



National Data Surveys

Art House Convergence 2020, Midway, Utah

January 20, 2020

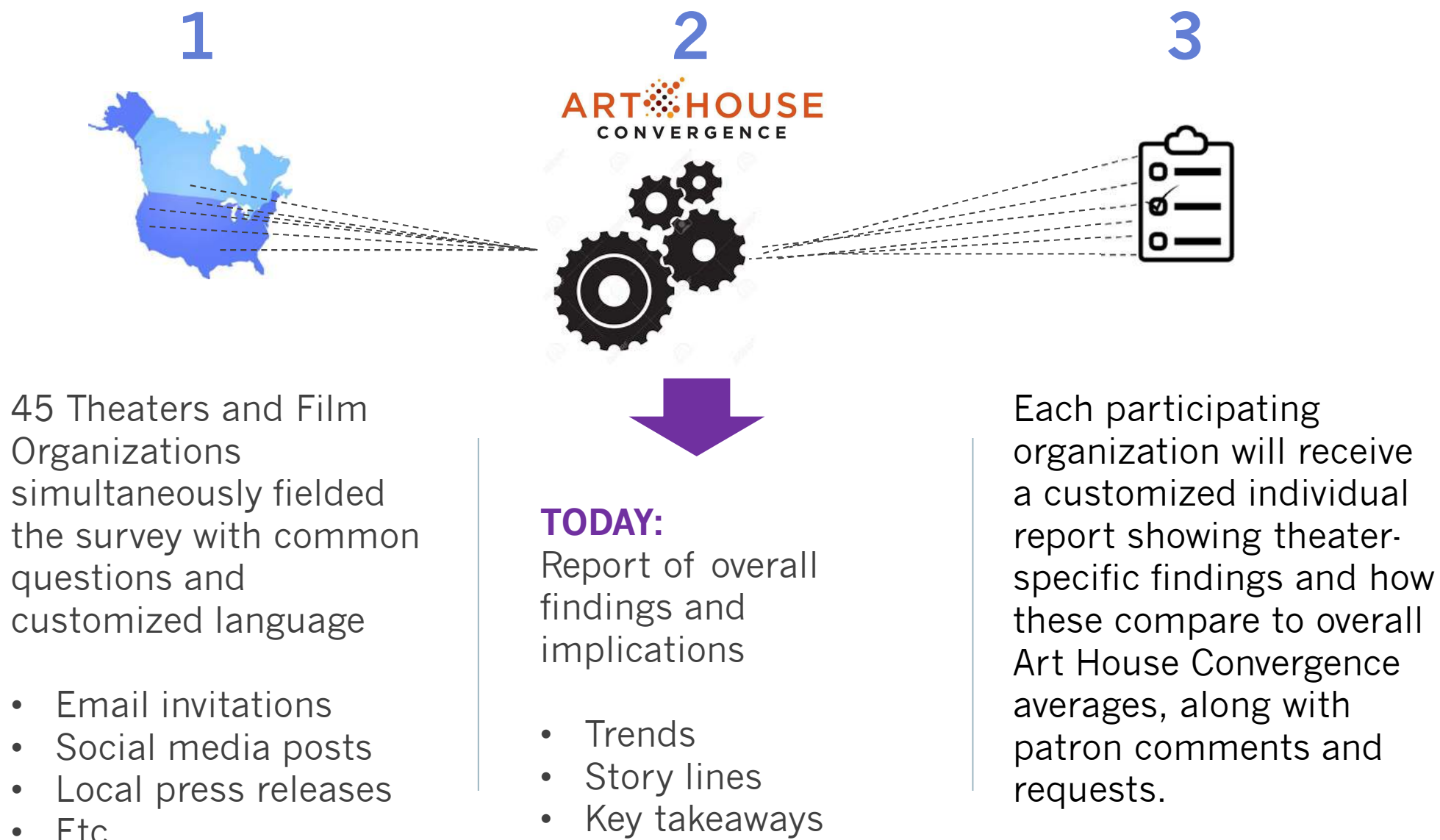
7th Year of the National Audience Study

45 Theaters and Film Organizations

16,900 Theater Patrons

Representing **39** States and Provinces

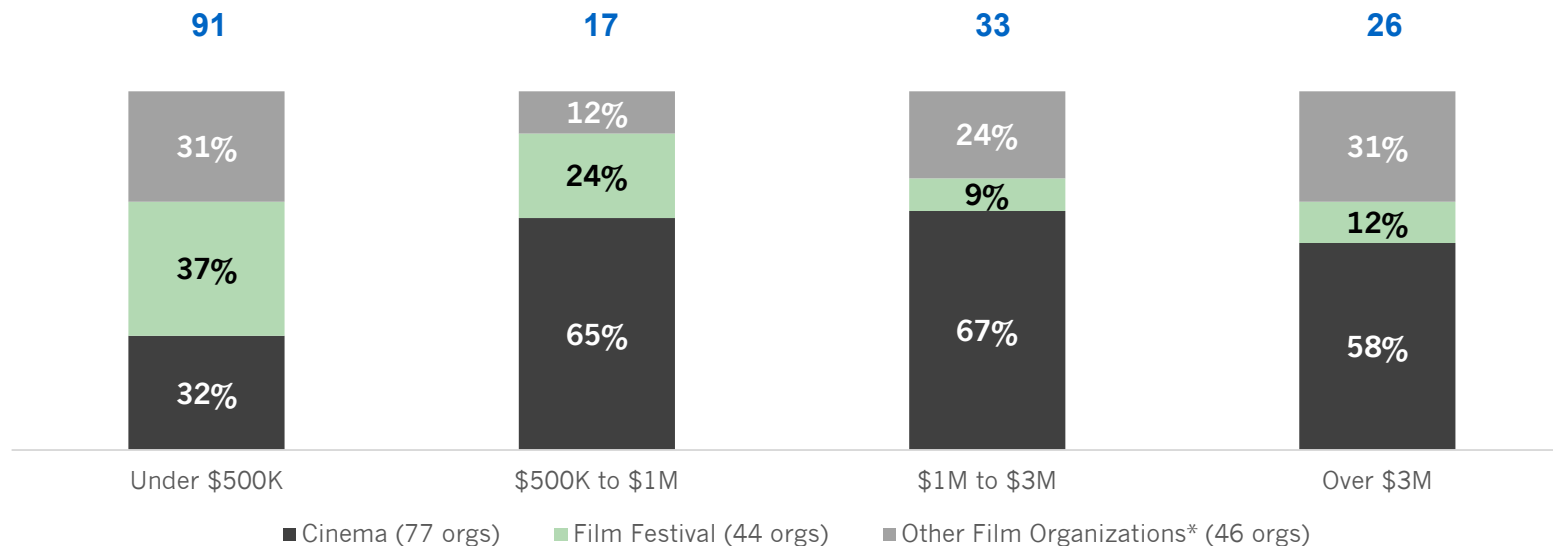
Sources and Methods: National Audience Survey



We will also share some results today of an operations study completed by SMU DataArts and Art House Convergence with funding provided by an NEA Artworks Research grant. 167 cinemas, film festivals and other film organizations ranging in size provided financial and operational data for this study.

Full study results (e.g. financials, salaries) can be found at arthouseconvergence.org.

Organization Counts by Organization Type & Budget Size



- Goals of the project included:
 - Collecting additional data from Art House members
 - Demonstrating economic and social impact on communities through new questions to the existing survey module
 - Making the research accessible via an online report

For more information on SMU DataArts, visit www.culturaldata.org

Introducing...The Patron Conversion Funnel

- Patron Conversion Funnel is a framework for understanding our mix of patrons and supporters
- Ideally we move patrons from being unaware that we exist at all to become regular attendees and then members and contributors

