Elevating the Arts City:
A Study of Place Marketing in Three Philadelphia Arts Organizations

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ABSTRACT

As arts organizations face the challenge of attracting emerging audiences in a competitive market, they are tasked with setting themselves apart with strategic marketing techniques that will sustain their organization. One technique is place marketing, which incorporates an organization’s location into the marketing storytelling to draw audiences to the organization as well as the destination. This study examines three Philadelphia arts organizations that currently use the city to tell their marketing stories to local audiences: Opera Philadelphia, Theatre Exile and the Barnes Foundation. Opera Philadelphia is a 43-year-old performing arts company that incorporated place marketing less than a decade ago. Theatre Exile is a 20-year-old theater company that weaves Philadelphia’s story into each artistic and marketing choice. The Barnes Foundation is a 95-year-old regional landmark established in Merion, Pennsylvania and moved to Philadelphia’s Benjamin Franklin Parkway in 2012. It is only within recent years that the Barnes embraced the city through marketing new audiences. The review of these cases intends to support that the use of place marketing to attract local, emerging audiences, specifically among Philadelphia arts organizations, will enhance a connection to the community and an organization’s own relevance to ultimately influence a city’s position in the arts sector. The paper concludes with recommendations for arts organizations to employ place marketing to their own local communities to elevate their city to a premier arts destination.
CHAPTER ONE: The Place Marketing Mix

Introduction

As arts organizations face the challenge of attracting audiences in a competitive market, they are tasked with setting themselves apart with strategic marketing techniques. One technique is “place marketing,” which incorporates an organization’s location into its marketing storytelling to draw audiences to the organization as well as the destination. This study examines three Philadelphia arts organizations that currently use the city itself to tell their marketing stories: Opera Philadelphia, Theatre Exile, and the Barnes Foundation.

The review of these cases intends to support that the use of place marketing targeted to local communities, specifically among Philadelphia arts organizations, has the potential to grow emerging audiences and strengthen repeat visitation to influence a city’s position in the arts sector. The paper concludes with recommendations for arts organizations to employ place marketing that interconnects more than their geographic region with their cultural offerings, but deepens their connection to local communities to result in an authentic impact within the “place” where there is most potential to build future audience bases: right at home. While place marketing is often closely related to cultural tourism growth, the purpose of this study hones the scope of impact Philadelphia arts organizations have on contributing to the city’s status as a premier arts destination by engaging on a local level.

The study aims to answer the research question, ‘Are arts organizations that use place marketing successful in attracting local, emerging audiences, and are these audiences contributing to the positioning of their city as a premier arts destination?’ For the purpose of this study, local audiences are defined as those residing within the City of Philadelphia, who have the potential to offer repeat visitations and connect these organizations with the communities co-existing in their backyards.

The research is important within the arts administration field, specifically arts marketing, because it demonstrates through the case studies that place marketing on a local level has the
potential to elevate a city to a premier arts destination, along with the potential to strengthen qualitative and quantitative outcomes for the three case study organizations. Therefore, the paper will make recommendations for arts organizations to employ place marketing in an effort to increase their audience engagement while developing their city as an arts destination.

Philadelphia possesses a high potential to achieve this status as it currently upholds the title of “city of firsts” as the birthplace of America (first planned city by William Penn; first university – University of Pennsylvania; first zoo – The Philadelphia Zoo; first art museum and school – Philadelphia Academy of Fine Arts) (Constitutional 2003-2017). However, the city with all its impressive assets – including its many landmark institutions and organizations that contribute to its potential as a premier destination – seems to lack “a sense of urgency about competing for the first-tier position…” according to John Fry, president of Drexel University and local influencer (Howard 2017). The challenge, issued by John Fry and other local leaders, furthers the need for Philadelphia organizations to champion and strengthen their sense of place and importance within it, not only to support the elevation in status to a premier destination, but more significantly to engage local communities who will maintain such status and cultural relevance for future generations. While Philadelphia is the targeted city and arts administration is the field of study, the purpose of this research is to provide broad recommendations that can be implemented by any city. The phenomenon of place marketing is a strategic marketing technique that can set locations apart as premier destinations where culture, history, art, creativity, and innovation all meet to enhance a quality of life.

Definition of Place Marketing Phenomenon

The definition of place marketing brings with it a larger consideration of the concept of place branding. As part of a scholarly study of place branding, which aims to resolve some of the conflict between academics who study marketing and marketing industry leaders, author Simon Anholt cites the American Marketing Association’s definition of place marketing as “Marketing designed to
influence target audiences to behave in some positive manner with respect to the products or services associated with a specific place” (Anholt 2010, p. 2). Anholt continues to present how the AMA’s definition diminishes an organization’s individual role in the educational strategy behind place marketing by stating “Attempts by an individual or organization to educate target audiences or change their attitudes about a place are not marketing” (Anholt 2010). Anholt’s study serves as foundational literature to set the stage for the growing phenomenon and newly developed field of place marketing.

In the context of this study of place marketing within Philadelphia arts organizations, place marketing can be more specifically tied to the promotion of Philadelphia’s distinct qualities, including its culture and environment, to draw attention and visitors to the location. This connection supports the argument that Philadelphia arts organizations using place marketing are impacting the promotion of the city’s culture and environment to create a distinct experience of the city. It is important that the phenomenon of place marketing not be confused with the wider phenomenon of creative placemaking, which is described in an NEA White Paper as a strategy that “…animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired” (Markusen and Gadwa 2010).

The intention of this study is not to focus on creative placemaking in Philadelphia, but rather to explore how arts organizations that are incorporating place marketing to tell their stories are creating an appealing arts experience for local communities who have the potential to sustainably grow an organization’s audience base. If so, more arts organizations in Philadelphia should use the city in their marketing storytelling to create memorable arts experiences that become synonymous with Philadelphia itself and integrate the arts into the fabric of the city. In addition to the primary research question above, the following exploratory questions guide the research and allow the dissection of two critical concepts 1) defining place marketing and a premier arts destination as well as 2) understanding the intersections of the two and their combined potential to enhance arts
organizations’ performance.

Research Questions

1. Do arts organizations that use place marketing better attract local, emerging audiences and can these audiences contribute to the positioning of their city as a premier arts destination?

2. What is place marketing?
   a. What is the background of place marketing?
   b. What strategies are used to develop place marketing?
   c. Can the impact of place marketing be measured? If so, how?

