

www.Project-Entropia.com

News Download
About Transfer
Community Gallery

APPLY FOR AN ACCOUNT FORGOT LOGIN/PASSWORD LOGIN

The Entertainment of the Future is already here

Project Entropia is a massive virtual universe with a real cash economy.

Together with people from all over the globe you too can experience the adventure, form societies, and take part in the creation of a brand new world.

While on the planet Calypso you use the PED currency to invest in your personal development. The assets you acquire can be exchanged back into real world funds.

Project Entropia is available around the clock for decades to come. The virtual universe has been developed since 1995 with new exciting content being added every month.

Join the 421014 people before you and get a life in Project Entropia.

PE GNP 2005 : 1.6 billion PED (160M\$)

Click above to see the Project Entropia Presentation!

www.SecondLife.com

SECOND LIFE
Your World. Your Imagination.

Resident Login | Join
Resident Links

WHAT IS SECOND LIFE? | SHOWCASE | BUSINESS PARTNERS | DEVELOPERS | COMMUNITY | SUPPORT

Search our database

WHAT IS SECOND LIFE?

THE WORLD

- Create an Avatar
- Explore
- Meet People
- Own Virtual Land
- Have Fun

THE CREATIONS

- Create Anything
- Building
- Scripting

THE MARKETPLACE

- Economy
- Business Opportunities
- Businesses on the Web
- Currency Exchange
- IP Rights

MEMBERSHIPS & PRICING

- Membership Plans
- Land Pricing & Use Fees

FAQ

What is Second Life?

Second Life is a 3-D virtual world entirely built and owned by its residents. Since opening to the public in 2003, it has grown explosively and today is inhabited by over 200,000 people from around the globe.

- From the moment you enter [the World](#) you'll discover a vast digital continent, teeming with people, entertainment, experiences and opportunity. Once you've explored a bit, perhaps you'll find a perfect parcel of land to build your house or business.
- You'll also be surrounded by [the Creations](#) of your fellow residents. Because residents retain the rights to their digital creations, they can buy, sell and trade with other residents.
- [The Marketplace](#) currently supports millions of US dollars in monthly transactions. This commerce is handled with the in-world currency, the Linden dollar, which can be converted to US dollars at several thriving online currency exchanges.

Welcome to Second Life. We look forward to seeing you in-world.

JOIN NOW

Free Basic Membership

Resident Referral

Tell your friends about Second Life.

Gift Certificate

Purchase a gift certificate now!

Islands

Buy your own island today!

Fantasy is Reality; Fiction is Fact

- Virtual lives
 - Online personas, virtual gaming
 - "Massively multi-player online role playing games"
- Celebrity culture
 - Celebrities have filled the symbolic void left by real cultural role models
 - Reality TV is fiction
- Rise of the gaming industry
 - The ultimate fantasy destination: Las Vegas
 - Lotteries - giant jackpots
- "The Daily Me" – filtering out what you disagree with
 - Newstrove.com
- Backlash: Search for authenticity, realness
 - Can cultural facilities become intermediary spaces where the virtual and real worlds meet?

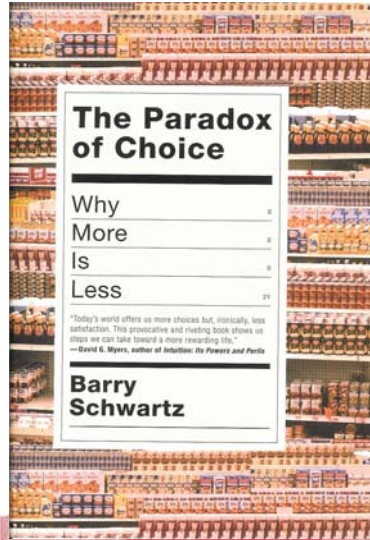
6

Demand for more stimulation

- Younger consumers are acclimated to multi-sensory engagement
 - Watching, hearing and reading simultaneously
 - Lighting at popular music concerts
- Experience learning, interactivity and edutainment
- Higher satisfaction thresholds
 - Expectation for immediate rewards and validation



Proliferation of Choice



Proliferation of Choice

- Overwhelming number of leisure options in some markets
 - **Glut of information about options**
- Challenges our cognitive abilities
 - **Cognitive chunking is the brain's response**
 - **Decision paralysis is likely**
- Particularly troubling for arts groups with many diverse program offerings
- Implies greater need for “filters”
 - **Unbiased recommendations, “guide to use”**
 - **“Ironically, customers don't want choice, they just want exactly what they want.” - B. Joseph Pine**

Direct-to-Consumer Art: www.MollyGuard.com

The screenshot shows the Mollyguard website interface. At the top, the logo "Mollyguard" is followed by the tagline "A service for event holders and attendees" and links for "Help" and "Sign In".

