: Thank you. This question is for everyone. Can you reiterate which parts of the initiative you plan to continue investing in beyond the study and work with Wallace?

Cookie: We just never stopped. The things that we were doing, the things that failed, we let go of. I want to say that I don't know of another funder that is as encouraging of understanding when something doesn't work as Wallace was throughout this entire process. We've set the things aside that didn't work, but when we got to the end, everything that we had, we've now taken on. You have to figure your budget out. You have to figure out the personnel piece of this, but it also, our creative services team and our members of our team are more highly engaged in the work because it's far more personal. It's changed the way we work together, but we kept Lettomania.

It is a huge project with our education team. We've actually increased the number of content creators that we have. We're continuing the research. We're continuing the post-performance surveys. We're just, it's just become part of us now.

Roche: Yes, I think certainly the digital content and the investment in that, Wallace enabled us to hire a second videographer. We've kept that person on staff. We've added a creative director to help improve the overall quality of the digital content and print content for that matter that we create. Again, the strategies coming out of the Wallace study served us well coming back into production in '21. We've just been grateful that we haven't had to make enormous programming changes in order to amplify sales revenue when philanthropy, as Francie pointed out, is a big question mark going forward.

Andrew: We are in the same boat. We have continued almost all of what we launched during the Wallace work, not the big billboards, though they were fun to see. We replaced the Opera Tastings program with the New Works Collective commissioning effort that I've referenced, though, very much in the spirit of some of the learnings of what we did with Wallace. I want to highlight something Cookie said. The budget. You have to figure it out because as we expanded our Young Friends program, we now sell out our Young Friends program and it's twice as big as it was before.

We lose money on all of those tickets because with the discount price and the cost of the food and drink, that is actually a huge win on a mission, but that's a money-losing by a small margin proposition. We've had to work into our budgeting how to keep these efforts going. Sometimes the long-term investment in the growth of the audience isn't a short-term revenue win. That's been a lot of block-and-tackle budgeting work over the course of the last few years, but we've tried to keep as much of this work going as we possibly can.

Mieko: For us in Oakland, it's also just become part of who we are. Our orchestra has always had a little bit of a different lens in engaging our community through our different leadership. Diversity has always been important, but a lot of these very intentional ways in which we now approach this work has just infused itself into the DNA of the organization down to we just actually announced our new music director,

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Kendrick Armstrong. That entire process of finding this person was actually very much rooted in all of this.

How are we hiring? How are we developing our organizations, building our organizations in service of what we are trying to do? For us, as we are building a sustainable audience, we recognize for us that that means a stable community and that we want to be leaders in our community to do that because our successful community makes it possible for our symphony to thrive as well.

Bahia: Thank you. Thank you all so much for your candor, for your sharing of your experience, and joining all of us today to talk about your work and important interactions and development of community through this work in audience building with Wallace through BAS. Thank you so much for being here today. I thought it was a really robust discussion. There are many, many more questions that we couldn't get to in the Q&A, but I appreciate the audience for asking them. We also know that that means that this isn't the end of the conversation.

We know that audience building continues to be a major challenge that we're all working on to address and in the Wallace way, what might Wallace have learned from this work in order to create what is currently happening in our new initiative, Advancing Wellbeing and the Arts? What are the implications of these findings that are held with organizations we're now working with from global majority communities? I think to pull on the echoes thread earlier of audience building as community building, how do we get from audience to people to community and understanding how to exist authentically as arts organizations in the places where we reside?

I think both the BAS initiative and additional research commissioned during the pandemic pointed us to an important and understudied relationship between organizational wellbeing and what we then called community orientation. This led us to develop our current funding initiative, Advancing Wellbeing and the Arts, in which we are partnering with arts organizations founded by, for, and with communities of color to advance their wellbeing and enhance understanding of their contributions to community.

Ultimately help to build a more equitable and sustainable arts ecosystem, knowing that their existence is the result of community coming together to be responsive to a cultural need in their places. While we're still in the early phases of this work, I really want you to encourage everyone to follow along with it and to download the BAS report and other resources around audience building in the arts available on our website, www.wallacefoundation.org.

Finally, at the end of this session, you'll be prompted to complete a short survey about today's webinar. I really want to thank Francie and Andrew and Mieko and Cookie and Roche for joining me today and Bronwyn. This has been a long time in the making and it's just such a joy to finally have this publicly available. Thank you all for joining us today. We appreciate the feedback from a short survey that you'll be asked to complete at the end of today's webinar and hope that we will see you again at future webinars. Thank you so much and have a great afternoon.

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