

Marketing the Non-Traditional to the Non-Typical: How to Market Non-Traditional
Art in Museums to the Millennial Generation

Ashley Leutner

Department of Museum Studies

The University of the Arts

May 2012

A thesis submitted to the University of the Arts in partial fulfillment of the
requirements for the degree of Masters in Museum Communication

© Ashley Leutner, 2012

© Ashley Leutner, 2012. All Rights Reserved.

No part of this document may be reproduced in any form without written permission of the author. All photographs and drawings are the property of Ashley Leutner unless otherwise noted. Material owned by other copyright holders should not be reproduced under any circumstance. This document is not for publication and was produced in satisfaction of thesis requirements for the Masters of Arts in Museum Communication in the Department of Museum Studies, the University of the Arts, Philadelphia, Pennsylvania under the Directorship of Joseph J. Gonzales.

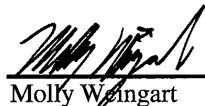
For more information contact:

Ashley Leutner
230 East 14th Street, Apt. 2N
New York, NY
215.688.0957
ashley.leutner@gmail.com

To the Faculty of the University of the Arts

The members of the committee appointed to examine the thesis of Ashley Leutner find it satisfactory and recommend it to be accepted.

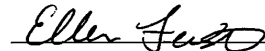
Date May 10th, 2021



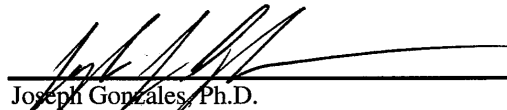
Molly Weingart
Content Coordinator, Philly in Focus and Project Open Voice Philadelphia at Comcast
Committee Chair



M. Bryan Crain
Audience Development and Editorial Producer, ARTINFO.COM



Ellen Feist, Senior Lecturer, the University of the Arts, and Director of Marketing,
Eastern State Penitentiary Historic Site



Joseph Gonzales, Ph.D.
Program Director, Museum Communication, The University of the Arts
Philadelphia, Pennsylvania

Table of Contents

<i>Abstract</i>	6
<i>Dedication</i>	7
<i>Nomenclature</i>	8
Chapter One: Thesis Introduction	
<i>Research Topic</i>	15
<i>Problem/Question</i>	16
<i>Hypothesis</i>	17
<i>Background Information</i>	17
<i>Research Methodology</i>	24
Chapter Two: Literature Review	
<i>Museum Marketing</i>	27
<i>Millennials and Marketing to Millennials</i>	37
Chapter Three: The Millennial Perspective and Marketing	49
Chapter Four: Tying Technology, Millennials, and the Art Museum Together	56
Chapter Five: Millennial Marketing Plan and Guidelines	
<i>Marketing Plan</i>	63
<i>Background and Situation Analysis</i>	63
<i>Competitive Analysis</i>	65
<i>Buyer Analysis</i>	66
<i>SWOT Analysis</i>	67
<i>Marketing Communication Goals</i>	67
<i>Marketing Communication Objectives</i>	68
<i>Target Audience</i>	69

<i>Creative Strategy</i>	69
<i>Chapter Six: Further Research and Recommendations</i>	72
<i>Bibliography</i>	76
<i>List of Figures and Illustrations</i>	81

Abstract:

This thesis aims to better understand what interests the Millennial generation and what type of marketing messages will inspire this audience to become art museum visitors and supporters. Through the creation of a marketing plan outline and template, information on Millennials will be provided for the use of Museum Marketers and Communicators to utilize in order to bring Millennials into the museum world, particularly in terms of visitation and potential giving as donors. The goal of this thesis is to inspire museums to strive to better understand the needs of the Millennial generation in order to engage them.

Dedication:

I want to thank first and foremost, the fantastic members of my thesis committee: Joseph J. Gonzales, Molly Weingart, Bryan Crain, and Ellen Feist. Thank you for your patience, support, guidance, and motivation.

I would also like to thank Anne Egler for her constant inspiration and support.

To all of the non-profit and museum professionals that devoted time to answering my questions and e-mails: Dr. Sandra Tatman, Jill Katz, Carmen Vendelin, and Dr. Maria de Santi, and the others that I forgot to mention, thank you from the bottom of my heart.

To my fellow students, the hard work has paid off! Amy and Bethany, thank you for always being by my side throughout this process. You both always knew how to see the light at the end of every tunnel. You gave me constant hope, drive, and so much more.

Finally, a special thank you to my family for always being there for me and for pushing me to get the right foot in door.

Nomenclature

For this thesis research paper, I am defining **Millennials** as those individuals who were born somewhere between the late 1980's to as late as the early 2000's. This generation is the first to grow up with digital technology being a norm of everyday life, and is often referred to as being the "Digital Natives." With the prevalence of digital and Internet technologies and computers for these individuals, the generation is based on digital media, discovery, and acceptance, where a great comfort with existing and emerging technologies exists. This generation is redefining culture and personal relationships, given that they are connected 24/7 to their families, peers, and work. Like any previous generation, Millennials were shaped by their surroundings, and grew up in a society filled with an emphasis on structure and scheduled lives, a focus on family, multiculturalism, terrorism and war, heroism, globalism, and economic crisis. With all of this comes the bottom line: Millennials need engagement, connection, and meaning. As stated, defining Millennials is difficult given that it includes a very large age range. The available research presents a wide variety of answers as to the ages of the Millennial generation. In terms of my thesis research paper however, I am focusing on Millennials known as the "Digital Natives." A "Digital Native" is an individual born during and after the emergence of digital technology and who has interacted with this type of technology since a very early age. The term was coined by Marc Prensky in his work *Digital Natives, Digital Immigrants* and he describes these individuals as those who were 'born digital'.

Art Museums are described as spaces dedicated to the exhibition of art, particularly of visual art. For the purpose of this thesis, I suggest that **Mainstream Art Museums** are those museums that are well known by the general public and by the mainstream media. Additionally, these mainstream art museums practice and abide by the accepted, acknowledged, traditional, and conventional museums norms such as those suggested by the American Association of Museums.

There are many definitions of **Art**, and it is commonly defined as, according to Merriam Webster Dictionary, “the product or process of deliberately changing items in a way that influences and affects one or more of the senses, emotions, and intellect. Many definitions also state that a large portion of art is about the creation and experience of the aesthetic.”¹ In relation to this thesis research project, the definition of art relates specifically to visual art, which is often defined as things we can look at such as drawing, sculpture, painting, photography, film, or ceramics. These are all considered to be visual arts’ disciplines. This definition can also ring true to define **Non-Traditional Art**, as this genre of art shares the same characteristics. The difference however, is that non-traditional art does not necessarily use conventional art tools, such as paintbrushes or canvases.

The term **Non-Traditional**, also known as **Outsider Art** is not easily defined, but is generally considered to be out of the mainstream. According to

¹ Art, Merriam-Webster Dictionary, 12 Dec. 2011 <<http://www.merriam-webster.com/dictionary/art>>

² What Is Outsider Art, Raw Vision, 12 Dec. 2011 <<http://www.rawvision.com/outsiderart/whatisoa.html>>

Raw Vision, a magazine dedicated to bringing outsider art to the public, it is defined as “the development of the awareness of forms of creative expression that exist outside accepted cultural norms, or the realm of “fine art” and began with the research of psychiatrists early in the century.”² One of the major challenges in defining outsider art is that it tends to encompass a large range of art from self-taught art to visionary art. Self-taught art is defined as art created outside of the canon of art history.³ Visionary Art, as described by the American Visionary Art Museum, is “art produced by self-taught individuals, usually without formal training, whose work arises from an innate personal vision.”⁴ This confusion of definition arose when awareness of outsider art first began and the same debate continues in defining non-traditional art. A unified definition does not exist and it seems as though non-traditional art is more of an umbrella term used to characterize art that stems away from convention.

Outsider art was a term coined by the art critic Roger Cardinal in 1972.⁵ The term outsider art was a way of categorizing those individuals outside of the typical or mainstream art world. Cardinal coined this term as a way to explain the genre *Art Brut* to an American audience. *Art Brut* was a label created by French artist Jean Dubuffet, which described art created by individuals outside of the

² What Is Outsider Art, *Raw Vision*, 12 Dec. 2011
<<http://www.rawvision.com/outsiderart/whatisoa.html>>

³ About the Art, George Jacobs, 10 Jan. 2012 <<http://www.self-taughtart.com/aboutart.html>>

⁴ What is Visionary Art?, American Visionary Art Museum, 10 Jan. 2012 <<http://www.avam.org/stuff-everyone-asks/what-is-visionary-art.html>>

⁵ Roger Cardinal, *Outsider Art* (New York: Praeger, 1972).

cultural norm, such as those in insane asylums. Cardinal took the term even further with defining Outsider Art, stating that it was created by those who were “innocent of pictorial influences and perfectly untutored.”⁶

It was centered on art that broke the official cultural boundaries. Outsider art has become somewhat problematic as it is often used interchangeably to categorize any non-mainstream type of art, regardless of its content. According to Roger Cardinal, “to apply it [outsider art] to anything obviously will eventually make it meaningless. And if everything becomes outsider art, then we’d have to find another term to start all over again.”⁷ The same holds true with the term non-traditional art.

For the purpose of this thesis research paper, non-traditional art will include all non-mainstream, non-fine art. Although a universal definition does not exist, according to the Visual Arts Corks, fine art is often defined as something of beauty, or a skill, which produces an aesthetic result.⁸ Originally, Roger Cardinal defined the term to include characteristics such as art created by those who were not professionally trained artists; they were self-taught, often mentally challenged, raw artists or even mediums.⁹ One example of an early Outsider Artist is Adolf Wolfli, a psychotic patient studied in 1921 because drawing seemed to calm him

⁶ Roger Cardinal, Outsider Art (New York: Praeger, 1972)

⁷ Ibid.

⁸ What is Art, Visual Arts Cork, 26 Jan. 2012 <<http://www.visual-arts-cork.com/art-definition.htm>>

⁹ Roger Cardinal, Outsider Art (New York: Praeger, 1972) 14.

down.¹⁰ These outsider artists were not necessarily interested in being recognized as artists. According to Sandra Tatman, Executive Director at the *Athenaeum of Philadelphia*, non-traditional art is often art that one would never expect to see in a museum, and is often very much similar to outsider or visionary art. Some examples of non-traditional art include anything from street art, to fashion, that strays from “normal” mediums, and does not necessarily fit on a canvas.



Figure 1. Adolf Wölfli's Irren-Anstalt Band-Hain, 1910



Figure 2. Thornton Dial Stars of Everything, 2004

Not all art museums use the term non-traditional or outsider art to characterize their works, but these museums are definitely displaying this genre of art such as cartoon art, street art, and digital art. Museums need fresh material to continue attracting new and different audiences. Art genres have always been debated, and the debate on defining non-traditional art does not seem as important as including and establishing the appropriate ways to market these exhibitions in order to bring non-typical audiences to experience them.

Marketing is defined by the *American Marketing Association* as the “activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.” The same holds true when discussing museum marketing,

since business-model marketing still applies. This is particularly true given that nowadays museums must remain up-to-date, as well as appear commercial and professional. There is enormous pressure on museums to be responsible for products and communication social value, and museums also hold the challenge of proving that they are successful from a business standpoint, in terms of why they should receive public and private support,¹¹ and “what is essential is the need to keep reflection and dialogue alive, and to avoid stagnation, complacency, and the tyranny of outmoded tradition.”¹² The museum is responsible for a number of parts such as education, security, conservation, as well as social responsibilities. This is why there is enormous pressure to seek constant funding. One crucial difference between typical business marketing and museum marketing, however, is that “museums have a mission to educate the public as well as build audience and revenue.”¹³ Museums therefore need strong and appealing marketing plans in order to not only build an audience, but also to “sustain the necessary revenues for delivering the mission in its fullest form.”¹⁴ And this is obviously a massive challenge for museum marketers to face. For the purpose of this thesis, marketing will be the exploration of how to establish a

¹¹ Richard Sandell and Robert R. Jones, Museum Management and Marketing (London: Routledge, 2007) 2.

¹² Ibid.

¹³ Thomas H. Aageson, Market Value: 5 Steps to an Effective Museum Marketing Plan, 1999, American Association of Museums, 26 Jan. 2012 <http://www.aam-us.org/pubs/mn/MN_JA99_EffectiveMarketingPlan.cfm>

¹⁴ Ibid.

specific strategy to attract, engage, and bring the Millennial generation into the mainstream art museum.