There are two main sections:

- Attend an Event:** "Find great events near you." It features a search bar with the placeholder text "Event name, zip, city, etc." and a green button labeled "SEARCH FOR EVENTS NOW". Below this is a "Featured Events" section with a list:
 - Donate To: [ArtSpan](#), San Francisco, CA
 - June 3, 2006: [Summer Interlude, An Evening of Elegance](#), Atlanta, GA
 - Jun 29, 2006: [Gnomedex 6.0: A Higher Resolution](#), Seattle, Washington
 A "Browse More Events" link is at the bottom of this section.
- Hold an Event:** "It's fast and easy!" It features a three-step process: "1. Sign Up", "2. Publish", and "3. Promote". Below this is a blue button labeled "CREATE YOUR EVENT NOW" and a link "How does it work?".

At the bottom right of the interface, there is a "Manage Your Events" section with icons for "Collect Fees", "Manage Attendance", "Send Email Invitations", and "Promote Your Event" (with Google and Yahoo! logos). A "Learn More" link is also present.

11

Diffusion of Cultural Tastes

- Fragmentation and diversification of tastes, both narrowing and broadening
 - Cross-cultural influences
- Enabled by advances in technology
 - Global distribution at the speed of light
 - Example: Impact of the download phenomenon on music preferences worldwide
- The net effect is rapid aesthetic development
 - More people enjoy more different kinds of art

12

Definitional Boundaries Around the Art Forms have Blurred

NEA: What was the last “classical music” concert that you attended?

DISCIPLINE	NAME OF PERFORMANCE/PERFORMER
Classical Music	CHINESE COMMUNITY CELEBRATION IN SF BAY AREA
Classical Music	TITO PUENTES
Classical Music	MUSIC IN THE MOUNTAINS, PAUL PERRY DIRECTOR
Classical Music	THE MUSIC MAN
Classical Music	MASTERWORK CHORAL
Classical Music	RUSSIAN CLASSICAL MALE SINGER
Classical Music	MOOREHOUSE COLLEGE AND SPELLMAN COLLEGE
Classical Music	PACIFIC OPERA HOUSE
Classical Music	COMMUNITY BAND FOR THE ELDERLY
Classical Music	THE STOMPERS
Classical Music	SHOWBOAT WITH TOM BOSLEY
Classical Music	ENGLISH CHOIR GROUP -- ABBEY SINGERS
Classical Music	CHURCH ORGAN PERFORMANCE
Classical Music	AN EVENING OF OPERA, PAUL PLISHKA
Classical Music	KING AND I
Classical Music	OLIVER
Classical Music	PIANO RECITAL
Classical Music	CHRISTMAS MUSIC
Classical Music	ORGAN RECITAL, BACH PRIMARILY

NEA: What was the last “opera” that you attended?

DISCIPLINE	NAME OF PERFORMANCE/PERFORMER
Opera	LUCIA DI LAMERMOOR
Opera	LA BOHEME
Opera	LES MIZ AND PHANTOM OF THE OPERA
Opera	BRIGADOON
Opera	CINDERELLA
Opera	PHANTOM OF THE OPERA
Opera	PHANTOM OF THE OPERA
Opera	MADAME BUTTERFLY
Opera	PHANTOM OF THE OPERA
Opera	I PURITANI
Opera	IT WAS ON BROADWAY
Opera	PHANTOM OF THE OPERA
Opera	FAUST
Source: NEA 1997 Surey of Public Participation in the Arts	
Verbatim responses to open-ended questions	
Excerpts only	

Definitional Boundaries Around the Art Forms have Blurred

- Consumers experience art along a continuum from “popular” to “high art”
 - What is dance?
 - What is classical music?
 - Whose definition matters?
- Rapid “remixing” of art, re-purposing of content
 - Slash fiction
- Consumers don’t put us in the boxes we put ourselves into
- Decreasing relevance of institutions that use a narrow or rigid definition of art



Concerto for Turntable, with DJ Radar at Carnegie Hall, Oct. 2, 2005



Evolution of Cultural Norms

- From “snob” to “omnivore”
 - Richard Peterson, Vanderbilt University
- Shift in ideal: from fine arts sophisticate to world cultural citizen
 - A new kind of cosmopolitanism
 - Desire to make sense of the complicated world we live in
- Increased access to the art and artists of diverse cultures
- Inevitable move towards one highly interconnected mosaic of global cultures