3. Does place marketing by arts organizations increase repeat visitation?
   a. What strategies do arts organizations employ to attain repeat visitation?
   b. Does local community outreach impact repeat visitation?
   c. Is place marketing necessary to increase repeat visitation to an arts organization?

4. What makes a premier arts destination?
   a. What are examples of premier arts destinations?
   b. What titles are given to locations deemed premier arts destinations?
   c. Who or what decides if a location is a premier arts destination?

5. Is a premier arts destination developed by organizations that use place marketing?
   a. Is a location’s status influenced by the communities and organizations within that location?
   b. Do arts organizations collaborate on place marketing techniques?
   c. Do arts organizations collaborate to set goals for their city/destination as a whole?
**Methodology**

The study uses a mixed methods approach to the research by conducting qualitative interviews with members of the case study organizations and incorporating those results with quantitative correlations between marketing and community engagement in Philadelphia. Based on attendance data (including audience demographics,) and revenue trends, the case for each organization’s approach to place marketing and its level of impact on the overall health and/or growth is analyzed. The data points included below are derived from the individual interviews with the case study organizations as well as two of three organizations’ Data Arts profiles.

**Participants**

The participants of the study are three Philadelphia arts organizations that currently use Philadelphia to tell their marketing stories: Opera Philadelphia, Theatre Exile, and the Barnes Foundation. The selection of these cases is based on an instrumental interest in proving a broader point that using a city or a city’s own story in the marketing of an arts organization may influence that city’s position in the arts sector on a national scale.

Furthermore, the decision to select these three individual cases is derived from the extent to which they have previously used or currently use Philadelphia in their marketing stories. Opera Philadelphia is a 43-year-old performing arts company that incorporated marketing “opera for the 21st century” in the last decade and implemented this strategy in Philadelphia by promoting grassroots community-based opportunities for audiences to reimagine the discipline in an urban setting. Theatre Exile is a 20-year-old local theater company that weaves Philadelphia’s story into each artistic and marketing choice. The Barnes Foundation is a 95-year-old regional landmark established in Merion, Pennsylvania that relocated to Philadelphia’s Benjamin Franklin Parkway in 2012, which is when the foundation first embraced the city by marketing to an urban Philadelphia audience.
Scope and Site

The scope is limited to the metropolitan area of Philadelphia and the research site will be the three organizations themselves. Each organization is located in Philadelphia: Opera Philadelphia in Center City, Theatre Exile in South Philadelphia, and the Barnes Foundation on the Parkway near the Art Museum neighborhood of Philadelphia. The organizations vary in arts type, mission, size, and target audience, and the study will incorporate the various aspects of each organization that ultimately influence their marketing decisions.

Design

The aforementioned research design will be a mixed methods approach employed by a case study strategy of inquiry that incorporates the following research methods: data collection of the three organizations’ audience attendance over a sustained period of time, in which they have used place marketing tactics; data collection from the Greater Philadelphia Cultural Alliance that assesses arts organization’s audience engagement and impact; interviews with leadership as well as marketing and communications professionals within the three organizations; and interviews with Greater Philadelphia Cultural Alliance staff.

The following interviews were necessary in order for the research to be conducted and findings to be comprehensive:

1. Deborah Block, Producing Artistic Director, Theatre Exile
2. David Devan, General Director & President, Opera Philadelphia
3. Joanne Perez, Director of Marketing, The Barnes Foundation

Worldview

The worldview surrounding this study is a pragmatic one that focuses on strategic recommendations to support the argument that Philadelphia can achieve status as a premier arts destination by building a sustainable audience base comprised not only of visiting tourists or out-of-towners, but of repeat local visitors. The study serves to support this argument by identifying multiple ways organizations can elevate Philadelphia’s status in the arts world through their
marketing to build community connections that allow Philadelphia to reach its highest potential as a premier arts destination, and furthermore position the arts as vital to the city’s identity (Creswell 2009).

**Literature Review**

Place marketing as a strategy in management planning serves to develop an appealing location for consumers. Place marketing as a theory has the potential to build recommendations from various case studies and offer empirical evidence that not only supports place marketing as a strategy but moreover as a growing field of study.

A dissertation authored by a Master of Philosophy student at Manchester Metropolitan University seeks to develop the inaugural working theory of place marketing through an empirical study. The author focuses on the marketing sector’s neglect towards place marketing due to the lack of statistical research or analysis in the literature. While Ntounis’s aim for the study is rooted in discovering how place marketing can influence regeneration in locations, his findings lead to a holistic place marketing process, which can be applied universally in corporate or nonprofit models. The holistic process is a recommended framework based on the analysis of other marketing experts’ studies of place marketing. Ntounis’s identified framework consists of four dimensions (Management practices, Strategic Marketing practices, Service Marketing practices, and Place Promotion practices), which are encompassed in the holistic process of place marketing. In addition, it can be argued that the holistic marketing process will improve certain place-related factors, which will be of relevance to its target markets and stakeholders (Ntounis 2013, p. 4).

The dissertation continues to develop the framework and states the significance of collaboration between place marketing stakeholders, whether marketing executives or not, because for place marketing to lead to place development there is a need for consistency in branding and that holistic process cannot be ignored in any discipline. Specific to arts marketing in Philadelphia, organizations tend not to collaborate to promote the city as a whole and that lacking cohesion in branding leads to a missed opportunity to cohesively brand Philadelphia as a premier arts
destination across all arts disciplines. In a 2014 USA Today article, Philadelphia was named one of the “10 Best: City art districts around the USA,” which is an impressive accolade, but only cites the city’s top fine art and educational museums as attractions, while the same article touted music venues and blocks of street art as centerpieces of their must-see art districts in other cities such as Baltimore, Cleveland, and Dallas (Pettersen 2014). With this article and Ntounis’s thesis research in mind, the current study of place marketing in Philadelphia arts organizations aims to provide evidence and subsequent recommendations that collaboration throughout the city’s arts landscape – both between organizations themselves and the local community – is a sustainable marketing technique for the city to be recognized as a “best” art district across various disciplines.

As it is necessary for an organization to strategize detailed management techniques such as place marketing, place branding must be managed with an even keener attention to detail to ensure consumers or patrons receive that consistent message touched upon in Ntounis’s work. In the article, “Beyond the logo: Brand management for cities,” authors Ashworth and Kavaratzis focus on brand management as a tactic for marketing cities and review the widespread literature that analyzes emerging trends of different branding types. Specifically,

A major stream of publications has dealt with the issue of destination branding: treating places as brands for their benefits to tourism development. This field has probably been the more developed in terms of suggesting concrete and practical measures for managing destinations as brands (Ashworth and Kavaratzis 2009).