Chapter One: Thesis Introduction

Research Topic:

Through my research, I hope to better understand what interests Millennials and what type of marketing messages will inspire them to become art museum visitors and supporters. I hope to create a general marketing plan outline and template based on this knowledge that will be useful for museum marketers and communicators to utilize in order to get Millennials involved in the museum world, particularly in terms of visitation and potential giving as donors. The current practice of museums is to rely solely on social media to market to this generation. My goal is to inspire museums to strive to better understand the needs of the Millennial generation in order to engage them in a more meaningful way as well as to increase the likelihood of making the Millennials life-long museum goers, advocates, donors, and supporters. As a note on terminology, some sources capitalize the term Millennials and others do not, but for the purpose of this thesis research project, I am choosing to capitalize the term.

What Millennials Want		
...from their boss	...from their company	...to learn
TOP FIVE CHARACTERISTICS MILLENNIALS WANT IN A BOSS	TOP FIVE CHARACTERISTICS MILLENNIALS WANT IN A COMPANY	TOP FIVE THINGS MILLENNIALS WANT TO LEARN
Will help me navigate my career path	Will develop my skills for the future	Technical skills in my area of expertise
Will give me straight feedback	Has strong values	Self-management and personal productivity
Will mentor and coach me	Offers customizable options in my benefits/reward package	Leadership
Will sponsor me for formal development programs	Allows me to blend work with the rest of my life	Industry or functional knowledge
Is comfortable with flexible schedules	Offers a clear career path	Creativity and innovation strategies

Figure 3. What Millennials Want, 2011

Problem/Question:

How can mainstream art museums market to Millennials in order to engage and entice them to visit the art institution, with the goal that they will first become donors, as well as repeat visitors, advocates, and supporters?

This research problem and question are imperative to the current museum field for a variety of reasons. Not only would museums be marketing to a new audience, but this would also help museums learn a great deal about a generation who will grow into tomorrow's donors. This audience is extremely

important to museums because as donors, they often become members and are therefore more likely to become involved in a museum's activities. Millennials make up approximately a quarter of the world's population,¹⁵ which is why there needs to be a larger focus put on this generation by museum marketers.

Hypothesis:

Mainstream art museums can increase visitation by the Millennial audiences by marketing non-traditional art in ways that encourage social activity, provide meaningful experiences, and networking opportunities.

Background Information:

Art museums, nowadays, share more than just traditional fine art. Art museums have become showcases for a wide variety of art, ranging from paintings, sculpture, decorative art, furniture, to costumes, photography, and more. From contemporary art to fashion exhibitions, these museums have become a venue for lots of different types of art. New forms of art have developed throughout the years, especially with the development of new media and technologies. Given that the collections have changed, the messages have changed as well. Because of this, marketing in museums has had to change and adapt in order to attract new and different audiences. However, without a clear marketing plan or knowledge of the target audience, art museums risk attracting the same audiences or losing their current one, often described as well-educated, middle to upper class individuals, which at current levels, will diminish in size as it

¹⁵ Claire Raines and Arleen Ansparger, Millennials at Work, Generations at Work, 2010, 26 Jan. 2012 <Generationsatwork.com/articles-Millennials-at-work.php>

ages. These new forms of art can provide incredible opportunities to engage new and returning visitors.

Museums are meant to teach the public about the meaning and value of the items in their galleries, but also to engage, inspire, and mesmerize through activities, education, and information. Although museums have experienced a variety of changes throughout the years, one thing has remained: “From its official inception near the turn of the nineteenth century, the museum has been more than a mere historical object; it has manufactured an image of history.”¹⁶ This manufactured image of history has happened because the museum has chosen a particular way of interpreting and narrating its galleries, which translate into what audiences are learning from the museum. Museums introduce visitors to objects, artifacts, and art that these individuals would be unable to experience otherwise. “The history of museums reveals changing practices in the ways of presenting and apprehending art from the cabinet of curiosities to the modern art gallery, the culture of esthetic visibility undergirds an ideological production of the individuals.”¹⁷ As long as society evolves, museums will only continue to change.

As previously mentioned, the purpose of this research paper is to use and incorporate different and new marketing tactics to discover ways to market non-traditional art to a Millennial audience, by defining and interpreting the wants and needs of this generation. All museums have different goals and missions, and many are incorporating non-traditional art into their collections. Museums are

¹⁶ Didier Maleuvre, Museum Memories History, Technology, Art (Stanford: Stanford University Press, 1999) 1.

¹⁷ Ibid p.3.

responsible for providing a wealth of art knowledge to the public, and this might be difficult if audiences do not fully understand the definitions or characteristics of certain terms. The vocabulary developed in this research paper will help eliminate potential confusion for visitors in these exhibitions. But questions remain, is there even a way to clearly define non-traditional art if a common definition does not exist? Is defining non-traditional art less important than establishing how to market the experience to Millennials? These questions will be further explored in this thesis.

Given that this thesis research paper will be focusing on marketing to non-mainstream audiences, the Millennial generation in particular, who have historically fallen outside of mainstream museums' typical audiences. Broadly stated, *non-typical* means audiences that differ from the museum's traditional audience. Non-typical or non-traditional audiences are new audiences for museums to target and reach. Many art museums receive the same audiences (educated, middle to upper class) and repeat visitors visiting on a daily basis and, therefore need to expand and develop an audience of non-visitors to the art museum. According to Robert C. Blattberg and Cynthia J. Broderick, "the audience for art museums has been heavily populated by upper-income, educated adults."¹⁸ Marketing to non-typical audiences will lead to new groups visiting the museum or exhibition. Art museums need these audiences in order to sustain their place in society. There is a great potential benefit for art museums to

¹⁸ Martin S. Felstein, The Economies of Art Museums (Chicago: University of Chicago, 1991) 331.

take risks and expand their missions and goals to include new audiences. It is not enough for art museums to only serve their current, core audiences; art museums need to encourage emerging audiences. These non-typical audiences can bring new conversations, ideas, and opportunities to the art museums.

Although to the general public, large, mainstream museums appear to be more stable than smaller, independent ones because they tend to have a larger staff, larger marketing budgets, a large board, a large space, and more in their collections. These large museums face a great number of problems similar to their smaller counterparts, ranging from financial issues such as raising money for acquiring new artworks to marketing ones, such as trying to bring new audiences into the museum. I had the opportunity to work part-time at the Metropolitan Museum of Art in the Visitor Services Department in the summer of 2011. Although I was mainly responsible for visitor and customer service, I was able to experience the behind-the-scenes work of all of the departments at the museum for the *Alexander McQueen: Savage Beauty* special exhibition.

The departments, ranging from Development to Communications, worked together to run the exhibition efficiently and effectively. What I found particularly fascinating about this exhibition was the fact that it brought a new audience into the museum. These were visitors who do not typically visit a mainstream encyclopedic art museum. Based on personal observation, these visitors were between the ages of 18 to 35 years old and were not necessarily visiting the museum for its fine art. This was apparent by the fact that these visitors would go

straight to the *Savage Beauty* line and then leave the museum right after visiting this special exhibition. Perhaps this audience is attracted to exhibits like this one because of the non-mainstream content? The exhibition, along with its intense marketing, brought a non-typical, mainly Millennial audience into the art museum, which therefore provides the opportunity to expose them not only to the *Savage Beauty* exhibition, but also to the museum's entire collection and range of programs. This personal experience is the inspiration to my thesis research, as I want to establish improved ways to market non-traditional art, such as fashion in the *Savage Beauty* exhibition, to non-typical audiences like Millennials. I aim to generate recommendations and applications for mainstream art museums displaying non-traditional art exhibitions. Museums want to reach diverse audiences and non-traditional art can have large popular appeal, as well as the ability to attract non-museum goers and niche audiences. According to the Merriam Webster Dictionary, the term 'Mainstream' is described as "the principle or dominant course, tendency, or trend."¹⁹ When thinking about mainstream, the term is often associated with popularity or leadership. My thesis research will therefore be focusing on mainstream art museums. This includes encyclopedic art museums, which have a great number of annual visitors and members, and who are well known in the art world and also by the non-museum going public.

With the rise of social media and its success in marketing, museums have jumped on this marketing bandwagon with the hopes that it will entice new and

¹⁹ Mainstream, Merriam-Webster Dictionary, 26 Jan. 2012 <<http://www.merriam-webster.com/dictionary/mainstream>>

younger audiences to visit these institutions and “despite individual successes in audience development, there has been little change in the traditional visitor profile- those with post-secondary education and relatively high incomes are still the majority of museum goers.”²⁰ The problem with this marketing strategy is that the Millennials are engaging with the social media, but are not physically visiting the institutions themselves. The major challenge lies in trying to find the right balance where this generation is learning about the museum through social media marketing, while also coming to the institution. “They are challenged by new information technologies, increasingly mobile and heterogeneous communities, and the demand for contemporary programs that demonstrate usefulness and ‘relevance’.”²¹ So, what entices Millennials to visit a mainstream art museum? Is it the non-traditional art? Is it social events? Is it visitor services? I think a good portion of the problem still stems from museum stereotypes and how Millennials view museums, as many individuals “do not really believe that museums are places where they will find fun, excitement, or even necessarily emotional or spiritual fulfillment.”²² This thesis research paper will explore these questions.

I am a part of the Millennial generation and see us an important generation for museums to investigate. One major distinction is that we are the first cohort to completely grow up with computers and the Internet. The Millennial generation is

²⁰ Richard Sandell and Robert R. Jones, Museum Management and Marketing (London: Routledge, 2007) 2.

²¹ Ibid. p. 61

²² Ibid p. 64

important for museum marketers to study because they are the next segment of visitors, leaders, and funders in line to inherit museums. The fact that Millennials share such close ties with digital technology, makes them extremely different from previous generations. My generation is about digital technology, innovation, and acceptance. According to Neil Howe and William Strauss, authors of *Millennials Rising*, Millennials are the generation “born in or after 1982- the “babies on board” of the early Reagan years, the “Have you hugged your child today?” sixth graders of the early Clinton years, the teens of Columbine, and, the much-touted high school class of 2000, now invading the nation’s campuses.”²³ Millennials typically live and breathe digital technology, and are comfortable with these technologies as though they were innate. The positive is that this comfort allows this generation to want to use the technology to achieve, learn, and lead, but could also “include excessive collectivism and rationalism, a capacity to push technology too far or follow leaders too unquestioningly.”²⁴ From a general standpoint, I think the Millennial generation’s main characteristics are marked by their comfort and knowledge of media, technology, and the digital world. The Millennials are “Digital Natives.”

Hypothesis:

Mainstream art museums can increase visitation by the Millennial generation by marketing non-traditional art in ways that encourage social activity, communicates relevance, and networking opportunities.

²³ Neil Howe and William Strauss, *Millennials Rising: The Next Generation* (New York: A Vintage Original, 2000) 4.

²⁴ Ibid. p .365.

Research Methodology:

The methodology that I used for my primary research involved one-on-one interviews with five marketing and museum professionals where I had a set of predetermined questions to ask. Most interviews however, turned into more of an informal discussion with the questions merely directing the conversation. The group of interviewees included a range of individuals in the non-profit and museum industry. I interviewed Sandra Tatman, Executive Director of Athenaeum of Philadelphia; Jill Katz, Director of Marketing and Communications at the Institute of Contemporary Art in Philadelphia; Molly Weingart, Content Coordinator at Philly in Focus and former Community Outreach Coordinator at Philadelphia Live Arts Festival and Philly Fringe; Carmen Vendelin, Curator of Art at La Salle University Art Museum; Dr. Maria de Santis, Assistant Vice President for Student Affairs at the University of the Arts; and, Emily Drori, Assistant Project Manager at Livet Richard, an event planning company that specializes in charity benefit auctions for non-profits and museums.

I also explored a wide range of written and Internet sources. Given that research on Millennials is still emerging, I wanted to explore what has been published. While most sources agreed on the definition of a Millennial, I was able to see early on in my research that the study of this generation is still progress.

As my literature review will show, initial research for this thesis comes primarily from business and museum marketing literature. The second phase of the review revolves around generational studies and focuses on the

characteristics and lifestyle preferences of the Millennial generation. The final phase of the research centers on gathering information regarding the Millennial generation's attitudes toward and use of available technology. The information gathered for this phase is so current that little has been published in the form of academic text. Therefore, much of the available literature on marketing to the Millennial generation was found in periodicals, online sources, and magazine and newspaper articles.