Changing Consumer Behaviors

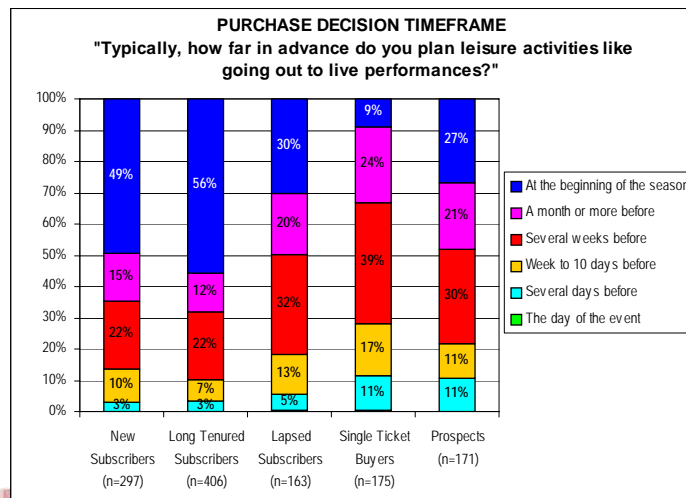
The Shifting Sands of Demand: Trends in Cultural Participation



Shortened planning horizons

- Decline of advance commitment
 - Exceptions are highly desirable products, when scarcity is an issue
- Increased premium on flexibility, as lives get more complicated
 - Keeping options open until the last minute
- Enabled by the availability of “perfect information” online
- Evidenced in later and later sales patterns for arts presenters
 - Inconsistent with subscription marketing

Shortened planning horizons



Some consumers don't want to play the hierarchy game

- Each cultural institution values its biggest spenders/donors the most; perks abound
- Not everyone wants to “get married” to every institution in their community
 - *Can we just date?*
- Will people pay a premium for buying late?
- How can we facilitate and encourage infrequent use and late buying?
 - *Cooperative marketing solutions are implied*

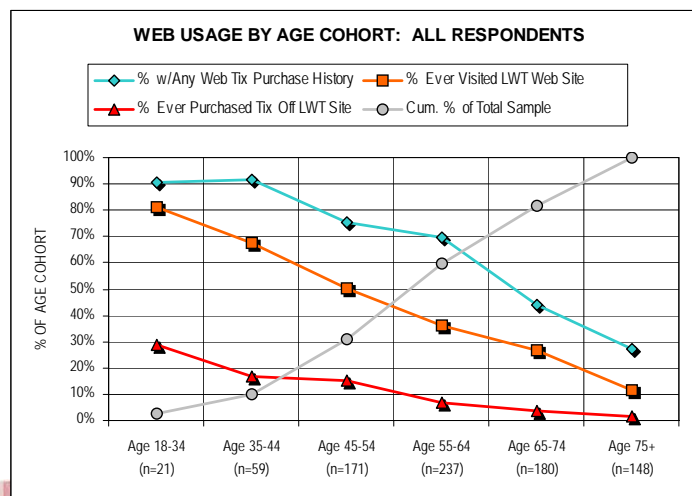
Increased demand for convenience

- Low threshold for opting out
 - *Attractive, convenient alternatives*
- Less willingness to drive, fight traffic
 - *More at-home entertainment options*
- Slow shift in population away from arts facilities in urban centers
- One response is venue diversification
- Looking forward, the challenge is being relevant to people in a range of settings

The new calculus of risk and reward

- Less willingness to take risks, more willingness to pay large sums for a guaranteed “home run” experience
 - Evidenced by blockbuster phenomenon
 - Super-premium price points on Broadway
- Consistent with a pervasive trend towards “trading up”
- The rise of VIP culture or “the massification of luxury”
 - Creating the reality or illusion of exclusivity, status, prestige
 - The more everything becomes accessible, the more some people want to be separate
- Suggests demand for value-added, premium arts experiences

Migration toward electronic info. acquisition



Increased reliance on word-of-mouth

- Reaction to glut of information online
- Lower consumption of traditional media
 - Fragmentation of the media
 - Proliferation of personal communications technologies
- Hunger for “unbiased” information
- Proliferation of online Word-of-Mouth tools
 - Peer-to-peer, viral marketing tactics
 - evites.com, ORBIT online invitation tool
 - Reminder services

The Online Social Networking Phenomenon

- Proliferation of online social spaces
 - MySpace.com, Friendster.com, Care2Connect.com, CrowdFactory.com, Tribe.net, LinkedIn.com, Gather.com
- To learn how arts groups are using these technologies, see TechSoup.org
- Concurrent rise in real life social networks
 - Book clubs, film clubs, play groups
 - The Cellular Church

5

Social network fundraising: www.ChipIn.com

chipin™ BETA

Welcome to ChipIn!

