

2019

## Curating Culture Through Social Media in the 21st Century: Orlando as a Case Study for Arts Participation and Engagement Among Millennials

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CURATING CULTURE THROUGH SOCIAL MEDIA IN THE 21<sup>ST</sup> CENTURY: ORLANDO  
AS A CASE STUDY FOR ARTS PARTICIPATION AND ENGAGEMENT AMONG  
MILLENNIALS

by

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A dissertation submitted in partial fulfillment of the requirements  
for the degree of Doctor of Philosophy  
in the Department of Arts and Humanities  
in the College of Arts and Humanities  
at the University of Central Florida  
Orlando, Florida

Spring Term  
2019

Major Professor: J.D. Applen

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## **ABSTRACT**

The American non-profit arts sector is faced with challenges including shifting audience demographics, competition for patrons due to evolving new media and entertainment technologies, changes in donors, and the discontinuation of federal and state funding sources. Savvy arts organizations are rebooting for long-term sustainability and relevancy to their communities, while some organizations adhere to unchanged practices and modes of operation.

Amidst the 21<sup>st</sup> century digital landscape, arts engagement that yields personal and community impact and sustainability for the future is indeed attainable. Characteristics of participatory culture and democratization rooted in emerging digital entertainment and social media communications technology, coupled with the power of the millennial generation, the first generation with access to digital technologies since birth, are two forces that can be non-profit arts organizations' biggest resources and are inherently a part of the arts.

Using a mixed method approach, this project examines discourse surrounding arts engagement, focusing on the millennial generation, social media as a catalyst for potent arts participation, and Central Florida as a region demonstrating significant innovations and opportunities for growth in the arts. A survey was completed by Central Florida millennials, and with permission from Americans for the Arts, select questions replicated their 2016 National Arts Engagement survey, situating Central Florida alongside National data. Qualitatively, interviews were conducted with six executive directors of Central Florida non-profit arts organizations.

Grounded theory practices yielded a synthesis of perspectives and strategic action plan for arts organizations to consider. Resulting recommendations for organizations seeking to further arts engagement with millennials via social media include: incorporating transmedia storytelling elements, considering how the arts convene and create around causes, programming with consideration of the life cycles and interests of millennials, considering diversity and cultural equity in the arts, and creating experiences that define engagement in the digital and physical worlds.

## **ACKNOWLEDGEMENTS**

This dissertation would not have been possible without the support of my Major Professor, Dr. J.D. Applen, who patiently, thoroughly, and thoughtfully reflected upon my writing and shared incredibly helpful feedback that only made for a better research project. I am grateful for Dr. Applen, along with my dissertation committee, Dr. Stephanie Krick, Dr. Rudy McDaniel, and Dr. Stephanie Vie, who not only guided my research but inspired me as an academic within the field of Texts and Technology. I am also thankful for all of the other helpful Texts and Technology faculty, staff, and fellow students who taught me along the way.

I am grateful that Americans for the Arts allowed for me to utilize their data and adapt previous survey materials to launch this exploratory study into arts engagement in Central Florida among millennials. And, I would have no data set without the Central Florida millennials themselves who took the time to complete my survey. I'm proud of the resulting analysis and feel that we have a great point of departure for our further work together. On the qualitative side of this study are some of my heroes - six executive directors of Central Florida arts organizations who shared their personal stories and experiences. Alauna, Barbara, Cole, Gabriel, Joshua, and Nao – I thank you for participating in my study and for shaping the Central Florida arts community in tremendous ways. It is an honor to illuminate your work through this study. Further, there were behind-the-scenes technology and data gurus who lent assistance along the way. Without these go-to people, my survey, data, and interview transcripts would have lagged behind - Nichole Jackson, Migdalia Otero-Olan, and Pam Ginsburg, I thank you.

It is hard to believe that I have been working at Valencia College for over twenty years, with the last six years overlapping with my existence as a doctoral student at the University of

Central Florida. The support system that has bolstered me at Valencia College deserves recognition. I am grateful to work with educators and dear colleagues who valued my doctoral trajectory and encouraged me throughout. In particular, I want to recognize Dr. Stacey Johnson, Dr. Ruth Prather, Michelle Foster, and Roger Corriveau, for encouraging me to stay on course. Further, I am fortunate to work with brilliant, dedicated creatives in Valencia's School of Arts and Entertainment – the faculty and staff whom I work with every day as a college arts administrator. I know that there were times when I was dissertation-obsessed, frazzled, and/or away on sabbatical and writing vacations. My team worked alongside me and helped the balls to stay in the air. I am beyond grateful.

Words cannot truly express the love I have for my friends and family, who have stood by me through this journey. My friends have uplifted me, talked me through the stressful moments, and have exuded the utmost care for me and confidence in me. I am also beyond thankful for my family. I owe my love for learning to my parents, Barbara and Martin Schwam, who never wavered in their belief that I could complete this dream of achieving a Ph.D. And on the other end of the lifeline was always my sister, who patiently listened and supported from afar while helping me laugh when needed.

Last, but not least, my husband, Bobby G., and son, John, were my faithful co-pilots through this adventure. I don't know how we managed to make it all work, but we did, and I acknowledge Bob's tireless support as a husband and father. I'm grateful if my research on arts engagement furthers the community conversations and arts sustainability that will continue to make Central Florida an amazing place for John to continue to learn and grow as the budding arts enthusiast that his little, 5 year-old-self is already gloriously becoming.

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# **CHAPTER ONE: ARTS PARTICIPATION AND ENGAGEMENT WITHIN THE DIGITAL LANDSCAPE**

## Introduction

In an age where the lines between art, culture, entertainment, and media, are constantly blurred, the American non-profit arts sector is faced with such challenges as shifting audience demographics, competition for patrons due to evolving new media and entertainment technologies, changes in donors (age and giving patterns), and the discontinuation of federal and state funding sources, to name a few. Savvy arts organizations have been constantly in a state of rebooting to consider long-term sustainability and relevancy to the communities that are served, while many organizations continue to adhere to unchanged practices and modes of operation. The currency of arts organizations, which traditionally has been measured in terms of tickets sold to live events or visitors served at a museum has broadened to include impact and engagement - two ideals that can be challenging to measure. However, it could be argued that amidst the 21<sup>st</sup> century digital landscape, authentic arts engagement that yields personal and community impact as well as sustainability for the future, two goals that are often perceived to be difficult goals for non-profit arts organizations to achieve and measure, are more attainable now than ever and should be viewed as tremendous opportunities instead of unattainable challenges. It stands to reason that the characteristics of participatory culture and democratization brought on by the evolution of emerging digital entertainment and social media communications technology, coupled with the power of the millennial generation, the first generation with access to digital technologies since birth, as well as the largest generation present in the American work force today, are not only two forces that can be non-profit arts

organizations' biggest resources but are two forces that are already inherently at play within the DNA of the arts (Fry).

Cameron warns “that without innovation in how institutions perform the 'gatekeeper' role – the way they attempt to curate an artistic experience for the audience – many institutions won't survive the cultural reformation occurring today” (Brown et al. Chapter 3). It is evident that arts organizations must share the responsibility of the curatorial experience with new and existing participants as arts and culture morph in response to technology and the democratization of culture. There can still be traditional performances and experiences in the arts in traditional spaces, but there must be a component that is interactive, high touch, communal, and co-authored – in both physical and online spaces. Arts organizations need not look far to get their finger on the pulse of communities – all they have to do is ask what the community wants and meet people where they are. This can be done in many ways, ranging from face-to-face gatherings to online, crowdsourced dialogue. On Facebook, Instagram, and Twitter – discussions of the arts are everywhere. Arts organizations are positioned to bring the lively cultural debate and engagement taking place in digital spaces into communities, performing arts spaces, and art museums to captivate, and not isolate, the public who are more primed for participation than ever.

This dissertation examines the discourse surrounding arts engagement in the 21<sup>st</sup> century, while zeroing in on the millennial generation, social media as an arena for potent arts participation, and Central Florida as a region that is experiencing moments and movements in arts and culture that are of significance. Research conducted includes both quantitative and qualitative data regarding arts engagement as it relates to millennials and social media usage in Central Florida. To achieve a quantitative data set, a survey was completed online by 90 millennials living in Central Florida. With permission from Americans for the Arts, a subset of

survey questions administered to Central Florida millennials replicated the Americans for the Arts 2016 National Arts Engagement survey in order to measure Central Florida against National data (Kahn). Qualitatively, in-person interviews were conducted with a cross section of executive directors of Central Florida non-profit arts organizations. Accordingly, this project centers around the following research questions:

- How is technology democratizing, augmenting, and/or limiting opportunities for arts engagement?
- What are the social media best practices used by non-profit arts organizations to engage with patrons and promote participation?
- Can the online interactions between non-profit arts organizations and millennials translate into engagement in face-to-face arts settings?
- What types of communication strategies work best for engaging millennials in the arts?
- How do Central Florida millennials view social media and other digital technologies as a means of engaging with non-profit arts organizations in their community?
- How do Central Florida non-profit arts administrators view social media and other digital technologies as a means of engaging with millennials?
- What micro movements, i.e., smaller or singular actions, events, or initiatives, exist in the arts and how are these micro movements impacting Central Florida?

To frame this research, Chapter One will provide a literature review focusing on arts engagement and participatory culture with relation to digital technologies and practices and will conclude with an overview of the entire dissertation.



### Curation, Arts Engagement and Participatory culture

Deriving from the Latin *curare*, meaning “to care,” by definition, a curator is the “person who is in charge of the things in a museum” (“Curator”). This has always been thought to be serious work for trained academics and professionals and not to be taken lightly. While the position of gallery or museum curator is still a job that requires training and preparation, the word “curate” has been liberated from its contextual home within the museum and has become mainstreamed and democratized, now referring to the control and care that we have over our arts, media, and culture in the 21<sup>st</sup> century. This is largely due to technological evolution along with the proliferation of media choices and new media creation opportunities. We curate our Netflix queues, I-tunes playlists, Instagram photos, and affinity groups on Facebook. Essentially, we curate our identities, if we so choose, by our affiliations, causes, likes, and tastes. Ivey and Tepper call this mindset “curatorial me” and explain

The invention of a "curatorial me" is made possible by an explosion of cultural choice. A new work of fiction is published in the United States every 30 seconds. Most cable packages offer more than 100 television stations, and satellite provides hundreds of radio stations as well. Through online music services..., we have access to millions of songs. We can read newspapers from around the world online while drinking our morning coffee; we can browse paintings and drawings from world-renowned museums without leaving our computer. Such cultural offerings have little need for the mass audiences demanded by global media, flourishing instead by linking up with small groups of committed fans (Ivey and Tepper).

As noted, the myriad of choices that mass media and technology have afforded us in the 21<sup>st</sup> century has created a culture of curation. Ivey and Tepper grapple with the high art/low art, highbrow/lowbrow, professional/amateur dichotomies that exist within the 21<sup>st</sup> century arts and culture landscape – illuminating the egalitarian optimism inherent in this democratized curatorial ownership of choice while foregrounding the disparities between social classes and access to the technology that enables the democratized curation of culture for citizens (Ivey and Tepper).

The subject of arts participation discourse over the past decade has focused on the curatorial mindset and spirit of co-authorship of the arts experience that exists and is demanded by arts patrons (both potential and existing) of today, many of which are artists themselves. As aptly summarized by Ivey and Tepper, “... citizens have developed the skills and expertise to be connoisseurs and mavens – seeking out new experiences, learning about them, and sharing that knowledge with friends” (4). Ivey provides a foundation for the rhetoric surrounding arts engagement noting, “the original dictionary definition of *participate* – ‘to take part’ – had been replaced by the second, more passive meaning, ‘to have a part or share of something’” by the middle of the 20<sup>th</sup> century (5). By the 1960s, participation in the arts was considered in terms of “audiences and consumption through attendance at nonprofit events” (Ivey 5). This nuance is important; the very nature of the meaning of “participation” is action (to take part), but the measurement of participation used in the latter part of the 20<sup>th</sup> century (and still mostly used today in the 21<sup>st</sup> century) is audience and attendance numbers, or merely how many people showed up and received or watched the art that the arts organization provides. Indeed there is a tension between considering participation as “taking part” and considering participation as “showing up and listening or watching.”

Connor's work is very influential on the consideration of active vs. passive arts engagement as it relates to my dissertation. Connor provides a sense of the impact of the historical trajectory from when theatre was inherently participatory with the audience co-authoring and co-curating the content of plays and vocally responding to the acting taking place on stage to the advent of electrically controlled lighting that was used to quiet the audience in the late 19<sup>th</sup> century. In her analysis of audience behavior, Connor focuses her attention on the term *audience* and its roots, noting that within the context of the arts, the word "audience" refers to "a group of people assembled together to experience a live performance, demonstration, or exhibit" (104). It is "derived from the Latin *auditorium*, or hearing place" (Connor 104). Connor aptly reminds us of the emphasis on "hearing" that is implicit in the word "audience," going on to say that "an audience member is...a person who looks, listens, and feels at a distance. An audience member...by current standards... is expected to be a passive participant" (104). This notion reinforces Ivey's delineation between participating and watching – participating is active; watching is passive.

In contemplating the contemporary constructs of the notion of audience, Connor emphasizes that passivity was never the intended state of a theatrical audience, as evident in the origins of Western theatre in Ancient Greece (105). The theatre space of Ancient Greece was not a quiet, passive space; on the contrary, it was the civic duty of the Ancient Greek citizens to commission, critique, and influence, as well as pay for plays to be written; therefore, the theatre was a noisy, collaborative, active space (105). The activity of the Ancient Greek civilians was the opposite of passive and is closer to the aforementioned definition of "participate," to "take part." In Ancient Greece and throughout much of theater history, plays were thought to be "community property;" therefore, it was a "cultural duty" and a "cultural right" for citizens to

help make and share meaning (Connor 107). Connor summarizes that up until the late 19<sup>th</sup> century, the Western theater space continued to be an active space for participants to speak out (during the play), socialize, debate, and contribute analysis and meaning (106). Early museums were also viewed as participatory; art works and artifacts were displayed in a manner that allowed for curious wandering and discovery (and even touching) on the part of the visitor (Connor 106-107). Connor notes that “patrons at these museums lived the art space fully; they saw their presence in it as a large affair that was not confined simply to quiet, reverent spectating” (107). Within other examples such as the Ancient Roman forum and the 18<sup>th</sup> century French salons, both gatherings for civic and intellectual debate, the concept of “citizen-artist” was evident and valued (Connor 108). Newspapers and “audience leagues,” a form of early fan clubs that were prominent in the 19<sup>th</sup> and early 20<sup>th</sup> centuries, evocative of today’s social media fan pages and affinity groups, supported the arts and communicated on a daily basis what was happening and available to the public (Connor 109). Connor’s main point in giving an historical overview of the relationship between “audiences” and the arts is that from the beginning and until the late 19<sup>th</sup> century, the audience was the controller of artistic content; it was up to the audience to dictate what would be relevant to itself and to communicate that need to the artists as co-producers of culture. As will be further explored in my project, the 21<sup>st</sup> century digital landscape provides an arena for the daily updates, critiques, reviews, and news that enabled the robust participation and engagement in the arts throughout history.

A fascinating influence on the ambience and protocol that arts audiences know all too well today (sitting quietly alone in the dark and passively receiving an arts performance) is the advent of electricity in the 1880s (wired electrical lighting in the theatres) and the ability for theatre spaces to “control” and “quiet” the audience by turning the lights off (Connor 110). As

Connor explains, the audience was moved “into complete darkness, while at the same time placing the actors, dancers, symphony musicians, and opera singers into a more focused and determined quality of light. This adjustment transformed the playhouse or concert hall from a site of assembly – ripe for public discussion and collective action – to one of quiet reception” (Connor 110). It is amazing to think that once the performance on stage was illuminated, and the audience was left literally in the dark that the audience experience became more private and isolating, and less communal and vocal. Connor goes on to explain that in the 20<sup>th</sup> century, etiquette, changes in social classes and their relationship to the arts, the professionalism of artists, and the birth of non-profit arts organizations all also contributed to the notion of the “serious arts” (113). The serious arts are defined as “theatre, concert dance, orchestral music, art and history museums” (Connor 113). In general, throughout my dissertation, I am also referring to these traditional art forms when considering the anchoring civic arts organizations of the 21<sup>st</sup> century; although, as will be demonstrated, there are new organizations emerging that disrupt tradition in favor of cultivating new participants as artists and patrons.

Connor turns her focus to the theme of participation within 21<sup>st</sup> century arts engagement discourse and experience. She dissects the concept of “experience,” noting that by definition, in order to experience an event, one must “consciously...undergo” a “state or condition,” and, to undergo “implies...a cognitive journey from receiver to perceiver – from a passive to an active state” (Connor 114). It is this activity that is also significant with relation to Ivey’s consideration of the nature of the word “participate” – “to take part in.” Connor calls for a return to co-authorship for 21<sup>st</sup> century culture, noting, “I believe what today’s potential arts audiences most want out of an arts event is the opportunity to coauthor meaning. They don’t want the arts; they want the arts experience” (115). Connor’s statement about the desired active experience

indicates a proposed return to the format of theatre's roots; open dialogue in an open forum where citizens co-create and co-author the art event itself. Some of the types of interactive, participatory, co-authored events that Connor recommends are: interactive scavenger hunts through a museum, dance classes for non-dancers held by a ballet company, personal technology devices such as smart phones with opportunities for patrons to interact during a symphony concert, open rehearsals for plays, and salons gathering to discuss opera (118). These examples are all worthy of exploration and all provide patrons the opportunity to have more of an interactive group experience versus a passive, quiet, silent, personal response.

Jenkins and Bertozzi, provide a working definition of a "new participatory culture..."

one where there are relatively low barriers to artistic expression and civic engagement, where there is strong support for creating and sharing what one creates with others, and where there is some kind of informal mentorship whereby what is known by the most experienced is passed along to novices. It is also a culture where members feel that their contributions matter and where they feel some degree of social connection with each other at least to the degree to which they care what other people think about what they have created (174).

This is a vital model to ponder within the field of arts participation and engagement. In their definition of participatory culture, Jenkins and Bertozzi privilege access, democratization, co-authorship, mentorship, inclusion, and personal connection – qualities that are similar to what Connor calls for in her proposed reform, suggesting we seek inspiration from the past to make arts and culture more participatory today. Informal and formal mentorship and communities devoted to connecting through the arts and providing access to the arts exist online – digital

technologies widen the scope of access and provide the social space for idea sharing, co-creating, curating, debating, making, and doing.

### Digital technologies, transmedia story, and social media

Discourse regarding participation in the arts emulates what is seen in the 21<sup>st</sup> century digital trajectory of entertainment and mass media. Jenkins positions this trajectory as a “transmedia narrative,” whereby he “focus(es) on emergent forms of storytelling which tap into the flow of content across media and the networking of fan response” (“Revenge of the origami unicorn”). Jenkins draws from a variety of commercial and political examples of the convergence of new media platforms, storytelling devices, grassroots momentum, and fan culture. He cites a range of subjects from *American Idol*, *Survivor*, and politics as case studies for transmedia storytelling. Jenkins looks at both “adaptation” and “extension” of narratives across media platforms, with “adaptation” referring to the “retell(ing)” of a story across various media, and “extension” defined as the addition of something to the story in its new iteration (“Transmedia 202: Further reflections”). Jenkins further delineates that “most transmedia content serves one or more of the following functions: offers backstory, maps the world, offers us other character’s perspectives on the action, [and/or] deepens audience engagement” (“Transmedia 202: Further reflections”). As explored in my dissertation, fan communities that center around the arts can serve as a testament to the power of transmedia story. Through social media communities on Instagram, Facebook, and Twitter, many arts groups provide opportunities for fans to help spread the story and mission of arts organizations in their communities, thus creating a digital world movement that extends beyond the four walls of the performing arts center or art museum. Further, the activity that happens in the digital world can extend the narrative of the art itself before, during, and/or after an in-person arts experience as evident through co-authorship in social media spaces. Social

media allows for people to come together to make meaning of art and society together. This could be defined as collaborating on a larger narrative or story that will result from discourse in social media spaces, co-creating an experience in a social media space, deciding what creative production is “good” or “bad,” or collectively giving input on an artistic enterprise (crowdsourcing). In many instances the co-authored experience is organic, meaning it takes on a life of its own – unintentional and unplanned. And, in other cases, co-creation of meaning within a social media space is purposeful and orchestrated by one member or organization within an online social media community.

For the purpose of my research, I adhere to the broad definition of social media synopsized by Bolton et al: “any online service through which users can create and share a variety of content” including “user generated services (such as blogs), social networking sites, online review/rating sites, virtual game worlds, video sharing sites and online communities, whereby consumers produce, design, publish, or edit content” (248). Bolton et al distinguish that social media activity, which has had a readily available and easily accessible presence since 2003, typically falls into two categories “contribution (posting) or consumption (lurking or observing)” (248). It is my belief that these categories offer a digital parallel to the aforementioned difference between watching versus participating in the arts. While social media might naturally be participatory, not all users contribute – some prefer to consume without contributing.

Jenkins further delves into the force of “spreadability” that is at play within social media spaces: “Spreadability refers to the potential – both technical and cultural – for audiences to share content for their own purpose” (*Spreadable Media* 3). Jenkins asserts, “... ‘spreadability’ preserves what was useful about earlier communication models – the idea that the effectiveness and impact of messages is increased and expanded by their movement from person to person and



community to community” (*Spreadable Media* 21). It is my belief that spreadability is an important aspect of social media that pertains to the strain of co-authorship in the arts that can translate into engagement.

In essence, through the phenomenon of spreadability, people have the power to co-determine how media is shared, which media is shared, which media inspires new media, and which conversations around media are central (along with media production companies who are implementing their own strategic distribution plans). Jenkins et al provide numerous examples, mainly from pop culture (i.e., television and film, music, celebrities, politics, etc.), to show how fans who consume media through all of the different technology apparatus available (i.e., television sets, movie theatres, computers, cellular phones, etc.), congregate en masse within social media spaces to not only support (or reject) and share various aspects of popular culture but to create their own homages, replications, and derivatives of media production. This could not happen in real time and on such a large scale without the arena of social media. Jenkins et al explains that this “...participatory model of culture...sees the public not as simply consumers of preconstructed messages but as people who are shaping, sharing, reframing, and remixing media content in ways which might not have been previously imagined” (2). In most cases, the “shaping, sharing, reframing, and remixing” of “media content” is occurring within social media spaces like YouTube, Facebook, Twitter, and Instagram, where “brand communities” co-create meaning and engage in discourse about the brand or cultural/artistic product. This concept of “brand communities” will be further explored in Chapter Two of my dissertation within the context of the millennial generation, as millennials are often characterized as demonstrating loyalty to their brands.

### Arts engagement amidst the digital landscape

As stated by Lord, in the pivotal 2012 arts engagement publication *Counting New Beans: Intrinsic Impact and the Value of Art*:

We have accidentally convinced people that art is primarily a transactional good: a luxury, not a necessity. We may have even convinced ourselves to a degree.

We have encouraged ourselves, our organizations, our funders, to lose focus, to miss the true impact of art: empathy, intellectual stimulation, artistic growth, emotional resonance, social connection, escape. (Brown et al. Chapter 1)

Lord and other contributors to the “intrinsic impact of the arts” movement seek to find a way for arts organizations to get at the essence of *why* the arts matter as a means of engaging audiences. Brown et al. propose that if the meaning making that can occur while one experiences the arts can be understood and linked to the repeated action of returning for more art, then it is plausible that those who have a memory of how they thought and felt during a performance will continue to think and feel about it after the experience and will return for more (Brown et al. Chapter 1). The authors of *Counting New Beans* propose that there are contributing factors to engagement – including the amount of knowledge, preparation, and anticipation attendees have in advance of a performance. Their research suggests that more preparation and anticipation yields more engagement and an increased likelihood that a patron will return for more or attend another arts event elsewhere (Brown et al. Chapter 1). Effective preparation includes pre-show discussions, and behind the scenes or background information shared ahead of time through social media (Brown et al. Chapter 2). Through studying and surveying audiences throughout the country, the contributing authors to *Counting New Beans* identify ways to elicit the critical thinking as well as emotional responses of captivation in an arts experience for patrons, asserting that if audiences

are captivated, they will return for more (Brown et al). The challenge for all arts organizations is captivating those who are influenced by participatory culture, co-authoring meaning, and the curatorial movement.

In her treatment of the concept of “active arts participation,” Novick states that often the most “transformative” experiences for arts patrons are the ones that they co-create

Driven by multiple factors like easy access to online tools for creation and curation (Flickr, YouTube, blogs, etc.), participatory arts traditions in immigrant cultures (social dancing, etc.) and a culture-wide turn towards hands-on, homemade experiences...there is more art everywhere, but less participation by traditional means. Guitar sales and salsa lessons are up, but ticket sales at theatres nationwide are down. (Brown et al. Chapter 3)

This statement echoes the aforementioned rise in amateur art making and engagement in many forms of artmaking that are not sanctioned by traditional organizations. Groundbreaking initiatives and experiments that invite audiences into the artmaking experience are now best practice, as summarized by Novick and others.

In July of 2016, Americans for the Arts, the nation’s oldest and largest Arts Advocacy organization, released a data report from one of the most comprehensive surveys ever administered across the country about peoples’ viewpoints on the arts. Compiling data from 3020 respondents, “Americans Speak Out About the Arts: An In-Depth Look at Perceptions and Attitudes About the Arts in America,” is unique in that:

it measures, from the public’s perspective, (1) personal engagement in the arts as attender, collector, and creator; (2) support for arts education and government arts funding; (3) opinions on the personal and well-being benefits that come from

engaging in the arts; and (4) if and how those personal benefits extend to the community (3).

Fifteen key themes on topics such as arts education, participation, fundraising, access, demographics, and social media, are summarized throughout the report. One of the themes that relates to the hands-on participation that is craved by today's art-making audiences, as proposed by Connor, Jenkins, and Betrozzi, and others, is that "Americans are making art" ("Americans Speak Out About the Arts"). The data reports:

Half of all Americans are personally involved in artistic activities (49 percent) such as painting, singing in a choir, making crafts, writing poetry, or playing music. Women, Millennials, those with children living at home, and those with a college degree tend to be more involved in the arts, when compared to their respective demographic counterparts ("Americans Speak Out About the Arts" 11).

Along with the presence of artmaking among half of those surveyed is the presence of the perceived connection between artmaking and cultural participation within social media spaces. According to the data, "85 percent of the survey respondents use social media," and "53 percent agree that they are more exposed to the arts thanks to social media" ("Americans Speak Out About the Arts" 11). Additionally, "59 percent of social media users agree that art created on social media is a legitimate form of art," and "52 percent say that the photos they take and post online are a kind of art. 30 percent of respondents say they create and post art on a regular basis," and about half of the respondents indicated "that the use of filters or editing functions on smartphones/tablets is a way of creating art." ("Americans Speak Out About the Arts" 11, 24). This data confirms that cultural participation is perceived to extend to activity that takes place within social media spaces and/or using digital technologies such as smartphones. The reported

social media accounts that respondents actively utilized were: Facebook, 76 percent; Twitter, 33 percent; LinkedIn, 29 percent; Instagram, 25 percent; Snapchat, 14 percent; Google+, 27 percent; Pinterest, 25 percent; YouTube, 37 percent; Other, 4 percent; None of these, 15 percent” (“Americans Speak Out About the Arts” 52). While it is clear from this data that those surveyed believe that they are engaging in artistic activities when taking and editing digital photographs and posting photos and videos on social media, whether or not traditional arts organizations and fine arts academicians are ready to recognize this fact is still to be determined.

Another data theme not to be ignored by arts organizations is that respondents indicated that they are experiencing the arts in non-traditional places such as parks, plazas, community centers, houses of worship, and airports (“Americans Speak Out About the Arts” 17). This idea of the arts leaving the concert halls and museums to venture into city streets and communities is in line with other studies that indicate that it is imperative that the arts meet people where they are and not always expect patrons to come to the physical location of the arts organization. It is hopeful that 73 percent of those surveyed agreed that “arts are a positive experience in a troubled world,” and 67 percent agreed that “arts unify people regardless of their age, race, and ethnicity;” however, “just 45 percent believe that ‘everyone in [their] community has equal access to the arts’” (“Americans Speak Out About the Arts” 28). This incongruence should be of importance to arts organizations as they consider how to truly respond to the challenge of access to the arts. Less than half of respondents feel that Americans have equal access, yet nearly three-quarters believe that the arts contribute to a better quality of life. Clearly, there is some work to be done to close this gap. The research and recommendations set forth in my dissertation hope to provide strategies that might address this perceived (and real) disparity within communities such as Central Florida; there are even deeper ways to engage with those who feel that the arts are either

unattainable, intangible, irrelevant, or invisible, and millennial arts patrons and leaders have the power to shift this narrative.