My interviews were based on the following questions:

1. How would you define non-traditional or outsider art? Do you think they are the same thing?
2. How would you define non-typical audiences?
3. How would you define Millennials?
4. What characteristics, if any, do you think are exclusive to Millennials?
5. Do you think there is a marketing plan or formula that needs to be used to market non-traditional art to this non-typical millennial audience?
6. In your opinion, is social media the best way to reach Millennials? Do you think this brings them into the institution?
7. Is print marketing still important to marketing art exhibition? Why or why not?
8. What do you think is the biggest challenge faced in trying to market to different types of audiences?
9. What stereotypes, if any, exist for Millennials and non-traditional art?

10. Do you think it is important for museums to understand audience segmentation?
11. Do you think there are generalizations that can be applied to the Millennial audience in terms of marketing art exhibitions? If so, what do you think they are?
12. How can a museum utilize marketing to engage Millennials?
13. Do you think art museums should even care about the Millennial audience? Why or why not?
14. Do you think non-traditional art exhibitions bring in more revenue?
15. Do Millennials currently bring in revenue?
16. Which do you think is more valuable to a museum, a real visitor or a Facebook like nowadays? Do you think Facebook fans are visiting the museum?
17. As Millennials grow older, do you think they can still be reached by social and online media?
18. What do you think is most surprising about Millennials?
19. With all the talk of Millennials' parents running their lives (especially financially), do you think Millennials will ever become a generation of donors?

These questions provided the framework for my interviews. As previously mentioned, my interviews became lengthy discussions and were extremely helpful in learning and understanding what museums are presently doing to

attract a Millennial audience as well as illustrating the fact that research on Millennials only continues to emerge.

Chapter Two: Literature Review

The purpose of this literature review is to provide a variety of information and research, relevant to my topic, conducted on marketing, museums, museum marketing, Millennials, non-traditional art, and, audience segmentation and the issues surrounding these terms and concepts. The concept explored throughout this thesis is to make recommendations about how to appropriately market non-traditional exhibitions to non-typical audiences, with specific focus on the Millennial generation. The following sources are arranged as a type of review of each source, which have all been important and pertinent in researching my thesis topic. The best sources came from the interviews I conducted with professionals in the fields of marketing and museums.

This literature review included the areas of marketing literature for arts administration and museums, marketing literature on the Millennial generation, and literature and research on the Millennial generation.

Museum Marketing

In terms of the discussion on museum marketing, Finona McLean's book *Marketing the Museum* explores how to apply 'real world' marketing to museums. Nowadays, it is important for museums to stay up-to-date, and to appear more commercial and professional. The author demonstrates for museum staff how to apply terms like "product" and "customer" to museums and the ways these

institutions are marketing themselves. There is enormous pressure today on museums to be responsible for products and providing social value. Museums need to prove how they are successful from a business standpoint, in terms of why they receive public and private support. Museums constantly have to justify their role to the public, because they need to secure funding and attract audiences.

McLean's work is important to my research, as I am interested in understanding how museums should market non-traditional art, and more specifically, how museums should market non-traditional art to Millennials, a non-typical audience. One discussion that I found particularly helpful was on popular theme parks. The author argues that museums can learn a great deal from theme parks' marketing and how to retain the integrity of objects at the same time.²⁵ Especially since museums are competing for audiences' leisure time. It is all about the dynamic of the relationship between visitor and the institution, where the institution needs to gain loyalty. Theme parks offer something upfront, such as immediate amusement and entertainment, which is known and established even before the visitor enters the theme park. Furthermore, the author also discussed the question of what museums are trying to fulfill socially. This relates to my research topic as I pose the same questions about non-traditional art: does non-traditional art enlighten us? Does it provoke awe or stimulate conversation? Does the art educate or just entertain?

²⁵ Fiona McLean, Marketing the Museum, (London: Routledge, 1997) 22.

Edited by Richard Sandell and Robert R. Janes, *Museum Management and Marketing* is composed of a series of essays and articles on areas of marketing and management in the museum field. The book is divided into three parts: Museums and Change, Museum Management, and Marketing the Museum. The authors come from around the world (America, Australia, Canada, and Britain), which gives the reader a variety of opinions and ideas. The world of museum marketing and management is forever changing with the emergence of new technologies. This book provided a strong foundation for understanding issues of museum marketing and management. However, due to the fact that the book was written at the time when the Internet was merely emerging, the book does not include articles or information on the Internet, websites, or social media, which are obviously crucial to museum marketing today, especially in marketing to Millennials.

Several articles in this volume were extremely helpful to my thesis research and analysis. The first was the book's introduction by Robert R. Janes and Richard Sandell. This introduction touched upon the issues museums experience in terms of marketing and attracting a diverse audience, for example, "there has been a decline in museum attendance and the visit or base that has prompted many museums to increase revenues through high-profile, blockbuster exhibitions and architectural sensationalism. The underlying theme in these

initiatives is the conventional wisdom, 'build it and they will come'." ²⁶ This introduction was helpful in understanding why it is important that museums nowadays need to be socially responsible and audience-centered. As Jones and Sandell write, "What is essential is the need to keep reflection and dialogue alive, and to avoid stagnation, complacency, and the tyranny of outmoded tradition."²⁷

In another article from the same book, *Leading Change: Why Transformation Efforts Fail*, John P. Kotler examines how businesses have tried to remake themselves and how this has often ended in failures. Kotler states that most attempts fall in between failing and succeeding, but never one or the other. He outlines the biggest errors made during a business transformation and what can be learned from them in order to be successful, because "in almost every case, the basic goal has been the same: to make fundamental changes in how business is conducted in order to help cope with a new, more challenging market environment."²⁸ This article was important in understanding how and why museums should be treated like businesses, how this is challenging, but also very important.

In the article *Museums: Challenges for the 21st Century* also from this collection, Christine Burton and Carol Scott explore the challenges museums face in the 21st century with a wide range of other leisure activities, and have the pressure of attracting audiences, "they are challenged by new information

²⁶ Richard Sandell and Robert R. Jones, Museum Management and Marketing (London: Routledge, 2007) 2.

²⁷ Ibid.

²⁸ Ibid p. 20.

technologies, increasingly mobile and heterogeneous communities, and the demand for contemporary programs that demonstrate usefulness and ‘relevance’.”²⁹ The article states that after surveying museum visitors and non-visitors, both groups agree that museums are ‘good,’ but that individuals do not necessarily have enough time to visit one, let alone revisit. As stated, “This increased pace of life, combined with a perception of less time in which to undertake an increasing array of leisure options, is creating new costumer patterns.”³⁰ It is important that museums portray themselves as institutions of not only education, but also of fun, engagement, and excitement, especially is museums want to attract and retain audiences such as the Millennial generation. Museums can be more effective at this if they understand their audiences and leisure time better, since “what museums need to celebrate, advocate, and promote is their role as catalyst for building social value.”³¹ Museums can be extremely influential, given their authoritative status, and they should use this to their advantage and to promote social good.

Neil and Philip Kotler’s article from the book, *Can Museums Be All Things to All People* is important in reiterating the struggle museums face in trying to bring in new audiences, while also trying to adhere to their mission and vision. Museums are pushing away from solely collection-based institutions, to incorporating the audience and being more visitor-centered, as apparent “from a

²⁹ Richard Sandell and Robert R. Jones, Museum Management and Marketing (London: Routledge, 2007) 60.

³⁰ Ibid. p. 61

³¹ Ibid p. 62

marketing point-of-view, museums have to address their audience needs while cultivating new groups of visitors and leading their audience to even greater experiences and benefits.”³² The article states museums need to include more information describing museum exhibitions for visitors, higher levels of comfort for visitors, as well as more human contact in terms of visitor and customer service. This would thus allow different audiences to come to the museum, since they would feel more welcome. The write, “If museums cannot serve everybody in a uniform way, they can set priorities for the target groups they can best serve and fit programs and staff to meet their needs.”³³ How can a museum keep its mission while reaching out and marketing to a new and different audience? Does this change the entire museum-going experience? A museum cannot be “all things to all people”, but museums “can develop a fuller relationship with their constituencies, converting one-time transaction involving a single visit or occasional visits into relationships involving regular, active participation.”³⁴

Zahava D. Doering’s article *Strangers. Guests, or Clients?* explores how museums tend to see visitors as strangers, guests, or clients. These attitudes and implications are discussed in this article, as well as the fact that understanding the museum audience is important for successful marketing. Doering states that museums that consider visitors “strangers” and “in this mode the museum maintains that its primary responsibility is to the collection or to

³² Neil and Philip Kotler, “Can Museums Be All Things to All People: Missions, Goals, and Marketing’s Role,” Museum Management and Curatorship, 2000: 329.

³³ Ibid.

³⁴ Ibid.

some other aspect of the work and not to the public.”³⁵ This view is problematic especially now, since visitorship is down and museums need visitors to stay open and functional. “Guests” seem to be most common in museums today, given that this is the view where museums assume visitor responsibility³⁶ and the museum wants to cater to their visitors. Viewing visitors as “guests” is important for bringing in a Millennial audience. Finally, Doering discusses viewing visitors as “clients” where the museum is accountable to the visitor and the museum seeks to meet the expectations of the visitor.³⁷ This is also important for a Millennial audience, since the museum realizes that Millennials have different expectations and obligations. This is reinforced when Doering states “museums may need to more clearly and accurately recognize their present roles within a large society and take advantage of its implications. In other words, museums do need to rethink their relationship with visitors.”³⁸

Thomas H. Aogeson’s article for the American Association of Museums, *Market Value: 5 Steps to an Effective Museum Marketing Plan* discusses what important aspects should be taken into consideration when marketing a museum. It is often difficult to plan for museum marketing because so much is involved, “Museum marketing is unique because museums have a mission to educate the public as well as build audience and revenue. Reconciling mission and market is

³⁵ Neil and Philip Kotler, “Can Museums Be All Things to All People: Missions, Goals, and Marketing’s Role,” *Museum Management and Curatorship*, 2000: 332.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid p. 335

at the heart of effective planning. With a good marketing plan, a museum can build on audience for museum programs as well as sustain the necessary revenues for delivering the mission in its fullest form.”³⁹ Aoegson’s steps include: conducting a situation analysis; determining market opportunity; setting marketing objective; strategy and program development; and, implementation, monitoring, and evaluation. Before all of these steps however, Aoegson recommends answering the question, “What kind of experience does your museum offer to visitors?” It is important to establish this experience in order to properly market the museum to the appropriate audience. He urges museums to, “Spell out marketing initiatives that are critical and unique to plan, such as promotions in a new market, marketing collaborations with local businesses, or a special exhibit.”⁴⁰

Paul William’s article *A Modern Approach to Museum Marketing* discusses the competitive market in which museums are presently operating. Paul Williams states that this market includes education and leisure, and that all this pressure causes museums to fail in establishing and implementing modern marketing strategies. Museums need to learn the importance of understanding their visitors in order to market appropriately. Williams advises, “Traditionally, museums have been important in gathering, preserving and studying historical objects and sites and have had a key educational role. But this is no longer sufficient to guarantee

³⁹ Thomas H Aogeson, Market Value: 5 Steps to an Effective Museum Marketing Plan, 1999, American Association of Museums, 26 Jan. 2012 <http://www.aam-us.org/pubs/mn/mn_JA99-effectivemakretingplan.cfm> 2

⁴⁰ Ibid p. 4

their survival. Nowadays, modern museum managers must also understand, and more importantly, fully embrace the need to attract visitors and other customers.”⁴¹ Visitors are becoming more demanding as they expect to be treated like a guest, rather than a number. This demand is stemming from the fact that many different types of leisure activities exist and the competition for leisure time is getting larger and larger. Furthermore, “Museums should cease to think of themselves in terms of producing products, which traditionally meant designing how best to communicate historical, collections-related information. Rather, they should focus on ‘buying customers’”.⁴² Paul Williams suggests that museums need a concrete marketing approach relying on seven pillars, including: vision-led, brand driven, outcome-oriented, interdisciplinary, insight-guided, interactively engaged, and personalized. All of these pillars point to the fact that marketing needs to be an essential museum activity. Among his recommendations, “Museum marketing should not be about ‘hard selling.’ For instance, rather than trying to promote a custodian-designed exhibition, marketing should be viewed as a catalyst for shaping, communicating, and distributing quality experiences and programmes and reaching to broadest possible audiences.”⁴³ The most important part of this article was the discussion on “motivating 21st century museum visitors,” where the author discusses four

⁴¹ Paul Williams, A Modern Approach to Museum Marketing, 2009, 15 Feb. 2012 <www.insights.org.uk/articleitem.aspx?title=A+Modern+Approach+to+Museum+Marketing>

⁴² Ibid.