From a destination branding perspective or traditional branding approach, the authors outline tactics to determine similarities between corporate branding and what they refer to as ‘city branding.’ The article achieves its purpose of outlining these similarities, which include a focus on revenue increase and often times creation as well as hard marketing sells to let the consumer know exactly what to expect. However, the aspect of the work that supports the current study involves not a mere comparison of corporate branding practices and place branding practices, but also a review of how the two learn from each other to better position a city. Yet again, a recommendation for collaboration among strategies reveals an enlightening conclusion that not all
cities are in need of brand strategy involving mass media advertising but rather a shift in priorities when it comes to city management of public relations. In the case of Philadelphia arts organizations and their approach to city branding, the acceptance of proven corporate branding tactics seems a while away for the collective sector, but certain organizations stand out as paving the way for peer institutions.

A prime example of a Philadelphia arts organization intent on leading the sector to a sustainable future is Opera Philadelphia. As referenced in many news articles in 2013, the company’s name change and rebranding from Opera Company of Philadelphia to Opera Philadelphia made a splash in the local arts scene as well as throughout the city at that time. Staff writer Naila Francis of the electronic publication *PhillyBurbs.com* focused on the immense changes the organization experienced over a critical five-year period (2008-2013), specifically under the leadership of then General Director, now GD & President, David Devan. In the article, Francis highlights Opera Philadelphia’s commitment to the Philadelphia community through their “Opera in the City, via Random Acts of Culture, [which staged] surprise performances in crowded, iconic Philadelphia locations,” and commenced the annual HD broadcast of an opening night performance at Independence National Historical Park (Francis 2013). It is clear Francis celebrates Opera Philadelphia’s bold strategies in rebranding the once declining organization and in bringing opera to the people of Philadelphia by way of community-wide events in urban settings. Both Francis and Devan seem to agree that opera can and should be for the city, and the people of Philadelphia are welcome to shape Opera Philadelphia’s future. With Opera Philadelphia one of three cases selected for this study, the literature surrounding the company’s rebranding and inclusion of the city into its marketing story (i.e., place marketing) contribute to the argument that place marketing can result in growth for organizations and their location. This is evident in that Philadelphia not only reaped the commercial and character benefits of Opera Philadelphia’s international reputation, but celebrated the company’s elevated status as an arts leader paving the way for the future of a discipline often considered elitist, but now in touch with a community that
can build a future audience base for opera.

In reviewing the marketing literature, it is clear that such a shift in market perception is an example of a developing concept known as disruptive marketing. Specifically, disruptive marketing is a type of entrepreneurial marketing that involves a shift in the traditional strategies of nonprofit arts marketing. Some propose that while arts marketers are creative by nature, there exists a small population of innovators who are not simply entrepreneurial in their methods but also disruptive to the market as a whole. This challenging approach to marketing often develops within the nonprofit arts sector because arts organizations are “typically formed and driven by entrepreneurial artistic directors and artists, and operate with the support of management and boards which often share, or at least support, those characteristics,” and creative thinkers have uncovered a need to challenge the status quo (Kirchner, Ford et al. 2012). The goal of disruptive marketing is not to ruffle the feathers of old-fashioned board members – this strategic decision by entrepreneurial leaders proves to establish a competitive advantage often untapped in the nonprofit arts sector and Opera Philadelphia enjoys the fruit of that labor through a diverse and growing audience base excited about their growth.

For the purpose of the current study, disruptive marketing contributes to the argument that shifting market expectations with a new marketing strategy, such as place marketing, appeals to current and prospective audiences seeking a distinct arts experience rather than an outdated one. Such organizations face the risk of being perceived as unappealing to new audiences. Place marketing allows arts organizations to appeal to the sentiments of emerging, local audiences by reflecting the experiences in and/or of that location. This marketing approach has the potential to broaden an arts organization’s audience base and while there is risk involved with staying away from a standard performance or exhibit that has previously drawn crowds, “the arts organization is unlikely to improve its chances of success if it remains mired in the middle ground with other organizations, for example, with patrons bored and disinterested with 'run-of-the-mill' cultural offerings” (Kirchner, Ford et al. 2012).
The article also represents a shift in marketing ideology when authors share a word of warning to nonprofit arts administrators to keep an eye out for organizations employing disruptive marketing; when presented with the opportunity, leaders should avoid challenging these innovators and instead embrace a partnership that will test new strategies outside the realm of marketing norms. The recommendation has slowly been adopted by select Philadelphia arts organizations, such as Opera Philadelphia, with their new, novel citywide arts festival, O17, which will be discussed in detail as part of that case study section. This example of disruptive marketing incorporates place marketing by physically inserting the arts into the city landscape and staging new and relevant works that reflect the city itself. A recent Washington Times article reported on O17’s impact in Philadelphia, asking

What do you do when your opera company is doing all kinds of innovative new things but still not getting the audience you think you deserve? Here’s one answer: Put on a huge new festival and fill your entire city with opera…Presenting a lot of new work is always risky — the O17 festival includes two world premieres and another piece written this year — and presenting multiple productions at the same time risks compromising production values. I’m happy to report that Philadelphia is doing it absolutely right (Midgette 2017).

While some Philadelphia arts organizations are employing a successful mixed marketing approach between place marketing and disruptive marketing, a deliberative disruptive marketing movement could permanently shift the nonprofit arts market and it is up for debate whether that shift will be advantageous or destructive in the long-term.

Considering the arts marketing sector as a whole, there exist key identifiers that the creative industries employ in comparison to the corporate sector. While disruptive marketing is one progressive tactic to attracting new audiences and therefore resources, arts organizations are still responsible for upholding their statuses as nonprofits and therefore are tasked with marketing not only products but also mission. In the book, *Creative Arts Marketing*, the authors present a situational analysis that supports the idea that arts organizations – specifically in the nonprofit sector – face a more challenging marketing task because they have a dual responsibility to both sell tickets and sustain the organization while remaining true to their mission, and promoting that
mission (Hill, O'Sullivan et al. 2003). As enticing and progressive as disruptive marketing may seem, nonprofit arts organizations are held to pre-established arts marketing standards that focus on relationships and customers as well as make claims for the industry to “not only [play] a key role in promoting organizational survival, but also in advancing the artistic mission of an arts organization” (Hill, O'Sullivan et al. 2003). The book’s findings depict an impressive picture of arts organizations’ marketing techniques in that arts marketers understand the need to integrate marketing into all levels of the organization and take creative risks that pay off in attracting audiences to the product and mission. While Philadelphia arts organizations have found the balance between risk taking and effective marketing, Creative Arts Marketing offers a practical lesson for arts organizations to remember their mission when developing and implementing marketing tactics.