### Conclusion

The democratization of art making and participation through digital media technologies is generally viewed as an optimistic, idealistic landscape where all are welcome to create and contribute, but this does not come without concern and criticism. In his contribution to Ivey and Tepper's 2008 publication *Engaging Art: The Next Great Transformation of America's Cultural Life*, Swerdlow proposes that technologies today allow for opportunities for engagement in the arts by:

- (1) creating environments where multitasking is common and connectivity is continuous;
- (2) influencing the depth, concentration, and focus on engagement;
- (3) allowing for more interactive experiences with art and entertainment; and
- (4) facilitating the personalization and customization of media and art. (222)

Swerdlow cites the use of digital projection screens as part of theatrical scenery as well as the use of the supertitle (where translations are projected above the stage in an operatic performance) as examples of the expectation that today's audiences will be interested in and capable of electronically multitasking in a live performance environment. These examples appeal to millennials, the "always on generation," who are used to toggling between devices that connect them to the digital world while being physically present in the tangible world (223-225). Also "handheld devices" are being distributed with program notes at opera and museums to personalize the experience for patrons and also provide ease of information seeking and clarity while examining art and culture (226).

Swerdlow shares that there has been criticism of the use of these technological tools that can be perceived as a barrier between the audience and the pure arts experience (226). The “do-it-yourself ethos” affords citizens to contribute to nearly every mode of human expression ranging from photography to journalism to scholarship to television through the creation of content and the sharing on social media sites (228). He shares perspectives of established professionals who write for a living and who are concerned about the fate of published literature and the lack of readership. While “electronics have encouraged and enabled people to engage in artistic self-expression,” more isn’t always more, meaning that just because fragments of creative production are dispersed everywhere doesn’t mean that they are representative of “good art.” This question is reminiscent of the oft raised questions of “What is art?” and “What is good art?” Swerdlow connects Michael Baxandall’s (1988) concept of the “*period eye*,” perspective to help make sense of the new media landscape. Baxandall was using the example of the 15<sup>th</sup> century Italian Renaissance marvel of creating and thinking in three dimensional perspective – which was the manifestation of the merger of science, religion, and art. As explained by Swerdlow, “the experience of viewing a painting during the Renaissance changed fundamentally. Perhaps electronic media is our new period eye, and it is the task of artists and presenters to better understand how to enable and activate this new skill to more fully engage their audiences” (225). In my dissertation, I intend to push the “period eye” perspective further to engage in dialogue about what the period eye means for millennials, or digital natives, as well as those of us who come from previous generations but live in this period. Does the “period eye” that results from living in our digital world allow for us to engage in art in new and different ways? Chapter Two will further explore this as I present a summary of millennial generation characteristics and implications for the arts. Further, Chapter Two will encapsulate data on Arts funding and

fundraising, including the impact of digital technologies on fundraising and strategies for attracting and retaining millennial donors, which is imperative for sustainability of the arts.

Chapter Three will provide a scan of Orlando as a city that is drawing more and more attention for attracting millennials with a burgeoning technology and entrepreneurship scene as well as notoriety for culture, technology, and unity within the community. The research methodology for the quantitative component of this project will be outlined, followed by findings from the online survey administered to millennials of Central Florida and with a sample of replicated questions from Americans for the Arts. Findings will be analyzed with relation to the aforementioned Americans for the Arts National Arts Engagement Survey as well as segmented according to the most salient categories of differences that emerged.

Chapter Four provides an explanation of the methodology surrounding the administering and coding of interviews with six Central Florida executive directors of non-profit arts organizations. Key themes from the interviews are identified with corresponding metadata. Perspectives on millennials, social media, and arts engagement, as articulated by the interviewees will be positioned in order to provide a synthesis in Chapter Five with data from the quantitative and qualitative discoveries from surveying Central Florida millennials. Lastly, Chapter Five presents a strategic action plan for arts organizations to consider (in and outside of Central Florida), followed by limitations of the study and opportunities for future research.



## CHAPTER TWO: THE MILLENNIAL GENERATION AND ARTS ENGAGEMENT

### Introduction

The millennial generation, the first in human history to experience the presence of digital technologies since birth, has been and will continue to be uniquely positioned to engage in artmaking and participation in arts and culture on a level that is vastly different in scope and scale than previous generations. It is the purpose of this Chapter to examine the characteristics of millennials and examine their relationships with the aforementioned digital technologies that afford new opportunities for arts engagement in comparison and contrast to previous generations. Millennial philanthropic patterns, specifically focused on arts-related financial giving, will also be examined as a potent mode of participation that is happening within digital spaces.

### Millennial Generation – time period and characteristics

There is no shortage of scholarship surrounding characteristics of millennials, also referred to as “Generation Y.” Additionally, there is no one source that comprehensively summarizes all millennial characteristics, nor do all scholars agree with all characteristics of this generation, born in the early 1980s (some sources state 1980, and some state 1984). As a point of reference, generations prior to millennials are defined as follows by the Pew Research Center:

Generation X	born 1965 - 1980
Baby Boomers	born 1946 - 1964
The Silent Generation	born 1928 – 1945 (Dimock).

The term “millennial” was first used in Howe and Strauss’s influential book *Generations*, published in 1991 (Sharf). As recently as March 1, 2018, the Pew Research Center published

new start and end dates for considering the millennial generation, stating: “In order to keep the Millennial generation analytically meaningful, and to begin looking at what might be unique about the next cohort, Pew Research Center will use 1996 as the last birth year for Millennials for our future work. Anyone born between 1981 and 1996 (ages 22 to 37 in 2018) will be considered a Millennial, and anyone born from 1997 onward will be part of a new generation” (Dimock). As will be further explored in Chapter Five, this new Generation, “Generation Z,” “Gen Z,” or the “iGeneration” is demonstrating divergent characteristics from their millennial predecessors. The Pew Center’s proclamation of these new dates for categorizing millennials aligns with the viewpoint that the “nomenclature” when it comes to our most recent generations is still evolving (Dimock). Further complicating this ever-evolving nomenclature is the various terminology used to describe what is often referred to as a “bridge generation” or “micro generation” between Generation X and the Millennial generation, roughly the years between 1977 and 1985, labeled “Xennials” (Stankorb). As Stankorb indicates, this in between generation was born in the analog world and remembers it but came of age in the digital world, and therefore this cohort has a different perspective. Stankorb summarizes that while she first coined the label “Xennial” for this generation, as published in 2014, the term, among other labels for this group such as “Generation Catalano” and “Generation Oregon Trail,” gained popularity on social media feeds starting in 2017. As the basis for my dissertation project itself has evolved over the past few years, it is fascinating to see the generational definitions and terminology unfolding much like a transmedia story a la Jenkins – where those who are talking about generational identity and definitions on social media are co-authoring terminology and definitions while driving and debating the talking points within the narrative.

While this Chapter will take a deeper dive into the notion that digital technologies offer millennials a multitude of opportunities for engagement and production in the arts, I will begin by encapsulating some of the key characteristics of millennials that better situate the argument.

From the historical perspective, as noted by Coomes, “the dominant historical events shaping their [millennials’] worldview were the O.J. Simpson trial, the bombing of the Murrah Federal Building in Oklahoma City, Princess Diana’s death, the Columbine High School shootings, and the terrorist attacks of September 11, 2001;” further, millennials “were children and adolescents during a period of economic growth” (Coomes 18). From the parenting perspective, in general, “they came from families who focused on their children, experienced the continuing diversification of the nation’s population, and grew up during a time of declining crime” (Coomes 18). As explained by Paulin et al, there is a debate within the discourse as to whether the millennial generation should be categorized as “Generation Me” or “Generation We” (336). “Generation Me” refers to the notion that the Millennial generation is self-serving, focused on material goods, and entitled, whereas “Generation We” proposes that the generation is more focused on “mak(ing) the world a better place” (Paulin et al 336). Those who subscribe to the belief that millennials reek with entitlement, also lament that this group as “Generation Me,” or completely self-absorbed. Fine proposes a sunnier viewpoint of this generation, stating that

millennials are passionate about social causes, brimming with new approaches, eager to effect change, and equipped with the digital tools and people power to make it happen. They’re ‘social citizens,’ representing an era of citizen participation that combines idealism and digital fluency. (1)

Fine credits the millennial passion for social causes in part due to the proliferation of “cause-related activities” throughout their entire upbringings, citing the requirement of service-learning experiences in the vast majority of middle and high schools in the 1990s as a contributing factor (2). Fine asserts

Obligatory volunteering could have backfired and created a resentful group of young people. Instead, millennials' lives are infused with giving, volunteering, and eventually taking up careers dedicated to causes. They're a generation defined by the fervent belief they can change the world one donation, one voluntary activity, or one purchase at a time. They're less interested in and adept at interacting with government agencies and shaping public policy, and more interested in hands-on ways of improving people's lives domestically and internationally. (2)

It is this more optimistic viewpoint of millennials that I assert and bear witness to as I explore millennial appropriation of digital technologies within the arts in this dissertation project. However, in my research engaging with Central Florida millennials, I have found that most do reflect the "Generation We" characteristics of millennials but shudder at the thought of being called a "millennial" due to the negative, "Generation Me" stereotypes that many of the millennials I spoke with have also observed about their own generation. As will be summarized in Chapters Three and Four, in the Central Florida geographic region, millennials have started theater companies, art galleries, and socially entrepreneurial artistic ventures. These local examples reinforce the idea that millennial artists and arts activists might be more inclined to fill a void or create a space or movement that doesn't exist in the arts – not to make themselves "look better" or to seek material gains but to improve upon art and artistic production, thereby also improving upon their community's quality of life.

It is commonly discussed that studies on millennials need to look at individuals across "lifecycle stages," or phases of their life (Bolton et al 252). For example, a college student who is a millennial will have different characteristics and social media practices than a teenager in

high school or a 20-something early in her career. This nuance is important when considering millennial participation within digital arts engagement. Research into this field documents a strong youth media-making movement for teenagers, but what happens as teenagers branch out into either college or the world of work will affect subsequent digital media usage. College students might turn more towards primarily using digital technologies to complete assignments and stay in touch with friends and family, whereas those who go straight into the world of work might use digital technologies for professional and artistic endeavors as well as social endeavors. After college is another lifecycle phase where some millennials might have more time and disposable income to participate and learn about cultural events via social media. Bolton et al assert “For Gen Y, age may no longer be an accurate indicator of lifecycle stage, and lifecycle stage may be a stronger determinant of the nature and intensity of social media use” (252). This concept of “lifecycle stage” is of interest to me when looking at millennials and their participation in artistic and cultural engagement in digital and face-to-face spaces within their communities and is explored throughout this project. In addition, there are numerous variables at play that have and will continue to influence social media usage among millennials over time, including socio-economic status and “personal values,” which will also change depending on age and lifecycle stage (246). Another recent Pew Research Center study on millennials foregrounds that while millennials are waiting until they are older to have children compared to previous generations, in 2016, “Millennial women accounted for 82% of the U.S. births in 2016” (Livingston). The topic of millennials as parents is one that should be of interest to arts organizations, as this same study indicated that millennial parents perceive parenting to be more fun than previous generations reportedly did; if arts organizations are striving to increase their millennial base of patrons and donors, organizations would be wise to consider programming for

families as well as community-based experiences that would appeal to millennials who are parents (Livingston). There are countless parenting blogs and online resources geared toward the myriad of social networks and face-to-face activities for parents and families in Central Florida, as will be further explored. These resources illuminate that there is already arts programming that is geared towards catering to millennials in the life-cycle stage of parenting.

### Millennials and technology – liking, sharing, making art

It stands to reason that millennials, steeped in digital technologies and a belief that they can positively impact their communities and society as a whole, are well situated to be participants in the arts via the myriad of digital technologies that have been available to them throughout their lifecycles and new technological applications that are invented and shared every day. Whether millennials are creators of artistic works or existing or potential fans of the arts, digital technologies allow millennials opportunities for engagement in the arts in many ways, including, but not limited to: creation of new art/media through use of digital tools, ease of sharing art for free distribution or for sales, discovery and promotion of arts and culture (through funding, educating, informing the public of events), critique of arts and culture, provoking (or waking up) of the public via art, invention of new forms of arts and culture, and mentoring of other artists.

The aforementioned opportunities for engagement are all activities that previous generations also practiced and can practice today but in limited ways, with different artistic media, or with a bigger learning curve, compared to millennials. Digital technologies have provided more access to the arts and to places to share one's art than ever before. By contrast, earlier generations were met with more "gatekeepers" when it came to showing and sharing artistic works. A visual artist had fewer opportunities for her work to be shared on a grand scale

or beyond the traditional venues and critics. Visual artists of generations prior to the Millennial generation would have to send CDs, photographs, or slides to be used on a slide projector, of their work to galleries to be considered for a show, or meet a gallery owner face-to-face with their portfolio, which was a physical collection of either photographs of work or the artistic work itself. Today, it is expected that visual artists have a digital presence – whether it be a website, a Facebook or Instagram identity, or a digital portfolio through an online portfolio sharing platform like “Behance.net.” Some artists of generations prior to the Millennial generation might not want to create these digital identities (or might not know how); whereas many millennials have been creating their online identities since high school while also being adept at using digital technologies to create their art. As has been much researched, one of the social media precursors to Facebook, MySpace, morphed into a site predominantly used for musicians and bands to share their music, cultivate fans, and get recording contracts and/or gigs. Many millennials were highly influenced by this concept of gathering in social media spaces to post and share music, and this practice continues today - particularly among artists who have YouTube channels. Likewise, filmmakers today might consult the site IMDB.com to get bios and filmographies of potential collaborators. There is an online space for nearly every discipline of the arts as well as an openness to professionals and amateurs alike to participate within these spaces. The connectivity to and community for the arts that exists in the digital world predominantly through social media is one that is not foreign to millennials and is something that can be leveraged to distribute art on a wide scale. The associated technological tools can be used by all generations of present-day artists and arts patrons, and due to the widespread use of these technology applications, driven by millennials, they are expected to be used within the world of arts and culture.

Similarly, digital technologies afford millennials the opportunity to create, share, and promote events through digital media technologies. Performances of theater and music extend beyond the traditional performing arts centers and concert halls into physical spaces such as bars, warehouse spaces, churches, public plazas, and street corners, and in virtual spaces in the digital world. These performances are promoted as “events” on Facebook – even going “live” with Facebook’s relatively new capability to synchronously broadcast content. Prior to having digital technologies to promote and share upcoming arts events, artists and arts marketers relied on the mailing and distributing of postcards, posters, buying ad space in newspapers and magazines, and word of mouth. Millennials are perhaps more accustomed to promoting as well as seeking and finding events through social media spaces, while those from previous generations must learn to appropriate these communicative technologies to garner audiences. New funding models such as crowdfunding also exemplify a digital technology practice that is employed by many millennials with regards to starting their own artistic or cultural enterprise. Crowdfunding sites, such as “kickstarter.com” and “gofundme.com” allow for an entrepreneurial artist or group to promote a cause or project and invite friends, social media followers, and/or fans, to contribute financially towards making a dream a reality. This entrepreneurial enterprise is often centered around “doing good” or helping others, which appeals to the “Generation We” aspect of millennials. Many crowdfunded campaigns employ a tiered donation system, where a donation can be in a very small increment (ex. \$5.00), with a sense that the donation is still of value. Most crowdfunding sites allow for donors to instantly “share” a post on social media sites like Facebook or Twitter to generate more interest in and financial support for the initiative. Prior generations relied on traditional benefactors of the arts, grants, arts funding agencies, etc., and did not have a mechanism to quickly and broadly facilitate an individual fundraising campaign



for an artistic enterprise. Again, this new technology is available to all generations at present, but millennials, characterized by the desire to build community and “do good” through technology are paving the way for crowdfunded models of philanthropy. Motivation when it comes to philanthropic giving, particularly among millennials, will be further explored in this Chapter.

An examination of national trends and recent data confirms that arts organizations are learning that millennials are the sought after demographic to engage while grappling with how to effectively do so. As evident in “Americans Speak Out About the Arts: An In-Depth Look at Perceptions and Attitudes About the Arts in America,” the national, in-depth study produced by Americans for the Arts in July 2016, and referenced in Chapter One, millennials are the most active generation when it comes to buying, making, participating in, and funding the arts (14). Among the many findings that the study revealed about millennials is that they donated to philanthropic arts or cultural organization at a higher rate than Gen Xers, Baby Boomers, and Elders (“Americans Speak Out About the Arts” 14). In addition, they out-purchased other generations and participated in arts at a higher rate than their generational counterparts (“Americans Speak Out About the Arts” 14). Specifically, “82 percent of millennials attended an arts event last year and 68 percent were personally involved in arts making (such as ceramics, painting, quilting, writing poetry, dancing)—both significantly higher than Gen Xers, Baby Boomers, and Elders” (“Americans Speak Out About the Arts” 14). It is no surprise that the report revealed that millennials also are more engaged in social media for artmaking and sharing of arts and culture. This data, among others, validates hypotheses about millennial buying power and participation in the arts and begs the question of “how do we change” to those of us who are hoping to assure relevance and sustainability in our local arts communities. Further, the study

enhances other studies that indicate that millennials would prefer to first find a city that is appealing for them to live and often will find a job after moving to their desired city of residence. The research from Americans for the Arts takes this a step further to add data supporting that millennials prefer cities that have a robust arts and culture scene: “(Millennials) consider the arts when relocating for work: If they were moving for a job, 52 percent of Millennials would strongly consider whether a community is rich in the arts when deciding where to move – significantly higher proportion compared to Gen Xers (44 percent), Baby Boomers (34 percent), and Elders (32 percent)” (14). This data point will help to inform the analysis of and recommendations for Orlando, as a city that is in its nascent stage of positioning itself as a creative city ripe with artmaking and cultural capital.

#### Millennials and brands – implications for non-profit arts organizations

“Brand communities” are typically researched and discussed within the context of marketing, public relations, mass communications, and advertising. However, it is not a stretch to extend the discourse on brand communities to the non-profit arts world. The “for profit” world has adopted and adapted this notion that letting consumers get to know the “for profit” entity (its story, values, style, products, quality, and/or people) yields “brand loyalty” that can translate into sales to social media followers. Habibi et al. define a brand community as a place (physical or virtual) for people who admire a certain brand to socialize in the context provided, at least partly, by that brand (152). There are “three indicators that make a [brand] community recognizable. These indicators are shared consciousness, shared rituals and traditions, and obligations to society” (Habibi et al. 153). What this means is that brand communities are recognizable through the behaviors of obvious connection with one another (shared

consciousness), actions that represent the brand (rituals and traditions), and emphasis on community (obligations to society). It is through this activity that members of brand communities build their own identities online while sharing their allegiance to and passion for the brand. Some brand community members go as far as creating their own media content for the brand, referred to as “user generated content” or UGC (Habibi et al. 155). Through the UGC created, the brand community is activated 24 hours a day, 7 days a week, which is important for corporate and non-profit brands to recognize and respond to – especially when community members are expecting communication from the corporation or when a community member is creating disparaging content about the brand. Ultimately, through the relationship of brand communities with their brands, the ideal state to reach is one of trust which leads to loyalty (Habibi et al 156).

Habibi et al. set out to research whether or not those who are highly engaged with the brand communities of corporations build trust with the corporation and therefore are more likely to return as loyal customers. In their research, they surveyed brand community members for corporations like Apple, Microsoft, Nike, Starbucks, and Coca Cola. Over half of the respondents were millennials, and “about 80% of the respondents said that they logged into their social networking sites once or multiple times a day” (Habibi et al. 157). Their study concluded that the vast majority of participants (3 out of 4) had positive brand community experiences that deepened their loyalty to the brand; however, an unanticipated finding was that brand community members’ loyalty to a brand is jeopardized and diminished when brand community members act as experts (posting erroneous information or straying from the brand’s core values), provide incorrect information, or create negativity in brand community social media spaces (Habibi et al. 158). Habibi et al. state, “In the age of social media everything is about community building and

gaining customers' engagement with the community and the brand" (158). This statement aligns with the work of Dilenschneider, who emphasizes that arts fundraisers must recognize the power of social media as it relates to financial giving; the brand is everything, and community members know what is and isn't authentic ("Why Social Media is the New Force"). Perhaps if arts organizations thought about how to brand themselves like corporations such as Apple or Starbucks, loyal fans would attach themselves to brand communities and perpetuate the mission of the organization, which would appeal in particular to Millennial generation followers and potential new patrons and/or donors.

Dilenschneider outlines strategies as to how such organizations might proceed in social media spaces so as to not merely dispense advertisements but to be transparent and authentic so that individuals can connect on a human level. To potential donors, social media provides transparency in real time, meaning that an organization can portray itself as a living, breathing organization that is responding to current events and arts happenings and responding to any questioning of its practices ("Why Social Media is the New Force"). In addition, she offers that through social media, arts organizations can broadcast impact, which is what potential donors want to see ("Why Social Media is the New Force"). This is particularly important among millennials, who are influenced by and active in crowdsourcing and start-up companies where small investments by many can get a project, initiative, or business off the ground while also "doing good" for causes and communities.

When considering how to forge meaningful relationships with new audiences and a new donor base, emphasizing the need to also build racially and ethnically diverse audiences, Dilenschneider turns her focus to millennials, stating that "representatively engaging young people concurrently means representatively engaging more racially diverse audiences" and

shares data that shows that millennials most often identify themselves as “young” before they define themselves by their race (“Attracting Diverse Visitors”). As arts organizations have small staffs where often staff members wear many hats and might not have the resources to come up with strategies for fundraising and outreach segmented by age, income, and ethnicity, perhaps Dilenschneider has a point; arts organizations can diversify their patron and donor base by solely focusing on millennials, who also racially diverse. This data and approach deserves further study and examination. It seems that if arts organizations could build authentic relationships with millennials then diversity could follow.

#### Funding and fundraising for the arts – setting the stage for millennials

It is important to situate this research on arts engagement, digital technologies, sustainability in the arts, and millennials within the current political landscape in the United States as well as the State of Florida, where the field research for this dissertation study was conducted. At the start of 2017 among much public outcry, there was a serious indication that then new United States President Donald Trump was going to defund the National Endowment for the Arts and the National Endowment for the Humanities, among other institutions such as the Public Broadcasting System and the Institute of Museum and Library Services. However, in a decision that most likely was motivated in an effort to swiftly finalize the budget and avoid a government shutdown, the temporary budget that was passed included a surprising slight increase for the NEA and NEH along with the indication that cuts could be coming in the next fiscal year; the arts received a stay for 2018 (Cascone). One year later, as announced in May of 2018, and thanks to a significant national advocacy campaign by more than 85 arts organizations and led by Americans for the Arts, the proposed budget for national arts organizations in the 2019 fiscal year includes a \$2 million increase as outlined in the U.S. House Interior

Appropriations Subcommittee bill (despite the recommendation by President Trump to terminate the NEA and NEH) (“\$2 Million Funding Increase!”). The outcome of this proposal will be determined in September of 2018. In Florida, as announced in May of 2017, Governor Rick Scott reduced the allocation of arts and cultural funding in the category of “Cultural and Museum grants” by 60% from the previous year, causing a dramatic reduction in funding for 460 statewide non-profit organizations (Handelman). One year later, in April 2018, the State reduced its budgetary allocation for the arts from \$25 million in 2017 to \$2.6 million, which will be divided among 489 non-profit arts and cultural organizations through the State of Florida’s Department of Cultural Affairs (Meacham). As pointed out by Tampa Bay Times writer Andrew Meacham, “a letter accompanying the budget cites unanticipated expenses in addressing damage from Hurricane Irma (\$1.7 billion), opioid abuse (\$65 million) and the Parkland school shootings (\$375 million).” Indeed it is clear that non-profit arts organizations must become less dependent on State and Federal resources to survive and sustain. Those organizations that already employ diverse revenue streams with more of a balance between earned and contributed income feel this impact less than those who are solely dependent upon grants to survive. As this research is also positioned within my own direct experience working in the arts, serving on boards in the arts, and working in higher education in the arts, I know of many local examples of arts organizations who found it tough to recoup their losses after having to cancel shows and provide refunds due to hurricane Irma. Many arts organizations live on the edge financially and simply cannot survive when unpredictable budgetary calamities occur. This reality makes my research and recommendations even more significant and relevant as we brace ourselves for what most likely will be less support from State and Federal resources and more support from individuals – with millennials taking the lead as previously mentioned.

Further, the recent potential and looming budget cuts remind arts organizations of the impact that the 2008 recession had on numerous small and large arts organizations – many closed their doors, and many still have not recovered. Despite this decline of federal, State, and philanthropic giving to the arts over the past decade, as explored in Chapter One, the current discourse surrounding arts participation and engagement provides a somewhat optimistic outlook regarding the potential for more people to participate in the arts, which could translate into increased funding from non-traditional patrons. As has been discussed, technological advances and the vastness of the Web have allowed for more artistic production and awareness yielding a sense of “democratization” that extends to fundraising within this new media landscape; the arts are not just for the elite anymore – they are for everyone. However, with this egalitarian shift in viewpoint about ownership of and participation in the arts comes the harsh reality that most national data indicates that theatre ticket sales are down and that some arts organizations still haven’t recovered from the 2008 recession. In addition, charitable foundations are giving less to the arts and more to causes that are viewed as community building, urgent, or life-sustaining. Many arts organizations are desperately seeking new funders but still operating in traditional ways. By gaining a better understanding of philanthropic motivations and the historical rhetoric of arts fundraising it is possible to see how arts organizations can learn and depart from past practices.

Before delving in to *who* gives to a non-profit organization and *how* they give, it is helpful to consider *why* people give to organizations in general. In *Understanding Philanthropy: Its Meaning and Mission*, Payton and Moody provide a simple, understandable starting point from which to consider fundraising and philanthropy and why it exists (Chapter 1). Payton and Moody define philanthropy as “moral action in response to the ‘human problematic’” (Chapter

1). Historically, human beings have responded to the problems in society and the need to help others for the greater good through “voluntary giving,” which refers to giving a financial gift, “voluntary service,” which is the gift of time or abilities, and “voluntary association,” which is organized action through the organization of non-profit organizations (Payton and Moody Chapter 1). Another way that Payton and Moody define philanthropy is “voluntary action for the public good” (Chapter 2). This definition is also active and centered around doing something to improve society. Juxtaposed with the “Generation We” approach to thinking about millennials, it seems that this definition would speak to the Millennial generation’s tendency to seek ways to make their communities and the world better. Further, Payton and Moody emphasize throughout their primer that philanthropy is historical and personal to all of us – from the religious, civic, and life-sustaining perspectives. As a baseline and example of the scope of giving and citing data from the annual *Giving USA* report, Payton and Moody outlined that 83.2 percent of the \$260.3 billion of donations in 2005 came from individuals; the rest was given by foundations and corporations. The breakdown of what kinds of organizations received philanthropic donations in 2005 was 35.8 percent to religious organizations, 14.8 percent to education, and the remaining categories, such as “health; human services; arts, culture, and humanities; environment” each received no more than 10 percent (Chapter 1). Those who work for a philanthropic organization and/or support a philanthropic organization tend to identify more so with the institution than the cause (Payton and Moody Chapter 1). For example, in Orlando, one might identify with “The Orlando Philharmonic” versus “the arts.” This concept of affiliation is of interest as we explore affinity groups and brand loyalty and how affiliation can translate into action and fundraising and arts engagement in online social media spaces such as Facebook.



Payton and Moody encourage those interested in philanthropy to conduct a “philanthropic autobiography,” to determine from where one’s “interest in philanthropy” is derived (Chapter 1). It is their working theory that our own values and “life-shaping experiences” help us to understand why we give and also the philanthropic world as a whole (Chapter 1). This perspective is insightful – especially as we examine philanthropy within the arts among the Millennial generation; when cultivating new donors and patrons and the ways that technology can reach this new population, it is important to remember that giving is personal and related to one’s own values and experiences. As will be surmised in Chapter Three, there is evidence to support the theory that those Central Florida millennials who were given early arts exposure through after school lessons and/or attending arts events with parents or friends grew up to be more philanthropic as adults than those who did not indicate these extra arts experiences in their upbringings – perhaps early arts experiences can translate into influential parts of one’s philanthropic autobiography.

McDonnell and Tepper assessed the trend of decreased funding for the arts in the wake of the closing of many larger non-profit organizations across the country, surmising:

Explanations of the crisis facing cultural nonprofits abound: competition from other forms of entertainment and media, technological change, shifting demographics, economic recession, decreased government funding, shifts in philanthropy, overbuilt facilities with high overhead costs, and the rising cost of artistic labor...scholars need to pay greater attention to what these moments of crisis reveal about the value and relevance of certain cultural institutions in our lives and in our communities” (21).