Sign Up or Log In:

Email Password (forgot?)

The power of giving together [News](#) [Support](#) [FAQ](#)

Connect. Collect. Together.

Use ChipIn to simplify the process of connecting with people in your social network to collect money for a personal cause, to purchase a gift, or for community fundraising.

What Is ChipIn?
More Time, Less Pain
ChipIn automates the time-consuming task of organizing people to give together. Connect with friends and collect funds for a birthday gift, office pool, neighborhood fundraiser or any other group purchase.

How Does It Work?
1 Connect...
Groups both big and small
Using your current Outlook

Join ChipIn Now!
[Start Today](#)
Registration is free. No membership dues. No transaction fees.

Sign Up!

29

5

Growing awareness that social context drives arts attendance

- Who do I want to spend time with?
- Absence of social context is a major barrier to participation
 - Examples: spousal taste discordance; new to the area
- People construct all sorts of social groups around arts experiences
 - Groups of co-workers, college alumni groups, church groups, small family groups, friendship groups
- We are in the business of creating social experiences for people, a part of which is art
- New emphasis on personal, direct selling

30



5

The rise of personal creative expression

- The tools of everyday creativity: the living arts
 - Gardening, cooking, decorating oneself, designing attractive living spaces, collecting art and objects, writing letters and diaries
- Mostly self-directed, home-based
- Add to this the user-generated content phenomenon
 - CafePress.com: "Shop, sell or create what's on your mind"
 - Flickr.com: "Store, search, and share your photos"
 - YouTube.com: "Broadcast yourself"
- Off the radar map of most funders and arts institutions
 - A giant value disconnect

32

Trend towards more customized experiences

- Deeply embedded in today's consumer environment
 - "Mass customization" or the "one-to-one future" in which every consumer gets unique treatment
- A generation of consumers are accustomed to getting what they want, when they want it, where they want it
 - iTunes, NetFlix, TiVo, digital cable, satellite radio

INTERNET
OPINION
GROUP
TOG

GET 10
FREE
BAGS OF CUSTOMIZED M&M'S®

YOUR NAME HELLO EXPRESS YOURSELF
I LOVE U HAPPY HOLIDAYS HAPPY BIRTHDAY

**LIMITED TIME OFFER!
ACT NOW!**

Enter your email address here

SUBMIT

NOW YOU CAN SPEAK YOUR OWN SWEET MIND ON M&M'S AND PACKAGE THEM JUST AS CREATIVELY.

stamps.com

sign in | register

create photostamps | gift certificates | cart | learn more | help

PhotoStamps
Real Postage. Really You.

BEST PRODUCTS 2005
BusinessWeek

Create PhotoStamps ▶

The Perfect Valentine's Gift

CELEBRATE LOVE
with PhotoStamps

Special Postage Collections


ANNE GEDDES
Anne Geddes
Collegiate
NASCAR®
NFL Teams

FREE PREVIEW
Have fun previewing as many PhotoStamps as you like.

See a free preview >

35

MY MET MUSEUM
THE METROPOLITAN MUSEUM OF ART



Welcome back.
Your user name is:
Alan Brown

Support the Met
Become a Member

You have exclusive access to the following features throughout the Metropolitan Museum's Website:

My Met Gallery
Gather your favorite works of art from the Museum's online collection.

Set My Met Calendar
Customize the online calendar so it displays only those events that interest you and sign up to receive automatic weekly calendar reminders based on your preferences. Or, go directly to [My Met Calendar](#).

Registration Information
Change your email address or password.

Free Email Newsletters
Sign up for free email newsletters of your choice.

Rapid Checkout
Enter your postal address, which the site will remember when you return to make a purchase.

36

More demand for active engagement opportunities

- Consumers are demanding more intense, more meaningful experiences
 - We are entertaining a generation of experience learners
- Evidenced in higher rates of “personal participation”
 - The rise in amateur art making, art collecting (e.g., home-made music recordings)
 - Part of the “Pro-Am Revolution” (i.e., professional amateurs such as bloggers, astronomers)
- Art for a compressed, impersonal, anxious society
 - Technology has sped things up to the point where, paradoxically, everything is slowing down

Shift towards interpretation-rich arts experiences

- Overall trend towards engagement and “experience enhancement”
 - Slow, fitful innovation process
- Improving “readiness to receive”
 - Martha Graham company - introductory videos
 - Advance mailing of program notes, synopses
- More contextual programming
- Embedded interpretation
 - Audio guide content on cell phones
 - Supertitles at the Opera
 - Concert Companion at classical music concerts