A primary example of an arts organization that expertly balances its dedication to mission with its consistency towards risk-taking – and manages to garner reward from both – is the second of three cases for this study, Theatre Exile. Unlike the widely publicized marketing techniques employed by Opera Philadelphia, Theatre Exile relies more on a strategy that academics have coined a “service-dominant place marketing logic,” which identifies the intangible customer relationship as central to organizational success (Warnaby 2009). This is juxtaposed to a focus on “the centrality of tangible outputs and discrete transactions,” better known as products or goods (in this case, tickets) sold (Warnaby 2009). There exists the opportunity for a competitive advantage among arts organizations that not only employ place marketing tactics, but simultaneously position their services rendered to customers above their product outputs. Arts organizations with an emphasis on service-dominant or S-D logic recognize “the benefits of specialized competences or service(s) as opposed to physical goods” (Warnaby 2009). In regards to Theatre Exile, a case will be made to demonstrate their expertise in optimizing Philadelphia as their marketing place as well as their local patrons’ social environment; their work is produced with Philadelphia customer-centricity in mind rather than a mere quality of product that could and does exist in many cities. Arts
organizations with intricate knowledge of their marketing place and consumer are uniquely positioned to utilize operant resources, also known as “their superior natural/social/ infrastructural and knowledge-based endowments etc. – [these organizations] may be better suited to be the venues… [with a]…competitive advantage when targeting certain groups of place consumers” (Warnaby 2009).

More recent studies on marketing strategies with a focus on customer-centricity identify two metrics by which organizations measure their investment in the customer rather than the product: citizen equity and citizen satisfaction (Zenker and Martin 2011). The idea that an arts organization elevates its customers above its product, or artistic output, is not novel; the focus on audience engagement among arts organizations continues to define strategic plans and sustainability models throughout the field. Yet, certain organizations have managed to expertly market to their audiences’ temperament without considering the direct relationship their product has with customers. Notably, The Barnes Foundation upholds founder, Albert Barnes’s vision for art to be accessible to any individual, despite educational or socio-economic background, through staging new exhibitions with modern art and championing minority artists, as well as maintaining a robust K-12 arts education programs for youth in the Philadelphia area – none of which revolve around the foundation’s core collection. This third and final case study on the Barnes will demonstrate the Barnes intent to establish citizen equity or “sum of lifetime values of all customers, including existing and potential customers” through education and access programs as well as citizen satisfaction or “pride in place” developed despite the controversy around the Barnes move to the Parkway (Zenker and Martin 2011).

As research on various types of marketing, such as place marketing or arts marketing, continue to grow in the field, the widening scope of literature includes international marketing campaigns that offer best practices for U.S. marketing models. Specifically, in relation to place marketing, a cultural movement exists in Europe surrounding the continent-wide competition for cities to be named a European Capital of Culture. Journal of Place Management and Development
in 2015 reviews the impact that cities experience if deemed a *European Capital of Culture*; the prestigious title is presented in conjunction with an annual conference intended to revitalize culture in western and central European city centers (Liu 2015). The author analyzes the effectiveness of a branding campaign conducted in Liverpool, England as part of their bid (and eventual naming) to be the European Capital of Culture 2008.

A similar accolade recently made its way overseas to the very “city of firsts” when Philadelphia was the first U.S. municipality recognized as a World Heritage City in 2015. Local government and economic development organizations stressed the importance and prestige the elite title of World Heritage City brought with it. Namely the creation of new business opportunities between Philadelphia and the 266 other World Heritage Cities across the globe was cited as a way to optimize the recognition; “if properly marketed – [the designation] has the potential to increase foreign visitation by 10 percent to 15 percent, about 60,000 to 100,000 people annually” (Nadolny 2015). On top of this domestic tourism increase and revenue generation, the new World Heritage City amplified its cultural relevance overnight. While local leadership failed to specifically cite the arts as a critical piece of the designation when first announced, it was clear external revenue and transient visitors would not be the only areas poised to enjoy the limelight. The stage was set for this budding premier destination, with the arts at the helm of Philadelphia’s vibrant cultural heritage, and its local audiences at the ready to enjoy the long-term benefits.

In addition to the external recognition Philadelphia celebrates as a city, it is important that attention be given to the opportunities and collaborations developed within the city among arts and service organizations, such as the Greater Philadelphia Cultural Alliance, which will be discussed as part of the findings, and Visit Philly. As the current study seeks to review three Philadelphia arts organizations that are implementing place marketing with positive results, it is crucial to recognize these organizations see the greatest success when supported by one another as well as local arts advocacy and marketing organizations. There is collaboration occurring in Philadelphia and the partnerships formed are strategic ones involving arts organizations eager to elevate the city’s
position while also securing a sustainable future for their place and purpose within Philadelphia. A Forbes article released in 2012 focused on the city’s ‘With Art Philadelphia’ campaign that aimed to attract a new base of arts patron that will eventually need to replace the dwindling 54-year-old and up demographic who comprise the primary arts audience base. Publication contributor, Larissa Faw, offers an editorial view of the new campaign’s goal to “shine a light on an art scene and attract an audience that hasn’t been really addressed” (Faw 2012). Faw leaves room for interpretation as to whether this campaign will elevate Philadelphia to as high a position as New York or Paris in relation to arts destinations.

Whether Philadelphia’s position is elevated to the scale of New York or Paris is not the primary focus of this study. The fact that investments are being made to cohesively connect arts organizations within the country’s fifth largest city, with a goal of developing shared marketing strategies that will attract local and emerging audiences, is evidence enough that place marketing in the arts is a worthwhile strategy. Through the supporting literature outlined, examples of success through marketing data collection, and specific examples of the shift from product marketing to audience development marketing, an extensive review of place marketing in Philadelphia arts organizations will be conducted. The review will conclude with recommendations for arts organizations to incorporate their vibrant and enticing place when storytelling as well as build local collaborations, in order to make a connection between arts patrons and their own community. In order for Philadelphia organizations and audiences to elevate their city to the status of a premier arts destination, the local communities must be engaged. Arts organizations exist to sell tickets and increase city revenue, yes, but more importantly, they exist to build a lasting connection between human experiences, allowing people to enjoy a quality of life that celebrates opera, theater, and fine art in a true world-class heritage and arts destination.
CHAPTER TWO: Finding Where Art Meets Philly Locally