As noted in their statement; some non-profit arts organizations could potentially be in a state of crisis when it comes to sustainability and relevancy. While McDonnell and Tepper cite technology and competing forms of media to be part of the problem, it is my perspective that arts organizations should see technology and media as part of a solution. McDonnell and Tepper encapsulate the history of non-profit arts organizations in America, tracing funding models from the subscription-based funding model of the mid-19<sup>th</sup> century, when arts venues offered very diverse programming (what would be considered high art and low art in the same venue and for the same audiences), to the rise of an upper class “urban elite” who financially controlled the arts and therefore controlled programming for the arts (22). In the latter part of the 20<sup>th</sup> century (1950-1990), foundations such as the Ford Foundation infused funds into the arts, and as a result, there was a proliferation of arts organizations (McDonnell and Tepper 22-23). Citing research conducted by Bill Ivey, McDonnell and Tepper note that over a forty year span of time, from 1965 to 2005, arts organizations grew from 7700 to more than 40,000; further, from 1970 to 2005, symphony orchestras increased from 60 to 350 across the country (23). Matching grants, where Foundations would make a sizeable contribution to an arts organization, and the arts organizations would raise funds from wealthy patrons for the rest (i.e., a “match,”), became the model for financial operations, which furthered the upper class elitist presence and governance of the organizations (23). Certain foundations, such as the Carnegie Foundation, existed to expand access and diversify artistic offerings to serve communities across the country; however, as McDonnell and Tepper emphasize, a tension between mission and rhetoric existed throughout the 20<sup>th</sup> century and continues today, thus creating “a gap between rhetoric and action” (23). The traditional model that favored “hierarchies, connoisseurship, esthetic excellence, and formality” co-exists with the desire to be “egalitarian...emphasizing civic duty, public education, and

community interests” (McDonnell and Tepper 23). Following the civil rights movement, the National Endowment for the Arts funded initiatives that would foreground minority artists and provide grants for folk art, giving way to the multiculturalism movement of the 1990s that called for further reform in arts funding (McDonnell and Tepper 24). However, operationally, the arts organizations maintained their same business models and practices “as they have for the past 40 years: courting season subscribers and wealthy patrons, building stately facilities, and remaining committed to an aesthetic that privileges elite knowledge and cultural capital (McDonnell and Tepper 24). Meanwhile, most sources agree that attendance, the standard that most often measures the success of arts organizations, has been on the decline in the 21<sup>st</sup> century. It is important to understand what the state of philanthropy in the arts has been and is – in order to make a recommendation as to how to proceed with fundraising in the arts in the landscape of digital and participatory cultures.

McDonnell and Tepper’s research uses textual analysis along with quantitative and qualitative methods to examine the rhetoric and metaphors surrounding the defense of non-profit arts organizations and their struggle to survive in today’s socio-economic conditions. The purpose of their research study was to determine whether or not traditional, non-profits arts organizations (what the authors refer to as “high culture, nonprofit organizations” or “HCNPs” such as art museums, ballet companies, symphony orchestras, and theatres) were clinging to old rhetoric and metaphors or inventing new ones as many of these organizations are struggling to stay open across the country (21). McDonnell and Tepper set out to compare the rhetoric and metaphors of the struggling non-profit organizations that they deem HCNPs with three other categories of organizations across the spectrum of high and popular culture and non-profit and commercial. These other three categories are “high culture commercial venues (such as art

galleries, jazz clubs, art house movie theaters),” “popular culture nonprofits (including libraries, cultural and ethnic festivals, aquariums, etc.),” and “popular culture commercial venues (including bookstores, record stores, fairgrounds, etc.)” (26-27). McDonnell and Tepper zeroed in on 134 cases of struggling organizations and conducted a textual analysis of articles written about these organizations in crisis (25). McDonnell and Tepper applied social scientist Wendy Griswold’s classification of metaphors found within the trajectory of social science and culture. These metaphors are “fragile,” “robust,” “hierarchical,” and “egalitarian” (27). The metaphors serve to situate the rhetoric and establish trends among the portrayal of the four types of organizations studied. Accordingly, the authors and their assistants applied the four categories and coded the articles about struggling organizations in alignment with Griswold’s metaphors. This enabled McDonnell and Tepper to graph the metaphors for each classification of organization, further delineating the common rhetoric regarding the organizations’ struggle for survival.

McDonnell and Tepper also created word clouds that gave prominence to language frequency; this presented an additional metaphor, or theme, for each type of organization. These themes are “the crown,” “the soul,” “the heart,” and “memory” (McDonnell and Tepper). In sum, the study confirmed the authors’ hypothesis; HCNPs are perpetuating the same, traditional rhetoric that further separates these organizations as elitist and disconnected from their communities. HCNPs are still referred to in terms of “crowns and jewels,” (the crown); high culture, commercial organizations gave prominence to words like “authenticity, magic, and religion” (the soul); popular culture nonprofit organizations used recurring descriptors such as “city, good, and community” (the heart); and popular culture, commercial organizations gave weight to verbiage such as “landmark, public, and city” (memory) (McDonnell and Tepper).

McDonnell and Tepper challenge HCNPs to break from this traditional rhetoric and redefine themselves in order to survive, change, and grow into the future. This is especially apparent in their conclusion which emphasizes that the phenomenon revealed is that there has been no real change in the rhetoric of HCNPs despite the change in socio-economic conditions and change in arts consumers and surrounding communities (McDonnell and Tepper 40). As most reports about financial contributions for the arts indicate that giving is down, it truly is time for reform. If the old models and rhetoric are no longer sustainable and relevant, then arts organizations need to change, adapt, and adjust. McDonnell and Tepper make no mention of social media technologies in their analysis and recommendations, nor do they mention the giving power of millennials; it is within this realm that giving to the arts perhaps has the most potential and reach.

Echoing the message of McDonnell and Tepper, Dilenschneider cautions arts organizations about the dangers of continuing to think about fundraising and sustainability in the same, traditional operational ways. She emphasized the importance of the 2014 announcement that was shared in *The Chronicle of Philanthropy* regarding the decision that the reputable William and Flora Hewlett Foundation made to no longer fund sites like Charity Navigator and GuideStar, who review non-profit organizations and present a public profile and rating for potential donors to consider; \$12 million of funding was no longer to be spent on these initiatives that provided potential donors with data that could inform their decisions of where or to whom to give. Dilenschneider shared that the Foundation concluded that the data that it shared did not impact donor's decision-making process, "They (donors) continued to give with their hearts, not their heads" ("Why Social Media is the New Force"). This realization reinforces the fundamental motivation of philanthropy, as expressed by Payton and Moody; people give to causes that they value or with which they have a personal connection. Dilenschneider advises:

Hewlett's funding decision recognizes an inalienable truth: People don't want a middleman telling them what to do with their money. They want to decide how they feel about your organization for themselves. Social media is your seat at the table for this conversation with donors. ("Why Social Media is the New Force")

In essence, social media provides an interactive opportunity for an arts organization to share its identity, just as individuals do. Dilenschneider advises in a related blog post "11 Strategic Tips to Cultivate Member and Donor Relationships Online" that those people within an arts organization who are posting in social media spaces should be those who can speak with authenticity about the mission of the organization and the actual artistic work that is happening. In sum, she suggests that organizations on social media respond in a timely manner to comments and questions from the public; personalize responses to each individual, recognize the achievements and contributions of artists, donors and volunteers; and quite simply "care" ("11 Strategic Tips"). The buzz phrase that Dilenschneider uses frequently throughout her blog posts is "social care," which is a term for the customer service or social media community experience that users of social media expect within the social media space. Dilenschneider cites that according to Nielsen's 2012 Social Media Report, "42% of individuals using social media expect answers to questions they ask online within one hour...[and] one in three social media users prefer social care to contacting [an organization] over the phone" ("The New Normal"). What this means for fundraising is that arts organizations need to build "real" and human relationships in social media spaces just as they do in face-to-face donor recruitment settings. Social media allows arts organizations to create a personality for themselves and to find individuals who have common interests and might be potential patrons and donors.

No longer is it enough to leverage a fantastic product on the theatrical stage, a world class performing arts center, or a prized collection of Impressionist paintings in a museum's permanent collection, to capture the interest of potential funders. The new currency is community impact and transparency; if arts organizations can quantify, qualify, and communicate their impact on our communities, then data suggests that cultural participants will also become investors in initiatives, thus offering a new model for arts sustainability that aligns with millennial preferences and practices. As will be explored in Chapter Three, Central Florida millennials identify with the characteristics outlined in Chapter Two as well as the summative data from the Americans for the Arts 2016 data. This poses a favorable future for funding in the arts in Central Florida, where millennials are poised to engage, serve, and give to their communities.

## CHAPTER THREE: CENTRAL FLORIDA AND MILLENNIALS

### Introduction

The city of Orlando is on an upward trajectory of being known less for just theme parks and more for its burgeoning technology industry, focus on entrepreneurship, nationally recognized institutions of higher education, and vibrant food, arts, and cultural scene. This Chapter will begin with an overview of the demographics of Orlando along with population, growth and accolades for Central Florida. My research design and methodology for creating, administering, and analyzing the digital survey on arts engagement and social media for Central Florida millennials will be outlined, followed by an examination of survey findings with relation to the Americans for the Arts 2015 “Americans Speak Out About the Arts” National Engagement survey.

### “Orlando. You don’t know the half of it”

As announced in December of 2017 and through a collaboration between the Orlando Economic Partnership (OEP) along with local volunteers, Orlando was rebranded with the tagline “Orlando. you don’t know the half of it” (“Orlando”). This messaging campaign was designed to push the idea that there is so much more to Orlando than Walt Disney World, Universal Studios, Sea World, and the tourist attractions surrounding the theme parks. As noted by the Orlando Economic Partnership, “the ‘other half’ is now the platform for conversations about a plentiful, young and diverse workforce, thriving industries, outstanding infrastructure, and a generous quality of life” (“Orlando Economic Partnership”). The OEP, “a not-for-profit public/partner partnership,” exists “to provide the Orlando region with quality jobs, economic growth, broad-based prosperity and a sustainable quality of life” and serves a seven-county



region, which includes the City of Orlando (*About Us*). Recent OEP demographic data about Orlando states that contrary to the assumption that Florida is “the land of snowbirds...Orlando’s new residents are far from looking to retire. Analyzing geographic mobility data from the U.S. Census Bureau for 2016, 45 percent of new Orlando residents who moved from outside the region within the last year are prime working age – between the ages of 25 and 54 – and only nine percent are over the age of 65” (Fleming). This data brief notes that Orlando has the lowest median age in the State of Florida (“just below 37”), and “63 percent of the cohort above age 25 has at least some college education and 11 percent have a graduate or professional degree” (Fleming). It is extremely important to situate my research on millennials of Central Florida within this data point – if the median age is “just below 37,” then that means that the average Orlando resident was born in 1982, which is right at the beginning of the years of birth aligned with the formal definitions of the millennial generation as outlined in Chapter Two. Further, the OEP reports the median age of the Orlando Metropolitan Statistical Area (MSA) within Orange County to be 34.9 (*Orlando MSA Statistics*). Compared to other cities in Florida, Orlando has attracted more millennials, which further justifies efforts in Central Florida that set out to engage the millennial generation as powerful audiences for and drivers of arts and culture.

Rapid growth is on the rise in Central Florida, with data indicating the growth of “1,000 a week,” which represents a 2.3% population increase between 2016-2017. This growth makes the population of the region “just above 2.5 million people” and representing “the fastest growth rate of the 30 largest cities in America,” larger than Atlanta and Denver (Fleming). Along with age demographics, racial and ethnic demographics are of interest to my examination of Central Florida’s arts and cultural scene. Parallel to the overall ethnic demographic data for the region, more than one third of new residents to the Orlando MSA are Hispanic (Fleming). As reported

by the OEP and based on the U.S. Census Bureau 2016 American Community Survey, the City of Orlando is 61% White, 26% Black, and 29% Hispanic (as noted in the data set, “people of Hispanic origin may be of any race”) (Orlando Economic Partnership) (see table 1). The Orlando MSA is 71% White, 17% Black, and 30% Hispanic as also reported by the OEP (“Orlando MSA”).

Table 1: City of Orlando racial and ethnic demographics as reported by the OEP

Ethnicity	City of Orlando Percent of population
White	61% (160,607)
Black	26.4% (69,572)
Other	5.7% (15,101)
Asian	3.8% (10,109)
Two or more races	0.7% (1,846)
American Indian and Alaska Native	0.3% (671)
Native Hawaiian and Other Pacific Islander	0.0% (78)
Hispanic*	29.2% (77,009)

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Source: Orlando Economic Partnership. *City of Orlando Statistics*. 2018.

In sum, Orlando is a city with a young, diverse population that is growing at a tremendous rate, and non-profit arts organizations should take note. As will be further explored in Chapter Five, cultivating racial and ethnic diversity is a topic at the forefront of the consciousness of arts organizations nationally and locally. Dilenschneider's work on diversifying arts audiences, illuminates the important intersection between age, racial, and ethnic population diversity. When considering how to forge meaningful relationships with new audiences and a new donor base, Dilenschneider turns her focus to millennials, stating that "representatively engaging young people concurrently means representatively engaging more racially diverse audiences" while considering data that shows that millennials most often identify themselves as "young" before they define themselves by their race ("Attracting Diverse Visitors"). Citing United States Census Bureau data from 2014, Dilenschneider elaborated that the median age for the Hispanic population, who at the time equaled 21% of the population (55.4 million people), was the youngest of all other racial or ethnic groups – 29 years of age; the median age for the non-Hispanic White population was 43 years of age in 2014, and the median age for non-Hispanic Black or African American population was 34, while the Asian population's median age was 36("Attracting Diverse Visitors"). Dilenschneider's research argues the point that "audience diversity for cultural organizations is increasingly a function of representatively engaging young people – not necessarily trying to target specific racial or ethnic groups with one-off, race-based programming. If organizations representatively engage young people, in turn, they will engage more racially diverse audiences" ("Attracting Diverse Visitors"). In Chapter Five I will offer suggestions on furthering racial and ethnic diversity in the arts and through arts organizations, particularly by leveraging millennial ideals, based on my research findings on best practices as well as initiatives in Central Florida.

### Accolades for Orlando

As a city, Orlando has been receiving an increasing range of accolades that I have been cataloging over the last two years. Some of these include: Wallethub's "#1 Foodie city" in the United States in 2016, Walltehub's "#2 Funnest cities" in the United States in 2017, one of Wine Enthusiast's top "10 Best Wine Travel Destinations in America" in 2015, one of Forbes' "10 Best Cities for Job Growth" in 2017, and one of Fortune's "Top 25 cities for Start-ups" in 2017. Further, as reported by Cvent, Orlando was ranked as the "#1 Meeting destination in the world" in 2016 and 2017, edging out its biggest competitor Las Vegas. Despite being positioned as an attractive place to visit, live, and/or work, Florida as well as Orlando have also appeared on a few "worst of" lists that are pertinent to my research. Two of these "worsts" were recently chronicled by the *Orlando Weekly*: 10<sup>th</sup> worst state for millennials (Florida) and the 73<sup>rd</sup> (out of 75) worst city to live for millennials (Orlando). As summarized, "Florida was at bottom of the list in almost every metric ranking" in the Wallethub 2017 State ranking of the best and worst cities to live for millennials based on factors such as on the percentage of millennials still living at home, the percentage of millennials with health insurance, voter turnout, and unemployment rates (Ferrante). Florida ranked particularly low in the areas of: "percentage of millennials with health insurance coverage" (ranked 50th) and "percentage of millennials still living with their parents" (48th), but Florida ranked higher in categories of "average monthly earnings of millennials and for the millennial unemployment rate" (38th) (Ferrante). According to this study, Florida ranked its highest in the category of "millennial homeownership" (27th) (Ferrante). A 2017 "Apartment List" national study noted that "out of 75 ranked cities, Orlando fared 73rd overall in job market quality, affordability, and livability" (Leng). The study took into account median wages, median rents, and viewpoints by participants about their

“satisfaction with the ‘weather, access to parks, community activities and nightlife, opportunities to date and make friends, [and] safety and low crime rates’” (Leng). These “best” and “worst” lists bring to light a tale of two cities – the vibrant foodie city that draws innovators, entrepreneurs, and technologists, and the up and coming city that still has challenges when it comes to affordable housing, public transportation, and quality of life for millennials. Indeed, a city’s arts and cultural scene provides opportunities for all citizens to engage in the aforementioned activities (“community activities and nightlife, opportunities to date and make friends”); as will be further explored, many Central Florida arts organizations are already providing these opportunities, and many millennials are already reporting that these arts activities contribute to a more vibrant and attractive city that they are proud to call home.

### Methodology

#### *Mixed method design and grounded theory*

This research project was designed as a mixed method study to ascertain, synthesize, and connect, viewpoints of Central Florida millennials as well as Central Florida executive directors of non-profit arts organizations who are furthering arts engagement with millennials through the use of social media technologies. As justified by Creswell, a mixed methodological framework incorporates quantitative (“closed ended”) and qualitative (“open ended”) components and is rooted in the desire to weave together multiple perspectives on a focused topic in a distinct way that lends itself to the “blending of data” to produce “a stronger understanding of the problem or question than either [quantitative or qualitative] by itself” (215-217). Mixed method research, in essence, provides the best of both worlds to create a broader narrative of the research questions and subsequent discoveries. Creswell points out that this methodological approach is still considered relatively new, with its origins in “the late 1980s and early 1990s based on work from

individuals in diverse fields such as evaluation, education, management sociology, and health sciences” (215-217). Further, Saldaña’s rationale for a mixed method approach emphasizes that a utilization of both the qualitative and quantitative approach allows for “epistemological (i.e. ways of knowing) and methodological advantages of each paradigm [that] can work in concert to corroborate or more robustly support the findings, or to reveal complementary or even contradictory outcomes” (*Fundamentals of Qualitative Research* 10). With this in mind, it seemed a natural choice to me as a researcher to design instruments and a process that would present two different data sets to interpret, evaluate, and synthesize.

As will be further explained, a portion of the digital online survey administered to millennials included open-ended questions to elicit a qualitative response that would further clarify their quantitative survey answers. The open-ended responses that were completed by millennials who participated in the survey as well as executive directors who answered in-person interview questions were analyzed using coding techniques in alignment with grounded theory methodology. Rooted in the work of Strauss and Glaser in the 1960s, “classic grounded theory works toward achieving a core or central category that conceptually represents what the study is all about. The core or central category becomes the foundation for generating a theory about the processes observed” (*Fundamentals of Qualitative Research* 7). From the procedural perspective, grounded theory allows for various processes for the researcher to utilize in order to categorize the words of qualitative research subjects into units, often referred to as “codes.” The process of translating the words of research subjects is referred to as “coding” and can take many forms and cycles, or rounds of analysis. Saldaña recommends that researchers take the time to write “memos” that record the researcher’s thoughts while reading transcripts of interviews, listening to interviews, and/or reading written open-ended responses (*Fundamentals of*

*Qualitative Research* 98). Saldaña also refers to these memos as “fieldnote(s)” that function much like a journal of the researcher’s initial impressions. This initial act of writing a response to the qualitative data set informs subsequent coding and categorizing. As advised by Saldaña

Coding and categorizing are heuristics to detect some of the possible patterns at work within the corpus, and an analytic memo further articulates your deductive, inductive, and abductive thinking processes on what things may mean (*Fundamentals of Qualitative Research* 98).

*In vivo* coding is a coding technique employed in the aforementioned grounded theory methodological approach. In this technique, I, as a researcher, considered the actual words spoken and/or typed by my research subjects; “‘in vivo’ is ‘that which is alive’” and therefore looks to the original words spoken by the human subjects to lend themselves to codes from which a theory can grow from the ground up (grounded theory) (*Fundamentals of Qualitative Research* 99). An example of this approach will follow within this Chapter, when the open ended text box responses from the survey to Central Florida millennials are analyzed to suggest a working theory – this is done both by using the exact words of the participants and by using codes that are paraphrased by the researcher. On a larger scale, as will be demonstrated in Chapter Four, when considering the interviews and transcripts of the interviews with executive directors, I kept a running list of how frequently certain words, phrases, themes, and/or examples were given and then suggest theories that synthesize the overall data sets.

Aside from the use of Qualtrics for my quantitative data management, which will be further explained as I outline my survey design, I chose to not use any Computer Assisted Qualitative Data Analysis Software (CAQDAS) beyond Qualtrics, Excel, and Microsoft Word, for my qualitative analysis and therefore coded manually as an individual researcher, employing

interview transcript and survey result print outs, sticky notes, color coding, highlighters, and marginal notes. As Saldaña suggests, smaller scale studies conducted by researchers who are newer to qualitative analysis and coding of data might be overwhelmed by CAQDAS and could run the risk of a situation where learning and working with the software takes the focus instead of the data itself (Saldaña 29). Manual coding, for me, had a tactile quality that was appealing for my small data set of interview transcripts from six interviews and short, open-ended text box comments from my survey; however, a potential drawback of this approach is that I had many different files storing my data versus having file management and coded data all in one place, as many CAQDAS offers. Further, machines and software “unlike the human mind, can maintain and permit you to organize evolving and potentially complex coding systems into such formats as hierarchies, clusters, and networks for ‘at a glance’ user reference” (Saldaña 34). I found that the benefits of working manually outweighed the risks; the ways in which I coded manually will be further outlined within the context of Chapter Four, which solely focuses on the interviews and resulting themes.

### *Survey design*

The quantitative component of this project was conducted through the design, implementation, and analysis of a digital online survey, entitled the “Arts Engagement & Social Media survey for millennials of Central Florida” (referred throughout as the “Arts Engagement & Social Media survey”), administered to millennials of Central Florida using Qualtrics, a web-based survey tool. As referenced in Chapter One, a portion of the quantitative part of this research project was in accordance with approval from Americans for the Arts (AFTA) to replicate selected survey questions from their 2015 “Americans Attitudes about the Arts” survey (Kahn). As such, questions that related to engagement, attendance, attitudes, and social media



usage were adopted from the AFTA study, and additional questions were authored by me to elicit input and viewpoints from Central Florida millennials regarding their likelihood to further participate in face-to-face arts events and give their input to improve access to and relevance of Central Florida arts organizations. The survey was piloted twice, refined, and distributed in its final form on March 7, 2018 (see appendix C ). One way that my survey differed from the Americans for the Arts survey is that I solely was interested in surveying millennials who lived in Central Florida. Therefore, participants had to answer “yes” or “no” to meet the qualification criteria for survey participation; they must have been born between 1980 and 1995 and must have indicated residency in Central Florida. This is in contrast to the Americans for the Arts 2015 study which surveyed participants 18 years of age and older, with the oldest age group segmented and categorized as “55+” (“Public Opinion Poll Data Tables”).

Many different approaches to survey distribution were considered, but since my study set out, in part, to evaluate social media usage and engagement in the arts among millennials of Central Florida, the weblink for the digital Qualtrics survey was circulated online via social media. The model used for distribution aligns with the category of “respondent driven sampling” or “snowball sampling,” both under the “network sampling” umbrella (Heckathorn and Cameron). Quite simply, once the link to the survey was shared as a Facebook status update on my personal Facebook profile, people in my network who met the age and residency requirements to qualify to take the survey were able to take the survey and then further distribute the survey within their networks, thus creating gradual “waves” of participation (Heckathorn and Cameron). In this approach, I met participants where they were, on social media, and extended the opportunity for them to share the survey within their networks. The Facebook posts with the survey link was shared 34 times, tagged 6 times, and yielded 48 comments. The shares and tags

are the metaphorical snowballs of snowball sampling – Facebook friends pegged each other with the post, and those who were pegged continue to peg other individuals and groups. A frequent comment from individuals in my own network as well as those who were tagged or saw the shared post was that individuals lamented that they did not meet the age criteria to participate. Undoubtedly, and to be further explored in Chapter Five regarding limitations of this exploratory study, many prospective participants were eliminated solely based on not meeting the age criteria. Additionally, demographic diversity perhaps was limited based on my own network and the networks of my network. As summarized in the demographic table, this sample group was fairly homogenous, which yielded an unanticipated data result of providing intriguing trends about this subset of Central Florida millennials (see table 2). 90 individuals began the survey with an average of 65 participants completing all 46 questions.

Table 2: Central Florida Arts Engagement Survey Participant Demographics

Survey Respondents	Percent of Respondents (Frequency)
Gender	
Female	78% (51)
Male	20%(13)
Prefer not to say	2%(1)
Transgender	0% (0)
Other	0% (0)
Ethnicity	
White	78% (51)
Hispanic or Latino	14% (9)
Asian	5% (3)
Black or African American	0% (0)
American Indian or Alaska Native	0% (0)
Native Hawaiian or Pacific Islander	0% (0)
Other	3% (2)
Household Income	
Less than \$60,000	45% (29)
\$60,000-\$89,999	22% (14)
\$90,000-\$119,000	17% (11)
\$More than 120,000	17% (11)
Education Attainment	
Master's or Doctorate	38% (25)
4 year degree	45% (29)
2 year degree	9% (6)
Some college	6% (4)
High School	2% (1)
Less than high school	0% (0)
Employment Status	
Full Time	82% (53)
Part Time	12% (8)
Not Employed	6% (4)
Retired	0% (0)
Registered Voter	
Yes	94% (61)
No	6% (4)

Survey Respondents	Percent of Respondents (Frequency)
Religious Affiliation	
Protestant	12% (8)
Baptist (3)	12% (8)
Methodist (1)	
Lutheran (1)	
Episcopal (0)	
Presbyterian (0)	
Other Protestant (3)	
Catholic	
Jewish	6% (4)
Hindu	2% (1)
Muslim	0% (0)
Other	17% (11)
Prefer not to answer	8% (5)
Frequency that you attend religious services	
Weekly or more often	11% (7)
A couple of times per month	5% (3)
Once a month	6% (4)
A few times a year	12% (8)
Once a year or less	17% (11)
Never	42% (27)
Prefer not to answer	8% (5)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

### Survey findings

Survey data was analyzed in Qualtrics and in comparison to the Americans for the Arts 2015 study. Data tables provided on the Americans for the Arts (AFTA) website enabled me to segment the AFTA data according to age demographics, so not only could I compare the Central Florida sample to the entire study, but I could compare it to the millennials who participated in the AFTA study in 2015 (“Public Opinion Poll Data Tables”). As will be outlined, there are many instances where the Central Florida sample tracked consistently with the findings from the National data about millennials, and there are questions which trend differently, most likely due

to geographic location. The most salient findings, including a qualitative look at information shared in the open-ended text boxes from the survey assist in examining the research questions of

- How is technology democratizing, augmenting, and/or limiting opportunities for arts engagement?
- What types of communication strategies work best for engaging millennials in the arts?
- How do Central Florida millennials view social media and other digital technologies as a means of engaging with non-profit arts organizations in their community?

#### *Millennials and where they choose to live*

As discussed in Chapter Two, the 2015 Americans for the Arts study revealed that 52% of millennials believed that a vibrant arts and culture scene is important to them when considering in what city to live. When asked the survey question, “To what extent do you agree that a vibrant arts & culture scene is important to you when considering in what city you will live?”

not surprisingly, Central Florida millennials also overwhelmingly agreed, but this participant cohort had a Net Agree (either somewhat agreed or strongly agreed) percentage of 97%.

As my survey was designed to be a localized study in contrast to the Americans for the Arts 2015 survey, I added a question to ask participants if Central Florida has a vibrant arts and cultural scene. In response to this question, the millennial cohort was split between “yes” and “somewhat” with just a few “no” responses in between (see table 3).

Table 3: Does Central Florida have a vibrant cultural scene?

Survey Respondents	Arts Engagement and Social Media Survey (73)
Yes	49% (36)
Somewhat	47% (34)
No	4% (3)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

An open-ended text box allowed participants to indicate why/how participants believe Central Florida has a vibrant arts and cultural scene. 83% of those who indicated a “yes” response followed up with comments in the open ended text entry box (30 total responses). Each response was coded according to its main theme; for example, one of the responses was, “There are many different activities in all parts of the city all the time.” That response fell under the categories of “quantity/frequency,” and “variety/diversity of offerings,” and was coded as such. In some cases, as indicated, respondents mentioned the names of specific organizations (for example the Dr. Phillips Center for the Performing Arts), so unique categories were created by me for each individual specific example mentioned. All responses were coded and categorized accordingly. An analysis of these responses yielded clear common themes as to why/how respondents believe that Central Florida has a vibrant arts and cultural scene (see table 4).

Table 4: Please explain why/how you believe Central Florida has a vibrant arts & cultural scene.

Survey Themes	Number of times mentioned
Quantity/frequency of events	20
Variety/diversity of offerings	12
The Dr. Phillips Center for the Performing Arts	5
Quality	3
Theme parks/Disney	3
Accessible	2
Many cultures represented in the arts	2
Enzian	2
Orlando Ballet	2
Orlando Shakespeare Theatre	2
UCF	2

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

As indicated by the list of write-in responses, the sheer amount or quantity of events, followed by the variety/diversity of arts and cultural events topped the list of reasons why this group of participants cited that Central Florida has a vibrant arts and cultural scene. It is noteworthy that the third most cited example of the vibrancy of the Central Florida arts community was the new Dr. Phillips Center for the Performing Arts in Downtown Orlando. Quality and the arts offerings at theme parks tied for the fourth ranked example, followed by two mentions each of

accessibility, cultural diversity, and additional specific arts organizations (the Enzian, Orlando Ballet, Orlando Shakespeare Theatre, and UCF). There were additional codes that were discerned from write in responses that each only were mentioned once and could not be collapsed thematically into other coding categories. This list of these responses indicates further specific examples and reasons why participants find Orlando's cultural scene to be vibrant: Lake Eola, art galleries, Valencia, Opera Orlando, Russian Ballet, Opera del Sol, Creative City Project, Fringe, Alford Inn, "Movies in the Park," Central Florida Vocal Arts, Orlando Philharmonic, Mills/50 district, Orlando is "more than" Disney, "beautiful," "clean," low cost, "supportive," public art, high arts/experimental mix, a place for filming, unified, theme parks, and "an inspiration for our youth." Another way of thinking about the responses to this question is that 23% of the respondents cited specific organizations, and the other 77% of the responses cited qualities that make Orlando not only a vibrant arts and cultural community but one that is friendly and supportive of artists, arts, and culture. Those participants who did not believe that Central Florida has a vibrant arts and cultural scene were invited to write about why they feel that way; however, there were zero entries for this text entry box.