⁴³ Ibid.

main drivers to bringing these individuals into the institutions: social, intellectual, emotional, and spiritual. These drivers are what lead to motivation. This motivation gives 21st century individuals a reason to visit the museum and engage in an individual experience.

John H. Falk and Beverly K. Sheppard's book *New Business Models for Museums and Other Cultural Institutions*, explores the ways museums need to revamp their business models in order to survive a new transition into the knowledge age. The major focus for museums needs to be on personalization and bringing about community-based learning experiences. Audiences need novelty and museums need to realize that this is not only about Blockbuster exhibitions, but making the entire museum visit an experience. Part three of this book: *Building a Knowledge Age Business Model* explores the back-end of creating this new type of business model, and why it is important for museum's to understand why the visitor experience matters. As Falk and Sheppard state, "after several months' delay, visitors tended to forget the specific things they had "learned" during their visit, replacing those memories with a more conceptual and "big picture" recollection."⁴⁴ Visitors visit museums for a variety of different reasons, which makes it difficult for museums to personalize each visit. However,

⁴⁴ John Falk and Beverley Sheppard, Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions (Lanham: Altamira, 2006) 97.

so long as museums give visitors options and different levels of experiences, each individual can formulate their own memory and outcome.

Millennials and Marketing to Millennials:

Neil Howe and William Strauss' *Millennials Rising: the Next Great Generation* is an often quoted source providing a first in-depth look at the historical transition of this generation, their significant characteristics, and predictions about their future. This text was one of the first to point out the major difference between Millennials and previous generations, namely their comfort with technology, respect for authority, and need for structure.

Much of the research done so far on the Millennial generation comes from the fields of business and human resources. Many studies were done on this generation as they entered the workplace, given that it was almost as though workplaces had to adapt to Millennials, instead of the other way around. Millennials expect different things from their workplace environments than previous generations, particularly, a relaxed work environment with structure from their authorities. These new expectations derive from the way Millennials were raised with a deep respect for their parents.

Millennials are still a relatively new audience of focus in the museum world, and these museums still have not figured out the appropriate ways to market to these individuals, other than through social media. According to the article

Marketing Museums to Millennials”⁴⁵ museums need to understand the leisure time of Millennials to grasp what they are competing against. This should be viewed as a great opportunity for museums, since it gives them a fresh way to form new connections between museums and Millennials. This article states that these are four important ways museums can attract Millennials: by making the experience personal and interactive; by making the experience special; making it social; and, by tying it to a cause, all because “Millennials want to be able to share and connect.”⁴⁶

Diana Oblinger’s article, *Boomer’s, Gen-Xers and Millennials: Understanding the New Students* focuses on the importance of understanding these generations’ different learning styles. Although this article focuses mainly on college learning, it sheds light on many important characteristics of Millennials. Oblinger states that the reason Millennials greatly differ from other generations is because “their learning preferences tend toward teamwork, experiential activities, structure, and the use of technology. Their strengths include multitasking, goal orientation, positive attitudes, and a collaborative style.”⁴⁷ Another important characteristic of Millennials is that technology is viewed as natural, given that it is a natural part of their environments. This means that in order to teach Millennials, technology is not going to be the only way, since it does not have that ‘wow’

⁴⁵ Millennial Marketing, *Marketing to Millennials*, 28 Jan. 2012
<<http://Millennialmarketing.com>>.

⁴⁶ Millennial Marketing, *Marketing to Millennials*, 28 Jan. 2012
<<http://Millennialmarketing.com>>.

⁴⁷ Diana Oblinger *Boomers, Gen-Xers and Millennials*, 28 Feb. 2012. 38

factor. It is almost as though Millennials do not consider computers a type of technology, and more like computers as second nature. Additionally, Oblinger adds to the characteristics of Millennials: she believes that Millennials feel that reality is no longer real, doing is more important than knowing, multitasking is a way of life, typing is preferred to handwriting, staying connected is sectional, there is zero tolerance for delays, and consumer and creator are blurring. These all sum up what it means to be a Millennial and generalizes a Millennial's expectations.

Matt Carmichael's article, *When Marketing to Millennials It's Not All About Digital*, describes research results from Optimum Media Direction, an integrated communications agency, (which included lengthy surveys and interviews with Millennials. The most important result was the fact that Millennials are not an impulsive generation. This is extremely important for marketers to understand, given that this means that Millennials spend a lot of time researching products and services, and therefore expect more from every aspect of their lives. Another interesting result was about the relationship between Millennials and technology. Research in this article shows that although Millennials are impressed and involved with new digital technologies, this generation still enjoys what is now known as traditional technology, such as the television and "fifty-seven percent of Millennials indicated that television was the first way that they hear about

products and services.”⁴⁸ This is important for museum marketers to be aware of because it means that Millennials are not only about new digital technologies.

Claire Raine’s article, *Managing Millennials*, explores from a business world perspective, Millennials in the workplace. Millennials are still new to the workplace and according to this article, they are ‘taking over’: “They’re sociable, optimistic, talented, well-educated, collaborative, open-minded, influential, and achievement-oriented.”⁴⁹ One particular characteristic that differentiates Millennials from other generations is the fact that the Millennial generation has higher expectations in the workplace, and the “they’re so well connected that, if an employer doesn’t match those expectations, they can tell thousands of their cohorts with one click of the mouse.”⁵⁰ This touches on the important factor that the Millennials are the first generation to grow up surrounded by digital media.⁵¹ This type of social media word-of-mouth is a fact that museums need to come to terms with and use to their advantage, since this becomes greater than any public relations department. Raines believes that there are many trends and realities, which have deeply affected the Millennial generation and how they live their lives. From terrorism and heroism, to multiculturalism and globalism, it is a whole new world out there. These events and experiences have bombarded the Millennial generation with an array of conflicting messages, such as “be smart-

⁴⁸ Matt CarMichael, When Marketing to Millennials, It’s Not All About Digital, Advertising Agency and Marketing Industry News, 2011, 28 Feb. 2012 <adage.com/article/adagestat/marketing-Millennials-digital/226918>.

⁴⁹ Claire Raines, *Managing Millennials*, 2002.

⁵⁰ Ibid.

⁵¹ Ibid p.2

you are special”⁵² to embrace teamwork and “serve your community.”⁵³ These messages have shaped Millennials into a generation like none other—one of confidence, hope, goal and achievement oriented, civic-minded, and inclusive.”⁵⁴ This article is helpful in pointing at how to properly manage and embrace the Millennial generation. Raine’s suggests incorporating six components, which include: supervise them; challenge them; let them work with ‘friends’; let them have fun; respect them; and, be flexible.⁵⁵ Bottom line: Millennials need balance and are good multi-taskers.

The high degree of self-confidence that Millennials possess stems from the fact that they grew up (and continue to do so) in a child-centered time where being the center of attention really mattered. Diane Thieffoldt and Devon Scheef agree in their article *Generation X and the Millennials: What You Need to Know About Mentoring the New Generations*. The authors believe that this confidence combined with their technical literacy, is why “they work well in groups, preferring this to individual endeavors. They’re good multitaskers, having juggled sports, and school, and social interests as children, so expect them to work hard. Millennials seem to expect structure in the workplace. They acknowledge and respect positions and titles, and want a relationship with their boss.”⁵⁶ Museum marketers need to incorporate this reality and create marketing tactics that cover

⁵² Claire Raines, *Managing Millennials*, 2002. 3.

⁵³ Ibid.

⁵⁴ Ibid p.4

⁵⁵ Claire Raines, *Managing Millennials*, 2002. 5

⁵⁶ Diana Theilfoldt and Devon Sheef, *Generation X and the Millennials: What You Need to Know About Mentoring the New Generations*, 2004, 28 Feb. 2012
<<http://www.apps.americabar.org/pm//pt/articles/mgt/08040.html>>.

all of this, which is challenging because it is difficult to, for example, create a social event at a museum, which also brings this generation back as visitors. The alcohol and socializing will attract them, but is it enough to retain them?

An important thing to note about Millennials is that they are used to cultural brands and often identify with such brands. Knowing this, museum marketers should try to do three things very well, that according to Patricia Martin, author of *Tipping the Culture: How Engaging Millennials Will Change Things*, will bring this generation into the museum: make a lifestyle connection, use content to transfer knowledge, and provide a platform for participation.⁵⁷ Museum marketers need to keep Millennials engaged by offering something enticing or exciting, such as a ‘sneak peek’, for example, a blog displaying the construction of an up and coming exhibition.⁵⁸ This personalizes the experience and would entice Millennials to want to come into the museum to experience and see the final product. The competition for leisure time still remains the challenge to museum marketers when trying to bring Millennials into the museum. But, maybe what should be more concerning is the fact that “the content and mission of many museum may not be in sync with Millennials’ interest and values.”⁵⁹ This competition for leisure time presents a great opportunity for museum marketers, since museums offer a completely different experience than movies or eating out

⁵⁷ Patricia Martin, *Tipping the Culture: How Engaging Millennials Will Change Things*, (Chicago: Steppenwolf Theatre Company, 2010) 1

⁵⁸ Ibid p.6

⁵⁹ Carol Phillips, *Millennial Marketing, Marketing Museums to Millennials*, 2010, 28 Jan. 2012 <<http://www.millennialmarketing.com/2010/10/marketing-museums-to-millennials>> 2.

for example. The author Carol Phillips who wrote *Marketing Museums to Millennials*, also reiterates the fact that the experience needs to be personal, social, and meaningful.⁶⁰

The Pew Research Center's report *Millennials: Confident. Connected. Open to Change.*, explores the Millennial generation and their traits. In summary, each report focused on a different trait and the results illustrated that Millennials are confident, liberal, upbeat, open to change, ethnically and racially diverse, less religious, less likely to have served in the military, and are on track to becoming the most educated generation in American history. The Millennials are a fascinating generation because although they are entering careers in a time set back by the recession, they are more positive and passionate than other generations. Millennials are all about formulating goals, whether these are long-term financial goals or educational ones; Millennials want to make a difference.⁶¹

This blog article, *Top 8 Tips for Museums and Nonprofits to Engage Millennials in 2012*, summarizes the best ways for museums, especially museum marketers, to engage the Millennial generation. The first suggested tip addresses the idea of consumption and states that museums should tap into the conscious consumption of Millennials by selling admission. The article suggests selling

⁶⁰ Carol Phillips, *Millennial Marketing*, *Marketing Museums to Millennials*, 2010, 28 Jan. 2012 <<http://www.millennialmarketing.com/2010/10/marketing-museums-to-millennials>> 5.

⁶¹ *Millennials: Confident. Connected. Open to Change*, Pew Social and Demographic Trends, Pew Research Center, 2010, 28 Feb. 2012 <www.pewsocialtrends.org/2010/02124/Millennials-confident-connected-open-to-change/>

admission with a cause, for example, 5% of admission sales help certain philanthropy.⁶²

The second tip regards capitalizing on the experience of the museum visit and being involved with a nonprofit meaning that the museum needs to be unique and a 'once in a lifetime' experience and "it's simply a matter of understanding what makes up the unique experience to capitalize on this."⁶³

Millennials have short attention spans and this is further reiterated by the fact that this generation has endless possibilities to keep them entertained so the third tip suggests that museum marketers 'get to the point quickly.' As previously mentioned in this research paper, Millennials are all about the immediate. So, "content is still king, but make that content known and make it know quickly."⁶⁴

The fourth and fifth tips go hand-in-hand, since the article suggests ensuring that exhibits are technology-based so Millennials feel engaged and also let visitors be their own curators by using the exhibit's technology, "that key is in appealing to us [Millennials] personally and lending control and content creation to the people."⁶⁵

⁶² Colleen Dilenschneider, Top 8 Tips for Museums and Non Profits to Engage Millennials in 2012, 2012, 1 Mar. 2012 <<http://colleendilen.com/2012/01/16/top-8-tips-for-museums-and-nonprofits-to-engage-Millennials-in-2012/>>.