**Opera Philadelphia**

As a transformative leader within the Philadelphia arts landscape, Opera Philadelphia continues to challenge the archaic idea of what opera should look or sound like. On top of the media coverage surrounding Opera Philadelphia’s 2013 rebranding campaign, the company has managed to stay in the limelight with their continued commitment to introducing Philadelphia to 21st century opera. In 2016, the company received a $2.5 million gift from the Knight Foundation to support the aforementioned 12-day opera festival, O17, which allowed them “the opportunity to re-envision the discipline, curate a series relevant to today’s audiences and demonstrate that opera is an accessible, vibrant, multi-dimensional art form reflective of our lives” as reported by the Philadelphia Business Journal in January 2016 (Hilario 2016). Former Managing Director, Annie Burridge, also cited the company’s receipt of the grant as another step in the direction toward re-envisioning the discipline. The festival, planned to occur annually, focuses on the communities Opera Philadelphia serves in order to attract new audiences, while also reinvigorating existing audiences, through 12 days of immersive and breathtaking storytelling, all woven into the fabric of its revolutionary town’s own story. The Knight Foundation gift demonstrates the sector’s further support of a dynamic arts organization determined not to allow slowing ticket sales and diminishing governmental funds to dictate their future; the gift equally represents the city’s celebration of Opera Philadelphia’s cultural investment in the local community.

In reviewing Opera Philadelphia’s rebranding and resulting repositioning over the last few years, it is significant to attribute their escalated growth to a creative management team that uncharacteristically welcomes risk. Specifically related to O17, a recent New York Times article applauded Opera Philadelphia’s impressive move towards a city-wide opera festival, with numerous new works at its forefront, “It’s a risk: To fuel ticket sales and gin up excitement as subscriptions dwindle, Opera Philadelphia has reconfigured its entire model” (Tommasini 2017). It is no secret that the company has seen improvements in captivating emerging audiences (over
2,000 city-goers who did not identify as opera-goers attended the first Opera on the Mall, with no marketing), major gifts (aforementioned Knight Foundation grant), and working capital in recent years, detailed below. Their approach to a transformative strategic plan and the components of the plan involved methods that would place them ahead of competitors in the sector and did, very quickly. Between fiscal years 2013-2015, Opera Philadelphia saw an 11% increase in attendance – increasing in-person participation from 39,676 at the close of FY2013 to 43,902 at the close of FY2015 (Ramos 2017) (see Appendix A for annual report). A significant note in relation to this data point is the audience that comprised the increase, which was those defined as unpaid participants through Opera Philadelphia’s community-based programs and productions. While it may seem counterintuitive for an arts organizations seeking to increase audience engagement and ticket sales to focus on non-revenue generating audiences, it is Opera Philadelphia’s intention to ensure their art form is accessible to their local audience as a way of assuring their relevance and future in Philadelphia. It is equally important to note that over fiscal years 2013-2015, Opera Philadelphia still managed to increase their total unrestricted operating revenue by 15% - increasing from $10 million at the close of FY2013 to $11.5 million at the close of FY2015 (Ramos 2017) (see Appendix B for annual report). As an organization unwilling to remain in the shadows with their old world peer institutions, Opera Philadelphia’s leadership sought to redefine marketing and audience development strategies by positioning themselves as a progressive opera company dedicated to building community and recognizing their city as an integral part of their own story.

This vision continues to become a reality for Opera Philadelphia with the success of O17, specifically among the local millennial audience who traditional arts organizations struggle to capture the attention of, at least consistently. As part of an interview with David Devan, General Director and President of Opera Philadelphia, Devan clearly explained that their place marketing tactics are untraditional in that the intention is not to “sell” Philadelphia as a destination at the gate, because they first need to familiarize potential audience members with the product of opera before a local residents can appreciate its place in the city itself. The company’s place marketing is a
softer sell that incorporates Philadelphia in order to message the value opera should have in all communities, especially such a vibrant and historic one as Philadelphia. Opera Philadelphia develops their seasons and marketing campaigns to connect with the Philadelphia spirit, which is both revolutionary and seeking the unexpected. Devan and the company’s creation of Opera on the Mall, Random Acts of Culture, and O17 support this important correlation between the organization’s brand promise and Philadelphia’s inherent values as an organization that takes risks in order to have a greater impact.

And local millennial audiences prove to be the most avid new champions of this citywide arts approach. From Devan’s chair, he spoke openly about a “younger generation [as] omnivores of arts - looking for wide breadth of experience” to engage with, and not merely passively digest. The $500,000 million Opera Philadelphia invested in market research over a two-year period (2013-2015) proved valuable for Devan and his team, by “suggest[ing] to Devan that in order to ‘continue being innovative and expand our civic footprint, we needed to redefine who we were,’ he said. ‘You must take risks if you want to succeed beyond your initial goals’” (Amorosi 2017).

Compounded within the general risk of staging O17, was the specific work, *We Shall Not Be Moved*, which is an operatic retelling of the 1985 MOVE bombing that took place in a racially heightened Philadelphia. The work allowed Opera Philadelphia to appeal to both local Philadelphians who lived through the controversial, political movement as well as millennial Philadelphians who were introduced to an eerily familiar climate, staging a historic moment in race relations through a rather unfamiliar form. The place-marketing tactic to retell a local and relevant story of a pivotal moment in Philadelphia’s history proved intriguing enough, but further interwoven into the Philadelphia community is the development of the work. As part of an interview with David Devan, arts administration blogger, Amanda Cook, learned from Devan that

“We Shall Not Be Moved grew out of our Hip H'opera school program [and] some poems that students were writing in school to music...[we] looked at the message that was baked into those poems as an inspiration for an opera that would talk about race in contemporary America. So, we chose to put that in the festival, but again it wasn’t our idea, it was their idea (Cook 2017).
This example is yet another indicator of Opera Philadelphia’s commitment to re-envisioning opera for a 21st century audience in a 21st century city. The dynamic arts organization continues to excel at their craft by demonstrating a connection to the community through place marketing tactics along with strong performance as an organization with financial excess at the end of each fiscal year (over $6 million in 2016), allowing them flexibility and what seems like sustainability to build upon their vision for opera in Philadelphia.

This vibrant story is a refreshing one being told by a historically elitist regime and it clearly messages that Opera Philadelphia is a part of this equally vibrant city, not above it. The message is undoubtedly causing a shift in the current market’s perception and gaining the attention of a new market of emerging opera-goers, local and young Philadelphians who are hungry for a controversial and refreshing take on storytelling through the arts, and ready to become the future of arts patronage in a city continually climbing in artistic status.