#### *Early arts exposure*

One of the questions that I added to my survey that was not asked in the AFTA survey is regarding early arts exposure. I wanted to be able to see if there was a correlation between arts engagement as millennial citizens and any kind of arts experiences in their K-12 schooling, after school lessons in childhood/adolescence, and/or attendance at arts events with parents or friends. 100% of this particular cohort of individuals indicated some degree of exposure to the arts, either through their K-12 education, after school programs, or attendance with parents and/or friends to visitor serving institutions or performances (see table 5).



Table 5: Were you exposed to the arts when you were a child and growing up (select all that apply)?

Survey Respondents	Arts Engagement and Social Media Survey
Yes through my K-12 education	87% (61)
Yes through attending performances with my parents	59% (41)
Yes through attending performances with my friends or other groups	54% (38)
Yes through going to museums with my parents	47% (33)
Yes through after school lessons	46% (32)
Yes through going to museums with my friends or other groups	44% (31)
Don't remember	0% (0)
Not at all	0% (0)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

Indeed, there seem to be many correlations between some form of early exposure to the arts in their upbringings and levels of arts participation and philanthropy as a millennial. Significant examples of this will be explained throughout the overall survey analysis per discussion of each question.

### *Social media usage*

Participants were asked to select all of the social media platforms that they use with the option to write in any additional preferred platforms. Most of the social media platforms used

align with the data on millennials from AFTA with slight deviations – the Central Floridian millennial sample had a higher usage of Facebook, Instagram, and SnapChat, with the AFTA millennials indicating a higher usage of Twitter and YouTube (see table 6). It is recognized by the researcher, that the slight increases of social media usage seen in my survey parallels the general proliferation of social media technologies and usage during the span of time from when the AFTA survey was administered (2015) to now. Seeing the same or slightly higher usage from AFTA in 2015 to Central Florida millennials in 2018 does emphasize that social media as a communication tool has not declined over the years but has maintained and grown.

Table 6: What social media platforms do you use (select all that apply)?

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
Facebook	99% (69)	85% (777)
Instagram	77% (54)	51% (470)
YouTube	51% (36)	60% (548)
Snapchat	39% (27)	34% (310)
Twitter	34% (24)	53% (482)
Others	7% (5)	7% (60)

Sources: Americans for the Arts. “Public Opinion Poll Data Tables.” 2016.

Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

Central Floridians were asked to write in any other platforms used that were not listed.

Responses were LinkedIn (2), NextDoor (1), Pinterest (1), and Reddit (1).

Question 10, an AFTA question, asked the Central Florida millennials to what extent they agree that they are exposed to arts and culture through social media. The Central Florida millennial sample indicated a Net Agree of 86%, which is higher than the AFTA millennial percentage of 70%. Here, it is interesting to note that there was an 19% higher “Strongly Agree” response by those Central Florida millennials who indicated that they had Arts lessons after school in their childhood. This correlation between arts exposure in youth/adolescence translating into more participation as an adult permeates throughout the data set.

*Creating, liking, sharing, and the arts on social media*

Question 23, an AFTA question, asked participants if they personally shared or posted any kind of art on social media platforms (examples given in the question prompt included artistic photos/videos, poetry/fiction writing, book/movie reviews, information about arts and cultural events, movie trailers, etc.). The Central Florida millennial sample set response was nearly in exact alignment with the AFTA millennial response (76% indicated “yes”). When asked what kind(s) of art they shared on social media platforms, in nearly every instance, the Central Florida millennial sample had a higher percentage of participation, with the biggest differential (41 percentage points or 128%) from the AFTA millennials in the categories of “Artistic photos I took of things, places or people I encounter in my life” tied with “Information of local art happenings”. As previously mentioned, this differential could be due to the span of time between 2015, when the AFTA survey was administered, and 2018, when my survey was administered; changes in preferences towards visual-oriented social media platforms such as Instagram and Snapchat have only proliferated during these three years (see table 7). As AFTA is about to release an updated data set in September 2018, it is anticipated that the reported

percentage of participation in social media spaces will be higher than their data from three years ago as well.

Table 7: If you do personally share or post any kind of art on social media platforms, please indicate what kind(s) (select all that apply).

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
Artistic photos I took of things, places or people I encounter in my life	73% (41)	32% (276)
Information about local art happenings	61% (34)	20% (176)
Articles about art and artists that I like	54% (30)	21% (187)
Videos of others doing something artistic like playing an instrument, singing or acting	43% (24)	28% (242)
Poetry, fictional writing or quotes by others	43% (24)	20% (177)
Photos of my own art such as drawings, paintings, sculpture or other visual art I created	38% (21)	27% (231)
Artistic photos taken by someone else	32% (18)	28% (241)
Trailers and reviews for movies	25% (14)	26% (227)

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
Videos of me doing something artistic like playing an instrument, singing or acting	25% (14)	16% (140)
My reviews about books, movies, plays or art I have experienced	21% (12)	19% (165)
Poetry or fictional writing I have done	9% (5)	14% (118)
Other	7% (4)	6% (52)

Sources: Americans for the Arts. “Public Opinion Poll Data Tables.” 2016.

Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

It is noteworthy to recognize that there was a 20% increase in those who reportedly share information about local art happenings seen in the data for those who had arts lessons in their adolescence (which indicates an even higher differential of 63 percentage points or 265% compared to AFTA millennials). Similarly, there was a 11 percentage point difference between those Central Florida millennials who reportedly had parental exposure to the arts, and a 20 percentage point difference for those who reported attending arts events with friends growing up, and the AFTA cohort when it came to posting “photos of my own art such as drawings, paintings, sculpture, or other visual art I created.” The open ended text box that invited participants to indicate which “other” postings they shared on social media yielded the following additional examples: “posting other artist’s work for performance flyers,” “LinkedIn,”

“architectural renderings,” “exhibit information for various mediums,” and “photos of other’s art – at museums and public places.”

*Attendance – what and where*

Question 11, which concerned which types of arts events the Central Florida millennial sample attended, demonstrates that there are many areas where the Central Florida millennial population answered differently than the AFTA millennials (table 8). My survey slightly deviated from the AFTA survey by way of denoting art forms. For example, AFTA lumped Opera and Musical Theater together into the category “Theater performance” as its own category, and I chose to use the category of Theatre performance to denote plays and musicals and chose to place opera in its own category. Additionally, in the category of Music, AFTA specifies “Musical performance (Classical or popular),” and I chose to isolate individual types of music, separating out Classical, Jazz, popular, and global/ethnic. The data tables show where those and other categorical differences occur while still denoting helpful comparison data (see table 8). Significantly higher percentages of attendance among the Central Florida millennial sample can be seen in the areas of Dance, Theatre, Music, Art Museums/Galleries, History/Science Centers, Film Festivals, and Literary Events, with the biggest differentials in Theatre and Music.

Table 8: Have you attended any of the following arts events in the past year (select all that apply)?

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
Performance of theatre (plays, musicals)	75% (50)	
Theater performance		28% (257)
Performance of opera	15% (10)	
Opera/musical theater		19% (171)
Musical performance (Classical or popular)		34% (315)
Performance of popular music	69% (46)	
Performance of classical music	34% (23)	
Performance of jazz	27% (18)	
Performance of global or ethnic music	15% (10)	
Visit to an art museum or gallery	69% (46)	
Visual arts, crafts exhibition, gallery		32% (291)
Museum of art		32% (293)
Museum of history or science (including children's museums)		34% (315)
Visit to a science center	63% (42)	
Visit to a history center	54% (36)	
Performance of dance	36% (24)	18% (167)
Art or film festival		21% (189)
Film festival	28% (19)	
Literary event	25% (17)	13% (116)
Other	7% (5)	3% (32)
Zoo, aquarium, or botanical garden		49% (449)
Historic site		33% (306)

Sources: Americans for the Arts. "Public Opinion Poll Data Tables." 2016.

Wendy Givoglu, "Arts Engagement & Social Media survey for millennials of Central Florida Report." 2018.

Participants were invited to write in “other” types of arts events. The three write-in responses were: “sporting events,” “art shows,” and “school aged performances at schools.” On this particular question, there are some other notable comparisons between all millennials in the Central Florida sample and those who indicated they had after school arts lessons during their childhood. A comparison table identifies that those who had after school arts lessons attended the same number of arts events or higher, with the biggest differential occurring in Theatre/Opera (see table 9). Those who indicated that their parents took them to arts events also were higher in nearly every category, with the biggest differential occurring in visits to an art museum or gallery.



Table 9: Have you attended any of the following arts events in the past year (select all that apply)

*Disaggregated by childhood exposure to the arts* (see table 5 for descriptions of responses for childhood exposure).

Arts & cultural events attended by survey respondents	After school lessons	Parental Influence	Friend Influence	Arts Engagement and Social Media Survey (all respondents)
Performance of theatre (plays or musicals)	81% (25)	76% (35)	78% (32)	75% (50)
Performance of opera	16% (5)	15% (7)	20% (8)	15% (10)
Performance of popular music	77% (24)	76% (35)	71% (29)	69% (46)
Performance of classical music	45% (14)	30% (14)	41% (17)	34% (23)
Performance of jazz	26% (8)	28% (13)	39% (16)	27% (18)
Performance of global or ethnic music	16% (5)	15% (7)	22% (9)	15% (10)
Visit to an art museum or gallery	74% (23)	74% (34)	83% (34)	69% (46)
Visit to a science center	68% (21)	70% (32)	66% (27)	63% (42)
Visit to a history center	61% (19)	63% (29)	73% (30)	54% (36)
Performance of dance	35% (11)	35% (16)	46% (19)	36% (24)
Film festival	32% (10)	24% (11)	34% (14)	28% (19)
Literary event	29% (9)	28% (13)	34% (14)	25% (17)
Other	10% (3)	7% (3)	7% (3)	7% (5)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

The question of “where” Central Florida millennials are attending events indicates significant findings when comparing the Central Florida millennials to AFTA as well as comparing the entire sample to the subsets of those respondents answered who had either after school arts lessons or parental influence (see table 10). The biggest difference between the Central Florida millennial sample and AFTA was regarding street festivals and public plazas (Central Florida was significantly higher – on average 25 percentage points higher). However, in areas such as shopping malls, places of worship, community centers, airports, hospitals, public transportation, and vacant or abandoned properties, the Central Florida millennials lagged behind the AFTA millennials. In those aforementioned areas, when looking at AFTA data regionally, the West coast had the highest percentage of millennial attendance in all areas listed, with the exception of public transportation, which indicated a higher presence in the Northeast. These disparities reflect the regional differences in public transportation as well as less regional artistic activity in non-traditional spaces beyond street festivals and plazas.

Table 10: Where did you attend arts and culture events in the past year (select all that apply)?

*AFTA question— There are many places in a community to engage in art and music. Have you ever enjoyed the arts in any of the places below?*

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
Performing arts center	75% (52)	--
Park or other public plaza or space	70% (48)	
Parks		47% (427)
Public spaces or plazas		37% (341)
Street festival	64% (44)	
Streets or sidewalks		43% (390)
Art museum or gallery	59% (41)	--
Theater spaces	57% (39)	--
Visitor serving institutions (history museum or science center or zoo)	51% (35)	
Concert hall	45% (31)	--
Schools (colleges or other schools)	45% (31)	44% (402)
Online (on a social media site)	33% (23)	--
Workplace	23% (16)	22% (200)
Community centers	20% (14)	31% (285)
Places of worship	16% (11)	29% (263)
Shopping mall(s)	14% (10)	35% (322)
Airports	4% (3)	23% (209)
Vacant or abandoned properties	4% (3)	13% (119)
Hospitals	3% (2)	20% (181)
Public transportation (bus, train, etc...)	1% (1)	18% (168)

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
Other(s)	4% (3)	10% (96)
None		13% (115)
Don't know		5% (44)

Sources: Americans for the Arts. "Public Opinion Poll Data Tables." 2016.

Wendy Givoglu, "Arts Engagement & Social Media survey for millennials of Central Florida Report." 2018.

In my survey, I added traditional venues such as Performing Arts Centers and Museums, just to get a reading on the Central Florida millennials. It is noteworthy that the local millennial sample presented a high percentage of attendance at traditional venues – most likely a result of the world-class Dr. Phillips Center for the Performing Arts opening in 2014. I also added the option for survey participants to select "social media;" of which 6% of all respondents selected. When examining the data according to the participants who had arts lessons after school in their childhood/adolescence, there is a remarkable increase of nearly 25 percentage points for participants who attended an event at a performing arts center in the last year; 94% of the participants who had after school arts lessons growing up indicated that they had attended an event at a Central Florida performing arts center versus 75% of the entire sample population (see table 11). Those who had parental influence presented the largest differential when it came to attending Street festivals and events in parks or other public spaces (a 17 percentage points higher differential, or 27%). Perhaps, as will be further reflected upon in Chapter Five, a correlation can be made between parents bringing their children to festivals and events in public plazas and children growing up to attend similar events; additionally, perhaps those who had after school arts lessons growing up and most likely had to perform in recitals or other performances themselves, grow up to attend events at the very spaces (or similar spaces as to)

where they performed as children. Participants were invited to add “other” venues in an open text box. The three write-in responses were: “venues such as The Abbey and The MEZZ downtown...Facebook live broadcasts from Jazz at Lincoln Center and WUCF’s jazz radio station;” “restaurant, bar, pop up garden;” and “bar.”

Table 11: (Disaggregated) Where did you attend arts and culture events in the past year (select all that apply)?

*Disaggregated by childhood exposure to the arts.*

Survey Respondents	After school lessons	Parental Influence	Friend Influence	Arts Engagement and Social Media Survey
Performing arts center	94% (30)	79% (37)	74% (31)	75% (52)
Park or other public plaza or space	78% (25)	72% (34)	86% (36)	70% (48)
Street festival	78% (25)	72% (34)	81% (34)	64% (44)
Art museum or gallery	72% (23)	66% (31)	67% (28)	59% (41)
Theater spaces	72% (23)	55% (26)	67% (28)	57% (39)
Visitor serving institutions (history museum or science center or zoo)	59% (19)	57% (27)	52% (22)	51% (35)
Concert hall	53% (17)	53% (25)	50% (21)	45% (31)
Schools (colleges or other schools)	59% (19)	45% (21)	50% (21)	45% (31)
Online (on a social media site)	38% (12)	34% (16)	40% (17)	33% (23)
Workplace	31% (10)	19% (9)	29% (12)	23% (16)
Community centers	34% (11)	19% (9)	29% (11)	20% (14)

Survey Respondents	After school lessons	Parental Influence	Friend Influence	Arts Engagement and Social Media Survey
Places of worship	19% (6)	15% (7)	21% (9)	16% (11)
Shopping mall(s)	22% (7)	15% (7)	19% (8)	14% (10)
Airports	9% (3)	4% (2)	5% (2)	4% (3)
Vacant or abandoned properties	9% (3)	6% (3)	7% (3)	4% (3)
Hospitals	6% (2)	2% (1)	2% (1)	3% (2)
Public transportation (bus, train, etc...)	3% (1)	2% (1)	2% (1)	1% (1)
Other(s)	6% (2)	6% (3)	5% (2)	4% (3)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

### *Millennials as donors*

Question 15 asked participants to answer whether or not they had donated to an arts and cultural organization in the past year. 33% of the AFTA millennials indicated “yes” to having donated to an arts organization, and 41% of Central Florida millennials indicated “yes.” Within that 41%, when segmenting the data based on those who had arts lessons after school in their childhood/adolescence, there is a marked difference; 59% of those who had arts lessons indicated that they did donate to an arts organization in the past year. Additionally, those who stated that their parents took them to arts events growing up indicated that they gave to the arts in the past year at the same level as the entire sample, but those who indicated that they attended arts events with friends growing up indicated giving at 8 percentage points higher than the overall sample. As will be further explored in Chapter Five, this is a potential correlation between early exposure

to the arts and giving back to the arts and the possibilities for participation and engagement for millennials.

As might be expected, the method of giving, i.e., how survey participants gave their financial contribution is nearly exactly the same as the AFTA data, with the top three methods of giving reported as: donating on an organization’s website (20%), donating at a fundraising event or gala (20%), and donating money on the spot at an event (19%) (see table 12). Surprisingly, only 13% of the participants indicated that they donated as part of an online crowdfunding campaign. Three respondents added “other” modes of giving: “payroll deduction,” “United Arts campaign,” and “a theatre supporters organization (where we) pay dues to be gifted to a theatre and donate food to performers.”

Table 12: If you did donate to an arts and culture organization, then how/where did you donate (select all that apply)?

Survey Respondents	Arts Engagement and Social Media Survey
On an organization’s website	46% (13)
At a fundraising event or gala	46% (13)
Donated money on the spot at an arts/culture event	43% (12)
At the point of purchasing a ticket online	36% (10)
As part of a crowdfunding campaign (ex. Kickstarter, GoFundMe, etc...)	29% (8)
Mailed a check	14% (4)
Other	14% (4)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

### *Millennials purchase art*

The AFTA survey data indicated that millennials purchased art more than other generations that they surveyed; 47% of the AFTA millennials reported that they had purchased art in the year surveyed. 58% of the Central Florida millennials surveyed reportedly purchased a work of art for their homes in the past year (for example a painting, sculpture, artistic photography, ceramic piece, or something else). 66% of the Central Florida millennials who had arts lessons after school in their childhood/adolescence stated that they had purchased art, and 62% of the respondents who indicated that their parents exposed them to the arts also indicated that they purchased art for their home in the past year.

My survey strayed from the AFTA survey in that I was interested in *why* survey participants selected the art that they purchased. As such, participants were asked to select all of the applicable reasons that they chose the work of art for purchase. As demonstrated, the most cited reason for purchase was simply liking the aesthetics of the art, with the second most cited reason as a tie between wanting to financially support the artist and liking the art for its message (see table 13). Fandom (“was a fan of the artist”) ranked number 3, followed by wanting to support a cause. As will be further explored in Chapter Five, these percentages fare well for millennials and arts activism. Perhaps the idea that liking and purchasing art is not only an act of acquiring something material but is also an act of supporting someone’s career and/or cause is a very millennial-centric concept to be explored. As noted, one respondent in the category of “other” for the reason why the art was purchased, “(I) frequently attend a brewery that hosts local art with a different theme each month. We like supporting local.” This statement is a great summary of the idea that buying art can be tied to an experience, such as a brewery event, and an act of supporting someone local in the community.



Table 13: If you did purchase a work of art, then why were you drawn to this particular piece of art (select all that apply)?

Survey Respondents	Arts Engagement and Social Media Survey
Liked the piece of art for its aesthetics (how it looked, colors, lines, materials, etc...)	80% (35)
Wanted to financially support the artist	41% (18)
Liked the piece of art for its message	41% (18)
Was a fan of the artist	34% (15)
Wanted to financially support a cause	27% (12)
Knew the artist personally	20% (9)
Other	9% (4)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

### *Millennials, arts, community, and self*

Questions 26 and 27, which were replications from the AFTA survey, asked participants to indicate their level of agreement with eight statements about the arts - their value, and access. Nearly 100% of the Central Florida millennials agreed to some extent that the arts give pleasure, are uplifting, help to teach about different cultures, make people feel creative, and are a positive experience in a troubled world (see table 14).

Table 14: Now thinking about arts and music outside of your home, to what extent do you agree or disagree with the following statements?

*AFTA included neither agree nor disagree option*

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
The arts give me pure pleasure to experience or participate in.		
Strongly agree	71% (46)	38% (344)
Somewhat agree	26% (17)	32% (291)
<i>Neither agree nor disagree</i>		22% (197)
Somewhat disagree	2% (1)	4% (38)
Strongly disagree	2% (1)	2% (21)
Don't know	0% (0)	3% (24)
The arts help to lift me up beyond everyday experiences.		
Strongly agree	72% (47)	34% (307)
Somewhat agree	23% (15)	35% (323)
<i>Neither agree nor disagree</i>		21% (191)
Somewhat disagree	2% (1)	6% (54)
Strongly disagree	2% (1)	2% (18)
Don't know	2% (1)	2% (21)
The arts help me understand other cultures better.		
Strongly agree	74% (48)	36% (333)
Somewhat agree	25% (16)	33% (305)
<i>Neither agree nor disagree</i>		22% (197)
Somewhat disagree	2% (1)	4% (40)
Strongly disagree	0% (0)	2% (15)
Don't know	0% (0)	3% (25)
The arts make me feel more creative.		
Strongly agree	77% (50)	39% (355)
Somewhat agree	18% (12)	3% (299)
		22% (197)
Somewhat disagree	2% (1)	3% (31)
Strongly disagree	2% (1)	2% (20)
Don't know	2% (1)	1% (14)

Survey Respondents	Arts Engagement and Social Media Survey	Americans for the Arts Survey ages 18-34
The arts are a positive experience in a troubled world.		
Strongly agree	74% (48)	43% (397)
Somewhat agree	25% (16)	33% (300)
<i>Neither agree nor disagree</i>		18% (165)
Somewhat disagree	0% (1)	3% (25)
Strongly disagree	2% (1)	1% (8)
Don't know	0% (0)	2% (21)
The arts unify us, regardless of age, race, and ethnicity.		
Strongly agree	65% (42)	39% (354)
Somewhat agree	25% (16)	34% (310)
<i>Neither agree nor disagree</i>		20% (180)
Somewhat disagree	2% (1)	3% (32)
Strongly disagree	5% (3)	2% (14)
Don't know	5% (3)	3% (25)
The arts improve the image and identity of my community.		
Strongly agree	68% (44)	31% (288)
Somewhat agree	25% (16)	36% (326)
<i>Neither agree nor disagree</i>		24% (221)
Somewhat disagree	5% (3)	4% (38)
Strongly disagree	0% (0)	1% (10)
Don't know	3% (2)	4% (32)
Everyone in my community has equal access to the arts.		
Strongly agree	8% (5)	21% (193)
Somewhat agree	18% (12)	25% (227)
<i>Neither agree nor disagree</i>		26% (236)
Somewhat disagree	40% (26)	14% (132)
Strongly disagree	28% (18)	8% (73)
Don't know	6% (4)	6% (54)

Sources: Americans for the Arts. "Public Opinion Poll Data Tables." 2016.

Wendy Givoglu, "Arts Engagement & Social Media survey for millennials of Central Florida Report." 2018.

As outlined in the data, like the AFTA millennials, the Central Florida millennials were not in 100% agreement that “the arts unify us regardless of age, race, and ethnicity,” but 89% did agree to some extent, which was higher than the AFTA millennials (73%). 92% of the Central Florida millennials agree to some extent that “the arts improve the image and identity of (their) community,” compared to 67% of the AFTA millennials. One of the most noteworthy disparities between the AFTA millennials and the Central Florida millennials is that when posed the statement, “Everyone in my community has equal access to the arts,” I always thought that it was disappointing that in the AFTA data, only 46% of millennials agreed – indicating the reality that there was still a great divide when it comes to access to the arts. The Central Florida millennials had an even more dismal outlook – only 26% agreed to some extent that equal access to the arts exists in Central Florida.

To supplement the “doing good” and community focused characteristics of millennials elicited from the aforementioned AFTA questions, I chose to give the Central Florida millennials a list of millennial characteristics to self-reflect upon (see table 15).

Table 15: To what extent would you describe yourself as the following?

*Strongly agree or agree combined, and disaggregated by childhood exposure to the arts.*

Survey Respondents	After school lessons	Arts Engagement and Social Media Survey
Interested in social causes and “doing good”	100% (31)	96% (62)
Optimistic	90% (28)	89% (58)
Interested in volunteering for organizations in need	87% (27)	87% (57)
Loyal to my brands, i.e., businesses that like, companies that I support	87% (27)	83% (54)
Storyteller	74% (23)	71% (46)
Interested in taking part in an event instead of watching or listening to an event	71% (22)	71% (46)
An inventor	67% (21)	53% (35)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

The ranking of the most prominent millennial characteristic that participants self-described to the least prominent indicates that “interested in social causes and ‘doing good’ (95%)” topped the list, followed by “optimistic (89%),” “interested in volunteering for organizations in need (88%),” “loyal to my brands (87%),” “storyteller (71%),” “interested in taking part in an event instead of watching...an event (70%),” and “an inventor (35%).” Among participants who indicated that they had art lessons in their childhood/adolescence, the responses trended very

close (all within 4 percentage points or less) to the entire sample, with the exception of one area; 67% of those who had arts lessons self-described as “an inventor” versus 53% of the entire population (a 14 percentage point gap). This is yet another fascinating data point to further include in general observations about the potential impact of childhood arts lessons on adult identity and participation when it comes to the arts.

*What do millennials want?*

The final set of questions that I authored for this survey that differ from the AFTA survey are in the category of outreach and communication between the arts organizations and millennials as well as the motivation behind this Central Florida cohort’s choice to attend or not attend. When asked, over half (57%) of the sample group indicated that never had an arts organization reached out to them to seek opinions, input, and/or feedback (see table 16).

Table 16: To what extent has a local art museum or performing arts group asked you your opinion or input as to what kinds of events or performances you would be interested in?

Survey Respondents	Arts Engagement and Social Media Survey (73)
Never	57% (37)
1-3 times	37% (24)
4 times or more	6% (4)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

91% of the survey participants agreed to some extent that they would be likely to give input to an arts organization if asked. A subsequent question further probed to ask what the preferred mode

of communication or of acquiring feedback would be for the Central Florida millennials (see table 17).

Table 17: Which of the following modes of communication would you most likely respond to if you were asked to give your input to an arts organization (check all that apply)?

Survey Respondents	Arts Engagement and Social Media Survey (73)
Digital online survey sent to you via e-mail	82% (53)
Digital online survey sent to you via social media	72% (47)
Informal discussion at a bar or coffee shop	42% (27)
In person focus group	32% (21)
Informal discussion at intermission	32% (21)
Conversation thread on social media (crowdsourcing)	29% (19)

Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

The most popular response was a digital survey sent via e-mail, with a digital survey sent via social media as a close second. Interestingly enough, crowdsourcing via a social media thread was the least popular choice in this cohort group (similar to the reaction to crowdfunding).

The final survey question asked participants to rank from 1-10 what would make them most likely to attend an arts events (see table 18):

Table 18: Which of the following would make you more likely to attend an arts event (please rank in order of importance with 1 being the most important and 10 being the least important to you)?

Survey Statements	Ranking
The cost - if it was lower	1
The cost - if it was free	2
Knowing people in the cast or knowing the performers/artists	3
The time of day - if there were more options (not just Friday and Saturday nights and Sunday matinees or Monday-Friday 9-5 hours of operations	4
More information - if I knew the backstory of the performance or art	5
The opportunity to help my community through attending the event	6
The knowledge of where my ticket or admission money is going	7
The opportunity to give input on programming (ex. art to display, plays to perform, musical selections, etc.)	8
The opportunity to meet the cast, performers, or artists	9
The opportunity to mingle with other people my age	10

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Source: Wendy Givoglu, “Arts Engagement & Social Media survey for millennials of Central Florida Report.” 2018.

As evidenced, the top response was lower cost followed by “Free.” Rounding out the top 5 ranked priorities that might influence a millennial to engage or to attend an art event included “knowing people in the cast or knowing the performers/artists,” “the time of day,” and “more



information.” The prominence of peoples’ time and money being at the top of the list aligns with similar national studies as will be further examined in Chapter Five.

### Conclusion

After segmenting data with many different filters, a curiosity remained in my mind – could there be a pattern of digital communication and arts engagement that stands out among those Central Florida millennials who indicated that they donated to an arts organization within the past year? After analyzing a report that segmented survey responses according to only those who donated to an arts organization in the past year (donors), there indeed were some fascinating points of divergence from the entire sample population. Donors represented the largest population of “Strongly Agree” responses (64%) to the question “To what extent do you agree that you are exposed to arts and culture through social media?” This is a 22 percentage point higher “Strongly Agree” response than the entire sample, which indicated a “Strongly Agree” response at 42%. Interestingly, those who donated indicated that they share and post art on social media platforms at a 19 percentage point higher rate than the entire sample population. While donors trended either the same or slightly higher as the sample population when it came to what they shared on social media when it came to the arts, it is significant to note that 82% of donors indicated that they share “information about local arts happenings” on social media, compared to the sample population, which was a 61% response. Donors are posting information on social media about happenings and events at a 21 percentage point higher rate – perhaps this is an example of how financial giving to a non-profit arts organization leads to engagement or vice versa (engagement leads to financial giving).