⁶³ Colleen Dilenschneider, Top 8 Tips for Museums and Non Profits to Engage Millennials in 2012, 2012, 1 Mar. 2012 <<http://colleendilen.com/2012/01/16/top-8-tips-for-museums-and-nonprofits-to-engage-Millennials-in-2012/>>.

⁶⁴ Ibid.

⁶⁵ Ibid.

One recommendation that I present in my thesis is reiterated in this article in step six: take audiences behind-the-scenes physically and virtually to show Millennials “how the cake is made.”⁶⁶ I agree with the author that this is a great way to keep Millennials engaged since they feel as though the experience is unique and that they are special.

The seventh step relates to the fact that Millennials want to share content and information about their experiences and lives, and suggests that museums put their collections online and make these types of resources sharable.⁶⁷ Millennials do not need to “own” information, but they want to be able to participate and share it.

The last tip concern donations. As discussed in this thesis research paper, museums are having difficulty turning Millennials into donors. This article suggests that marketers make donations appear personal, for example, through face-to-face communication. As Colleen Dilen states, “these potential donors don’t want to just give their money when engaged, they want to give their hearts.”⁶⁸

Joanna Chau’s article *Millennials Are More ‘Generation Me’ Than ‘Generation We,’ Study Finds*, describes a recent argument stating that Millennials are not as ‘good’ as research tends to make people believe. The

⁶⁶ Colleen Dilenschneider, Top 8 Tips for Museums and Non Profits to Engage Millennials in 2012, 2012, 1 Mar. 2012 <<http://colleendilen.com/2012/01/16/top-8-tips-for-museums-and-nonprofits-to-engage-Millennials-in-2012/>>.

⁶⁷ Ibid.

⁶⁸ Ibid.

recent study compared traits of high school students and those entering college with the traits of baby boomers and Gen X'ers. The results showed an increase in Millennials valuing money, image, and fame, more than self-acceptance, affiliation, and community.⁶⁹ Research still needs to be done, but these results go entirely against Neil Howe and William Strauss' beliefs in their popular book *Millennials Rising: the Next Great Generation*. Millennials are still believed to be a generation filled with cooperation and teamwork, but this study states that Millennials are actually more about individualism.

Sarah Mahoney's article, *Gen Y Dissected: Six Types of Millennials*, examines new research on the Millennial generation that has different results than what previous research stated. Research done by the Boston Consulting Group breaks this generation into six groups, where half of these break previously believed Millennial stereotypes. The consulting group admits that Millennials are definitely an optimistic and positive generation however; this is a major generalization to encompass the entire group. The research "characterizes the largest group, at 29%, as Hip-ennials, sheltered under the umbrella statement of "I can make the world a better place."” Despite that optimism, they are cautious consumers, hungry for information, and female dominated, including many students and homemakers.”⁷⁰ Following the largest group are the Millennial

⁶⁹ Joanna Chau, Millennials Are More "Generation Me" Than "Generation We," Study Find, The chronicle of Higher Education, 2012, 1 Mar. 2012
<<http://www.chronicle.com/article/millennials-are-more/131185>> 1.

⁷⁰ Sarah Mahoney, Gen Y Dissected: Six Types of Millennials, Mediapost Publications, 2012, 17 Apr. 2012

Moms (includes both the oldest and most affluent), then the Anti-Millennials (conservative and selfish) and lastly, the Old School Millennials (confident and self-directed). The last group of Millennials are just 10% and share all the previously believed characteristics ranging from confidence to socializing.

In thinking along the lines of the Baby Boomer's transfer of wealth and the role of Millennials as they age, the oldest members of the Millennial generation are now into their early thirties and the youngest members are approaching adolescence. An important thing to note is what the Pew Research Center calls the *Life Cycle Effect*, where "the biological impact of aging and the changing roles that people play as they grew older typically produce changes in attitudes and social behaviors over time. In short, young people may be different from older people today, but they may well become more like them tomorrow, once they themselves age."⁷¹ As Millennials age, they will be more technologically savvy than previous generations. Also, as Millennials age, they are "divided on whether the American Dream - the idea that if you work hard you will get ahead - holds true today. They are moderately optimistic about their long-term financial prospects, when they use their parents' financial situation as comparison."⁷² This is extremely important to study further, especially in thinking along the lines of the transfer of wealth from the Baby Boomers.

<mediapost.com/publications/article/172435/gen-y-dissected-six-types-of-Millennials.html>.

⁷¹ Scott Keeter and Paul Taylor, The Millennials, Pew Research Center, 2009, 3 Mar. 2012 < <http://pewresearch.org/pubs/1437/millennials-profile>>.

⁷² Scott Keeter and Paul Taylor, The Millennials, Pew Research Center, 2009, 3 Mar. 2012 < <http://pewresearch.org/pubs/1437/millennials-profile>>.

Firstly, as Millennials get older, they will continue to bring their collaborative strengths to the workplace, contradicting the Generation X stereotype of the competitive, individualistic free agent. Research believes that the transfer of wealth from the Baby Boomers to the Millennials will not cause much opposition because Millennials have more respect for their elders, “unlike the Baby Boomers of four decades ago, Millennials do not speak to their elders across a generation gap, but have actually formed strong and enduring bonds with their parents.”⁷³

A major point for researchers to continue examining about Millennials is with connecting the generation of wealth because their wealth is growing. Serge Khakimulli notes, “While their wealth is lower than their parents today, Baby Boomers will transfer substantial wealth to their heirs, and young adults will begin to amass their own fortunes in the coming years.”⁷⁴ It is therefore important for museum marketers to focus on this generation, especially since this generation will receive more inheritance from their parents than any previous generation so far. Museums should see the engagement of Millennials as both a short-term and long-term investment as they can be part of the current audience mix and grow into the next generation of museum stakeholders.

⁷³ Scott Keeter and Paul Taylor, The Millennials, Pew Research Center, 2009, 3 Mar. 2012 < <http://pewresearch.org/pubs/1437/millennials-profile>>.

⁷⁴ Serge Khakimulli, Connecting with the next Generation of Wealth, Independent Agent, 2012, 11 May 2012.

Chapter Three: The Millennial Perspective and Marketing

Good-bye to body-piercing, green hair, grunge music and the deliberately uncouth look. Hello to kids who look up to their parents and think bowling is fun.”
 – Dyan Machan, *Forbes*

When looking at the Millennial generation as a whole, it is easy to see that they possess two unique characteristics, they are: technologically savvy and socially hungry. These characteristics display why it is often difficult for art museums to market to Millennials since they need to engage this generation on both a sensory and social level. Museums need to change their marketing strategies from a business-oriented one, to one that makes the patron, above all else, feel special and engaged. This thesis research paper therefore aims to examine the Millennial generation in a way that will highlight what is important for museum marketers to be aware of, because, as stated by Jill Katz, Director of Marketing and Communications at the Institute of Contemporary Art, “Millennials are non-committal, they like to taste ‘things’ and are therefore harder to entice.”

This was what Neil Howe and William Strauss stated a decade ago in their book *Millennials Rising: the Next Great Generation*. Although this book was written a decade ago, most of the characteristics and facts about Millennials remain true. I think there are three main characteristics that define Millennials and that are helpful to museum marketers: the fact that Millennials are technologically savvy, the fact that Millennials favor personalization, and their respect and relationship with authority figures. “...they are beginning to manifest a wide array of positive social habits that older Americans no longer associate

with youth, including a new focus on teamwork, achievement, modesty, and good conduct.”⁷⁵ These three attributes can be building blocks for museum marketing strategies and tactics for engaging Millennials

It is obvious that technology surrounds us and it is no surprise that Millennials share a natural comfort with it. Museum marketers need to understand what this truly means, especially since, as Molly Weingart, Content Coordinator at *Philly in Focus* former Community Outreach Coordinator at *Philadelphia Live Arts Festival* and *Philly Fringe*, who has lots of experience working with Millennials and studying ways to engage this generation, states “Millennials communicate so quickly and need marketing that is almost spontaneous.” But what does spontaneous marketing involve?

Interestingly, this reliance on technology allows Millennials be more “digitally” savvy, which means they are, maybe subconsciously, more critical of marketing and are therefore harder to entice and please by museum marketers. This is why museum marketers need to make Millennials feel special and have a sense of meaning, and this is a reason to come to the museum. Perhaps this means that museum marketers need to provide an art experience, rather than just provide art. Millennials do not want to merely sit back and passively look and learn, they want to participate, collaborate, examine, and question. With the prevalence of social media, museum marketers need to take advantage and let

⁷⁵ Neil Howe and William Strauss, Millennials Rising: the Next Great Generation, (New York: Vintage, 2000) 4.

Millennials partake in the marketing by tweeting or updating their Facebook statuses, or sharing information on their friend's Facebook walls.

This want for participation, collaboration, examination, and questioning is a key reason why Millennials are so engaged with social media. Social media is the epitome of the Millennial, since it combines their wants and needs. Social media relationships are based not only on shared interests and passions, but also on the want for socializing and feeling involved with something- just think about Facebook and how it contains numerous ways to join a 'group', an 'event', subscribe to a friend's updates, share a link, and so forth. Social media creates novel friendships, relationships, and communities, where participants are always free to voice their thoughts and opinions. Museum marketers have accepted and started marketing through social media, but are they doing it in a voice that is effective? It is one thing to have a large number of Facebook 'likes' and another for these individuals to visit the art museum in person. Millennials are engaging with these art museums online through social media, for example 'liking' an art museum's page and commenting on the wall, but what can also physically bring them into the art museum? How can social media translate to the physical institution? Is there a way to create a type of "like" wall in an art museum? If it is a connection that Millennials are seeking, wouldn't they want to meet people in person and share their mutual interest in great art? A marketing professional would assume so; however, perhaps engaging online is fun and satisfying

enough for this generation. This obviously does not help the art museum with bringing in new Millennial visitors.

Museum marketers need to find a way to market to Millennials that encompasses everything previously discussed. Combining the desire for social connection of social media with personal interactions seems to be the way to go, and Molly Weingart agrees, “Millennials won’t do something if it doesn’t do something for them in return- they want the networking, but they also need to feel gratified on a personal level.” I think the best way to bring this generation into the art museum is with a social incentive. According to Carmen Vendelin, Curator of Art at the LaSalle University Art Museum in Philadelphia, Pennsylvania, “Millennials need more than just wine and cheese, they need social events with direction that goes beyond just the art museum and makes them feel involved.” This entails extending a social event into the art museum, where the art exhibition, for example, is the main focus, but it is attached to a social evening with opportunities to network, meet new people, and socially engage with the art. Additionally, this will all be organized on social media so that Millennials are able to participate in the event’s organization. Millennials want to share their personal thoughts and ideas, so why not allow them to share on the event’s Facebook page in the time leading up to the event (which would create hype) and follow it (which would continue the discussion)? Or even have Millennials participate in the planning and set-up? Millennials can share stories, photos from the event, or comment on the artwork being displayed. Having this generation be involved in

the process of creation is definitely a way to engage them with the content, but also entice them to visit the museum. The art museum has often been portrayed as a structured, hierarchical organization, which is one of the reasons why it is difficult for these art institutions to embrace this idea of social participation and visitor involvement.

A major difference between the Millennial generation and previous ones is their respect for authority. Millennials not only respect authority figures such as their parents or superiors at work, but they also feel emotionally close to them. Many researchers believe this is because Millennials have had more supervision since they were babies, have spent more time with their parents leisurely, and that parents are disciplining their children differently. Neil Howe and William Strauss are researchers who agree, stating:

Given all the lurid news stories about what kids do during after-school “danger hours,” many people aren’t looking after kids like they once did. On the contrary: Precisely because adults are so worried about “danger hours,” today’s kids may comprise the most supervised and scheduled child generation ever. For most, hardly an hour goes by in which they are not within sight of a parent, a teacher, a coach, a relative, or a child-care provider (with mom and dad occasionally peeking in via their internet “kiddie cam”)- or, strapped into a minivan, in supervised transit between various adult-watched activities.⁷⁶

By spending more time with their parents growing up, Millennials get the sense of being special and respected by adults, which then translates to them sharing these feelings with adult authority. Millennials do not see authoritative figures as a threat, but instead trust them and look up to them. I think another

⁷⁶ Neil Howe and William Strauss, Millennials Rising: the Next Great Generation, (New York: Vintage, 2000) 134.

reason may also stem from the fact that Millennials are glued to technology, like their cellphones, and are thus always in contact with their parents, which makes it easier to keep a relationship going as these children grow up. This is not to say that parents should be involved in all aspect of a Millennial's life, such as work, but it is important for museum marketers to be aware of. I think this is why mentoring programs are so popular nowadays, whether socially or in the workplace. Mentoring programs, particularly those that include informal learning about museum content at art museums could be another way to bring these individuals into the art museum, since it would allow them to have that authority-type figure to discuss ideas with and share opinions. A mentor at an art museum would also give the Millennial the personalization and engagement they want and need. Although on the outside, mentoring appears to relate more to museum education, by creating this special bond to the museum, Millennials will want to participate and engage, which is extremely valuable for museum marketers. Mentoring programs can coincide with museum marketing initiatives in terms of engaging Millennials and helping them form a personal and meaningful relationship with the museum.