**Theatre Exile**

While causing a shift in the market’s perception of their art form is still relatively new for Opera Philadelphia, Theatre Exile has prided itself on a 20-year foundation of not only shifting perception, but also shocking audiences into a new reality with controversial works that also appeal to the Philadelphia psyche. Theatre Exile produces shocking and beautiful interpretations of stories that when stripped down, depict the messiness of real life.

Art met reality recently when the messiness of real life, and real estate, shook Theatre Exile’s microcosm in South Philadelphia. As residents and artists of South Philadelphia, Founding Artistic Director, Joe Canuso, and Producing Artistic Director, Deborah Block, take great pride in the symbiotic relationship with neighbors close to their 50-person Studio X theater, so when the landlord placed “their” building for sale in summer of 2017, the strategy of place marketing became evermore critical to the theater’s survival, and quite literally. An article published by the Philadelphia Metro supported Exile’s significance to the community, “As South Philly’s only theater
complex and resident company, Theater Exile isn’t only part of the neighborhood to put on rousing original dramas and comedies. Exile extends itself via educational programs at area schools on a regular basis” (Amorosi 2017). Theatre Exile employed a place marketing appeal to their local theatergoers and to developers who recognized the artistic, and revenue, value Exile brought to the neighborhood and with yet another success in their 20-year run, Canuso and Block convinced unlikely patrons that their work was worth the risk. The dynamic duo negotiated for a basement theater and first-floor lobby and ticket office to be incorporated into the 23-unit apartment complex, solidifying their place as part of the fabric of South Philadelphia (Amorosi 2017).

While this recent occurrence is depictive of Theatre Exile’s resiliency in an ever-competitive arts market within the fifth largest city in the country, their long-term approach to marketing Exile work as unique and integral to Philadelphia has allowed the arts organization to enjoy true success. During an interview with Deborah Block, Producing Artistic Director of Theatre Exile, Block offered a deeper look at Exile’s marketing structure and strategies, which support their mission to produce work of community artists unafraid of taking risks in telling stories without happy endings, that represent reality, and often times that reality exists in “Philly”. Exile represents Philadelphian sensibilities in their storytelling by intentionally producing gritty and challenging work that is unafraid to be rough around the edges. In relation to place marketing, Exile focuses on promoting their neighborhood in South Philadelphia, which is off the beaten path of traditional theaters and arts organizations in the city. Block communicated the passion for the artistry and made the connection that Philadelphians are attracted to Exile because their stories are unconventional and the city itself embodies an outside the mainstream character.

Exile’s closing production for the 2016-2017 season exemplified the notion of existing outside the mainstream, or rather being pushed from the mainstream; Buzzer tackled a “crucial urban issue: the gentrification of neighborhoods” (Zinman 2017). Much like Opera Philadelphia’s We Shall Not Be Moved invoked a community’s sentiments around relevant social happenings, Exile’s production of Buzzer hit home in a neighborhood where native South Philadelphians are
often out-mortgaged or saturated by renovations, and even local artistic spaces are at the mercy of urban development.

As a way of maintaining relevance, place marketing in the local community is significant to Theatre Exile, but engagement with the community itself has allowed the theater to develop a trusted relationship with South Philadelphia and even expand to broadened audiences. Block also touched on Exile’s commitment to community engagement and their success with word of mouth and indirect marketing throughout their niche of South Philadelphia and beyond. Block explained how Exile’s involvement in the community through their theater educational programs at South Philadelphia High and Andrew Jackson High School aid in expanding their marketing reach and extend their value beyond the South Philadelphia area. The theater’s educational and community engagement focus has a ripple effect and allows them to target university students and professors in a city filled with collegiate institutions enhances their audience reach; one third of their audience are young professionals who seek commentary on societal issues through the arts and these risk-seeking theatergoers tend to come from the local academic communities (D. Block, Interview, October 9, 2013).

In addition to this widening audience, Exile still holds true to their roots and has seen the fruits of promoting an authentic connection with the South Philadelphia community who are not only regular patrons of their work (mainly among the 40-50 year old demographic), but embody the themes and stories the company champions – the downtrodden underdogs that make up the fabric of Philadelphia. Exile’s production of Rizzo in 2015 was a true testament to this local sentiment and it resonated with Philadelphians, both homegrown and transplanted; Rizzo returned to the Philadelphia theater scene for a second run at the Suzanne Roberts Theatre in 2016, selling out for a second time, but in a theater seven times the size of the first run's space. With an average of $9K spent in marketing per show and over 7,000 attendees per year, Exile manages to do a lot with a little, which has been a staple of their word of mouth marketing technique as well as their intentionality to connect works to Philadelphians’ own interests; even if it makes them a little
uncomfortable, Philadelphians want to see and have their own experiences reflected back to them.

The trend towards arts organizations developing new content, or even reinventing previous works, with a lens of locally relevant events is catching on throughout Philadelphia, and Exile cannot be ignored as a catalyst for such a model. Early in 2017, the Philadelphia Inquirer credited a number of local arts organizations with developing a “spring season…designed as an admiring tribute to Philadelphia’s lively theater scene: risky drama about risky topics presented by risk-taking companies (Zinman 2017). The risk factor proves attractive to theater audiences, but the local tie-in heightens the level of interest for Philadelphians in search of smart and evocative art that challenges them to face reality while simultaneously looking at this reality with a deeper understanding of the comprised human experiences existing right around them. Block cited Canuso’s native Philadelphian temperament as the impetus for Theatre Exile’s design as a company with the “intention right from the beginning to tell stories that relate to Philly”, and the underlying themes of their productions hold true to the “complexity of Philly – [we] don't apologize for ourselves but we have low self-esteem”, much like the complexity of humanity.

The Barnes Foundation

While local arts organizations are picking up on successful tactics recently employed by small yet mighty organizations such as Theatre Exile, one arts titan stands above the rest with a history so controversial and design so unique, replicating it almost lost Philadelphia the potential as a premier arts destination. While the history of the Barnes and subsequent move to Benjamin Franklin Parkway can be dissected in years of late-2000s headlines, the Barnes is writing a new and empowering story for its future, one that still holds true Albert Barnes’s sanctity for accessible art. As part of an interview with Joanne Perez, Director of Marketing for The Barnes Foundation, Perez gave an insightful perspective on the Barnes’s growth as a leading Philadelphia arts destination whose founder’s vision lives on even more vibrantly in Philadelphia than it did in Merion, PA, a suburb approximately 20 minutes outside the city. Perez drew thoughtful
connections between founder Albert Barnes’s intention to make art accessible to all individuals, regardless of status or privilege, and the foundation’s current commitment to educating emerging audiences about the collection of masterpieces. As quoted by Perez, “Philly’s story is the Barnes’s story; they are one in the same”, and this ideal is what the Barnes wants to resonate with their emerging audiences: millennials, student youth, and underserved populations.