Additionally, when it came to attendance of events, those who shared that they were donors attended nearly every genre of arts event at a higher level than the entire sample, with the

top three differences in Performance of Jazz (27 percentage point difference), Film Festival (25 percentage point difference), and Performance of classical music (23 percentage point difference). Likewise, donors presented higher percentages who attended events at most venues versus the entire sample population: Street festival (25 percentage points higher), Art museum or gallery (23 percentage points higher), Concert hall (23 percentage points higher), Theater spaces (22 percentage points higher), and Online – on a social media site (21 percentage points higher). Regarding attending arts and culture in an online space – as previously mentioned, that was not a category choice that AFTA provided, but based on the influx of Facebook Live and other arts events occurring digitally both synchronously and asynchronously, I felt that it was important to add it. 54% of donors indicated that this is something that they attended – arts or culture in an online space (compared to 33% of the overall sample population).

This higher use of social media connections to the arts and arts organizations presented by donors within my sample, is also evident in their response to *how* they suggest they would like to communicate with arts organizations to give feedback. Donors indicated that they are 23 percentage points more likely to give input to an organization if asked, 10 percentage points more likely to give input via a survey e-mailed to them versus the entire sample population, and 17 percentage points more likely to give input via a conversation thread on social media (crowdsourcing) than the entire sample population. Lastly, when ranking factors that would make them participate in an arts event, the prioritizations were fairly consistent with how the overall sample population responded. The one point of variance was regarding “The opportunity to help my community through attending the event.” “Helping the community” ranked 6<sup>th</sup> among the entire sample population but ranked 2<sup>nd</sup> among donors in terms of what is important to them.

Chapter Four presents the findings from interviews with executive directors from Central Florida non-profit arts organizations who are striving to further engage with millennials. Their perspective will help to paint a picture of the many ways that arts organizations are using digital technologies to communicate and engage with patrons (and specifically millennials) in hopes of creating a culture of arts participation and relationship building surrounding the arts in our community. Later, in Chapter Five, the data findings from the survey of millennials will be synthesized with the findings from the interviews with executive directors, a further connection to digital communication and networking strategies will be considered, and an action plan for arts organizations will be outlined.

## CHAPTER FOUR: PERSPECTIVES FROM EXECUTIVE DIRECTORS OF CENTRAL FLORIDA NON-PROFIT ARTS ORGANIZATIONS

### Introduction

As described in Chapter Three, for one of the components of my dissertation research, I conducted interviews with six executive directors from Central Florida non-profit arts organizations representing different artistic disciplines as well as varying budget sizes. Chapter Four will summarize my findings using *In Vivo* coding as well as second cycle coding methods modeled after Saldaña's *Coding Manual for Qualitative Researchers*. After an initial overview of the methodology employed for this facet of my research, a description, analysis, and summary of findings will be outlined. This serves as a precursor to Chapter Five, where I will synthesize connections between the data sets and offer best practices in social media and arts engagement for cultivating millennials.

### Methodology

#### *Selection of interview subjects and interview questions*

An initial list of 9 prospective executive directors for potential interviews was created by me after analyzing the United Arts of Central Florida criteria for large, midsize, and small budget organizations as well as considering diversity of artistic disciplines, communities served, track record (over 3 years in existence), and diversity in the individuals leading these organizations (gender, age, race, ethnicity). For grant-funding purposes, United Arts of Central Florida defines the size of organizations based on examining “a three-year average operating cash revenue” as follows: “large” is defined as \$900,000 or higher, “midsize” is defined as \$250,000 - \$899,999; and “small” is defined as “\$75,000 to \$249,999” (“2019 Operating Support Guidelines”). As operating grants that are funded by United Arts of Central Florida are based on a percentage of

an organization's budget, grantees are categorized with designated caps awarded for grants in each size category. For the purpose of my research, I felt that it was important to reflect both larger and smaller budget organizations so as not to only get viewpoints from the geographic region's biggest players in the arts and culture scene, but to also get the perspective of smaller and/or up and coming organizations in the community. Additionally, I had an interest in two particular organizations that have rapidly gone from "start up" to success; the entrepreneurial spirit of both of the organizations aligned with the aspects of millennial organizations explored in my dissertation study. From the 9 potential executive directors of Central Florida arts organizations on my initial list for interview, I received a commitment for interviews from 6; this grouping of individuals accomplished my goals of reflecting diversity in the key areas previously summarized. There was a moment during the period of time that I was recruiting interviewees where one of the executive directors, when hearing about my research topic, wondered if I should be speaking to a marketing director instead – as social media responsibilities fall within the realm of the marketing department's day to day work in many organizations. Upon reflection and in consultation with Dr. Stephanie Krick, whose work in this area allows her to understand non-profit organizations, it was determined that it would be better for the project to have the consistency of the perspectives of people who are all in parallel positions, meaning people who are all in similar positions at the top of the organizational hierarchy of their particular arts organization. The range of arts organizations, budgets, artistic disciplines, geographic region served, and age of executive directors can be seen in table 19.

Table 19: Executive directors interviewed by Wendy Givoglu

<b>Executive director, year born, and Generation</b>	<b>Non-profit Arts Organization</b>	<b>Budget size as reported to United Arts of Central Florida (“FY17 Combined Funding”)</b>	<b>Artistic Discipline(s)</b>	<b>Geographic Region served</b>
Alauna Friskics (b. 1976) GenX	The Orlando Fringe	Large	Theatre, Music	Orlando
Barbara Hartley (b. 1965) GenX	Downtown Arts District	Large	Visual Arts	Downtown Orlando
Cole NeSmith (b. 1980) Millennial/Xennial	Immerse/Creative City Project	Small	Dance, Theatre, Music, Visual Arts	Downtown Orlando
Gabriel Preisser (b. 1984) Millennial	Opera Orlando	Midsized	Music	Central Florida
Nao Tsurumaki (b. 1980) Millennial/Xennial	Garden Theatre	Large	Theatre, Music	Winter Garden
Joshua Vickery (b.1979) Millennial/Xennial	Central Florida Community Arts	Midsized	Dance, Music, Theatre	Central Florida

Interviews were conducted in person and audio recorded. The same questions in the same order were asked of interview subjects:

1. In what year were you born? Are you a millennial? If not, then what generation are you? Here are some of the characteristics of millennials that I am using in my research study (read list of “Generation Me” versus “Generation We” generalizations). Which, if any, characteristics of millennials do you believe you embody?
2. Why did you start your organization (or why did you choose your organization?)
3. Given your experience with arts patrons, audience members, etc., how do you think the people that come to your events are influenced by social media as it relates to your organization (ex. choice of shows/repertoire, communicating with your audience)?

4. How do you engage with patrons through social media? How has this been a vehicle for you to get input from your audience/visitors? Have you experienced any generational differences in who is using social media and how on your organization's social media sites? Can you share examples?
5. In your experience with millennial arts patrons, what do they tell you is important to them? Has your organization responded to what you have heard? If so, how?
6. Do you feel that you have been able to invite more participation in your organization's art through using social media? If so, can you give examples?
7. Are there any examples of best practices of using social media to engage with arts patrons from other cities or arts organizations that you believe are worth studying or replicating?

*Grounded theory, coding, categories, and themes*

Following each interview, audio files were sent to a transcriptionist who provided a typed record (transcript) of each interview. Once I received all 6 interview transcripts back, I began coding cycles using Saldaña's coding methods. Saldaña, who has a pedagogical and professional practice rooted in theatre, provides a handbook of coding methods that is both poetic and practical – perfect for conducting field research in any academic discipline and extremely helpful to someone like me conducting research in the arts. My intent was to determine themes grounded in the data from the interviews to determine an overarching “coherent narrative” that would further my exploration of and answers to my research questions (Saldaña 199). This narrative becomes the basis for grounded theory –as previously mentioned in Chapter Three – and is the foundation for a further synthesis of my mixed method research study. Specifically, the research questions that were top of mind when considering the interviews are:

- How is technology democratizing, augmenting, and/or limiting opportunities for arts engagement?

- What are the social media best practices used by non-profit arts organizations to engage with patrons and promote participation?
- Can the online interactions between non-profit arts organizations and millennials translate into engagement in face-to-face arts settings?
- What types of communication strategies work best for engaging millennials in the arts?
- How do Central Florida non-profit arts administrators view social media and other digital technologies as a means of engaging with millennials?
- What micro movements, i.e., smaller or singular actions, events, or initiatives, exist in the arts and how are these micro movements impacting Central Florida?

As referenced by Vogt, grounded theory is an effective approach when it comes to interviewing subjects in order to “*construct* a theory inductively (from the ground up) through a process of reinterviewing people and reanalyzing what they say so as to gradually construct a theoretical understanding of what interviewees have been telling the researcher” (38). Vogt clarifies that “many [researchers] use it [grounded theory] loosely to mean any systematic analysis of interview transcripts” noting that “being able to go back and forth between data collection and analysis (theorizing) is a feature of the method that has a great deal of appeal” (38-39). Saldaña further develops a workflow for the process of analyzing codes (“coding”). Summarized by Saldaña, “a code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (Saldaña 4). In the case of my research, the interview and subsequent transcripts comprise my data. Saldaña’s flow chart for establishing a grounded theory allows for multiple coding cycles (or various rounds of coding using same, similar, and/or



varied techniques) and interpretation through “analytic memo writing” (similar to journaling or completing field notes), where “emergent categories” lead to a “central/core category” that becomes a theory grounded in the data (Saldaña 56). Categorizing codes is a way of creating “consolidated meaning” when considering interview transcripts (Saldaña 10). For example, in one of my interviews, the subject, Alauna Friskics, stated, “I do believe that there’s a larger community good if we all work together,” and another interview subject, Gabriel Preisser, stated, “whatever I engage in, I want to make sure it’s giving back in some way” (Friskics, Preisser). Through a first cycle of *In Vivo* coding in order to “draw from the participant’s own language for codes,” I attached brief codes to each bit of data, such as “importance of ‘larger community good’” and “importance of ‘giving back in some way’” (Saldaña 97). From there, I created a category, “interested in greater good in the community and in serving the community.” A theme that resulted and will be further explained in this Chapter through many additional examples is: These executive directors embody millennial characteristics. As stated, this theme arose from recurrence of ideas within the data set and my analysis of these ideas through coding. As will be further demonstrated, this theme contributes to the larger story arc or narrative (and grounded theory) of this study.

From the process perspective, I adhered to Saldaña’s recommendation to denote “participant-inspired” codes by use of “quotation marks” in addition to my own codes that derived from my reflections on the participants’ spoken words (107). Following this process where I created “memos” in the margins of the transcripts, I created a list of codes associated with each individual participant (see appendix D). I also employed “code charting,” to create a comparative table containing a summary of all participants (Saldaña 229). As explained by Saldaña, “simple tables array a condensed paragraph of the participant’s primary data set (e.g.,

interview transcripts, observations) in one column, with the accompanying major codes in an adjoining column” (229). My coding chart provides a snapshot of the executive directors via an Observation Summary, list of Primary Codes associated with their interview transcript, and a “Signature quote,” or something that each said that defined their point of view (see table 20).

Table 20: Data codes and summary table for executive directors interviewed by Wendy Givoglu

<b>Executive director and Organization</b>	<b>Observation Summary</b>	<b>Primary Codes</b>	<b>Signature quote</b>
Alauna Friskies Orlando Fringe	Connected new leader of Fringe after working in the arts in Central Florida for over a decade. Emphasizes that Fringe is founded on promoting opportunities for emerging artists. Has created a digital portal for artists to learn, connect, and prepare for participation at Fringe. Is a proponent of providing mentoring for young/early career artists. Recognizes that patrons build and share buzz of Fringe shows via social media and become part of the Fringe family online. Believes the digital environment provides a means of recruiting national and international participants.	Working together “for greater community good”  Creation of online tool/portal for artists (“a gathering ground”)  Mentoring in online spaces  Buzz as transmedia story  National/International connections are important	“Fringe is founded upon that emerging artist feel”

<b>Executive director and Organization</b>	<b>Observation Summary</b>	<b>Primary Codes</b>	<b>Signature quote</b>
Barbara Hartley Downtown Arts District (DAD)	Journeyed from corporate world to volunteer for DAD to board member, to a career in the arts. DAD uses a digital portal that provides a platform for new and established artists. Uses social media primarily for enterprise of organization. Observes that Visual content in social media spaces like Instagram speaks to visual artists. Provides an online hub for artists from across the country.	Creation of online tool/portal for artists  Social Media for enterprise  Instagram for visual artists  National/International connections are important	“We’re here for the artist and for Orlando”
Cole NeSmith Immerse/Creative City Project	Founder of his organization. Was influenced by international communal festivals and shared experiences that connect people to their heart, others, city, and home. Didn’t want creative people to leave Central Florida and wants to redefine the perception of Central Florida. Creates his own digital media as a content producer that boosts and adds value to all arts organizations through sharing on social media channels.	Millennials as Entrepreneurial and Innovative  Redefining the city/place for residents and external  Need to keep creatives in Central Florida  New media content creator and accelerator for awareness  Arts engagement is a call to action	“We are...shaping the way people experience the public spaces of our city so that it transforms our relationship to it”

Executive director and Organization	Observation Summary	Primary Codes	Signature quote
Gabriel Preisser Opera Orlando	Inaugural leader of the reboot of opera in Orlando. Experiences tension between the traditional and emerging patrons of opera. Sees social media as a news source for all. Has trended towards cause-based interpretations of traditional opera to also put opera through “a modern-day lens.” Believes in livestreaming to get it out to the masses.	<p>Entrepreneurial</p> <p>“giving back” to community</p> <p>Division between “traditional conservative” and “young professionals”</p> <p>Value of partnerships</p> <p>Millennials like conversations and causes</p> <p>Livestream it</p> <p>Spotlight the artists</p>	“Maybe it’s an opera thing”
Nao Tsurumaki Garden Theatre	Optimistic new leader of this well-established organization. Believes that because technology is in the palm of our hands, the arts organization can be constantly integrated into peoples’ daily lives. Affirms that show choices have meaning and send a message. Is caught between the tension of providing a “sneak peek” and generating interest in theatre via social media and destroying “the pure mystery of theatre.”	<p>Optimism</p> <p>Technology/data helps us get to know people</p> <p>Technology brings proximity and frequency</p> <p>“snowball effect” aka transmedia story</p> <p>Creating fresh content daily</p> <p>Pros/cons of breaking down the 4<sup>th</sup> wall</p>	“Let the artist actually surprise you a little bit.”

<b>Executive director and Organization</b>	<b>Observation Summary</b>	<b>Primary Codes</b>	<b>Signature quote</b>
Joshua Vickery Central Florida Community Arts	Founder of his organization. Created a safe place for artists regardless of race, class, sexual orientation. Created performance, access, and educational opportunities in the arts out of need. Believes in interactive engagement through social media – artists and audiences get to know each other and build relationships.	“banding together around a cause”  Entrepreneurial  Access (low cost, bringing arts to the people – meeting people where they are) important  “creating opportunities out of need”  Communication with the masses through social media  Relationship building through social media	“So we just continue to create opportunities out of need.”

As an additional transitional coding method and to inform my second cycle process of “focused coding,” I also organized my codes by question, including all codes for all executive directors per question (see appendix E). As such, I had two different outlines of codes: one outline according to each person and one outline according to all 7 questions. The practice of “Focused coding,” as outlined by Saldaña (who references the work in the field of grounded theory by Charmaz) which “searches for the most frequent or significant codes to develop the most salient categories in the data corpus” enabled me to easily see recurring codes and categories that informed my themes (240). What follows is a summary of the emerging

categories and themes with accompanying representative quotes and analysis that evolved from the aforementioned coding process.

### The executive directors speak

As a researcher who works in the arts in Central Florida, I value the experience of interviewing these 6 executive directors and learning more about their paths to leadership as well as their organizations. What the executive directors share in common is that despite varying levels of comfort, experience, and/or personal use of social media, they all had a vast understanding of how their organization is using social media as well as how other organizations in Central Florida and beyond are leveraging social media for engagement in the arts. In my evaluation, I would characterize these executive directors as visionary, innovative, intelligent, articulate, and passionate. A positive outcome of this dissertation research to be able to illuminate their contributions to building and sustaining vibrant, accessible cultural offerings in Central Florida. The following section examines reflections from the executive directors clustered around the predominant categories and themes that resulted from the interview questions.

### *Executive directors embody millennial characteristics*

My first two questions asked participants to first tell me in what year they were born and how they identify (or not) with their generational cohort, and then tell me why they chose a career with their particular non-profit arts-organization (or why they founded their organization - for those who were founders). As previously outlined, the 6 executive directors fall in to the generational categories of Gen X, Xennials, and/or millennials (see 19). Based on the year they were born, the average age of this sample group of executive directors of Central Florida non-profit arts organizations is 41, with the youngest being 34 and the oldest being 53. In general,

those executive directors who fall into the millennial and/or xennial generational category seemed hesitant to associate themselves with the nomenclature, with NeSmith expressing the greatest amount of displeasure for the term “millennial,” stating, “I have a strong aversion to the moniker” (NeSmith). NeSmith further clarified that part of this aversion is that his experience is that people use the term “millennial” in a negative way (NeSmith). However, when outlining the “Generation We” characteristics of millennials, NeSmith, as well as all 6 executive directors, despite any generational differences and/or disdain for being labeled, reflected that they were all interested in working towards the “greater good” in the community (Friskies), “giving back” to the community (Preisser), optimistic, entrepreneurial, innovative, and witness to people in Central Florida “banding together around a cause” (Vickery).

Regarding the second question, which focused on why each individual executive director founded or chose his/her respective organization, two of the individuals were founders of their organizations, one is the first executive director of a rebooted organization, two had leadership experience in the arts but were relatively new in the roles as executive directors within their organizations, and one had held her position for a longer period of time (7 years). The motivation for those who founded organizations, NeSmith and Vickery, who are both in the millennial/xennial generational categories, are worth examining within the context of millennial characteristics, as both NeSmith and Vickery founded unique, non-traditional arts organizations that reflect the millennial “Generation We” spirit.

NeSmith indicated that he founded Creative City Project/Immerse because he was tired of his creative friends leaving Orlando; his friends believed that “in order to thrive in what they are doing creatively” they needed to migrate away from Orlando (NeSmith). Influenced by International festivals, in particular an experience he had in Spain, NeSmith founded Creative

City Project, which is a festival in Downtown Orlando where thousands of artists descend upon the city to perform in non-traditional spaces and raise awareness about the arts and our city. As NeSmith described, “I have a really big passion to create meaningful shared experiences for people because I think it changes us. It also changes the way we interact with our city” (NeSmith). He spoke of the need to connect on a “heart level to the place we call home” which also reflects the millennial characteristic of needing to connect to their city with a preference towards cities that have a strong arts and culture presence. In creating this organization, NeSmith not only has transformed opportunities for artists and arts organizations to amplify their contributions and value to the city of Orlando but has redefined the Orlando arts scene for visitors and external people who might not know what Orlando has to offer on the arts and cultural front.

Like NeSmith, Vickery was influenced by his own personal experiences and therefore founded an organization out of need. Vickery had experienced discrimination based on his sexual orientation in his previous employment working as a music director within the church and existence as an artist; additionally, in his subsequent work at Disney, he learned about the number of musicians and performers who needed an outlet to perform and create art outside of their day-to-day professional lives (Vickery). Central Florida Community Arts was created by Vickery as a place for vocalists to “do what they love” and “to be accepted” (Vickery). He emphasized that it was important to create a “safe place” for artists with no discrimination (Vickery). As Vickery explained of Central Florida Community Arts, “we created the rest of the organization out of needs that we met as we went down the journey;” it is noteworthy that under his leadership, CFC Arts now has the largest community chorus in the United States, with over 300 members (Vickery, “Reimagine”).



Sheer passion and a commitment to improving their art forms within our city for all is what fueled the four other executive directors, who took on roles within existing organizations versus founding new ones. Like NeSmith and Vickery, Preisser from Opera Orlando set out to redefine an art form within the landscape of Central Florida – in his case it was opera. The former leading non-profit organization for Opera in Orlando, “Orlando Opera” dismantled during the financial crisis of 2008; Preisser is now serving as the figurehead for the organization and was responsible for its reboot in 2016. Rebranded as “Opera Orlando,” Preisser has returned to his home town of Orlando to do what he loves in a city that he loves (Preisser). And, Friskies and Hartley both had personal connections to their organizations. For Friskies, she initially moved to Orlando to work for Orlando Fringe, which launched a career working in non-profit arts organizations in Central Florida. She was responsible for leading as executive director of the Garden Theatre beginning with its founding over a decade ago, and chose to return to her roots at Orlando Fringe for the next chapter of her leadership journey in the arts. Thus, Tsurumaki, whose leadership experiences range from non-profit arts in Central Florida and Washington D.C. as well as within the corporate landscape, willingly stepped in to a role to take the Garden Theatre into its next decade. Lastly, Hartley, who worked in the corporate world in Advertising and PR and had dreamed of running an art gallery one day, translated her passion and talents into volunteering for the Downtown Arts District, then serving on the Board, and then leaving the for-profit world to lead in the non-profit sector. In a sense, the reflections upon each individual leader’s professional trajectory reads like their philanthropic autobiographies; they all wanted to give back, serve, and create opportunities for artists and citizens where they lived. A resulting theme from questions 1 and 2 is: These executive directors demonstrate millennial characteristics. They are: entrepreneurial, creating and serving out of filling a need or gap in the

community, innovative, and passionate about doing good in the community. Their attitudes towards these qualities that they see in themselves and their organizations reinforces my proposition that the arts, and those who work in the arts, are well positioned to speak the language of millennials and should continue to foreground these qualities as they create awareness in the community about all of the great work that they are doing to improve Central Florida's quality of life. It could be said that people who want to serve their communities in general, within the arts and/or within other fields of human services, typify the millennial characteristics of seeking out causes, innovating, doing good for the community, optimism, etc. And, non-profit organizations, particularly within the arts, promote the "Generation We" attitude and always have. As will be further explored within my recommendations in Chapter Five, perhaps the time is ripe for telling this narrative about those who work in the arts in a way that would appeal to millennial artists and patrons themselves to further engagement.

#### *Social media for communication*

Question three asked the executive directors to contemplate how they believe that patrons and prospective patrons of their organizations are influenced by social media, and question four asked the executive directors to explain how their organizations engage with patrons and get input through social media. As responses to these two sets of questions blurred together in the conversations, responses for each individual question have been merged so as to not duplicate themes. Based on their answers, it was obvious that in explaining how they observed patrons to be influenced by social media, the executive directors gave examples of how they used social media to engage with patrons. Responses from this cohort of executive directors indicate that they are all aware of the myriad of ways that social media practices have influenced how people communicate and connect. Because it is the norm for people today to communicate and gather

via social media, according to the executive directors, these communication practices have in turn influenced how their arts organizations communicate and engage with existing and potential artists and patrons. As will be explored, for these executive directors and their respective arts organizations, social media, while communicating their organizations' mission, is: a hub/portal for artists, a multi-media news site, a relationship builder, a means of conducting business, and a buzz/transmedia story platform.

*“A gathering ground”*

One commonality between the Downtown Arts District and Orlando Fringe is that both organizations have created web portals that are influenced by common social media sites; therefore, an emergent theme in this category is: social media communication practices necessitated the creation of a networking hub for established and emerging artists. The web portal examples for these arts organizations fall within the definition of social media by Bolton et al (as referenced in Chapter One): “any online service through which users can create and share a variety of content” including “user generated services (such as blogs), social networking sites, online review/rating sites, virtual game worlds, video sharing sites and online communities, whereby consumers produce, design, publish, or edit content” (248). Both executive directors for Downtown Arts District and the Orlando Fringe foregrounded in their interviews that their organizations cater towards both new (emerging) artists as well as more seasoned artists. Their web portals allow for these constituent groups to come together to help mentor each other as well as to share art, seek/find information on events, and learn how to share their art within and beyond the organizations. Downtown Arts District’s website called “Slice,” is powered by NING, which is a platform that allows organizations to “create their own social networks” (NING). The Downtown Arts District website utilizes a blog, a feed from their other social

networking sites, sign in/sign up for users, and users' photo identities/avatars on its landing page. Additionally, the site has navigation tabs at the top of its page that gives it a familiar look and feel of a typical website for an organization. As described by Hartley, "our website is actually a social media platform that allows artists to upload information and to communicate with each other...we're really creating this community that's very accepting and inclusive through the art" (Hartley). The site becomes an information and mentoring hub for diverse artists from around the globe to connect and coordinate exhibitions, which change monthly at Downtown Arts District.

Friskies, who explained that Orlando Fringe is really "founded upon that emerging artist feel," shared that to accommodate the need to communicate information to new and returning artists in an interactive way, she and her team created an online portal through Canvas, a well-known Learning Management System (LMS), to facilitate a "gathering ground" for the artists (Friskies). This is a great example of how social media influenced the way that Orlando Fringe conducts business and communication with their artists. To augment a series of in-person workshops that mandated when and where artists had to be there in person for orienting new artists to Orlando Fringe, a network with "just in time" information was created. While Friskies and I did not discuss the choice of Canvas versus another platform, my assumption is that because so many of these emerging artists have attended high schools, colleges and/or universities that use Canvas or a comparable LMS, emerging artists are attuned to using a platform to connect with their peers and within an organizational hierarchy. This also relates to one of the themes surrounding the question of "what do millennials want from their arts organizations?" A desire for mentoring and the need for timely communication rose to the top of the list of priorities for millennials as perceived by executive directors of arts organizations,

which is in alignment with commonly known characteristics of millennials. As will also be mentioned thematically related to Orlando Fringe’s approach to mentoring millennials, Friskics summarized that “a lot of people come to Fringe and cut their teeth on theater arts for their very first time at this festival” (Friskics). This is a powerful story arc within the narrative of how non-profit arts organizations serve their communities; Fringe exists, in part, to allow theatre artists and audience members to learn and grow early in their careers. As such, Orlando Fringe, like Downtown Arts District, is finding ways to communicate and connect with the local, national, and international established and emerging artists through social media and through custom-designed web portals that cater towards the artists – even more so than the patrons.

*It's the news*

As aptly stated by Preisser from Opera Orlando, “social media; it’s what people rely on for their news nowadays, especially the young kids, so we want to be in the mix” (Preisser). When considering how the executive directors interviewed for this project see the influence of social media on their patrons, the topics of how people get news, what people consider news, how connected people are to their stream of news, and the need to create news all emerged. As summarized by Nao, social media brings “constant information” that is “flowing” and “can deliver information to many people very quickly” (Tsurumaki). Therefore, it is important for the arts organizations to have relevant, accessible content to integrate into the flow of news on peoples’ daily newsfeeds. Reminiscent of how Turkle describes our connected lives “tethered” to our devices and “tended to” by the web (11, 154, 173), Tsurumaki observed that peoples’ technical devices are personal, and because of that, technology, and specifically social media, “is a direct line that we have to literally peoples’ hands, peoples’ palms” (Tsurumaki). Tsurumaki

emphasized the closeness, or “proximity” as well as “frequency” that arts organizations, such as the Garden Theatre, have to peoples’ daily lives.

NeSmith takes the idea that social media serves as a news site to the next level, as he has become a driver of multi-media content for not only Creative City Project (his organization) but others (nearly all) in the community. NeSmith explained, “we are essentially a media company that is constantly producing media that is increasingly valuable to our audience and collaborators...So we spend probably 11 months out of the year producing content that highlights other people and organizations and then we spend 4 to 6 weeks really pushing, ‘hey come to our thing’” (NeSmith). Pointing out that social media isn’t just “a tool for marketing,” NeSmith, with a team of photographers and videographers has created weekly segments, “This Week in Art” and the “Artrepreneur podcast,” which are both shared through the social media channels of Creative City Project as well as through NeSmith’s personal social media pages (NeSmith). The “This Week in Art” segments are short, 2 minutes or less, video segments shot on location at a venue that has an arts event of interest in the upcoming week. Partnering organizations are tagged so that the videos also appear on their social media pages; “arts organizations have really rallied around it” (NeSmith). Through the video segments, NeSmith is educating his viewers by taking them inside, and sometimes behind the scenes of, local organizations. Additionally, his “Artrepreneur podcast” features the stories of creative workers of Central Florida who are demonstrating success and making a living by being an artist. In this regard, NeSmith has created a news channel through creating content, and he has bolstered the social media news feeds of other organizations who might not have the resources to create video content.

*Getting to know you – relationship building through social media*

Nearly all of the executive directors interviewed shared examples of how they are using social media as a way for the audience and the organization to get to know each other and build relationships. As aforementioned, Hartley and Friskies are building relationships with their artists through various web-based platforms. Tsurumaki views social media as a means of building relationships between people, their daily lives, and the organization, explaining, “People are on Facebook more than on websites. So it’s just all of your life is in that one place. Your family too” (Tsurumaki). Additionally, he sees the value in bringing the organization and its artists to life through social media so that the community feels deeply tied and connected (Tsurumaki). NeSmith is not only building relationships with other arts organizations and the people that make art happen in Central Florida, but he is foregrounding citizens and their relationships with their city through the social media presence of Creative City Project. Relationship building is at the core of the mission of Creative City Project, and it was central to NeSmith’s explanation of why he started his organization, “I have a really big passion to create meaningful shared experiences for people because I think it changes us. It also changes the way we interact with our city” (NeSmith). While his event is an annual event that takes place in the month of October, NeSmith is demonstrating the power of continuously building relationships in the digital space that bring people to the physical space, and vice versa.