When individuals think about and refer to museum programming, it is often associated with a museum's education department. In my opinion, programming should be the responsibility and collaborative effort of both the education and marketing departments. The reason being that programming is often used as a marketing tool and can be a great way to not only appeal to Millennials, but also

to help engage them. Programming can also be used as a way to market traditional exhibitions, for example, pairing a cocktail party with a fine art exhibition. This way Millennials have the opportunity to network and socialize, while also engaging with the exhibition.

One characteristic of Millennials that I find extremely interesting is this deep need for personalization and involvement, which often leads to Millennials wanting to be a part of something to ‘make a difference in the world.’ “Millennial teens are hard at work on a grassroots reconstruction of community, teamwork, and civic spirit. They’re doing it in the realms of community, teamwork, and civic spirit.”⁷⁷ Millennials might not yet be major donors, but they are a generation willing to donate immense amount of their time, for example, volunteering for a cause. Sandra Tatman, Executive Director at the *Athenaeum of Philadelphia*, has observed this firsthand, “Millennials want to do good and make a difference, they are willing and do volunteer, but they don’t necessarily give- it’s more about the emotional involvement for them.” This emotional involvement leads Millennials with the deep desire to make a difference, which is crucial for museum marketers since they are marketing to a group who are highly socially conscious. As previously mentioned, Millennials trust authority and thus often expect authority to share in their beliefs. This is a great opportunity for museum marketers to share their mission and cause. By making Millennials feel a social attachment, they will be more persuaded to be involved and dedicated to the museum and will

⁷⁷ Neil Howe and William Strauss, Millennials Rising: the Next Great Generation, (New York: Vintage, 2000) 214.

not only see the institution as merely an art museum with nothing else to offer. Marketers can do this by making Millennials feel appreciative with positive reinforcement or by even planning social events at the museum. Although museum marketers are not necessarily responsible for the education or mentoring of Millennials, they need to understand this role in order to develop marketing tactics that will engage and retain the Millennial generation. Emily Drori, Assistant Project Manager at Livet Richard in New York who has had a great deal of experience working with museums and non-profits in trying to engage Millennials at special events and bring them into the museum agrees, “marketers need to be involved in this type of process because outreach programs and marketing promotions do go hand-in-hand. When we are promoting a museum event and our target audience are Millennials, we ensure that there is a way for Millennials to participate, whether that is through volunteering or social media.”

Chapter Four: Tying Technology, Millennials, and the Art Museum Together

I want my kids to be very protected, and innocent, and if we have to break the Internet to do it, then I am ready. – Joe Berton

This chapter seeks to examine modern technology as it relates to the Millennial generation in order to see how museum workers can utilize such technologies to attract Millennials to visit art museums. Although technology will only continue to change and emerge, it is crucial that museum marketers stay up-to-date and on the same pace as their competitors. Art museums are still

stereotyped as ‘old and boring,’⁷⁸ and therefore museum marketers need technology to break this stereotype. I think the most important technologies for museum marketers to focus on are social networking and blogging, e-mail, and cellphones. These technologies are all involved in content sharing and social media, and are thus highly influential in a Millennial’s everyday life. I think this is still very challenging to museum marketers because although they want to be cutting edge and technologically advanced, they need to also be authoritative and give visitors a learning experience. How can this be combined creatively and marketed to Millennials?

Aside from acting as mini-computers, cellphones allow for immediate response, and Millennials (as well as most cellphone users) receive immediate gratification and expect this type of response from most aspects of their everyday lives. If someone is trying to reach you, they have the option to call, text, instant message, or e-mail you straight from their cellphones. Nowadays it is about availability and accessibility. The same needs to hold true in museums. As Molly Weingart states, “Millennials are all about connections, even if this is a virtual connection, as long as there is a sharing component involved, Millennials will feel engaged.”

How does this immediacy translate to art museums? Museums should consider that, “Millennials expect the same kind of culture- they want and expect access to everything in one shot. For example, they won’t spend time using a museum map,

⁷⁸ Neil Howe and William Strauss, Millennials Rising: the Next Great Generation, (New York: Vintage, 2000) 4.

they want and expect to download an app to their smart phone that will guide them through the museum with GPS.”⁷⁹ It is difficult to see how museum marketers can use cellphones (or nowadays, more accurately named Smartphones or hand-held devices) as marketing tools, since for example, spam text messages are prevalent and considered a major annoyance. Instead, marketing through other media the fact that a cellphone or smartphone tour exists at the art museum is a better strategy. A texting marketing campaign would end up on the same level of junk e-mail, which I think would turn Millennials away. Engaging Millennials in a cellphone or smartphone tour also gives museum marketers other opportunities, such as: attaching these tours to social media where individuals can easily tweet or the ability to “share” and update their Facebook statuses while on their cellphone/smartphone tour.

Cellphone/smartphone tours are nothing new, but developing a relationship with a Millennial audience through this type of interactive tour is. The tour will not seem as formal and will play on the Millennial’s sense of instant gratification and social networking. Dr. Maria de Santis, Assistant Vice President for Student Affairs at the University of the Arts in Philadelphia, Pennsylvania, thinks that there has been an intense cultural shift where “behavior has drastically changed in young adults like Millennials because they can take everything with them, and always want more. They feel entitled to the access of information whenever they

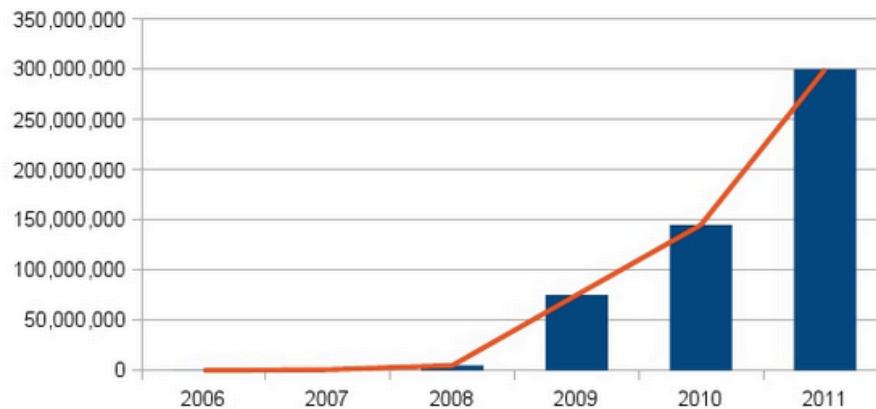
⁷⁹ Molly Weingart, Thesis Topic Interview, 10 Oct. 2011.

want and thus museum marketers need to transition this ‘mobile perspective’ to the art museum.”

According to D. Steven White and as represented by the graphs below, Facebook reports 11.45 percent of the global population as registered users and this number will only continue to drastically climb. The same pattern and trend forecast holds true for Twitter.⁸⁰

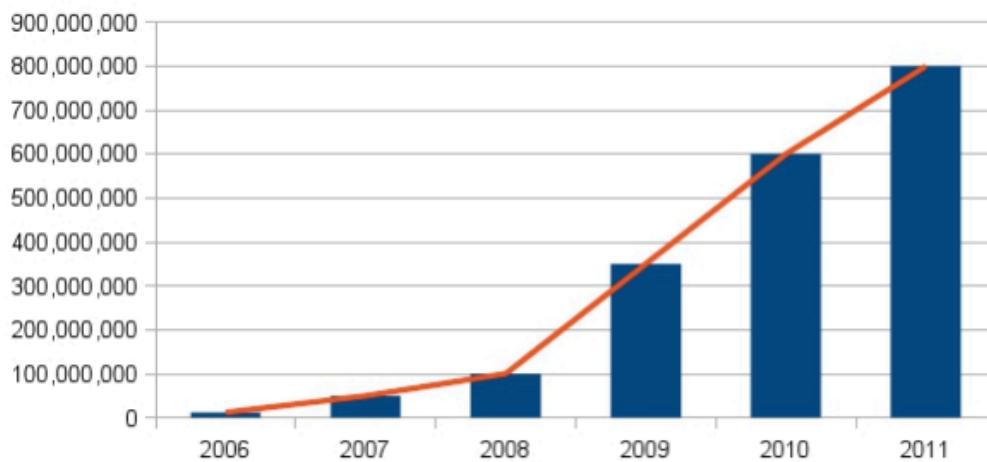
⁸⁰ Social Media Growth 2006-2011, D. Steven White, 2011, 1 Apr. 2012
<<http://dstevenwhite.com/2011/12/29/social-media-growth-2006-2011/>>.

Twitter Growth 2006-2011



<http://dstevenwhite.com>

Facebook Growth 2006-2011



<http://dstevenwhite.com>

Figures 4 and 5. Social Media Growth 2006-2011, D. Steven White, 2011

Art museums realize the important of using social media and blogs, but are they using it properly to reach and attract a Millennial audience? According to Ian Padgham, who worked in social media at the San Francisco Museum of Modern Art, “museums started flocking to social media exhibits, but quickly

jumped into a world of interactive education and user generated content.”⁸¹ I still think museums have a long way to go in terms of utilizing social media to market to Millennials. Millennials may be engaging and commenting with an art museum’s social media, but this does not necessarily mean that they are visiting the museum. Joining the collective conversation must continue at the museum in order to engage Millennials. Social media and blogging should be used by museum marketers as a gateway.

It was estimated in 2009 that over seventy-four percent of adults aged 18-34 years old used some form of social networking site.⁸² That number has more than likely jumped today. This estimate only reiterates the fact that social media is becoming a part of everyday life and individuals, especially Millennials, are continuing to share interests, ideas, and opinions with one another. At the time of this thesis, Facebook and Twitter are the most widely used social networking sites. Both these sites, especially Facebook, allow users to share content. An art museum’s Facebook page needs to provide a variety of information and applications, and must be committed to constantly engaging with users, instead of merely listing museum and event information. Emily Drori agrees, “I don’t think museum marketers realize just how important every detail of a museum’s Facebook page matters. Millennials grew up with this and will therefore know whether the organization is staying up-to-date or not.” The Facebook page

⁸¹ Zoe Fox, 5 Ways Museums Are Reaching Digital Audiences, Mashable Social Media, 2011, 1 Mar. 2012 <mashable.com/2011/08/11/museums_digital/>.

⁸² Ibid.

should act as a type of discussion board where Facebook users can talk to museum professionals, discuss upcoming events, share opinions on exhibitions, and so forth. This obviously requires a lot of time and effort on the museum's part, but if the social media is not frequently updated, users will lose interest.

Millennials want to feel important and as though they matter, and social networking sites provide an incredible opportunity for art museums to do so by allowing discourse and collaboration between visitors and the art museum.

There needs to be a combination of self-curation, meaning that Millennials can come to the museum knowing that they can curate some part of their experience.

This all shows the importance and need of establishing the museum's social media and one of the reasons why social media positions are currently one of the fastest growing jobs on the market, "the number of positions working with social media started to increase about a year and a half ago, said Karin Hanson, Career Consultant in the College of Communication Arts and Sciences, and these positions can include a variety of responsibilities including blogging and compiling social media strategies."⁸³

It is commonly accepted that technology will only continue to grow and develop, and therefore it is important to continue the discussion of how museum marketers need to utilize such technology to encourage and entice Millennials to visit art museums.

⁸³ Paul Shirey, Social Media Jobs are Growing, Paul Shirey Tech, 2012, 1 Feb. 2012 <<http://www.paulshireytech.com/2012/01/20/social-media-jobs-are-growing>>.