Perez touched on the educational and engagement programs that are critical to the Barnes’ mission, each strategically developed to target the above emerging audiences by using Philly as a hook. The Barnes offers live music, cocktails, and collection access with special “First Friday” tickets, which are a draw for the millennial and young professional crowd who take advantage of Philly’s First Friday arts tradition across the city. The citywide program attracts 700 to 900 young professionals to the Barnes annually, and a recent Courier Post article quoted Executive Vice President and both CFO and CEO, Peg Zminda, who acclaimed “We see a lot more interest by them in exploring the galleries and listening to talks. They’re not just coming to party” (Comegno 2017).

In addition, the Barnes has extensive K-12 educational programs that serve over 10,000 students across Philadelphia. The goal of these programs is to introduce world-class cultural treasures to a new audience of potential art lovers and focus on visual literacy, because Barnes’ collection tells and presents compelling stories that resonate with all people, young and old, black and white, rich and poor. It is also through the youth focused educational programs that the Barnes has employed a more word of mouth and grassroots marketing strategy to attract underserved populations. By introducing the collection to Philadelphia’s student youth in private and public schools, the Barnes has begun to ignite a new generation of art lovers whose passion is shared in school and at home; but Barnes ticket prices are steep for low income families, who represent a large demographic in Philadelphia. With this in mind, the Barnes started family-based programs to offer $2 tickets to ACCESS/EBT cardholders.

Discounted tickets are only one piece of the Barnes’ marketing mix to draw local audiences.
The Barnes continues to bolster their free and educational engagement programs, resulting in a 93% increase in free in-person participation over fiscal years 2013 to 2015 – jumping from 9,978 free attendees at the close of FY2013 to 13,254 at the close of FY2014, and further increasing to 19,263 free attendees at the close of FY2015 (Ryder 2017) (see Appendix C for annual report). Recently celebrating their 5-year anniversary on the Benjamin Franklin Parkway, the same Courier Post article applauded the Barnes for earning their place and status in the Philadelphia arts landscape while still maintaining founder Albert Barnes’ mission “to expose and educate others to the fine arts, and was especially interested in the enrichment of the common man” (Comegno 2017). The anniversary celebrations included free events, some performance based to incorporate other local art forms, as well as free educational behind-the-scenes tours of the exhibits. Notably, since opening their new doors five years ago, the Barnes has welcomed 85,000 visitors for its free first Sundays, a program available at many Philadelphia arts organizations. Prior to the anniversary in fall 2017, Executive Director and President, Thomas Collins, proudly reflected how “Over the last five years the Barnes has deepened its commitment to accessible arts education and to diversity, inclusion and social justice” (Comegno 2017).

Free educational programming and access programs are not the only strategies the Barnes utilizes to attract emerging, local audiences. Their recent exhibit selections more intentionally reflect the diversity they seek to increase in their visitors. Millennial audiences, specifically young professionals, were the primary target of The Order of Things in 2015, an exhibit that highlighted contemporary artists’ reactions to Barnes unusual collection displays. A partial goal of the 2016 exhibit, Picasso: The Great War, Experimentation and Change, was to connect with Philadelphia's underserved populations (minorities and low income individuals) by representing artistry that defined a revolution and sought to understand a misunderstood Picasso. The exhibit also benefited from cross promotion with Visit Philly’s campaign for visitors to learn “100 reasons” to see firsts in Philadelphia, the aforementioned city of firsts, because Picasso’s Cubism work during WWI includes rare pieces, many from private European collections first seen in public at this exhibit.
The Barnes relocation managed to open the doors to more visitors – 1.4 million between 2012 and 2016, which equates to approximately 250,000 per year, as compared to 62,000 visitors annually at the Merion location – while also broadening the Foundation’s mission to provide access to local audiences who fall into founder Albert Barnes’s common man category, but also present opportunity for a blossoming future of arts patrons (Comegno 2017). Their marketing strategies to attract millennial, youth, and underserved audiences are proving to captivate a full spectrum of urbanites who are eager to learn and connect with a history of masterpieces, both new and old.
CHAPTER THREE: Conclusion and Recommendation

All three case studies and respective evidence of marketing and artistic strategies serve to enhance the research parameters and challenge the traditional concept of place marketing as a purely internal and strategic function. Through analyzing Devan’s, Perez’s, and Block’s responses, along with attendance data and revenue trends the concept of place marketing is enhanced and the recommendation is deepened; arts organizations should collaborate with their communities in order to grow audience reach and ensure relevance locally, which in turn allows them to become essential functions of the cultural landscape. The strategies outlined above help integrate the arts into the fabric of the city. It seems that only when the arts become integral to everyday life will Philadelphia be elevated to a premier arts destination, and not by transient tourists or one-time stoppers, but by the communities the arts organizations serve. This is evidenced by the three organizations that intentionally impact the local community and connect community members to their mission; these organizations are achieving far more than increasing visitors and creating outreach in the immediate future, they are developing new generations of arts patrons and securing their long term future in Philadelphia.

It is also important to note that both arts nonprofits themselves and local service organizations have the capacity to meet communities where they are, and connect with individuals whose quality of life have the potential to improve with arts integration. There is a natural and symbiotic relationship between arts organizations and these service organizations, such as the Greater Philadelphia Cultural Alliance, a membership and service organization that supports the strength of partner arts organizations and their audience to ensure the arts are vital parts of Philadelphia communities. As stated on their website, GPCA believes “Philadelphia is a model for the modern metropolis, an eminently livable city where arts and culture push us to be great” (GPCA 2017). There exists access to a new generation of arts patrons and therein a true opportunity that organizations such as Opera Philadelphia, Theatre Exile, and The Barnes Foundation are seizing with the support of the Greater Philadelphia Cultural Alliance, which connects the dots and
provides a pathway for those less familiar or comfortable with art to experience what treasures Philadelphia has to offer. Local communities can experience firsthand the artistic experiences that have the potential to enhance their city’s status and value, subsequently enhancing their own opportunities, so long as organizations such as those included in this study continue to recognize the value of local audience engagement.