Preisser, who is caught between building and sustaining relationships with the older, traditional patrons of opera and the cultivation of millennial patrons, credits livestreaming technologies as a means of building relationships with his audiences – particular the “young professionals,” or millennials, who comprise a growing segment of his audience base (Preisser). He reminded me that most of opera is considered “public domain,” which means that unlike

theatre companies who have to purchase the rights to their plays, for most operas, Opera Orlando is not bound to a contract that forbids them from sharing entire performances on social media channels (Preisser). Preisser further explained that beyond simply sharing rehearsals, excerpts, and/or entire performances on social media, livestreaming technologies have allowed for Opera Orlando to build relationships around a cause, such as what happened after the Pulse nightclub tragedy (Preisser). Preisser explained, “Our biggest one [livestream] was One Voice Orlando...It was our benefit concert after Pulse, which we were also raising money at that time so we thought it would be really important to make sure we livestream it and then hopefully encourage people to donate during the livestreaming” (Preisser). Opera Orlando, as Preisser indicated, can archive their livestreams on their website, which creates access for anyone with an internet connection. Preisser believes in “get[ting] it out there” to grow audiences and relationships between Central Florida and opera as an art form.

Perhaps the largest scale example of how Facebook live is being used to build relationships between audience and artists can be found with CFC Arts. As “Community” is embedded within the name of this organization, it is no surprise that as described by Vickery, CFC Arts is using Facebook live, the livestreaming capability of Facebook, to host an event on social media in real time and to build two-way relationships with audience members as they ask questions in real time to members of the organization and receive real-time answers back (Vickery). An example of one of the ways that Vickery and his team are using Facebook live was a recent live interview that CFC Arts conducted with the cast of one of their musical theatre productions from early 2018, *Disney’s Hunchback of Notre Dame*. This interview gave the Facebook audience of patrons and potential patrons the opportunity to “ask questions, get to know them [the cast], so that when they came to the show they felt like they already knew Ian



who played Quasimodo” (Vickery). Vickery points out that this is a two-way street, as the CFC Arts team is also “getting to know” their audience based on the questions that are asked (Vickery). Vickery provided many different examples of how CFC Arts uses Facebook live to offer audiences that chance to get a look behind the scenes of rehearsals, ask individual musicians questions, and “chat with patrons” (Vickery). As will be further discussed, social media has been cited as the number one way that patrons have found Vickery’s organization.

### *Show business*

It is not surprising that all executive directors made mention of the operational aspect of using social media channels to conduct the business of show business – selling tickets, fundraising, advertising, marketing, and cultivating patrons. What stands out from the thematic perspective is that social media not only allows for arts organizations to conduct necessary business, but it serves as a value-added concierge of sorts, to help connect people seeking information or a transaction with the people who can respond to the request. For example, Hartley mentioned that her events, such as the “Third Thursdays gallery hop,” which happens monthly, are advertised as calendar “events” on Facebook so that all pertinent information is available for anyone who needs it (Hartley). Likewise, DAD has sold tickets to events through Facebook, and Facebook has provided a platform for fundraising (Hartley). Hartley cited “Giving Tuesday,” the philanthropic movement that follows “Black Friday” and “Cyber Monday” shopping discounts around the time of the Thanksgiving holiday, as one of her larger Facebook fundraising initiatives annually (Hartley). Friskics noted that the “lottery,” the process that aspiring Fringe artists enter to get a performing spot for the Orlando Fringe Festival, is run completely online. And Preisser cites Facebook as a vehicle for conducting contests, promotions, and give aways that allow for Opera Orlando to sell more tickets to events. As previously

mentioned, NeSmith sees social media as a means to amplify the mission of Creative City Project as well as all of the non-profit arts organizations with which he partners. He provides “just in time” information on a weekly basis with the aforementioned “This Week in Art” segments and is helping other arts organizations to sell tickets to their events, broadcast admission details, and demystify the organizations so that any potential patrons know what to expect (NeSmith). Marketing, which is an important aspect for all non-profit arts organizations, is much less expensive and/or free for organizations on social media sites (compared to the high cost of traditional print, radio, and television advertising opportunities). This aspect of social media, broadcasting an organization’s messaging on a larger scale within the digital world, will be further examined within the context of creating buzz and the transmedia storytelling that occurs within social media spaces.

### *Creating buzz in the transmedia world*

As discussed in Chapter One, Jenkins presents a framework for the concept of “transmedia storytelling,” referring to the “...emergent forms of storytelling which tap into the flow of content across media and the networking of fan response” (“Revenge of the origami unicorn”). Many of the examples of how the executive directors interviewed for this project viewed the fan response to the arts organizations’ social media postings aligned with several of the “functions” of transmedia storytelling as outlined by Jenkins – in particular that it “offers us other character’s perspectives on the action,” and “deepens audience engagement” (Transmedia 202: Further reflections”). While the executive directors themselves did not use the terminology of “transmedia storytelling,” the phenomena that they described can be categorized as such.

Friskics spoke of the “buzz” on social media that is created by the artists and patrons about Orlando Fringe shows leading up to and during the Orlando Fringe Festival. As noted by

Friskics, “Fringe...attracts audience through critics and through reviews of shows, and the huge buzz is what garners new people” (Friskics). Fans, who would fall into the category of “die hards,” take the physical act of distributing paper flyers for their favorite shows to the digital environment on social media – creating a bit of a cult following for their favorite shows, which attracts more people reviewing shows on social media and buying tickets to see more shows and to give their own reviews. Tsurumaki calls this buzz a “snowball kind of effect” where the Garden Theatre might put out a message, photograph, comment, or behind the scenes posting about a show, and then the message gets carried on “multiple levels” (Tsurumaki). He further notes that on social media, “they seem to be having a whole lot of conversations we’re not in” regarding the conversations among Garden Theatre Facebook followers on a conversation thread with one another. And NeSmith creates media content that is dispersed to others to the point of now creating a narrative where social media followers of Creative City Project as well as personal social media friends of NeSmith are taking the media content and/or mission and creating their own personal posts about Creative City Project. Surely a result of vast partnerships, thousands of patrons, and serving as a media hub, NeSmith has achieved the level of transmedia story where the audience is making the message their own and telling the story without NeSmith’s intervention. Examples of artists themselves sharing the story of the organization within the digital landscape can be seen in DAD and CFC Arts, where the sheer number of artists involved in both organizations, like Orlando Fringe, serve as the artists and fans of the organizations and spread fandom throughout social media.

*Social media and generational differences among arts patrons and artists*

Part of question four focused on any generational differences between how various generations are using social media within each organization. Most of the executive directors

cited their use of built-in data analytics tools available to them through Facebook and/or other social media platforms that confirm that they have a larger percentage of millennial patrons engaging with their organizations through social media (particularly on Facebook). As Tsurumaki emphasized, yet another benefit of digital advertising on social media versus traditional print advertising means more data; “when you look at digital things you get digital results” (Tsurumaki). Undoubtedly, there is a scientific, data-driven response to the question of how generations are using the social media sites for non-profit arts organizations, and this is quantified by looking at analytics. NeSmith spoke of the medium of social media as a medium that millennials are used to when it comes to the concept of “a call to action” (NeSmith). As part of his mission is “to connect new audiences with our existing arts organizations,” he knows from data that generationally, his new audiences can be found on social media. Additionally, it was stated by the large majority of the executive directors, that Snapchat, Instagram, and Pinterest trended towards a younger demographic, and Facebook and Twitter, more than other social media platforms, had more of a cross-generational usage. Hartley recognized that in her field, the visual arts, there was a leaning towards the use of Instagram, which is a platform based on the visual immediacy of photographs and visual images; as surmised, this preference of Instagram as a platform could be based on the artistic discipline rather than the age demographic/generation.

Perhaps due to the generational divide inherent in opera that Preisser explained throughout his interview, he had the most tangible example of *how* the generations are using a social media platform like Facebook differently. In Preisser’s experience, the “older generation....they want to talk to a real person” versus respond to a comment on a threaded discussion on the thread itself, recognizing, “maybe it’s an opera thing because we have that

hybrid, that big generation gap” (Preisser). He cited examples of contests, promotions, and give aways to win free tickets or a t-shirt that Opera Orlando frequently hosts on their Facebook page. In his experience, the older generation, who have “found their way” to Opera Orlando’s Facebook page, read the contest post by Opera Orlando and then pick up the phone to call someone at Opera Orlando to give their answer for the contest instead of typing their response as a comment on the Facebook thread (Preisser). As he explained, “you’re supposed to put the answer on Facebook, and we had people calling...so they obviously were on Facebook, but they didn’t know how to use the medium” (Preisser). The experience that Preisser described aligns with studies that indicate that baby boomers are more likely to read e-mail newsletters more than other generations; in the example cited by Preisser, it could be said that his older patrons are reading the Facebook posts like an electronic newsletter; therefore, they are not inclined to respond or write on the newsletter itself (they would rather pick up the phone and call). Additionally, Preisser described his experience communicating with performing artists of different generations – the younger performers are more responsive to getting pertinent information via text messages or through social media messenger services versus e-mail communication (Preisser).

#### *Executive directors on what millennials want*

Question five asked executive directors to think about what, if anything, millennials have expressed as being important to them when it comes to arts engagement. For this particular question, each executive director answered in a different way, resulting in categories per individual and/or individual organization. In sum, the categories resulting from the question of “What do you think millennials want” are: mentoring, easy-to-find and timely information, the opportunity to give feedback, cause-based programs, a lack of pretense, and affordability. True

to the spirit of Fringe, Friskics responded in a way that aligned with the overarching theme of mentorship. As previously mentioned, Friskics and her team have created online classes and workshops to teach the emerging Fringe artists how to create and produce their best work. As said by Friskics, “We have these people who are new to this industry; we feel an obligation to help teach them and be mentors to them” (Friskics). Hartley picks up with the theme of mentorship, stating of DAD, “we’re here for the artist and for Orlando” and expressing her desire for DAD “to be something that grows and meets the needs of stakeholders,” upon gaining feedback and “building a consensus” (Hartley). She also noted that millennials have a “need for information quickly and often,” which is sometimes challenging with a smaller operational staff (Hartley).

Preisser has observed that the millennial response to opera has been individualized, meaning that specific millennial patrons are not afraid to voice their unique needs and opinions (Preisser). He cited an example of a patron who did not want to see the supertitles (the projection of the translation of the libretto projected over the stage), as he found them distracting. As explained by Preisser, it is the attitude of, “This is what I want. This is what I want my experience to be” (Preisser). Preisser has observed that “cause-based opera” has been popular with the younger generation of millennials (Preisser). Opera Orlando has experimented with “putting it [opera] through a modern-day lens” to increase its relevancy (Preisser). One example of this is the production of Mozart’s *Don Giovanni* that Opera Orlando set on a college campus with the titular character as a date rapist. Rather than portraying Giovanni as a ladies’ man with attractive wooing abilities, Opera Orlando reimagined him as an aggressor who preyed on non-consenting women. Preisser partnered with a rape crisis awareness and advocacy group and held a community conversation around the topic in conjunction with the performances. It is these

kinds of causes, conversations, partnerships, and reinventions, that Preisser believes have resonated with the millennial audience.

To NeSmith, he believes that millennials are turned off by “pretense,” so his organization, Creative City Project, is striving to take away the pretense and make art authentic and accessible to all (NeSmith). He explained, “I think the greatest challenge for traditional, established institutional arts organizations is that those segments of the arts world are built on pretense. They’re built on frocks and furs and which now are associated with white hair” (NeSmith). Creative City Project is all about cultivating new patrons (inclusive of millennials) through stripping away the false idea that the arts are not accessible or that the arts are elitist, unwelcoming, pretentious. And to Tsurumaki, the show choices and season of offerings of an arts organization is an important message to millennials and other generational constituencies, stating, “every single choice you make is a statement” (Tsurumaki). Referencing the Garden Theatre’s 2018-2019 season, Tsurumaki continued, “you are saying something when you put on a show like *Gypsy* versus *Billy Elliott*” (Tsurumaki). While millennials who aren’t musical theatre aficionados might not be drawn to a musical such as *Gypsy*, written in 1959, a show like *Billy Elliott*, based on the movie by the same title from the year 2000, might be more appealing to those born between 1980 and 1995.

At the top of Vickery’s list of what he has learned millennials want from their arts organizations is lower cost tickets, explaining that “most people don’t have \$50, \$60, \$70 to drop on a ticket” (Vickery). Echoing Hartley and Preisser, Vickery also noted, “I believe millennials like to give their feedback. They like you to know if they like something or didn’t” (Vickery). To this category of feedback, Vickery adds the importance of timeliness to the list, sharing that millennials need the information to be at their fingertips or they will “just give up” and move on.

He has had success in timing feedback surveys to hit patrons' inboxes right when they leave the show (before millennials move on to the next thing), observing, "If I can catch them in the moment and they're able to tell me how they felt while they're feeling it, then I have a better chance of catching it" (Vickery).

### Conclusion: breaking down the fourth wall

Question six asked executive directors how they invite participation via social media. In their answers to this question, each executive director reinforced the importance of making connections and relationship building within the categories of: sustaining participation and human connections in the digital world beyond the "live" event in the physical world, creating digital content through videos and livestreaming, social media as the curator of patrons for the organization, and the pros and cons of breaking down the fourth wall.

Friskies emphasized that "social media platforms are a conduit for engagement" (Friskies). Further, through social media, she, like NeSmith, is able to sustain participation in her organization throughout the year well beyond the festival itself, which is an annual event in May. Friskies explained this as "...the shift from having to physically be in the space to feel like you're part of the family versus you can just sit at your home and go online and still feel like you are part of the family" (Friskies). For Hartley, she is able to invite participation in the arts through the connections that can be made between artists from around the world via social media. NeSmith said of Creative City Project, "we tripled down on social media in 2018," citing the energies that he and his team have put forth into inviting participation through creating more video content, targeting for demographics, strategically using each social media platform, and amplifying partnerships. Of Opera Orlando, Preisser pointed to the proliferation of livestreaming



as the example of how his organization is inviting participation via social media. And Vickery cited that social media is the top reason that people have heard about CFC Arts: “Facebook has done a good job of almost finding the patrons that we’re looking for us and them promoting to them” (Vickery). This is a powerful statement, again reminiscent of Turkle’s proposition that the web “tends to us” (154). Participation, in this instance, can be machine driven and solicited by programming while simultaneously being driven by people.

It is Tsurumaki’s response to this question that both summarizes and questions the overarching narrative that social media provides for arts organizations, patrons, and artists, and improves upon other modes of cultivating audiences and inviting participation. While Tsurumaki highlights the benefits of having a robust social media presence on Facebook, where through photos and videos, people can “test drive” the product (in this case live theatre) so that they determine whether or not they want to come and see the show and/or know what they can expect when they come to the actual, physical performance in the theatre space, he also laments that this “sneak peek” destroys the “mystery of theatre” (Tsurumaki). As stated by Tsurumaki, “it’s the feeling of on demand...quick, fast, direct access. Whenever you need it. And it’s so interesting because...I feel like theater is a little bit about the mystery. It’s actually seeing something new you’ve never seen before” (Tsurumaki). Tsurumaki describes this as the dissolution of the “4<sup>th</sup> wall,” which in theatre is that invisible divide between stage and audience, actor and audience member (Tsurumaki). He asks of his patrons (both potential and existing), “let the artist actually surprise you a little bit,” further reminiscing about that magical moment when the lights dim, and when the curtain on stage reveals something not yet seen: “They [the audience] should sit there; they should let the curtain open and say, ‘that looks great.’ That’s the only place you can see it. You just have to go to it to find out” (Tsurumaki).

Tsurumaki, who also sees the vast opportunities for access and participation via digital technologies also holds on to the feeling of theatre magic – magic that can only be felt by being there and being surprised. It is indeed a delicate balance between creating pathways to the arts from the digital environment to the physical environment and demystifying the “live” experience to point of where the “live experience” has a reduced impact.

The continuum of responses provided by these executive directors to all of the interview questions surely indicates that they are seeking ways to offer participation as defined in Chapter One by Connor, Jenkins, Bertozzi, and others. Providing mentorship, experiences, connections, active versus passive environments, access with no pretense, creative digital content creation, community based work, and non-traditional performances and venues, are at the core of the work as expressed by these organizations. And millennials are at the top of mind for non-profit arts organizations when it comes to looking at how to make the arts a personalized, impactful, and sustainable experience that connects Central Florida millennials to their organizations and city. Chapter Five will continue to explore connections between the through lines of the interviews with executive directors, the Central Florida millennial survey data, (see Chapter Three), and best practices referenced by the executive directors as well as referenced in my research.

## **CHAPTER FIVE: CONCLUSIONS AND FUTURE RESEARCH**

### Introduction

This Chapter will synthesize the data from surveying Central Florida millennials and interviewing executive directors from Central Florida non-profit arts organizations. Best practices identified by the Central Florida executive directors will be explored followed by a strategic action plan with recommendations for non-profit arts organizations. The Chapter will close with a review of the limitations of this study as well as recommendations for future work.

### The executive directors share best practices

The executive directors of Central Florida arts organizations interviewed for this project were asked to share examples either locally, nationally, or internationally, of best practices of arts organizations using social media to engage with patrons. They were asked the question: “Are there any examples of best practices of using social media to engage with arts patrons from other cities or arts organizations that you believe are worth studying or replicating?” The examples given included specific examples of other organizations as well as self-reflection on their own organizations and notable characteristics of what best practices are. To start, Hartley referenced Art in Odd Places (AiOP), a non-profit organization based in New York that partners with Downtown Arts District (DAD) annually on an AiOP festival. AiOP’s mission is: “to stretch the boundaries of communication in the public realm by presenting artworks in all disciplines outside the confines of traditional public space regulations...[and] reminds us that public spaces function as the epicenter for diverse social interactions and the unfettered exchange of ideas” (Art in Odd Places). As noted by Hartley, Orlando is a partnering city of AiOP and participates in an AiOP festival annually (Hartley). Hartley cites AiOP’s social media

(Facebook, Twitter, and Instagram) as influencing the DAD version of the festival; AiOP's social media channels demonstrate examples of ways to promote the festival through social media and has taught Hartley and her team about the interconnectivity of the festival, its artists, and organizers, between the cities of New York and Orlando (Hartley).

Tsurumaki and Vickery both cited iconic arts institutions that have aspirational social media channels. For Tsurumaki, it is the National Theatre in England and the Public Theater in New York that demonstrate best practices. Tsurumaki admires that the National Theatre in England shows “the reality show of theater” through posting the front of house and back of house personnel doing their jobs to make theater happen, thus showing, “this art exists...these are real people” (Tsurumaki). Of the Public Theater in New York, Tsurumaki believes that the organization has solidified itself as an anchor of New York and has managed through its social media messaging to foreground the “pride,” “urgency,” and “quality” of the organization (Tsurumaki). Both of Tsurumaki's examples speak to the idea of using social media to tell the stories behind the organizations and why the arts are not just a “nice to have” but a “need to have.” The social media examples that Tsurumaki referenced are about showing all of the people that are employed and working in the arts as well as showing the good that the organizations do for their communities and cities. For Vickery, it is the Kennedy Center's storytelling on Instagram that is a model. He explained that the Kennedy Center, “is very creative in their approach about how they showcase all of the different things they have going on. And although it's one building one place, every time they do a different story it's like a whole different organization based on who they're showcasing” (Vickery). In the case of the

Kennedy Center, their brand of excellence in the arts is consistent while changing their stories on social media to illuminate their diverse programming.

Preisser cited the practice of using hashtags to “tag” or reference the organizations of visiting artists; through this practice, affiliated opera companies can highlight each other when they share artists – thus raising the visibility for multiple opera singers and opera organizations (Preisser). Additionally, Preisser cites the practice of featuring “artist spotlights” on social media as something that he emulates as a way for social media followers to get to know their artists (Preisser). Lastly, NeSmith cited examples from his organization Creative City Project such as the “This Week in Arts” and “Artrepeneur” segments that share practical advice and serve as “a value ad for arts partners,” as explored in Chapter Four, thus enhancing the best practices for Central Florida arts organizations (NeSmith). In sum, the examples cited by the executive directors showcase how social media can be used to make arts organizations more approachable and visible through the people and partnerships involved. As will be further noted, these examples are in agreement with my strategic action plan for engaging millennials in the arts via social media.

#### Intersections between executive directors and millennials

As explained in Chapter Three, the choice to conduct this research as a mixed method study was purposeful in order to widen the scope of perspectives and potential revelations. While the digital online survey of a sample of Central Florida millennials and the face-to-face interviews with a sample of Central Florida executive directors yielded different data sets with varying foci, these data sets have opened the door to some profound general conclusions. Resonating from the data from surveying millennials is the general belief expressed that Central

Florida does indeed have a vibrant cultural scene with 49% of respondents answering “yes,” 47% answering “somewhat,” and 4% answering “no” (see table 3). As noted, 83% of the respondents who believe that Central Florida has a vibrant cultural scene took the time to provide examples that fell into the categories of specific arts organizations (23%) and specific reasons that Orlando as a city is one that is supportive of artists, arts, and culture (77%). This data fares well with the one of the objectives that NeSmith voiced regarding Creative City Project – to “shape the global perception of Central Florida as a place known for creativity and innovation” (NeSmith). The majority of the cohort of millennials surveyed not only agrees that to some extent that Central Florida has a vibrant arts and cultural scene, but agrees that having a vibrant arts and cultural scene is important to them. While the survey respondents might not have used the language of NeSmith (“connecting on a heart level to the place we call home”), the data suggests that the cohort of millennials have a connection to the Central Florida arts and cultural scene that their hometown offers, and a positive perception of it does exist. In fact, 92% of the Central Florida millennial cohort agreed to some extent that “the arts improve the image and identity of (their) community,” which was 25 percentage points higher than the national millennial cohort of Americans for the Arts (AFTA) millennials surveyed in 2015.

Further conclusions can be drawn between the data sets on the topic of social media and communication. As mentioned in Chapter Four, the executive directors cited examples of how they are using social media to connect with their audiences and/or patrons. 86% of the survey respondents in the Central Florida millennial cohort indicated that they agreed to some extent that they are more exposed to arts and culture through social media with 61% reporting that they share information about local arts happenings on their personal social media pages (see table 7).

The primary social media channels reportedly used by the Central Florida millennial cohort was Facebook (99%), Instagram (77%), and YouTube (51%). This usage is in alignment with what the executive directors cited as their primary social media channels for their arts organizations.

As the question of “What do you think millennials want?” was raised to executive directors, I investigated the data sets in quest of alignment or incongruency between what the executive directors cited and what the millennials indicated. As noted in Chapter Four, the categories resulting from the question of “what do you think millennials want” as illuminated by the executive directors were: mentoring, easy-to-find and timely information, the opportunity to give feedback, cause-based programs, a lack of pretense, and affordability. Interestingly, 57% of the Central Florida millennial cohort indicated that they had never been asked by an arts organization to give their opinion or input, yet 91% of the respondents agreed to some extent that they would be likely to give input to an organization if asked. As evidenced by the executive director interviews, there is already a mechanism for eliciting this input in place at some arts organizations with the knowledge that feedback from millennials also comes in an unsolicited, informal way. The Central Florida millennials indicated that they would be most likely to take a survey online via e-mail. The second most likely way that the millennials indicated that they would give feedback is through a survey sent via social media. This preference towards an e-mail survey might debunk the idea that millennials don’t read, use, or like e-mail as much as social media communication tools or text messaging (with the understanding that these responses and preferences might be unique to this particular demographic of Central Florida millennials – as will be stated in the “Limitations of this study” section at the close of this Chapter).

The top five conditions that would make the Central Florida millennial respondents more likely to attend an arts event as ranked in the following order by the Central Florida millennial cohort surveyed were: (1) lower cost, (2) if it was free, (3) knowing people in the cast or knowing the artists, (4) the time of day – if there were more options, and (5) more information – knowing the backstory of the performance or art (see table 18). Aside from the aforementioned desire to give feedback, which is in alignment with what the executive directors perceived that millennials are interested in doing, of these priorities ranked by the cohort, “affordability” also stands out as a motivator for millennials that is top of mind for the executive directors. The fact that “lower cost” ranked higher than “free” for the Central Florida millennials surveyed is worthy in consideration with data summarized by Dilenschneider, which suggests that “free” can also be perceived as not being something valuable. Many studies cited by Dilenschneider “bust the myth” that attendance at free events is higher than events that come with a cost; data suggests that attendance is actually higher at events that come with a cost (“Three Proven Business Realities”). Dilenschneider’s data offers that “people report greater intent to visit organizations that charge over \$20 than entities that are free and are more satisfied with their visits when they do not get a discounted rate” (“Three Proven Business Realities”). Knowing this national data as well as preferences suggested by Central Florida millennials and observations made by the executive directors interviewed for this project suggests that there might be a pricing sweet spot that is considered affordable for millennials without being discounted or free so as not to devalue the artistic product itself.

As mentioned in Chapter Three, Central Florida millennials who also identified themselves as donors to an arts organization in the past year ranked “helping the community”



second in their list of motivators for attending an arts event, which was a higher ranking than the overall cohort, who ranked “helping the community” as their sixth most important motivator. “Helping the community” could connect to the idea of “cause-based programs,” as described by Preisser as a way to connect with millennials. It is good to know that those who are more likely to donate to an organization are also interested in arts events that are positioned to help the community. As will be further explored in my strategic action plan, it could be argued that all non-profit arts organizations are helping the community – the organizations are not always telling this story, though. Lastly, the idea presented by the executive directors that millennials want “easy-to-find and timely information” could be parallel to the cohort’s interest in knowing the cast and/or knowing more about the backstory of the performance. This is where the executive directors interviewed and their respective arts organizations referenced many specific examples – ranging from interviews with the cast on Facebook live (Vickery) to “This week in art” segments (NeSmith). The suggestion that an understanding of the backstory of an arts event can lead to an increased propensity to attend the event further validates the Brown et al study on audience engagement referenced in Chapter One, where it was proposed as a result of surveying audiences throughout the country that the amount of knowledge, preparation, and anticipation attendees have in advance of a performance can contribute to engagement and the likelihood that audiences might return to the organization’s or another arts organization’s events (Brown et al Chapter 1). As noted, effective preparation can include pre-show discussions and behind the scenes or background information shared ahead of time (Brown et al Chapter 2). As will be later discussed in this Chapter social media provides opportunities to share this backstory further to attract millennials to art organizations and events.

The idea that millennials would favor a “lack of pretense” could be supported by the data regarding the venues and types of performances attended by the Central Florida millennial cohort surveyed. In alignment with Americans for the Arts data, 70% of the Central Florida millennials reported that they attended an arts event at a park or other public space, and 64% indicated that they had attended an arts event at a street festival. With the exception of “performing arts center,” where 75% of Central Florida millennials reportedly had attended an arts event, these non-traditional spaces (civic or public spaces) ranked higher than other theater spaces, museums, or concert halls. Perhaps, as indicated by NeSmith, millennials find the lack of pretense of a street festival or public park appealing compared to the formality of concert halls, museums, and enclosed theatre facilities.

It is no surprise, though, that for the Central Florida millennial cohort, the performing arts center ranked high as a venue frequented; as mentioned in Chapter Three, The Dr. Phillips Center for the Performing Arts, a state-of-the-art performing arts center in the center of Orlando’s downtown opened in 2014. As it opened with the mission “arts for every life,” the Dr. Phillips Center was designed to invite people in through its architectural details as well as its diverse programming. Architecturally, there were design choices such as no stairs at its facade so that people would not feel like they are “walking up to the arts” as so many monumental performing arts centers have been situated – on an unapproachable pedestal (Ramsberger). An additional feature of accessibility is the ability to remove the glass doors so that there is no division between the street and the performing arts center (Ramsberger). Further, the public plaza in front of the performing arts center was intended to be “Central Florida’s living room,” a community gathering place (Ramsberger). While the cost of events at the Dr. Phillips Center is

neither low nor free, the programming of anything from comic acts and popular music to opera, ballet, and Broadway musicals, has indeed solidified that the organization is striving to achieve “arts for every life.” Before the Dr. Phillips Center even opened, there was a general idea communicated in advance by the Dr. Phillips Center that this would not be a place that required fancy tuxedos; jeans and t-shirts would be welcomed, and this non-dress code approach has maintained in its operations (Ramsberger). This idea of forgoing pretentiousness in favor of approachability permeates throughout the work and approach of Downtown Arts District and Orlando Fringe as well, which is instrumental to their communication and programming to and for emerging artists.

Lastly, mentoring was a topic that was prominent for some of the executive directors whose organizations work with emerging artists. The survey to Central Florida millennials did not elicit responses that used the word “mentoring,” but it is my belief that the information that arts organizations can provide in social media spaces can be a form of mentoring if it is communicated with a message and purpose to provide the information that the Central Florida millennials seek – such as the backstory of a performance. Perhaps, as explored in my action plan, mentoring is the new marketing, and the act of advertising can actually be an act of educating within social media spaces. Further, as will be mentioned at the close of this Chapter, a survey of millennial artists would be of interest for a future research study to determine the efficacy of digital media engagement strategies targeted towards mentoring millennials who are artists.

