



Art Party Tool

Repeat the successes and learn from the slip-ups of APLI partners who built youthful audiences through fun, party-like events that combined socializing, performances, refreshments, and art.

1. Distribute events creation responsibilities beyond marketing and development staff to root the event deeply in the organization, right from the beginning. It's hard to gain that traction retroactively.
2. Make use of outside (contracted) expertise in social media to expand your communications reach and to jump-start and augment internal staff skills.
3. Think about how you'll carry forward any social media efforts put in place by your outside experts, identify which staff or volunteer positions can appropriately take on such roles.
4. Be realistic about staff viewpoints while stretching internal engagement with audience participation initiatives.
5. Place a high value on word-of-mouth (even if virtual) among audiences.
6. Carefully select your artistic presenters and vendors to embody the quality, image, and tone you hope to convey, and nurture those relationships for mutual success.



Curatorial Team Tool

You're impressed by the fresh ideas that come out of sharing curatorial power with others, but you have some trepidation about the practicality of the idea. Equip yourself with the lessons APLI partners learned about sharing curatorial power — and prepare to do something different.

1. Select exceptional artists and curators to collaborate in creating a shared vision and initiating new curatorial practices. Have complete trust in their expertise and competency.
2. Bring together the supposedly incompatible systems of different disciplines to upset the stability of the usual museum experience.
3. Provide support and infrastructure to the curatorial team to bring their vision to life while maintaining all financial, legal, and production responsibility. If possible, do this by supplementing staff (project and production managers).
4. Focus staff energy on optimism and stamina. Encourage each team member to be quick and independent-minded about problem solving while staying in communication with all involved parties.
5. Create highly flexible infrastructure, but establish clear communication channels.



Experimental Location Tool

So you want to get outside the four walls of your organization and take your art to the street, an unrented loft, or a bar? Great! Take the following steps to help you anticipate challenges, and maximize the opportunity to build audiences.

1. Bring your team together. You're likely to get the best results if the entire staff is invested and curious about the journey, and willing to pitch in.
2. Solicit input from your target audience in advance for use in shaping your programming.
3. Make sure the program content and promotional materials are aligned and reflect the demographic of your audience.
4. Engage with enthusiastic and willing artists who are passionate about the work.
5. Choose venues and partners that have a direct connection to the artistic content of the program and bring in their own audiences.
6. Create layers of marketing that can find their way to a variety of possible audiences, as well as to your core audience (for example: video trailers, flyers, ads in local publications with arts listings and reviews.)

Give careful consideration to how you might sustain these efforts, and how they can influence your regular programming, marketing, or planning.



Targeted Discount Program Tool

Inspired by research suggesting that more young people would participate in the arts if the price point was affordable for them? The following steps are based on the observations of APLI partners who crafted a successful discount program for 20-somethings. Use of a targeted discount program points the way toward profits and larger, younger, and more enthusiastic audiences.

1. Begin designing a program to address a gap in audience engagement even before there is funding capacity so that you are ready to respond when the opportunity arises.
2. Pull together a team from marketing, fundraising, executive, and ticketing areas of your organization to make sure the program idea pushes innovation but is grounded in what is achievable across departments.
3. Offer strong price incentives for young audience members, and allow ticket buying in advance so friends can make plans together.
4. Streamline the process of buying tickets so that your potential young audience members can make last-minute decisions and get the tickets easily. Eliminate the potential of not being able to get tickets, as occurs with rush ticketing.
5. Find the right balance of marketing communication and extra opportunities to cater to the age demographic without overwhelming them.
6. Take advantage of existing events and programming to welcome this younger audience, thus reducing the burden of designing entirely new programming or events.
7. Dedicate all or a portion of a staff position to implementing, evaluating, and improving the targeted discount program.



University Ambassadors and Advisors Tool

You love working with college students, you see the long-term value of your institution having relationships with them. You want to harness the programming power of including them on advisory/ambassador boards, to plan targeted outreach and events. Minimize surprise and maximize success by implementing the lessons APLI partners learned through their projects.

1. Start with a deep passion to educate and excite others about the world of your art form.
2. Grapple with the difference between the impact of special events, even reoccurring ones, and more reciprocal types of relationships with a community.
3. Prioritize and allocate the precious resource of time carefully. Consider time to research, handle logistics, communicate consistently, and document your progress. These efforts will help build support for future projects internally and externally.
4. Mix patience, hope, and perseverance in equal measure when working with higher education systems. A healthy dose of flexibility is essential. Keep in mind that colleges and universities often have multi-layered management systems that take time to navigate.
5. Make ongoing efforts to enfranchise—or at least inform—your institution’s other staff and board, even if they are not immediate cheerleaders or participants.
6. Think carefully about advisory group continuity over time, especially with students who will age out. Make sure you have clarity of focus for young advisors so they know what it is you want them to do.
7. Offer a variety of online communication pathways (Facebook, Wiggio, email, Twitter) to young advisors and audiences so you are easy to reach.