Chapter Five: Millennial Marketing Plan and Guidelines

This chapter aims to help museum marketers by providing a template marketing plan aimed at marketing non-traditional art exhibitions to a Millennial audience. It is the goal of this marketing plan to illustrate how to combine social media with traditional marketing in a creative way that appeals to the Millennials and would bring them to the museum. Sandra Tatman believes that this stems from the fact that Millennials grew up in a DIY society, where they do not need oversaturation, but need to feel like they are doing something on their own.

The marketing plan is divided into nine key sections: background/situation analysis, marketing goals, marketing objectives, target audience, creative strategy, tactics, deliverables, media schedule, and measurement and evaluation. Within these sections, the marketing plan will elaborate on key audience, primary goals, potential marketing media, and a list of programs that could potentially support the marketing infrastructure.

This marketing plan is based on an outline by Ellen Feist, Marketing Manager at Eastern State Penitentiary Historic Site, that was formulated for the Publications, Public Relations, and Marketing course at the University of the Arts in the spring of 2011.

Marketing Plan:

In order for this template to be clear, I am basing it on a hypothetical museum called the *Museum of Art for Millennials*. This museum will be used as a sample to help clarify sections of this marketing plan template.

Introduction:

The introduction of the marketing plan should include the **mission** of the plan; which is what the art museum hopes to achieve.

For example, *The mission of this marketing plan for the Museum of Art for Millennials is to provide strategies for the museum to attract a Millennial audience to the museum and its collection. The aim is to foster community connections and to raise awareness about the museum's collection through programming and events.*

Background and Situation Analysis:

This section of the marketing plan should give a general overview of the art museum establishing the mission, philosophy, and current marketing mix.

Additionally, a competitive analysis (both direct and indirect) should be included.

A buyer analysis should follow, illustrating the consumer decision-making process. Lastly, it is often helpful for the institution to include a SWOT analysis, given that this depicts what the marketing plan is based on. For example, the museum's mission: *The Museum of Art for Millennials is dedicated to the enjoyment and understanding of the visual arts and the varied culture they represent. It is committed through its collections and programs to being a vital partner in the educational and cultural life of Millennials and a preeminent institution both nationally and internationally.*⁸⁴

The marketing philosophy refers to what the museum is currently doing in

⁸⁴ "Museum Mission." *Nelson-Atkins Museum*. 1 Feb. 2012.

terms of their marketing. It should establish the reasons for the marketing plan and what the plan hopes to achieve. For example, *to increase knowledge around the museum's collection and to meet the needs and interests of the Millennial generation*. Following the marketing philosophy is the current marketing mix, which is where museum marketers establish classification for developing an effective marketing strategy, which should encompass: people, process, consumer, and competitor. This refers to what specific strategies the museum currently has in place. For example, the museum is currently targeting tourists. This is the section in which important decisions are made that leads to the execution of the marketing plan. This is often where suggested areas for improvement are listed and described. For example, *currently, there are four employees in the museum's marketing department. As a result, the museum uses consulting agencies and outside marketing professionals to help formulate marketing strategies. The museum is in the process of rebranding and thus the museum's marketing attempts to reach a variety of audiences, leaving the marketing materials to lack a cohesive look and feel. The museum uses advertising, direct marketing, promotions, and cross- promotions, and Internet marketing specifically through social networks like Facebook and Twitter to market the institution. Although the museum seems to use a wide variety of tactics, the museum does not use them to their full potential. Presently, the marketing material at the museum uses different fonts, layouts, images, and slogans in the museum's rack cards, brochures, posters, and other publications.*

Competitive Analysis:

The competitive analysis is important because it allows museum marketers to describe industry competitors. These competitors may be similar in organization size, market share, resources, image and brand, target audience, or marketing strategy. According to mplans.com, an online marketing resource, “industry associations, industry publications, media coverage, information from the financial community, and their own marketing materials and websites may be good resources to identify these factors and “rate” the performance of each competitor.”⁸⁵ It is helpful to get a full overview of the competition in order to better understand how to improve or supersede. The competitive analysis should discuss what the institution has in comparison to competitors, as well as discuss how the institution is positioned in the larger market, and what would give the institution leverage over others.

For example,

Direct Competitors: Given that other art museums have similar audiences in the region of New York, the director competitors would be other art institutions such as the Metropolitan Museum of Art, the Whitney Museum of American Art, and the New Museum. Furthermore, the museum is located on the Upper West Side in New York City, and thus directly competes with surrounding leisure activity and tourist hubs such as Central Park. The museum should take advantage of this

⁸⁵ Tim Berry, Add Competitive Analysis to Your Marketing Plan, Marketing Plan Help and Small Business Articles, 1 Mar. 2012
<<http://www.articles.mplans.com/include-competitive-analysis-in-your-plan>>.

position since Central Park is a popular destination in the summer months with art and music festivals, and therefore promoting the museum during these festivals is a great way to entice walk-in visitors.

Indirect Competitors: Other leisure activities, including movies, parks, or restaurants are definite indirect competitors. Most indirect competitors cater to tourism. These indirect competitors could potentially work with the museum in cross-promotional tactics, such as discount coupons.

Competitive Advantage: The museum is the only museum in the region entirely dedicated to non-traditional and outsider art.

Buyer Analysis:

The buyer analysis focuses on the consumer's decision-making process while identifying the target customer (and in this case, the target audience), conveying the needs of the customer, and displaying how these needs will be met. The buyer analysis is often broken down into segmentations, such as demographic, geographic, socioeconomic, and psychographic.

For example,

- *Demographic Segmentation: School groups, mainly elementary and middle school, and families with young children and tourists.*
- *Geographic Segmentation: Local New York City school groups and families, and local tourists from off the island of Manhattan.*

- *Psychographic Segmentation: People interested in contemporary art. This could include students learning about this subject or more individuals and families interested in the topic.*

SWOT Analysis:

SWOT Analysis stands for: strengths, weaknesses, opportunities, and threats. A SWOT analysis is an important tool for auditing and exploring an organization and its positioning. Strengths and weaknesses are internal factors and opportunities and threats are external ones. For example, a strength could be the location of the institution, a weakness could be a lack of cohesive brand and image, an opportunity might be moving into a new market segment, and a threat could be a new competitor in the area. In order for a SWOT analysis to be useful and successful to an organization, museum marketers should be “realistic about the strengths and weaknesses of your organization when conducting SWOT analyses, SWOT analysis should distinguish between where your organization is today, and where it could be in the future.”⁸⁶

Marketing Communication Goals:

The marketing communication goals should be the general goals for the creation of the marketing plan and can range from attracting new audiences to increasing awareness of the institution. These goals should reinforce the organization’s mission and target audience. These goals are successful if an in-dept understanding of the target audience exists. “*Know your customer* applies to

⁸⁶ Swot With Template, Marketing Teacher, 1 Mar. 2012
<marketingteacher.com/lesson-store/lesson-swot.html#>.

virtually every marketing activity, and it is doubly true for marcom planning. First, learn about your target audience's specific demographics and psychographics, and then take the time to understand how customers prefer to receive information about your type of offering and how customers use this information during the buying process."⁸⁷

For example,

-Attract the local, Millennial population to the art museum.

-Increase local exposure and word-of-mouth.

-Increase repeat visitation by the Millennial audience.

Marketing Communication Objectives:

The marketing communication objectives differentiate from the marketing communication goals because they are measurable. They are the goals intended to be attained.

For example,

- *Establish attendance of the local, Millennial population to the art museum by at least 200 visitors per event in June, July, and August.*
- *To increase name recognition of the museum by the target audience by 10% by expanding their visibility online and through social media.*
- *To increase repeat visitation by the target audience through events by 5% by the end of the summer.*

⁸⁷ Swot With Template, Marketing Teacher, 1 Mar. 2012
<marketingteacher.com/lesson-store/lesson-swot.html#>.

Target Audience:

The target audience is the group of individuals within the market that the organization aims to target and attract with their marketing message. The target audience can include any characteristic such as gender, age, marital status, and often falls under the categories of demographic segmentation, geographic segmentation, socioeconomic segmentation, and psychographic segmentation. For example, *local, Millennials aged 20-30 years old*. Depending on who the museum aims to target, it is important to focus on status, race, gender, and age.

Creative Strategy:

The creative strategy directs all communications in the marketing plan. “A creative strategy defines the important strategic choices required to develop a marketing message. The creative strategy (often called a copy or advertising strategy) defines what you will say about your product or service. It explains how you want consumers to think about your brand.”⁸⁸ It is almost as though the creative strategy is the management tool and directs how the marketing plan will unfold. The creative strategy sections include positioning, “how your product or service is different from competitors and how you want the target audience to think about your Brand in comparison with other Brands”⁸⁹ and also vehicles, such as advertising, public relations, direct marketing, promotions, personal selling, or Internet marketing.

⁸⁸ Whether to Use Qualitative or Quantitative Research to Answer a Marketing Question, UWA.com, 21 Mar. 2012 <http://www.uwa.com/compadv_b.003.pdf>.

⁸⁹ Whether to Use Qualitative or Quantitative Research to Answer a Marketing Question, UWA.com, 21 Mar. 2012 <http://www.uwa.com/compadv_b.003.pdf>.

Creating a social media plan is often helpful, especially when trying to engage Millennials. As previously mentioned in this thesis research paper, some social media strategies could be incentives such as contests, behind-the-scenes photos, or networking events. These types of social media strategies need to engage the Millennial generation, while also fulfilling their social desires.

For example,

Current Position: The Museum of Art for Millennials differentiates from its competitors because it is the only art museum with a mission dedicated to a Millennial audience.

Proposed Position: The Museum of Art for Millennials wants to be seen by Millennial audiences as a great leisure and social activity, above others such as going to the movies or visiting recreational parks.

Promotional Tactics: To achieve this proposed position, the Museum of Art for Millennials will utilize all marketing forms, such as print and social media, as well as host a number of social events at the museum.

EVENTS: Various events will be held at the museum such as cocktail parties, trivia nights, music performances, and movie nights. These events will draw the Millennial crowd into the museum and the hope is that they will be introduced to the collection and will want to repeat their visit in the near future and/or become involved with the museum as donors or supporters.

Below is a summary of the previously discussed Marketing Communications

Template:

Marketing Communications Template:

Background- Situation Analysis

Business Analysis- mission; philosophy; current marketing mix

Competitive Analysis- direct and indirect

Buyer Analysis- consumer decision-making process

SWOT Analysis – strengths, weaknesses, opportunities, threats

Marketing Communication Goals

General Terms- to attract new audience, to increase visibility, to increase awareness

Marketing Communication Objectives

Measurable – communications effects pyramid; ROI

Target Audience

Demographic Segmentation

Geographic Segmentation

Socioeconomic Segmentation

Psychographic Segmentation

Creative Strategy

Positioning

Vehicles- advertising, public relations, direct marketing, promotions, events, personal selling, Internet marketing

Tactics

Strategy and implementation

Deliverables

Breakdown of tactics for purpose of marketing project

Media Schedule

Specific outlets and timing

Measurement and Evaluation

Methods to track success and failure of the marketing plan

Chapter Six: Further Research and Recommendations

It is clear that Millennials have a very different outlook on life and that their characteristics drastically differentiate them from previous generations. Research is still developing on this generation, and the ways they participate in the art and non-profit worlds. The sources used for this thesis illustrated the fact that Millennials are non-committal, hard-working, well-educated, and self-confident, with the ability to multitask, work in teams, and display a positive attitude. However, some emerging research is now challenging these assertions and indicating that Millennials are actually more self-indulgent and materialistic. For the purpose of this research, my arguments are based on the bulk of research already published and not on current preliminary or emerging research that has just only come to light (as of March 2012). Art museums need to target a potential donor audience, which are presently the Millennials. These potential donors are the ones who become future members and participate in museum activities. It is therefore crucial for museums to serve this audience and fulfill their needs.

Art museums need to realize that there are many alternative leisure time activities available to this group, and that these institutions need to make increased efforts to keep them interested, as described throughout this thesis research paper. This continues to be a struggle for art museums because they

also do not want to lose their current audience base. Is the answer to divide art museum audiences and serve them separately? Further research will need to be done to answer these questions, but it is apparent that attention needs to be paid to the next generation of donors.

Art museums need this younger generation in order to remain sustainable. Art museums still need to begin researching and developing new marketing plans entirely directed at Millennials. This thesis research paper examined art museum marketing, the characteristics of the Millennial generation, and what engages Millennials. This research needs to continue to expand.