With the support of service organizations such as the Greater Philadelphia Cultural Alliance and collaboration among arts organizations, the sector as a whole can realize the enumerated impact place marketing coupled with community engagement has to develop a new generation of local, sustainable arts patrons, who will help to continually elevate Philadelphia to the premier arts destination it was designed to be.
Bibliography


Zinman, T. (2017) "BUZZER (Theatre Exile): We wouldn’t come here if we didn’t live here."


### Appendix A

**Opera Philadelphia Annual Report: Attendance**

#### Attendance

<table>
<thead>
<tr>
<th>In-person Participation</th>
<th>FY 2013</th>
<th>FY 2014 % Change</th>
<th>FY 2015 % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-person participation - paid</td>
<td>30,898</td>
<td>26,673 -14%</td>
<td>23,156 -13%</td>
</tr>
<tr>
<td>In-person participation - free</td>
<td>8,778</td>
<td>9,374 7%</td>
<td>20,746 12%</td>
</tr>
<tr>
<td>Total in-person participation</td>
<td>39,676</td>
<td>36,047 -9%</td>
<td>43,902 22%</td>
</tr>
</tbody>
</table>

#### Types of In-person Attendance

<table>
<thead>
<tr>
<th>Total in-person participation</th>
<th>FY 2013</th>
<th>FY 2014 % Change</th>
<th>FY 2015 % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>39,676</td>
<td>36,047 -9%</td>
<td>43,902 22%</td>
</tr>
</tbody>
</table>

#### Attendance Ages

<table>
<thead>
<tr>
<th>Children (18 and under)</th>
<th>FY 2013</th>
<th>FY 2014 % Change</th>
<th>FY 2015 % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3,930</td>
<td>87 -98%</td>
<td>5,767 5,529%</td>
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#### Other Participation

<table>
<thead>
<tr>
<th>Virtual attendance</th>
<th>FY 2013</th>
<th>FY 2014 % Change</th>
<th>FY 2015 % Change</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>2,189</td>
<td>4,603 110%</td>
<td>1,728 -62%</td>
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</table>
## Appendix B
### Opera Philadelphia Annual Report: Financial Summary

### Financial Summary

<table>
<thead>
<tr>
<th>Unrestricted Activity</th>
<th>FY 2013</th>
<th>FY 2014</th>
<th>% Change</th>
<th>FY 2015</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted operating revenue</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned program</td>
<td>$2,492,256</td>
<td>$2,216,676</td>
<td>-11%</td>
<td>$2,079,130</td>
<td>-6%</td>
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<td>Earned non-program</td>
<td>$101,592</td>
<td>$36,564</td>
<td>-64%</td>
<td>$42,224</td>
<td>15%</td>
</tr>
<tr>
<td>Total earned revenue</td>
<td>$2,593,848</td>
<td>$2,253,240</td>
<td>-13%</td>
<td>$2,121,354</td>
<td>-6%</td>
</tr>
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<td>Investment revenue</td>
<td>$20,927</td>
<td>$25,351</td>
<td>21%</td>
<td>$5,002</td>
<td>-80%</td>
</tr>
<tr>
<td>Contributed revenue</td>
<td>$7,390,254</td>
<td>$8,944,216</td>
<td>21%</td>
<td>$9,360,290</td>
<td>5%</td>
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<tr>
<td><strong>Total unrestricted operating revenue</strong></td>
<td>$10,005,029</td>
<td>$11,222,807</td>
<td>12%</td>
<td>$11,486,646</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Operating expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>$7,852,552</td>
<td>$8,701,678</td>
<td>11%</td>
<td>$9,666,200</td>
<td>11%</td>
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<tr>
<td>Fundraising</td>
<td>$997,463</td>
<td>$1,173,692</td>
<td>31%</td>
<td>$1,177,166</td>
<td>0%</td>
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<tr>
<td>General &amp; administrative</td>
<td>$1,084,079</td>
<td>$1,053,049</td>
<td>-3%</td>
<td>$1,140,333</td>
<td>8%</td>
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<td><strong>Total operating expenses</strong></td>
<td>$9,934,088</td>
<td>$10,928,419</td>
<td>11%</td>
<td>$11,983,699</td>
<td>10%</td>
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<tr>
<td>Net unrestricted activity - Operating</td>
<td>$170,941</td>
<td>$294,388</td>
<td>72%</td>
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<td>-269%</td>
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<tr>
<td>Net unrestricted activity - Non-operating</td>
<td>$0</td>
<td>n/a</td>
<td>n/a</td>
<td>-$17,851</td>
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<td><strong>Total net unrestricted activity</strong></td>
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<td>$294,388</td>
<td>72%</td>
<td>-$675,567</td>
<td>-329%</td>
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<tr>
<td>Net temporarily restricted activity</td>
<td>$201,462</td>
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<td>Net permanently restricted activity</td>
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<td><strong>Net total activity</strong></td>
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<td>-$733,112</td>
<td>-274%</td>
<td>-$4,686,328</td>
<td>-539%</td>
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</table>

### Revenue by Source

- **Earned**
- **Investment**
- **Contributed**

- **FY 2013**: 0% Earned, 26% Investment, 74% Contributed
- **FY 2014**: 20% Earned, 10% Investment, 80% Contributed
- **FY 2015**: 0% Earned, 20% Investment, 80% Contributed

### Expenses by Functional Grouping

- **Program**
- **General & Administrative**
- **Fundraising**

- **FY 2013**: 90% Program, 7% General & Administrative, 3% Fundraising
- **FY 2014**: 90% Program, 10% General & Administrative, 1% Fundraising
- **FY 2015**: 90% Program, 10% General & Administrative, 1% Fundraising

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## Appendix C

### The Barnes Foundation Annual Report: Attendance

#### Attendance

<table>
<thead>
<tr>
<th>In-person Participation</th>
<th>FY 2013</th>
<th>FY 2014 % Change</th>
<th>FY 2015 % Change</th>
</tr>
</thead>
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<td>256,581</td>
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<td>Total in-person participation</td>
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<table>
<thead>
<tr>
<th>Types of In-person Attendance</th>
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<td>Total in-person participation</td>
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<table>
<thead>
<tr>
<th>Attendance Ages</th>
<th>FY 2013</th>
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<td>Children (18 and under)</td>
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<td>Children served in schools</td>
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<table>
<thead>
<tr>
<th>Other Participation</th>
<th>FY 2013</th>
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<th>FY 2015 % Change</th>
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