### Recommended Strategic Action Plan for Central Florida arts organizations (and beyond)

In her “Dear Cultural Supporter” letter in the July/August 2018 edition of *Orlando Arts Magazine*, a publication of United Arts of Central Florida (United Arts), the fundraising and advocacy organization that serves Central Florida, the President & CEO of United Arts wrote:

Besides ongoing efforts to raise money to support the important work of our cultural sector, United Arts of Central Florida is exploring the development of a number of initiatives...the three that are rising to the top — programs that will strengthen our grassroots cultural groups, expand cultural access to underserved communities and grow millennial audiences...United Arts recognizes the opportunity to create a program targeting increasing arts attendance by the ever-growing millennial population in Central Florida. Many of our cultural providers are hosting programs of interest to millennials, but there is no comprehensive effort to identify and promote all our collective cultural programs under one umbrella, which United Arts is positioned to do (Garcia).

My belief is that the objectives outlined by Garcia are intertwined - supporting grassroots efforts, increasing access for underserved populations, and cultivating millennial patronage of the arts, are reflective in the best practices in arts engagement evidenced throughout this dissertation.

The “Generation We” viewpoint of millennials suggests that they are the key to accomplishing these objectives. The following section outlines my strategic action plan for arts engagement in social media spaces to promote arts engagement in the physical world among millennials.

1. Tell the stories of all – artists, impact, jobs, art, patrons, people, and place – start and share the transmedia story.

Arts organizations should see themselves as master storytellers – after all, the arts are all about bringing stories to life. Non-profit arts organizations can create relevant story arcs and guide the resulting transmedia story through identifying the stories that potential and existing patrons might find to be of interest while being true to the organization’s mission. If millennials want to know the backstory of the artistic productions and/or the art itself, arts organizations can share the backstory of their own organization as well as the backstory of the art on stage or in the gallery. Millennials might want to know why the organization exists, whom the organization serves, what art(s) is/are presented by whom and for whom. Arts organizations can serve as conversation catalysts and tell the stories that are important about who they are and why their work matters in our community. Artist spotlights, stories about boards and staff, students enrolled in arts education programming, stories about the arts technicians and engineers, about the playwrights, composers, and art itself, can provide the necessary backstory that many millennials indicate they desire as well as help to magnify the mission of the organization.

As evidenced by the words of the Central Florida executive directors, mentoring of artists is important to cultivating a community of artists. Could this concept of mentoring extend to patrons? Could arts organizations mentor their patrons through the story arcs shared on social media? Might information sharing be a form of mentoring? Perhaps the quest for information expressed by millennials can be better understood within the context of transmedia story. As noted in Chapter One, Jenkins offers that “most transmedia content serves one or more of the following functions: offers

backstory, maps the world, offers us other character's perspectives on the action, [and/or] deepens audience engagement" ("Transmedia 202: Further reflections"). Millennials are steeped in the digital transmedia world, and it was of no surprise that the Central Florida millennials indicated that knowing the backstory in advance might prompt them to further engage in the arts. If arts organizations are successful at sharing this backstory, then their social media content will look and feel more like mentoring than marketing. Further, through the aforementioned principle of "spreadability...the effectiveness and impact of messages is increased and expanded by their movement from person to person and community to community" (*Spreadable Media* 21). As suggested, millennials, especially those who reportedly gave financially to arts organizations, are apt to spread, expand, and amplify the transmedia story offered by arts organizations in social media spaces.

2. Consider and share how the arts convene and create around causes.

As noted throughout this dissertation, evidence suggests that millennials care about social causes, volunteerism, improving society, and "making the world a better place" (Paulin et al 336). Nearly every non-profit arts organization has a mission and vision statement that is aligned to a cause in the community, and if organizations do not have these statements clearly identified, now would be the time to align statements with the actualities of the work that they do and the people that they serve. As cited by Preisser and others, millennial audiences have gravitated towards cause-based arts programming. Arts organizations should consider their communities and the causes that matter, which might require surveying the community through digital surveys via e-mail or social media. For example, Sojourn Theatre, a national organization that has

established itself as a leader in social justice theatre, has a play in its repertoire entitled “How To End Poverty in 90 Minutes (with 199 people you may or may not know),” which is an interactive audience/actor experience where every audience is given \$1000 of box office receipts to allocate in a collective manner to a community initiative to end poverty (*Sojourn Theatre*). This type of play allows for the audience to identify a cause to invest in centered around a key social issue while allowing the audience to also co-author the experience itself.

The “cause” could be economic development for the community, so a theatre could have a story arc centered around how many people it took to launch a production (including the talent on stage and behind the stage – from the leading cast to the lightboard operator). This messaging can extend to the economic impact of the arts, which is data that quantifies the “direct economic activity” that results from the money that citizens spend on creating and attending arts events (*Economic Impact*). In Central Florida in 2017, “\$399.9 million dollars was generated by arts and cultural organizations and their audiences in direct economic activity,” and “13,764 (full-time) jobs were supported by the arts and culture industry” in Central Florida (United Arts). United Arts in partnership with Americans for the Arts provides data briefs annually on the direct economic impact of the arts, which bolsters the ideas that the arts might be a “need to have” and not just a “nice to have.” In this regard, arts organizations can model the approach of social entrepreneurs, who are entrepreneurs that turn a profit while doing good for the community or a specific cause. Perhaps through thinking like social entrepreneurs instead of *non*-profits, art organizations could position themselves as “social benefits companies,” or entertainment that also does good for communities -

financially, artistically, and socially (Brewer). And as mentioned, social media, in particular Facebook, which as of June 2018 still has the largest market share of social media users (documented at over 2.3 billion users worldwide), is the place to tell this story (“Which Social Media Platforms are Most Important”). As stated in Chapter Three, 96% of the Central Florida millennial cohort who participated in this study viewed themselves as “interested in social causes and ‘doing good,’” 89% identified themselves as “optimistic,” and 87% identified themselves as “interested in volunteering for organizations in need” (see table 15). While this cohort represents a small subset of millennials as a whole, it can be said that the “Generation We” characteristics are demonstrated strongly within this cohort and fare well for the strategic alignment of arts events, arts organizations, and creating/convening around causes in the community.

3. Understand, program, and communicate with consideration of the life cycles and interests of millennials.

Millennials, in the year 2018 (at present), are between the ages of 23 and 37 years of age. As such, arts organizations should consider the life cycle stages of millennials and how to program and communicate for these variances in age. For example, younger millennials whose year of birth edges up to Gen Z, might be more apt take on some of the characteristics of Gen Z (which will be further discussed within the context of future work at the close of this Chapter). As such, since a prominent characteristic of Gen Z is that they are getting their drivers licenses later in life (if at all), using digital technologies and social media to promote transportation options is a great strategy (Adamy). At the 2018 Creative City Project Immerse events in Orlando, not only did Immerse have an app



that allowed for mobile users to employ GPS technologies to find all of the performance and exhibit information and locations throughout the city, but there was also an Uber discount and instructions as to where to tell your Uber driver to drop you off for the event. While this strategy is effective for all generations, it might speak differently to a certain life cycle stage of millennials and/or Gen Z who either do not drive or prefer not to. Millennials who are in college and/or right out of college will have different priorities than millennials who are parents of young families. If arts organizations can acquire a better sense of the life cycles of millennials, then their programming and social media messaging can be more personalized to millennials.

Clarifying in the social media messaging which arts events are “family friendly” is of importance to millennials looking to find activities that can be enjoyable for the entire family. This could also be an opportunity to infuse mentoring into the messaging – many parents want to know which, if any, arts events allow children and what to expect and how to prepare their children in advance of the event. This could be an excellent opportunity to share resources for parents and children in advance of the event itself. Many theatre companies have “teacher resource guides” for childrens’ theatre performances, and with simple modifications those teacher guides could become parent guides that are shared on social media. Perhaps parents don’t need all of the same information as teachers, but there is plenty of information such as backstory, etiquette, conversation starters, games, and coloring pages, to name a few, that millennial parents might enjoy being able to share with their children in advance.

In the Central Florida region, there has been a growth in blogs, social media groups, and websites, devoted to sharing information on family focused events and offering opportunities to meet-up at community events. One such organization, “Momlando,” founded by a millennial mom of Orlando, recently shared a video interview on Facebook with the cast of Orlando Shakespeare Theatre’s family production of *The Jungle Book*. The video was a great resource for parents who might be considering taking their children to the show, and while simple, demonstrated a partnership between an arts organization and a community blog/meet-up group. The organization, “Momlando,” which offers a paid membership as well as free access to meet-ups, ticketed events, and information on events, sets out to connect parents for social family events as well as digital connections, primarily through hosting meet-ups, which sometimes include arts experiences. One recent meet-up involved making ice cream sandwiches with donuts at a local ice cream shop accompanied by an arts person there facilitating crafts for the children. This event sold out – this was exactly the right kind of event for millennial parents steeped in “the experience economy” and perhaps hip to the Orlando food scene that was featured as a part of this event. As noted in Chapter Two, millennials are waiting until later in life to have children compared to earlier generations and “accounted for 82% of the U.S. births in 2016” (Livingston). A continued focus on family programming and attracting potential audiences of millennial parents and their children through social media would be strategically wise for arts organizations in cities, such as Orlando, with a median age of 34.9 (“Orlando MSA Statistics”). Data suggests that the impact of taking children to arts programming in their upbringing – for enjoyment as well as for

educational purposes – can and will translate into adults who are more engaged in the arts and more likely to give to the arts.

Groups such as “Momlando” are a spin-off of the concept of “meetup.com,” which allows for people to interact in a digital environment in order to meet up in the physical environment. As noted on the meetup website, “getting together with real people in real life makes powerful things happen. Side hustles become careers, ideas become movements, and chance encounters become lifelong connections. Meetup brings people together to create thriving communities” (*Meetup*). While many arts organizations have tried to start “young friends of” their organization programs targeted at young professionals who like opera, or the art museum, the symphony, etc., it seems that if arts organizations scanned the types of groups that exist and are already aligned with lifecycles of millennials and worked to partner with those groups, then there could be more reach and engagement.

And, for millennials who might not be bordering Gen Z or parents, there is the topic of the time of day, days of the week, and structure to arts events. This would be the opportunity for arts organizations to communicate the unique nature of arts experiences and to emphasize that experiences are approachable, flexible, personalized, and fun. Many Central Florida organizations are following national and international trends and best practices which lean towards keeping museums and other visitor serving institutions open at night (beyond Monday – Friday, 10:00 a.m. – 5:00 p.m., when people are working). This is a step in the right direction considering that the Central Florida millennial cohort ranked “time of day – if there were more options” at their 4<sup>th</sup> highest

motivator that they consider regarding whether or not to attend events. Creative “nights at the museum” should continue and be shared on social media to start to gain momentum and debunk the idea that museum hours parallel banking hours (Johnson). Lunchtime concerts, weekday matinees, industry nights, and other non-traditional programming that is already happening should be promoted on Facebook with the opportunity for organizations to survey their millennial constituencies to find out if there are other days and times for arts experiences that should be explored. These are the types of events that data suggests get the most patron posts on social media; and the more people are talking about non-profit organizations on Facebook, brand recognition and mission awareness increases for organizations in the digital world which can yield further attendance in the physical world (“Which Social Media Platforms are Most Important”). Further, these are the types of events that might move the needle in favor of the viewpoint that Orlando is a great city for millennials to meet people in social settings, which was one of the areas identified as a reason that Orlando ranked low on the 2017 “Apartment List” study ranking the best and worst cities for millennials (Leng).

4. Consider diversity and cultural equity in the arts, and use social media to share examples of best practices.

As surmised in Chapter Three, Orlando, like many cities, can be viewed as a tale of two cities – the vibrant arts and cultural and tourist hub and foodie city that draws innovators, entrepreneurs, and technologists, and the up and coming city that still has challenges when it comes to affordable housing, public transportation, and quality of life disparities. A data point that stood out to me when I initially began this study related to

the perception that while the majority of Americans believed that “the arts unify us regardless of age, race, and ethnicity,” only 46% (less than half) of Americans surveyed nationally agreed with the statement, “everyone in my community has equal access to the arts.” As I expressed in Chapter Three, the Central Florida millennials surveyed had an even more dismal outlook – only 26% agreed to some extent that equal access to the arts exists in Central Florida. What is unclear is what exactly are the barriers to access that the millennials surveyed in this study perceived? Most common barriers include socioeconomic status, lack of mentoring/awareness, lack of parental influence, lack of arts education, lack of transportation, and/or the belief that the arts themselves are not representative of the diversity of the overall community population, and therefore, they are neither equitable or relevant.

In 2017, Americans for the Arts released their newly revised statement on cultural equity, which provides a suitable definition of “equity” as it relates to the arts

Cultural equity embodies the values, policies, and practices that ensure that all people – including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion – are represented in the development of arts policy; the support of artists; the nurturing of accessible thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources” (“Statement on Cultural Equity”).

As this is a social media and arts engagement study, the question could be asked, “what does diversity and cultural equity have to do with arts engagement among millennials and how to use social media to increase arts participation?” My answer is that diversity and cultural equity mean everything, and as aforementioned, social media can be an arts organization’s best catalyst for leading the work that is necessary for reform. Just throughout the life of this research project, which spanned interviewing and surveying participants from February – April of 2018 with subsequent research conducted until the close of 2018, the conversations about diversity and equity (and lack thereof) among arts advocates and funders has proliferated, with the leading topics including the historic lack of racial, ethnic, and gender diversity on art museum boards and staff, the need to increase diverse audiences through programming (i.e., what is put on stage or in a museum), and how to bring arts education and access to underserved communities. Much of the conversation about these topics is happening in social media spaces. The National Arts Marketing Project (NAMP), a subsidiary of Americans for Arts, is convening its 2018 conference for arts marketers across the country with the conference theme of “Crossing the Intersection of Race, Equity, and Advocacy in the Arts” (National Arts Marketing Project). These convenings reinforce Garcia’s challenge to Central Florida arts organizations to consider ways to “expand cultural access to underserved communities and grow millennial audiences” (Garcia). As referenced in Chapter Three, Dilenschneider has indicated by studying population growth data that “representatively engaging young people concurrently means representatively engaging more racially diverse audiences” (“Attracting Diverse Visitors”). As our population grows and becomes more diverse, our arts must evolve accordingly.

Millennial representation on boards and in lead arts administrative positions is a good start for organizations that do not have millennials in key leadership roles. Additionally, adding racial, ethnic, gender, and socioeconomic diversity to boards of directors is crucial. It is important for boards, who guide the conversations, are the core storytellers of an organization, and represent the organization out in the community in the physical world as well as the social media world, to be diverse (Midgette). Further, as indicated by the Central Florida millennial cohort surveyed for this study, those who financially give to arts organizations are more apt to share and post about the organization on social media. Broadcasting diverse arts offerings on social media can have tremendous impact. This action plan item, while painted with a broad stroke, is interrelated to the recommendation that arts organizations use social media to tell their stories in the greater transmedia landscape as well as to engage millennials around causes. While it is recognized that most non-profit arts organizations are operating with limited staff capacity, finite budgets, and other constraints, there is an opportunity here to rethink whose job it is to tell the stories, identify diverse stakeholders in the community, and position the arts organization within the community and its needs.

5. Create and sustain experiences that define engagement in the digital and physical worlds.

As noted in Chapter One, Connor calls for a return to co-authorship for 21<sup>st</sup> century culture, noting, “I believe what today’s potential arts audiences most want out of an arts event is the opportunity to coauthor meaning. They don’t want the arts; they want the arts experience” (115). Other constructs of arts engagement described in Chapter One emphasize the importance of the “Curatorial Me” concept; “... citizens have developed

the skills and expertise to be connoisseurs and mavens – seeking out new experiences, learning about them, and sharing that knowledge with friends” (Ivey and Tepper 4). Lastly, Jenkins and Bertozzi’s definition of a “new participatory culture” is important to recall

....one where there are relatively low barriers to artistic expression and civic engagement, where there is strong support for creating and sharing what one creates with others, and where there is some kind of informal mentorship whereby what is known by the most experienced is passed along to novices. It is also a culture where members feel that their contributions matter and where they feel some degree of social connection with each other at least to the degree to which they care what other people think about what they have created (174).

This fifth and final action plan item advises non-profit arts organizations to consider working within these new models of curation and participation among millennials.

Organizations such as CFC Arts have taken the approach of gathering people who want to participate and sing – regardless of their formal training or even talent. 71% of the Central Florida millennial cohort surveyed identified that they are “interested in taking part in an event instead of watching or listening to an event.” This also speaks to the experiences taking place in non-traditional spaces, such as Orlando Fringe, Art in Odd Places, and Immerse, in Central Florida. Walking the city streets, exploring and discovering new and surprising experiences, beating on a drum, co-creating a mural, singing along with the choir – these shared experiences of co-authorship in the physical world are most often also shared in the digital world through Facebook and Instagram. Interestingly, the Central Florida millennials surveyed for this study ranked “the



opportunity to give input on programming (ex. art to display, plays to perform, musical selections, etc.)” as their 8<sup>th</sup> motivator out of 10 total, when asked what would motivate them to attend arts events. This might be a good indicator that millennials entrust the arts organizations to make the creative decisions as to the art itself, which makes the other responsibilities outlined in this action plan even more critical but not insurmountable.

#### Future research and limitations of this study

One of the limitations of the study as referenced in Chapter Three is that the experimental use of “snowball sampling” or “respondent driven sampling” for survey distribution within a social media space yielded a participation sample group that was homogenized and did not represent racial, ethnic, and gender diversity. This approach did, however, provide a data set that was representative of predominantly female millennials (78%) with the average age of 32 and sheds light on practices of arts engagement and attitudes about the arts for this demographic. Additionally, since the research in the field does suggest that we consider the lifecycle stages of millennials, perhaps questions could be added to the survey in a future iteration to determine differences between millennials who are in college, just out of college, early/mid career, married, and married with children.

When considering the six arts organizations whose executive directors were interviewed for this study, it is notable that half of the organizations were “start up” organizations, and the other half was comprised of an arts district, a 10 year old theatre nested in its community, and a well-established International Festival (Orlando Fringe). It could be questioned whether or not this subset is representative of Central Florida arts organizations as a whole. Further research could solely focus on “traditional” anchors of the non-profit arts scene, which in Central Florida,

would be the Orlando Ballet, Orlando Museum of Art, and Orlando Philharmonic, to study how and if these traditional organizations are addressing the social media communication practices of millennials as well as the goals of increasing millennial participation in the arts.

Future work in this field should target Generation Z (“Gen Z”), also known as the “iGen” or “iGeneration,” those born after 1996, who are characterized by not knowing a world without the internet, being raised with iPhones and tablets, and who are demonstrating a delayed quest for independence as evidenced through the lower percentage of Generation Z citizens who hold drivers’ licenses, the longer time that Gen Z young people are living at home, and that “they are less likely to have...gone out regularly without their parents than teens of the previous two or three generations” (Adamy 17). Further, Gen Z is categorized as being more pragmatic and more focused on stable employment (versus working as a freelance contractor, entrepreneur, or founder of a start-up corporation), undoubtedly a result of living through the recession of 2008 and seeing the impact of financial anxiety on their parents, friends, and communities (Adamy). Additionally, “Gen Z is reporting higher levels of anxiety and depression as teens and young adults than previous generations” (Adamy 18). It is thought that technology has been both a negative and a positive for Gen Z; on the one hand this generation is more technologically adept than previous generations, but Gen Z also knows the world of cyber-bullying and the negative aspects of social media (Adamy). As Turkle and others have prophesized, Gen Z is challenged when it comes to in-person human interactions as a result of the technology they have had at their fingertips that has allowed them to interact via text message and social media instead of in person. In alignment with demographic data discussed throughout my dissertation, Gen Z is “also the most racially diverse generation in American history: Almost half are a race other than non-Hispanic white” (Adamy 10). Considering the fact that the oldest Gen Z citizens are now 22

years of age, most likely in college or the workforce, it will be important for arts organizations to consider how to communicate with and program for Gen Z patrons and future patrons. If the data from my research project indicates that millennials who were exposed to the arts growing up through attending events with their parents and/or participating in after school lessons have grown up to be adults who are more engaged in the arts than those who did not grow up with early arts exposure, then perhaps those Gen Z young people who are still living with and/or reliant upon their parents will emerge as active arts patrons if their parents (or other influential mentors) choose to participate themselves and/or enroll them in co-curricular activities. Further, if Gen Z is not exposed to the arts through attending events with their parents and/or experiencing after school lessons, does this make them less likely to engage in the arts in their adulthood? My data suggests that those millennials who had arts lessons after school beyond what their K-12 school provided, donated at a higher rate, and promoted and shared information on social media about arts events and attended arts events at a higher rate than those who did not engage in after school arts lessons. And, if Gen Z is spending so much time on their phones, is there emerging media content that non-profit arts organizations might consider as a different part of the transmedia story than the story arcs that are surrounding other messaging for the organization? As we get a better understanding of the rates of anxiety and depression among Gen Z, might there be a way for the arts organizations to intervene and offer the therapeutic powers of the arts?

Further inquiry can focus on surveying millennial artists themselves. As the focus of my research study was not intended to investigate the need for and impact of mentoring of artists within non-profit arts organizations, an unexpected result was that arts organizations are conducting this mentoring of artists and designing technological tools with millennial artists in

mind. Additionally, since there is data that supports the notion that Central Floridians value the fact that arts organizations create jobs for artists and pay artists a living wage, it would be important to gauge whether or not our arts organizations are indeed achieving this desired outcome through surveying artists themselves (Avery). Lastly, it can be said that there is room for researchers in the field to conduct and publish more research studies that measure impact and efficacy of arts engagement initiatives. Because the terminal degree for most artists is the Master of Fine Arts (the MFA), and capstone research for the MFA degrees primarily is comprised of performance and project-based work, there is less published scholarship that results that illuminates the cutting edge contributions and innovations of today's arts graduates. In the United States, much of the scholarship in this field is published by researchers in the fields of Social Sciences and Humanities, where there are doctoral programs that are conducting research and graduating scholars in the field. Outside of the United States, in countries where there are Ministries of Culture and/or doctoral programs in the Arts, there is more public-funded research and resulting academic publications. Aside from Americans for the Arts, the National Endowment for the Arts, and the National Endowment for the Humanities, two best practice institutions for this work in the United States are the Curb Center for Art and Public Policy at Vanderbilt University, which was led by Pepper at one time, and the Herberger Institute for Art at Arizona State University, currently led by Pepper. It is up to universities as well as such grant-funding institutions as well as the National Endowment for the Arts, National Endowment for the Humanities, local arts agencies such as United Arts of Central Florida, and Americans for the Arts, to continue to support research initiatives that will assist in documenting the work in the field of arts engagement in order to plan for sustainability for the future.

## **APPENDIX A: IRB APPROVAL LETTER**



University of Central Florida Institutional Review Board  
Office of Research & Commercialization  
12201 Research Parkway, Suite 501  
Orlando, Florida 32826-3246  
Telephone: 407-823-2901 or 407-882-2276  
[www.research.ucf.edu/compliance/irb.html](http://www.research.ucf.edu/compliance/irb.html)

### Determination of Exempt Human Research

From: UCF Institutional Review Board #1  
FWA00000351, IRB00001138

To: Wendy Givoglu

Date: January 29, 2018

Dear Researcher:

On 01/29/2018, the IRB reviewed the following activity as human participant research that is exempt from regulation:

Type of Review: Exempt Determination – Category 2 – Adult Participants  
Project Title: Curating culture through social media in the 21st century: Orlando as a case study for arts participation and engagement among Millennials  
Investigator: Wendy Givoglu  
IRB Number: SBE-17-13662  
Funding Agency:  
Grant Title:  
Research ID: N/A

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the [Investigator Manual](#).

This letter is signed by:

Signature applied by Jennifer Neal-Jimenez on 01/29/2018 01:16:52 PM EST

Designated Reviewer

## **APPENDIX B: AMERICANS FOR THE ARTS PERMISSION**

## Wendy Givoglu

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**From:** Graciela Kahn <gkahn@artsusa.org>  
**Sent:** Thursday, July 27, 2017 12:40 PM  
**To:** Wendy Givoglu  
**Subject:** RE: Form submission from: Contact Us

Hi Wendy,

Thank you for your email. We are happy to hear you found the results of the public opinion poll interesting, feel free to use the questions for your research. How will you administer the survey? We would love to hear a bit more about your methodology and learn about the results when available.

Thank you,

Graciela Kahn  
Research Manager

Americans for the Arts  
1000 Vermont Avenue, NW  
6th Floor  
Washington, DC 20005

T: 202.371.2830  
F: 202.371.0424  
[www.AmericansForTheArts.org](http://www.AmericansForTheArts.org)

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. With more than 50 years of service, it is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.

-----Original Message-----

From: [webmaster@artsusa.org](mailto:webmaster@artsusa.org) [mailto:[webmaster@artsusa.org](mailto:webmaster@artsusa.org)]  
Sent: Tuesday, July 25, 2017 8:29 PM  
To: Graciela Kahn <gkahn@artsusa.org>  
Subject: Form submission from: Contact Us

Submitted on Tuesday, July 25, 2017 - 8:28pm Submitted by anonymous user: [162.196.28.189] Submitted values are:

First Name: Wendy  
Last Name: Givoglu  
Email: [wgivoglu@valenciacollege.edu](mailto:wgivoglu@valenciacollege.edu)  
Area of Interest/Concern: Local Arts Advancement  
Subject: Permission to use selected questions from July 2016 survey on Americans' attitudes towards the arts  
Message: Hello! I am a PhD student who is conducting research on millennials, social media engagement as it relates to the arts, and Central Florida (Orlando). I am interested in using a few survey questions from the July 2016 study on Americans' attitudes towards the arts. I would like to further discuss opportunities to launch parts of the survey in my community.  
I would appreciate it if you could contact me back about this or hand off my question to the appropriate person.  
Thanks!



## **APPENDIX C: ARTS ENGAGEMENT & SOCIAL MEDIA SURVEY FOR MILLENNIALS OF CENTRAL FLORIDA**

## Introduction

### EXPLANATION OF RESEARCH

Title of Project: **Curating culture through social media in the 21st century: Orlando as a case study for arts participation and engagement among Millennials**

Principal Investigator: Wendy Givoglu

Faculty Supervisor: Dr. John D. Applen

You are being invited to take part in a research study. Whether you take part is up to you.

Through conducting in-person interviews with Central Florida non-profit arts administrators and surveying Central Florida Millennials, it is the purpose of this study to examine trends, best practices, and opportunities to further engagement and participation in the arts in Central Florida among Millennials within the digital landscape as well as the physical environment.

Participants who are arts administrators will be interviewed in-person for the duration of 30-45 minutes. Interview questions will focus on their experiences with Millennial arts patrons, arts engagement, and social media.

Participants who are Millennials will be asked to complete an online survey regarding participants' attitudes towards arts engagement in Central Florida and social media usage as it relates to the arts and culture. The online survey should take between 10 and 15 minutes to complete. Participants will be given the option of providing their name and e-mail address for a potential follow-up interview, or participants can elect to keep their responses to the survey anonymous. Follow up interviews will last up to 30 minutes and will take place on the UCF campus. Participants who conduct in-person follow-up interviews will be compensated with a \$5.00 gift card to Amazon.

You must be 18 years of age or older to take part in this research study.

**Study contact for questions about the study or to report a problem:** If you have questions, concerns, or complaints, please contact Wendy Givoglu, Graduate Student, at [wgivoglu@knights.ucf.edu](mailto:wgivoglu@knights.ucf.edu), or Dr. J.D. Applen, Faculty Supervisor, Department of English, at [JD.Applen@ucf.edu](mailto:JD.Applen@ucf.edu).

**IRB contact about your rights in the study or to report a complaint:** Research at the University of Central Florida involving human participants is carried out under the oversight of the Institutional Review Board (UCF IRB). This research has been reviewed and approved by the IRB. For information about the rights of people who take part in research, please contact: Institutional Review Board, University of Central Florida, Office of Research & Commercialization, 12201 Research Parkway, Suite 501, Orlando, FL 32826-3246 or by telephone at (407) 823-2901.

## Screening Questions

Were you born between 1980 and 1995?

Yes

No

Do you live in Central Florida?

Yes

No

## Survey Questions

How long have you lived in Central Florida?

0-5 years

6-10 years

11-15 years

More than 15 years

Native to Central Florida

To what extent do you agree that a vibrant arts & culture scene is important to you when considering in what city you will live?

Strongly agree

Somewhat agree

Somewhat disagree

Strongly disagree

Don't know

In your opinion, does Central Florida have a vibrant arts & cultural scene?

Yes

No

Somewhat

Please explain why/how you believe Central Florida has a vibrant arts & cultural scene.



Please explain why/how you believe Central Florida does not have a vibrant arts & cultural scene.



Were you exposed to the arts when you were a child and growing up (check all that apply).

Yes through my K-12 education

Yes through after school lessons

Yes through attending performances with my parents

Yes through going to museums with my parents

Yes through attending performances with my friends or other groups

Yes through going to museums with my friends or other groups

Don't remember

Not at all

What social media platforms do you use (select all that apply)?

Facebook

Twitter

Instagram

YouTube

SnapChat

None of the above

Other(s)

Please list the other social media platform(s) that you use that were not mentioned in the previous question.