The next recommendation comes from the fact that museum marketing professionals need to be very concerned with emerging technologies and use them to their full advantage. It is difficult to make specific technological recommendations, since technology is ever-changing, but at the time that this thesis research paper was written, social media, specifically Facebook and Twitter, proliferate. Museum marketing professionals need to strategize how to use social media to not only engage Millennials in online discourse, but to also use these social media to bring them into the art museum. Art museums need to stay informed about these technologies and ensure they are implemented into marketing, especially to the Millennial generation.

I think that in the marketing department, there needs to be a staff member dedicated to this role. This staff member (or volunteer or intern) is responsible for social media and digital technologies relating to marketing. This individual needs

to constantly be updating the museum's Facebook and Twitter pages, blogs, as well as checking on competitors' social media to see what others are doing. Social media should be dedicated to educating the public about the collection, informing the public about events and exhibitions, as well as opening up dialogue about the collection. Surveys should also be conducted to establish if social media users, those who have "liked" the page on Facebook or are followers on Twitter, are visiting the museum. These survey results can seriously help a museum marketing team with learning how to motivate Millennials. Perhaps it might also be helpful for various art museums to meet and develop this survey, since this information would be highly useful and informative for these institutions.

In addition, the research in this thesis paper informed museum marketers about the characteristics, needs, and expectations of the Millennial generation. The research also illustrated the fact that although Millennials form strong ties to the virtual community, they still like in-person social gatherings. This is why museum marketers need a combination of marketing tactics to keep Millennials interested. More research needs to be conducted to establish how to connect social media with social events in order to bring Millennials into the art museum. Another recommendation is to have someone at each social event explaining the art museum's mission and goals, and to promote future exhibitions and events. This would greatly help Millennials establish a connection firsthand. Combining different marketing mediums in different ways needs to be done. For example, at all social events, printed marketing material, such as brochures should include all

social media information and encourage individuals to share their thoughts. Since, as previously mentioned, technology will only continue to emerge and change, museum marketers must remain up-to-date and continue to find creative ways to market to Millennials. Should a museum have only one Facebook page or should each department and program have a separate one? These are important questions for museum marketers to continue researching to establish what would be most effective.

One non-typical way to market to Millennials is through non-traditional art. I recommend that further research be done on non-traditional art and the various ways it can be used to engage Millennials. As I observed, the *Savage Beauty* exhibition brought an enormous amount of Millennials into the Metropolitan Museum of Art. Perhaps other types of similar exhibitions would bring more Millennials into art museums. Further research should also be conducted on ways to tie these special, non-traditional art exhibitions to social and print media.

Bibliography

- Aageson, Thomas H. "Market Value: Five Steps to an Effective Museum Marketing Plan." *Market Value: Five Steps to an Effective Museum Marketing Plan*. American Association of Museums, July 1999. Web. 26 Jan. 2012. <http://www.aam-us.org/pubs/mn/MN_JA99_Effectivemarketingplan.cfm>.
- "Abstract Graffiti - Outstanding Graffiti Pictures." *Abstract Graffiti - Outstanding Graffiti Pictures*. 9 July 2008. Web. 26 Jan. 2012. <http://www.abstractgraffiti.net/labels/Graffiti_Street_art_artists.html>.
- "Adolf Wölfli." *Adolf Wölfli*. Web. 26 Jan. 2012. <<http://www.adolfwoelfli.ch/index.php?c=e>>.
- "Art." *Merriam-Webster*. Merriam-Webster. Web. 12 Dec. 2011. <<http://www.merriam-webster.com/dictionary/art>>.
- Berry, Tim. "Add Competitive Analysis to Your Marketing Plan." *Marketing Plan Help & Small Business Articles*. Web. 01 Mar. 2012. <<http://articles.mplans.com/include-competitive-analysis-in-your-plan/>>.
- Cardinal, Roger. *Outsider Art*. New York: Praeger, 1972. Print.
- Carmichael, Matt. "When Marketing to Millennials, It's Not All About Digital." *Advertising Agency & Marketing Industry News*. 11 Apr. 2011. Web. 28 Feb. 2012. <<http://adage.com/article/adagestat/marketing-millennials-digital/226918/>>.
- Chau, Joanna. "Millennials Are More 'Generation Me' Than 'Generation We,' Study Finds." *The Chronicle of Higher Education*. 15 Mar. 2012. Web. 01 Mar. 2012. <<http://chronicle.com/article/Millennials-Are-More/131175/>>.
- Dilenschneider, Colleen. "Top 8 Tips for Museums and Nonprofits to Engage Millennials in 2012." *Know Your Own Bone*. 16 Jan. 2012. Web. 01 Mar. 2012. <<http://colleendilen.com/2012/01/16/top-8-tips-for-museums-and-nonprofits-to-engage-millennials-in-2012/>>.

- Falk, John H., and Beverly Sheppard. *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions*. Lanham, MD: Altamira, 2006. Print.
- Feldstein, Martin S. *The Economics of Art Museums*. Chicago: University of Chicago, 1991. Print.
- Fox, Zoe. "5 Ways Museums Are Reaching Digital Audiences." *Mashable Social Media*. 11 Aug. 2011. Web. 01 Mar. 2012. <<http://mashable.com/2011/08/11/museums-digital/>>.
- Howe, Neil, and William Strauss. *Millennials Rising: The next Great Generation /by Neil Howe and Bill Strauss ; Cartoons by R.J. Matson*. New York: Vintage, 2000. Print.
- Howe, Neil, and William Strauss. *Millennials Rising: The next Great Generation /by Neil Howe and Bill Strauss ; Cartoons by R.J. Matson*. New York: Vintage, 2000. Print.
- Jacobs, George. "About the Art." *Learn About Self-Taught, Outsider and Vernacular Art*. Web. 10 Jan. 2012. <<http://self-taughtart.com/aboutart.html>>.
- Keeter, Scott, and Paul Taylor. "The Millennials." *Pew Research Center*. 11 Dec. 2009. Web. 03 Mar. 2012. <<http://pewresearch.org/pubs/1437/millennials-profile>>.
- Khakimulli, Serge. "Connecting with the next Generation of Wealth." *Independent Agent*. Apr. 2012. Web. 11 May 2012.
- Kotler, Neil, and Philip Kotler. "Can Museums Be All Things to All People?: Missions, Goals, and Marketing's Role." *Museum Management and Curatorship* 18.3 (2000): 271-87. Web.
- Mahoney, Sarah. "Gen Y Dissected: Six Types Of Millennials." *MediaPost Publications*. 16 Apr. 2012. Web. 17 Apr. 2012. <<http://www.mediapost.com/publications/article/172435/gen-y-dissected-six-types-of-millennials.html>>.

"Mainstream." *Merriam-Webster*. Merriam-Webster. Web. 26 Jan. 2012.

<<http://www.merriam-webster.com/dictionary/mainstream>>.

Maleuvre, Didier. *Museum Memories: History, Technology, Art*. Stanford, CA: Stanford UP, 1999. Print.

Martin, Patricia. *Tipping the Culture: How Engaging Millennials Will Change Things*.

Chicago: Steppenwolf Theatre, 2010. *Patricia Martin - Tipping the Culture*. 2010.

Web. 28 Feb. 2012. <<http://patricia-martin.com/tipping.htm>>.

"Millennial Marketing." *Marketing to Millennials*. Web. 28 Jan. 2012.

<<http://www.millennialmarketing.com/>>.

"Millennials: Confident. Connected. Open to Change." *Pew Social & Demographic Trends*. Pew Research Center, 24 Feb. 2010. Web. 28 Feb. 2012.

<<http://www.pewsocialtrends.org/2010/02/24/millennials-confident-connected-open-to-change/>>.

"Millennials: Shaping the Future." *American Camp Association*. Jan.-Feb. 2007. Web.

03 Mar. 2012. <<http://www.acacamps.org/campmag/0701howe>>.

"Museum Mission." *Nelson-Atkins Museum*. Web. 1 Feb. 2012.

Oblinger, Diana. "Boomers, Gen-Xers, and Millennials: Understanding the "New Students"" *Educause Review*. 2003. Web. 28 Feb. 2012.

<<http://www.educause.edu/EDUCAUSEReview/EDUCAUSEReviewMagazineVolume38/BoomersGenXersandMillennialsUn/157842>>.

Phillips, Carol. "Millennial Marketing." *Marketing Museums to Millennials*. 2010. Web. 28

Jan. 2012. <<http://millennialmarketing.com/2010/10/marketing-museums-to-millennials/>>.

"Public Religion Research Institute." *Public Religion Research Institute*. 19 Apr. 2012.

Web. 03 Mar. 2012. <<http://publicreligion.org/research/2012/04/millennial-values-survey-2012/>>.

- Raines, Claire, and Arleen Arnsperger. "Millennials at Work." *Generations at Work*. 2010. Web. 26 Jan. 2012.
<http://www.generationsatwork.com/articles_millennials_at_work.php>.
- Raines, Claire. "Managing Millennials by Claire Raines." 2002. Web.
- Sandell, Richard, and Robert R. Janes. *Museum Management and Marketing*. London: Routledge, 2007. Print.
- Shirey, Paul. "Social Media Jobs Are Growing." *Paul Shirey Tech*. 20 Jan. 2012. Web. 01 Feb. 2012. <<http://paulshireytech.com/2012/01/20/social-media-jobs-are-growing>>.
- "Social Media Growth 2006-2011." *D. Steven White*. 29 Dec. 2011. Web. 01 Apr. 2012. <<http://dstevenwhite.com/2011/12/29/social-media-growth-2006-2011/>>.
- "SWOT with Template." *Marketing Teacher*. Web. 01 Mar. 2012. <<http://marketingteacher.com/lesson-store/lesson-swot.html>>.
- Theilfoldt, Diane, and Devon Scheef. "Generation X and The Millennials: What You Need to Know About Mentoring the New Generations." *Generation X and The Millennials: What You Need to Know About Mentoring the New Generations*. Aug. 2004. Web. 28 Feb. 2012. <<http://apps.americanbar.org/lpm/lpt/articles/mgt08044.html>>.
- "Thornton Dial ~ Much More Than Outsider Art ~ Retrospective At The Indianapolis Museum of Art." *Art Knowledge News*. Web. 10 Jan. 2012. <http://www.artknowledgenews.com/thornton_dial_exhibits_at_ima.html>.
- Weingart, Molly. "Thesis Topic Interview." Personal interview. 10 Oct. 2011.
- "What Is Art?" *Art Definition, Meaning: How to Define "Fine Arts", "Visual Arts", Aesthetics, Crafts: Classification Questions, History of Definitions*. Web. 26 Jan. 2012. <<http://www.visual-arts-cork.com/art-definition.htm>>.

"What Is Outsider Art?" *Raw Vision*. Web. 12 Dec. 2011.

<<http://www.rawvision.com/outsiderart/whatisoa.html>>.

"What Is Visionary Art?" *American Visionary Art Museum*. Web. 10 Jan. 2012.

<<http://www.avam.org/stuff-everyone-asks/what-is-visionary-art.shtml>>.

"Whether to Use Qualitative or Quantitative Research to Answer a Marketing Question." *UWA.COM*. Web. 01 Mar. 2012.

<http://www.uwa.com/mk_b_003.asp>.

Williams, Paul. "A Modern Approach to Museum Marketing." *Insights*. Oct. 2009. Web. 15 Feb. 2012.

<<http://www.insights.org.uk/articleitem.aspx?title=a+modern+approach+to+museum+marketing>>.

List of Figures and Illustrations

Figure 1. Adolf Wolfli, Adolf Wolfli, 26 Jan. 2012

<<http://www.adolfwoelfli.ch/index.php?c=e&level=17&sublevel=0>>

Figure 2. Thornton Dial Much More Than Outsider Art, Art Knowledge New, 10

Jan. 2012 <<http://img.artknowledgenews.com/files2011feb/Thornton-Dial-Stars-of-Everything.jpg>>

Figure 3. Claire Raines and Arleen Ansparger, Millennials at Work, Generations

at Work, 2010, 26 Jan. 2012 <Generationsatwork.com/articles-Millennials-at-work.php>

Figure 4 and 5. Social Media Growth 2006-2011, D. Steven White, 2011, 1 Apr.

2012 <<http://dstevenwhite.com/2011/12/29/social-media-growth-2006-2011/>>.