Audience as Co-Author of Meaning



MOBS

Syndicate this site (XML)

PODCAST

Subscribe Via Apple iTunes

Browse Audio Guides

Subscribe to Audio Guides

PRESS / WEB

RocketBoom Video

Art Mobs to Remix MoMA (With Your Help)

Art Mobs returns with a new project. Last year we hosted a gallery event at Marymount Manhattan College. Now we're focusing our attention on the Museum of Modern Art. We've produced (unofficial) audio guides for MoMA, and we're making them available as podcasts. We'd love for you to join in by sending us your own MoMA audio guides, which we'll gladly add to our podcast feed. Why should audio guides be proprietary? Help us hack the gallery experience, help us remix MoMA!

STUDENTS

Cheryl Stoeber

Albert Rodriguez

Jean R.

Jessica Paul

Liza Pastore

Laura L.

Tony G.

Sasha Giglio

39

Summary

The Shifting Sands of Demand: Trends in Cultural Participation



Big Thoughts

- World cultural citizens
- Filters help people make choices
- Importance of social context
- Improving “readiness to receive”
- Creating intentionality
 - Empowering customers to design their own experiences
- Engagement, experience enhancement, intensity
- Making connections to personal creativity at home and at work



About the Speaker



Alan Brown is a leading researcher and management consultant in the nonprofit arts industry. As a principal of WolfBrown, his work focuses on understanding consumer demand for cultural experiences and on helping institutions, funders and agencies see new opportunities, make informed decisions and respond to changing conditions. Prior to joining with Tom Wolf and Bill Keens as a partner in WolfBrown, Alan served as principal of Alan S. Brown & Associates (2003 to 2006) and as President of Audience Insight LLC and Associate Principal of AMS Planning & Research Corp. (1990 to 2003), where he studied audiences, visitors and patterns of cultural participation in almost every major market in the U.S.

From 2000 to 2002, he directed the Classical Music Consumer Segmentation Study for the John S. and James L. Knight Foundation and 15 orchestras, the largest private study of classical music audiences ever undertaken in the U.S. In 2003, he designed and facilitated The Values Study, a groundbreaking participatory research project involving teams of board and staff members from 20 Connecticut arts organizations working in the fields of dance, theatre, classical music and visual arts. Based on this work, Alan was called upon to assist The Wallace Foundation in planning its dissemination efforts for Gifts of the Muse, a study of the benefits of arts activities conducted by RAND.

At AMS/Audience Insight, Alan authored three publications for the National Endowment for the Arts: American Participation in Theater (1995, Seven Locks Press), A Practical Guide to Arts Participation Research (1995), and Summary Report: 12 Local Surveys of Public Participation in the Arts (1993).

Within the past two years, Alan has directed proprietary studies for Disney Theatrical Productions, the Brooklyn Museum of Art, The Joyce Theater, the Aspen Music Festival and the University Musical Society, among others. Currently, he is leading a consortium of 15 major university presenters in a groundbreaking study of the values and motivations driving attendance and donation. In 2007, he will lead a study of cultural engagement in two inland regions of California for the James Irvine Foundation.

Alan has directed numerous strategic planning assignments and feasibility studies for major new arts facilities and programs in New York, California, Florida, New Jersey, Texas, and Ohio, with a focus on operations planning and organizational design. As a facilitator, he has supported many board meetings, retreats, expert panels, industry roundtables, and public meetings. In 2003, he facilitated the annual retreat of the board, staff and musicians of the Atlanta Symphony Orchestra and in 2005 led a series of regional roundtables on the future role of artists in society for Interlochen Center for the Arts. Currently, he is leading public value audits for Long Wharf Theatre in New Haven, Connecticut, and for VocalEssence in Minneapolis.

Designing and evaluating collaborative marketing programs is another focus of Alan's work. He assisted in the development of new cooperative cultural marketing initiatives in Charlotte, Philadelphia, Detroit and San Jose, and serves as a resource to foundations and arts agencies on this emerging business practice.

Prior to joining AMS in 1990, Alan served for five years as Executive Director of the Ann Arbor Summer Festival, a multi-discipline performing arts presenter in Michigan. He holds three degrees from the University of Michigan: a Master of Business Administration, a Master of Music in Arts Administration and a Bachelor of Musical Arts in vocal performance. Alan makes his home in Fairfield, Connecticut with a Yellow Labrador Retriever named Golden Brown.