To what extent do you agree that you are exposed to arts and culture through social media?

Strongly agree

Somewhat agree

Somewhat disagree

Strongly disagree

Don't know

Have you attended any of the following arts events in the past year (check all that apply)?

Performance of dance

Performance of classical music

Performance of jazz

Performance of popular music

Performance of global or ethnic music

Performance of theatre (plays, musicals)

Performance of opera

Film festival

Literary event


Visit to an art museum or gallery

Visit to a history center

Visit to a science center

Other(s)

If you indicated other(s) please explain what other forms of art and culture you have attended.



Where did you attend arts and culture events in the past year (select all that apply)?

- Street festival
- Park or other public plaza or space
- Shopping mall(s)
- Places of worship
- Community centers
- Airports
- Hospitals
- Workplace
- Public transportation (bus, train, etc.)
- Vacant or abandoned properties
- Schools (colleges or other schools)
- Performing arts centers
- Theater spaces
- Art museum or gallery
- Concert hall
- Visitor serving institution (history museum or science center or zoo)
- Online - on a social media site
- Other(s)
- Don't know

If you attended arts and culture events in some other place(s) not mentioned in the previous section, can you please explain?



Did you donate to an arts and culture organization in the past year?

Yes

No

If you did donate to an arts and culture organization, then how/where did you donate (select all that apply)?

Mailed a check

Donated money on the spot at an arts/culture event

On an organization's website

At a fundraising event or gala

As part of a crowdfunding campaign (ex. Kickstarter, GoFundMe etc.)

At the point of purchasing a ticket online

Other

If you donated to an arts and culture organization in another way than what was mentioned, please explain.



In the past year have you purchased a piece of art for your home (for example a painting, sculpture, artistic photograph, ceramic piece, or something else)?

Yes

No

If you did purchase a work of art, then why were you drawn to this particular piece of art (select all that apply)?

Knew the artist personally

Was a fan of the artist

Wanted to financially support the artist

Wanted to financially support a cause

Liked the piece of art for its aesthetics (how it looked, colors, lines, materials, etc)

Liked the piece of art for its message

Other

If you purchased the work of art for another reason not listed, please explain.

Do you personally share or post any kind of art on social media platforms (examples include artistic photos/videos, poetry/fiction writing, book/movie reviews, information about arts and cultural events, movie trailers, etc.)?

Yes

No

If you do personally share or post any kind of art on social media platforms, please indicate what kind(s) - select all that apply.

Artistic photos I took of things, places or people I encounter in my life

Artistic photos taken by someone else

Videos of others doing something artistic like playing an instrument, singing, or acting

Photos of my own art such as drawings, paintings, sculpture or other visual art I created

Information about local art happenings

Trailers and reviews for movies

Poetry, fictional writing or quotes by others

Articles about art and artists that I like

My reviews about books, movies, plays or art I have experienced

Videos of me doing something artistic like playing an instrument, singing or acting

Poetry or fictional writing I have done

Other

If you indicated "Other" for your posting of art on social media platforms, please explain.



Now thinking about arts and music outside of your home, to what extent do you agree or disagree with the following statements?

	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Don't know
The arts give me pure pleasure to experience or participate in.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The arts help to lift me up beyond everyday experiences.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The arts help me understand other cultures better.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The arts make me feel more creative.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Now thinking about arts and music outside of your home, to what extent do you agree or disagree with the following statements?

	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Don't know
The arts are a positive experience in a troubled world.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The arts unify us, regardless of age, race, and ethnicity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The arts improve the image and identity of my community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Everyone in my community has equal access to the arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To what extent would you describe yourself as the following?

	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Don't know
Interested in social causes and "doing good"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11/28/2018

Qualtrics Survey Software

	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Don't know
Loyal to my brands, i.e., businesses that like, companies that I support	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interested in taking part in an event instead of watching or listening to an event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interested in volunteering for organizations in need	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Optimistic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
An inventor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A storyteller	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To what extent has a local art museum or performing arts group asked you your opinion or input as to what kinds of events or performances you would be interested in?

Never

1-3 times

4 times or more

How likely would you be to give your input as to what kinds of events or performances you would be interested in if asked by a local art museum or performing arts group?

Extremely likely

Somewhat likely

Somewhat unlikely

Extremely unlikely

Don't know

Which of the following modes of communication would you most likely respond to if you were asked to give your input to an arts organization (check all that apply)?

Digital online survey sent to you via e-mail

Digital online survey sent to you via social media

Conversation thread on social media (crowdsourcing)

In person focus group

<https://ucf.ca1.qualtrics.com/ControlPanel/Ajax.php?action=GetSurveyPrintPreview>

9/13

Informal discussion at intermission

Informal discussion at a bar or coffee shop

Which of the following would make you more likely to attend an arts event (**please rank in order of importance with 1 being the most important and 10 being the least important to you**)?

**NOTE:**

**Please drag your cursor over the text with your mouse.**

**When you move your cursor over the text, the numbers will appear.**

**Then, simply drag and drop into your ranking (1-10).**

**Touchscreen users - just move the text around using your finger.**

The opportunity to give input on programming (ex. art to display, plays to perform, musical selections, etc.)

The cost - if it was lower

The cost - if it was free

The time of day - if there were more options (not just Friday and Saturday nights and Sunday matinees or Monday-Friday 9-5 hours of operations)

More information - if I knew the backstory of the performance or art

The opportunity to meet the cast, performers, or artists

The opportunity to mingle with other people my age

The opportunity to help my community through attending the event

The knowledge of where my ticket or admission money is going

Knowing people in the cast or knowing the performers/artists

In what year were you born?

What is your gender?

Male

Female

Transgender

Other

Prefer not to say

What is your ethnicity origin (or race)?

American Indian or Alaska Native

Asian

Black or African American

Hispanic or Latino

Native Hawaiian or Pacific Islander

White

Other

What is your household income?

Less than \$60,000

\$60,000 - \$89,999

\$90,000 - \$119,000

More than \$120,000

What is the highest level of education you attained?

Less than high school

High school

Some college

2 year degree

4 year degree

Master's or Doctorate

What is your employment status?

- Full time
- Part time
- Not employed
- Retired

Are you a registered voter?

- Yes
- No

What is your likelihood to vote on a scale of 1-10 with 10 meaning that you are certain to vote and 1 meaning that you are certain NOT to vote?



What is your religious affiliation?

- Baptist
- Methodist
- Lutheran
- Presbyterian
- Episcopal
- Catholic
- Mormon
- Jewish
- Hindu
- Muslim
- Other Protestant
- Other

None

Prefer not to answer

What is the frequency that you attend religious services?

Weekly or more often

A couple of times per month

Once a month

A few times a year

Once a year or less

Never

Prefer not to answer

### Follow-up data

As previously stated, "Participants will be given the option of providing their name and e-mail address for a potential follow-up interview, or participants can elect to keep their responses to the survey anonymous. Follow up interviews will last up to 30 minutes and will take place on the UCF campus. Participants who conduct in-person follow-up interviews will be compensated with a \$5.00 gift card to Amazon."

If you would be willing to be contacted for a follow-up interview, please type in your name and e-mail address below.



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## **APPENDIX D: CODING BY PARTICIPANT**

## **Alauna Friskics**

“Fringe is founded upon that emerging artist feel”

Codes

1

Gen X with millennial mindset

“I do believe that there’s a larger community good if we all work together”

2

“I have a deep true love for the organization”

3

Fringe demographic is young/early career

“Fringe is founded upon that emerging artist feel”

“a lot of people come to Fringe and cut their teeth on theater arts for their very first time at this festival”

“it’s the funnel”

4

Website that is an artist portal

Digital site as a “gathering ground”

“buzz” on social media gets audiences

Buzz as transmedia story

“Fringe...attracts audience through critics and through reviews of shows and the huge buzz is what garners new people”

4.2

A person promptly responds to all interactions

5

Need to mentor Millennials

“we have these people who are new to this industry, we feel an obligation to help teach them and be mentors to them”

Online workshops for emerging artists

“we basically have an online platform to teach the things that emerging artists need to learn”



6

“social media platforms are a conduit for engagement”

Run a lottery system online to participate in Fringe

Fringe has national and international reach – the web helps to connect/get the word out

“...the shift from having to physically be in the space to feel like you’re part of the family versus you can just sit at your home and go online and still feel like you are part of the family”

7

I don’t know

**Barbara Hartley**

“We’re here for the artist and for Orlando”

Codes

1

Doesn’t see generations but sees people and “can they get the job done”

Agrees with the positive traits of Millennials

2

“I just really enjoyed the connection of bringing people together through the arts”

She went from volunteer to board member to executive director (from corporate world)

3

Social media and affordability to reach a lot of people

Artist can use it to connect and share

“our website is actually a social media platform that allows artist to upload information and to communicate with each other”

“we’re really creating this community that’s very accepting and inclusive through the art”

Connects with artists of many different backgrounds and stages of their professional careers

4

Social media for events

Social media for fundraising

Example of Giving Tuesday

Donation button on social media

Social media for awareness

Social media for selling tickets

Very practical uses of social media  
Website is “Ning” like “a private Facebook”  
Artists upload content

4.2

Generations use different tools  
Perhaps Instagram is more appealing in the visual arts because it’s a visual medium

5

“need for information quickly and often”  
“one of the challenges is capacity to do everything with such a small staff”  
“we always listen to feedback and try to act on it”  
“building a consensus”  
“we’re here for the artist and for Orlando”  
“we want to be something that grows and meets the needs of the stakeholders”

6

Connecting with artists across the country  
Slice is a hub for grants

7

Art in Odd Places, Ed Woodham (New York City) – we now have Art in Odd Places Orlando  
Learns best practices from working with other groups

## **Cole NeSmith**

“We are...shaping the way people experience the public spaces of our city so that it transforms  
our relationship to it”

1

“I have a strong aversion to the moniker”  
Negative connotation  
“I think the general use of the term is in the negative way”  
Identifies with the positive traits

2

International influence  
“communal experiences that tie people together in really meaningful ways regardless of the  
content that’s being presented”  
Creatives were migrating away from Orlando

“friends who are constantly thinking in order to thrive in what they are doing creatively they need to be somewhere else”

“I have a really big passion to create meaningful shared experiences for people because I think it changes us. It also changes the way we interact with our city.”

“shaping the way people experience the public spaces of our city so that it transforms our relationship to it”

Connecting on a “heart level to the place we call home”

Part of mission is to “shape the global perception of Central Florida as a place known for creativity and innovation”

3

Success due to social media

“we are essentially a media company that is constantly producing media that is increasingly valuable to our audience and collaborators”

Social media isn’t just “a tool for marketing”

Social media as relationship building

Social media as a growth catalyst

4

Content producers for social media and the arts

Producing “art segments” weekly highlighting “art happenings”

“extended reach”

Helping other arts organizations sell tickets, admission, etc.

“arts organizations have really rallied around it”

4.2

Data indicates strongest Millennial usage of social media sites

“one of our objectives to connect new audiences with our existing arts organizations”

Creating “a good call to action for them to engage”

“connecting” with each other, other organizations

5

“lack of pretense”

“I think the greatest challenge for traditional, established institutional arts organizations is that those segments of the arts world are built on pretense. They’re built on frocks and furs and which now are associated with white hair.”

Authenticity is important

6

“we tripled down on social media in 2018”

Creating more video content  
Targeting for demographics  
Strategic use of each social media platform  
Partnerships

7

“a value ad for arts partners”  
“This Week in Arts” segments  
“Artrepreneur” segments – sharing practical advice

### **Gabriel Preisser**

“Maybe it’s an opera thing”

1

Millennial yes but  
“whatever I engage in, I want to make sure it’s giving back in some way”  
“for sure entrepreneurial – a start-up non-profit – that was as bad idea” joke

2

Passion about opera and community  
“serving the community and serving Orlando”  
“be close to my family”

3

Division between “traditional conservative” and “young professionals”  
“how do you speak to both audiences and you just have to cover all your bases”  
“social media; it’s what people rely on for their news now a days, especially the young kids, so we want to be in the mix”

4

Contests, promotions, give aways

4.2

“older generation....they want to talk to a real person” versus comment on a thread  
“maybe it’s an opera thing because we have that hybrid, that big generation gap”  
Older generation – “you’re supposed to put the answer on Facebook and we had people calling”  
“so they obviously were on Facebook but they didn’t know how to use the medium”  
“they found their way; they’re on there”

Facebook messages and text to communicate information for younger generations versus e-mail surveys

5

Millennial response to opera has been individualized  
Example of the guy who doesn't want supertitles  
"this is what I want. This is what I want my experience to be"  
Cause-based opera has been popular with younger generation  
Partnering with another organization  
"putting it through a modern day lens"  
Millennials liked Conversations and causes

6

Facebook followers have increased  
"livestreaming is huge"  
Livestreaming helped after Pulse tragedy – to share art responding to tragedy, based around a cause  
Opera is mostly in public domain so can livestream more  
"livestream it. Get it out there."

7

Visiting artists tag all of their other affiliated opera companies  
Artist spotlights

**Nao Tsurumaki**

"Let the artist actually surprise you a little bit."

1

No but yes  
"optimism"  
Generation where "the way we think and learn changed"  
Inspired by computers, Apple, NASA  
"everything is at our fingertips"  
Technology/data helps us to get to know people  
Optimism comes with innovation

2

Of theatre, "it's a very difficult climate; it's a very difficult adventure to begin with"  
Was attracted to a successful theatre despite challenges

“more theatres close than open”  
Success despite the recession  
“participate in crafting...the future...was exciting to me”

3

Technical devices are personal  
“it’s just much closer because it’s in our hands”  
Social media brings “proximity” and “frequency”  
Social media brings “constant information” that is “flowing”  
“can deliver information to many people very quickly”  
“it is a direct line that we have to literally peoples’ hands, peoples’ palms”  
If you have no budget for ads – Facebook is cheap  
“snowball kind of effect”  
His snowball effect is a transmedia story  
Message gets carried on “on multiple levels” versus traditional print  
“cheapest way of influencing people”

4

“we provide fresh content every day”  
“be true to our words”  
“we try to diversify”  
“snowball effect”  
People are on Facebook more than on websites  
“so it’s just all of your life is in that one place. Your family too.”

4.2

“they seem to be having a whole lot of conversations we’re not it” on threads  
Buzz on Facebook doesn’t always mean sales  
Fundraiser feedback indicated “a few more older people could afford it than younger”

5

Show choice and sharing that is a message  
“every single choice you make is a statement”  
“you are saying something when you put on a show like Gypsy versus Billy Elliott”

6

Digital provides data that print does not  
“when you look at digital things you get digital results”  
“easiest and fastest way to get content out there”  
“people want visuals”  
“test drive”

“sneak peak” versus destroying the “mystery of theatre”

“it’s the feeling of on demand...quick, fast, direct access. Whenever you need it. And it’s so interesting because...I feel like theater is a little bit about the mystery. It’s actually seeing something new you’ve never seen before.”

“takes the 4<sup>th</sup> wall away a little bit”

“let the artist actually surprise you a little bit”

“They should sit there; they should let the curtain open and say that looks great. That’s the only place you can see it You just have to go to it to find out That’s no longer true, now really.”

7

National Theater in England – the reality show of theatre

“this art exists...these are real people”

Public Theater in New York – “pride, urgency important”

“pride driven by quality”

“I want us to be relevant and I want us to be really this community’s theatre company”

## **Joshua Vickery**

“So we just continue to create opportunities out of need.”

1

Gen X

Millennials are “a generation about making change”

“banding together”

Social media can be narcissistic self-promotion for Millennials

“I might be a Millennial”

2

Created a place for vocalists to “do what they love” and “to be accepted”

Didn’t want anyone to have to go through what he did – discrimination and lack of acceptance based on sexual orientation

Creating a “safe place” with no discrimination

“creating a place that’s really safe and loving and that you are protecting your artists”

“paying artists on time”

“to create a place for artist to not have to worry about their race or how much money they have or their sexual orientation or anything but just that they were people.”

“a place where people in this Mecca of talent to have a place to perform”

LGBTQ “nonprofit of the year” versus “arts organization” of the year

“we created the rest of the organization out of needs that we met as we went down the journey”

Mashup of social entrepreneurship and the arts

“social cause”

Bringing art education to the homeless, LGBTQ, underserved, etc.

“so we just continue to create opportunities out of need”

3

Social media as “go-to marketing”

“interactive”

Allows for “speaking to larger populations”

“interactive and more engaging with our audiences”

Patrons get to know the organization better through social media

4

Facebook live – allows for chat with patrons

Facebook live – “interview with a lot of the cast and it allowed our patrons to ask questions, get to know them so that when they came to the show they felt like they already knew” the cast

“we’re getting to know from our audience what they want to know about our artists”

4.2

Facebook is cross-generational

Others are for younger generations – Snapchat, Instagram, Pinterest

5

Cost

“most people don’t have \$50, \$60, \$70 to drop on a ticket”

“I believe Millennials like to give their feedback. They like you to know if they like something or didn’t”

Millennials – need the information to be at their fingertips or they will “just give up” and move on

Time surveys for right after the show so that Millennials don’t move on to the next thing

“If I can catch them in the moment and they’re able to tell e how they felt while they’re feeling it, then I have a better chance of catching it”

6

“Facebook has done a good job of almost finding the patrons that we’re looking for us and them promoting to them”

Social media is the top reason that people have heard about CFC Arts

7

Kennedy Center – Instagram, storytelling



## **APPENDIX E: CODING BY QUESTION**

- 1. In what year were you born? Are you a millennial? If not, then what generation are you? Here are some of the characteristics of millennials that I am using in my research study (read list). Which, if any, characteristics of millennials do you believe you embody?**

Gen X with millennial mindset

“I do believe that there’s a larger community good if we all work together”

Doesn’t see generations but sees people and “can they get the job done”

Agrees with the positive traits of Millennials

Millennial yes but

“whatever I engage in, I want to make sure it’s giving back in some way”

“for sure entrepreneurial – a start-up non-profit – that was as bad idea” joke

“I have a strong aversion to the moniker”

Negative connotation

“I think the general use of the term is in the negative way”

Identifies with the positive traits

No but yes

“optimism”

Generation where “the way we think and learn changed”

Inspired by computers, Apple, NASA

“everything is at our fingertips”

Technology/data helps us to get to know people

Optimism comes with innovation

Gen X

Millennials are “a generation about making change”

“banding together”

Social media can be narcissistic self-promotion for Millennials

“I might be a Millennial”

## **2. Why did you start your organization (or why did you choose your organization?)**

“I have a deep true love for the organization”

“I just really enjoyed the connection of bringing people together through the arts”

She went from volunteer to board member to executive director (from corporate world)

Passion about opera and community

“serving the community and serving Orlando”

“be close to my family”

International influence

“communal experiences that tie people together in really meaningful ways regardless of the content that’s being presented”

Creatives were migrating away from Orlando

“friends who are constantly thinking in order to thrive in what they are doing creatively they need to be somewhere else”

“I have a really big passion to create meaningful shared experiences for people because I think it changes us. It also changes the way we interact with our city.”

“shaping the way people experience the public spaces of our city so that it transforms our relationship to it”

Connecting on a “heart level to the place we call home”

Part of mission is to “shape the global perception of Central Florida as a place known for creativity and innovation”

Of theatre, “it’s a very difficult climate; it’s a very difficult adventure to begin with”

Was attracted to a successful theatre despite challenges

“more theatres close than open”

Success despite the recession

“participate in crafting...the future...was exciting to me”

Created a place for vocalists to “do what they love” and “to be accepted”

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“to create a place for artist to not have to worry about their race or how much money they have or their sexual orientation or anything but just that they were people.”

“a place where people in this Mecca of talent to have a place to perform”

LGBTQ “nonprofit of the year” versus “arts organization” of the year

“we created the rest of the organization out of needs that we met as we went down the journey”

Mashup of social entrepreneurship and the arts

“social cause”

Bringing art education to the homeless, LGBTQ, underserved, etc.

“so we just continue to create opportunities out of need”

**3. Given your experience with arts patrons, audience members, etc., how do you think the people that come to your events are influenced by social media as it relates to your organization (ex. choice of shows/repertoire, communicating with your audience)?**

Fringe demographic is young/early career

“Fringe is founded upon that emerging artist feel”

“a lot of people come to Fringe and cut their teeth on theater arts for their very first time at this festival”

“it’s the funnel”

Social media and affordability to reach a lot of people

Artist can use it to connect and share

“our website is actually a social media platform that allows artist to upload information and to communicate with each other”

“we’re really creating this community that’s very accepting and inclusive through the art”

Connects with artists of many different backgrounds and stages of their professional careers

Division between “traditional conservative” and “young professionals”

“how do you speak to both audiences and you just have to cover all your bases”

“social media; it’s what people rely on for their news now a days, especially the young kids, so we want to be in the mix”

Success due to social media

“we are essentially a media company that is constantly producing media that is increasingly valuable to our audience and collaborators”

Social media isn’t just “a tool for marketing”

Social media as relationship building

Social media as a growth catalyst

Technical devices are personal

“it’s just much closer because it’s in our hands”

Social media brings “proximity” and “frequency”

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If you have no budget for ads – Facebook is cheap

“snowball kind of effect”

His snowball effect is a transmedia story

Message gets carried on “on multiple levels” versus traditional print

“cheapest way of influencing people”

Social media as “go-to marketing” and is “interactive”

Allows for “speaking to larger populations”

“interactive and more engaging with our audiences”

Patrons get to know the organization better through social media

**4. How do you engage with patrons through social media? How has this been a vehicle for you to get input from your audience/visitors?**

Website that is an artist portal

Digital site as a “gathering ground”

“buzz” on social media gets audiences

Buzz as transmedia story

“Fringe...attracts audience through critics and through reviews of shows and the huge buzz is what garners new people”

Social media for events

Social media for fundraising

Example of Giving Tuesday

Donation button on social media

Social media for awareness

Social media for selling tickets

Very practical uses of social media

Website is “Ning” like “a private Facebook”

Artists upload content

Contests, promotions, give aways

Content producers for social media and the arts

Producing “art segments” weekly highlighting “art happenings”

“extended reach”

Helping other arts organizations sell tickets, admission, etc.

“arts organizations have really rallied around it”

“we provide fresh content every day”

“be true to our words”

“we try to diversify”

“snowball effect”

People are on Facebook more than on websites

“so it’s just all of your life is in that one place. Your family too.”

Facebook live – allows for chat with patrons

Facebook live – “interview with a lot of the cast and it allowed our patrons to ask questions, get to know them so that when they came to the show they felt like they already knew” the cast

“we’re getting to know from our audience what they want to know about our artists”

#### **4.2 Have you experienced any generational differences in who is using social media and how on your organization's social media sites? Can you share examples?**

A person promptly responds to all interactions

Generations use different tools

Perhaps Instagram is more appealing in the visual arts because it's a visual medium

"older generation....they want to talk to a real person" versus comment on a thread

"maybe it's an opera thing because we have that hybrid, that big generation gap"

Older generation – "you're supposed to put the answer on Facebook and we had people calling"

"so they obviously were on Facebook but they didn't know how to use the medium"

"they found their way; they're on there"

Facebook messages and text to communicate information for younger generations versus e-mail surveys

Data indicates strongest Millennial usage of social media sites

"one of our objectives to connect new audiences with our existing arts organizations"

Creating "a good call to action for them to engage"

"connecting" with each other, other organizations

"they seem to be having a whole lot of conversations we're not it" on threads

Buzz on Facebook doesn't always mean sales

Fundraiser feedback indicated "a few more older people could afford it than younger"

Facebook is cross-generational

Others are for younger generations – Snapchat, Instagram, Pinterest

**5. In your experience with millennial arts patrons, what do they tell you is important to them? Has your organization responded to what you have heard? If so, how?**

Need to mentor Millennials

“we have these people who are new to this industry, we feel an obligation to help teach them and be mentors to them”

Online workshops for emerging artists

“we basically have an online platform to teach the things that emerging artists need to learn”

“need for information quickly and often”

“one of the challenges is capacity to do everything with such a small staff”

“we always listen to feedback and try to act on it”

“building a consensus”

“we’re here for the artist and for Orlando”

“we want to be something that grows and meets the needs of the stakeholders”

Millennial response to opera has been individualized

Example of the guy who doesn’t want supertitles

“this is what I want. This is what I want my experience to be”

Cause-based opera has been popular with younger generation

Partnering with another organization

“putting it through a modern day lens”

Millennials liked Conversations and causes

“lack of pretense”

“I think the greatest challenge for traditional, established institutional arts organizations is that those segments of the arts world are built on pretense. They’re built on frocks and furs and which now are associated with white hair.”

Authenticity is important

Show choice and sharing that is a message

“every single choice you make is a statement”

“you are saying something when you put on a show like Gypsy versus Billy Elliott”

Cost

“most people don’t have \$50, \$60, \$70 to drop on a ticket”

“I believe Millennials like to give their feedback. They like you to know if they like something or didn’t”

Millennials – need the information to be at their fingertips or they will “just give up” and move on

Time surveys for right after the show so that Millennials don’t move on to the next thing

“If I can catch them in the moment and they’re able to tell e how they felt while they’re feeling it, then I have a better chance of catching it”

**6. Do you feel that you have been able to invite more participation in your organization’s art through using social media? If so, can you give examples?**

“social media platforms are a conduit for engagement”

Run a lottery system online to participate in Fringe

Fringe has national and international reach – the web helps to connect/get the word out

“...the shift from having to physically be in the space to feel like you’re part of the family versus you can just sit at your home and go online and still feel like you are part of the family”

Connecting with artists across the country

Slice is a hub for grants

Facebook followers have increased

“livestreaming is huge”

Livestreaming helped after Pulse tragedy – to share art responding to tragedy, based around a cause

Opera is mostly in public domain so can livestream more

“livestream it. Get it out there.”

“we tripled down on social media in 2018”

Creating more video content

Targeting for demographics

Strategic use of each social media platform

Partnerships

Digital provides data that print does not

“when you look at digital things you get digital results”

“easiest and fastest way to get content out there”

“people want visuals”

“test drive”

“sneak peak” versus destroying the “mystery of theatre”

“it’s the feeling of on demand...quick, fast, direct access. Whenever you need it. And it’s so interesting because...I feel like theater is a little bit about the mystery. It’s actually seeing something new you’ve never seen before.”

“takes the 4<sup>th</sup> wall away a little bit”

“let the artist actually surprise you a little bit”

“They should sit there; they should let the curtain open and say that looks great. That’s the only place you can see it You just have to go to it to find out That’s no longer true, now really.”



“Facebook has done a good job of almost finding the patrons that we’re looking for us and them promoting to them”

Social media is the top reason that people have heard about CFC Arts

**7. Are there any examples of best practices of using social media to engage with arts patrons from other cities or arts organizations that you believe are worth studying or replicating?**

I don’t know

Art in Odd Places, Ed Woodham (New York City) – we now have Art in Odd Places Orlando  
Learns best practices from working with other groups

Visiting artists tag all of their other affiliated opera companies  
Artist spotlights

We are an example “a value ad for arts partners”  
We created “This Week in Arts” segments  
We created “Artrepreneur” segments – sharing practical advice

National Theater in England – the reality show of theatre  
“this art exists...these are real people”

Public Theater in New York – “pride, urgency important”  
“pride driven by quality”

“I want us to be relevant and I want us to be really this community’s theatre company”

Kennedy Center – Instagram, storytelling

## **APPENDIX F: AVERY PERMISSION**

## Wendy Givoglu

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**From:** Avery, Jennifer (NBCUniversal, Orlando) <Jennifer.Avery@UniversalOrlando.com>  
**Sent:** Thursday, November 2, 2017 9:15 AM  
**To:** Wendy Givoglu  
**Cc:** Hayden, Bill (NBCUniversal, Orlando)  
**Subject:** RE: Garden Theatre research study  
**Attachments:** Garden Theatre Study.pptx

Absolutely, Wendy. Please find the deck attached.

I'm happy to assist you in any other way I can.

Thanks,

Jennifer

Jennifer Avery  
Senior Director | Consumer Insights  
407-224-5109 (Office)  
407-450-6434 (Cell)

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**From:** Wendy Givoglu [mailto:wgivoglu@valenciacollege.edu]  
**Sent:** Wednesday, November 01, 2017 9:20 PM  
**To:** Avery, Jennifer (NBCUniversal, Orlando)  
**Cc:** Hayden, Bill (NBCUniversal, Orlando)  
**Subject:** Garden Theatre research study

Hi, Jennifer,

I met you at the Garden Theatre board retreat. I was really impressed by the research study that you presented, and as I mentioned, I'm presently conducting doctoral research at UCF on millennials and arts participation within Central Florida and how social media and other digital technologies can aid arts organizations in connecting with millennials in authentic ways.

There were a few data points that you mentioned in your presentation that I would like to reference. In particular, I found that the desire to support local artists in the community aligned with one of the characteristics of millennials that I am exploring. Would it be possible for you to share your presentation and/or any summary documents that you have created thus far? If this is not yet possible at this point, I completely understand. I also appreciate it if you have any segmented data that you summarized by age demographic.

Many thanks for your work in this field and in support of the Garden Theatre!

Best,  
Wendy

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