Conversion From Unaware to Loyal Donor

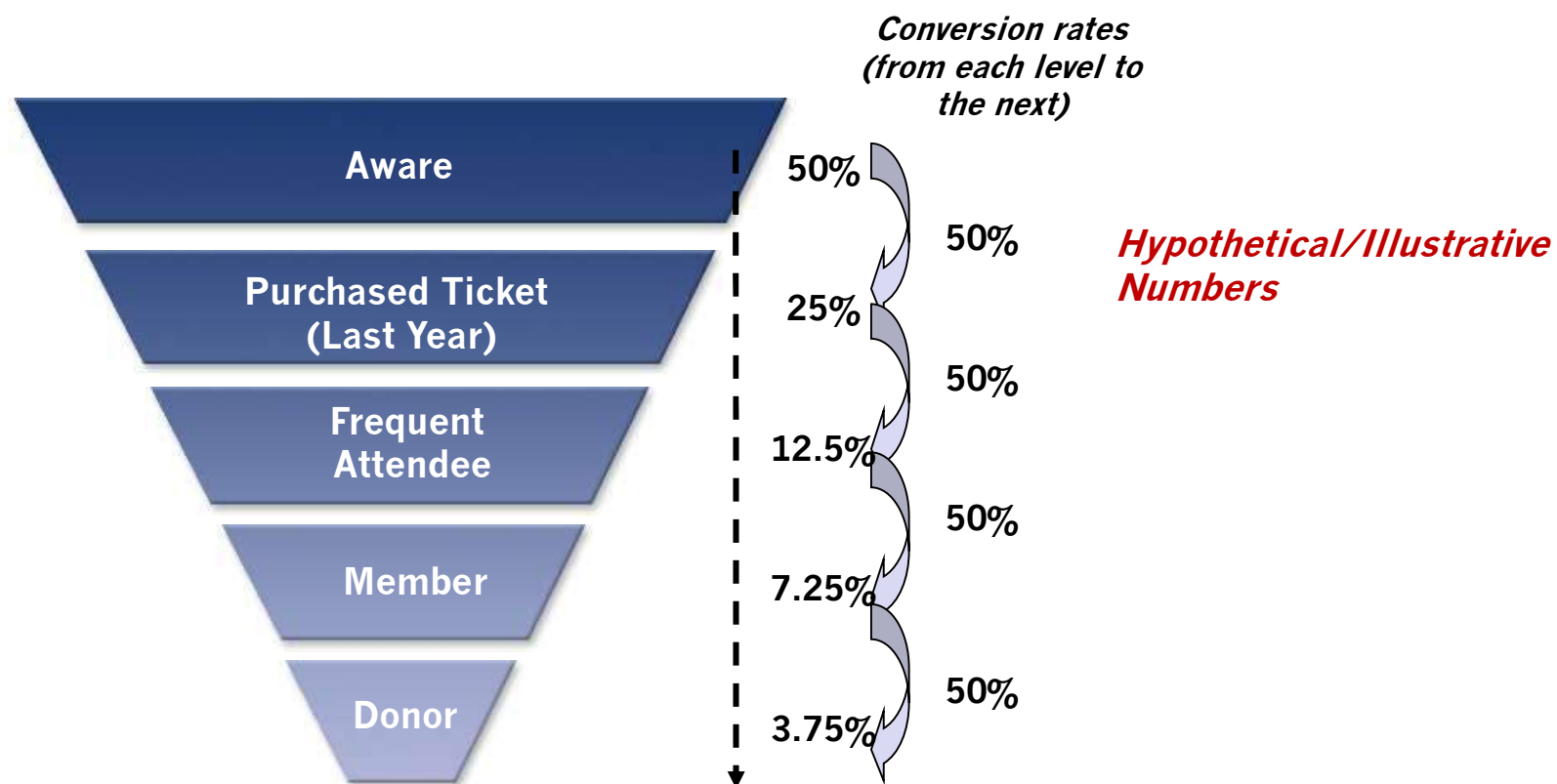


Table of Contents

I. Expanding the Audience

II. Deepening Engagement

III. Membership and Financial Support

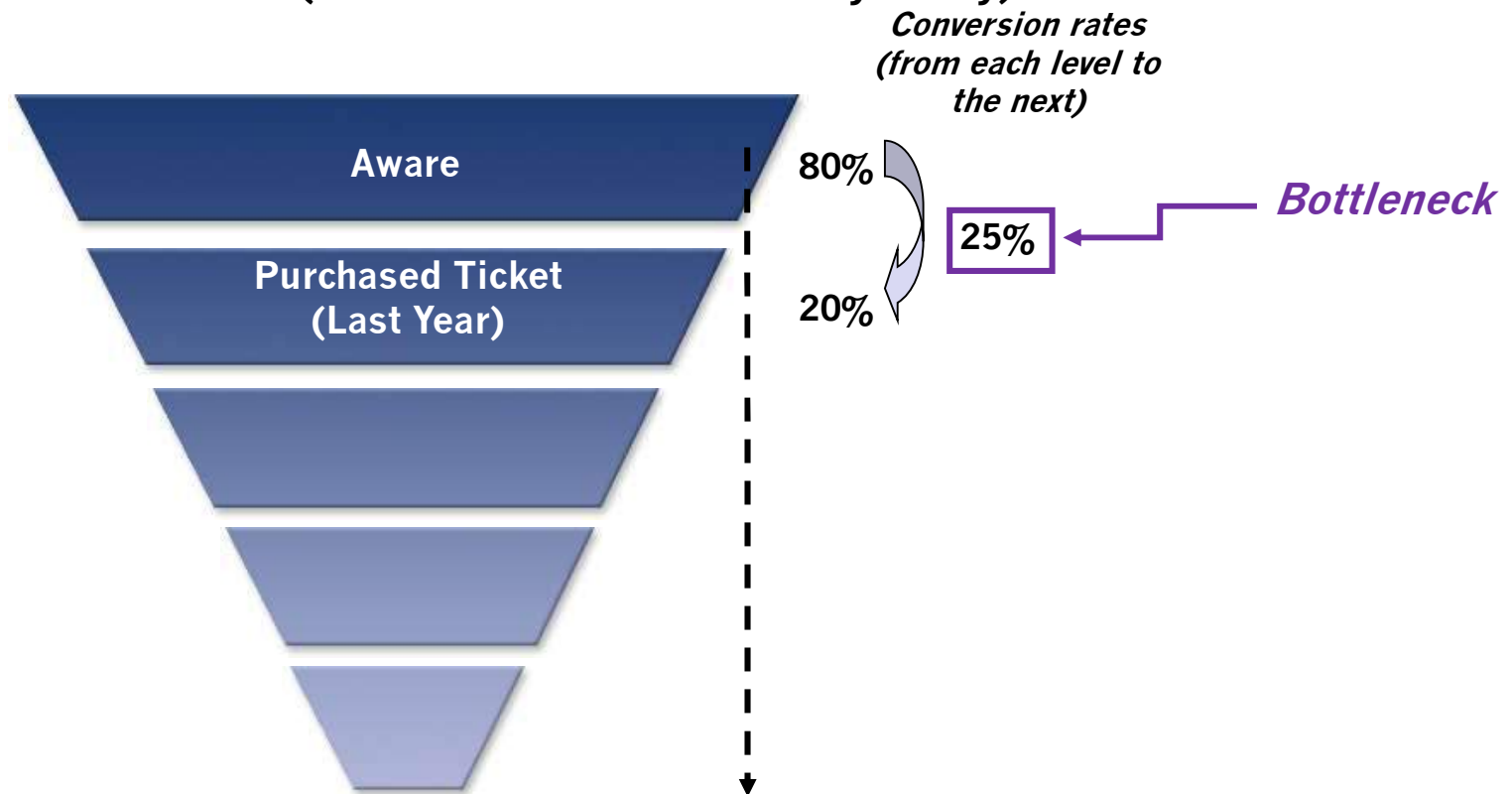
IV. Community Impact

Step 1: Load “The Top of the Funnel”

- An analysis of past studies conducted by Avenue ISR with community owned theaters show that art house theaters tend to be relatively well known (80%) by adults in their market areas
- Roughly 20% of a national panel of U.S. residents report watching a movie at “an independent movie theater - often locally-owned, often a stand-alone theater” in the past year; there is an opportunity for more!

Conversion From Unaware to Loyal Donor

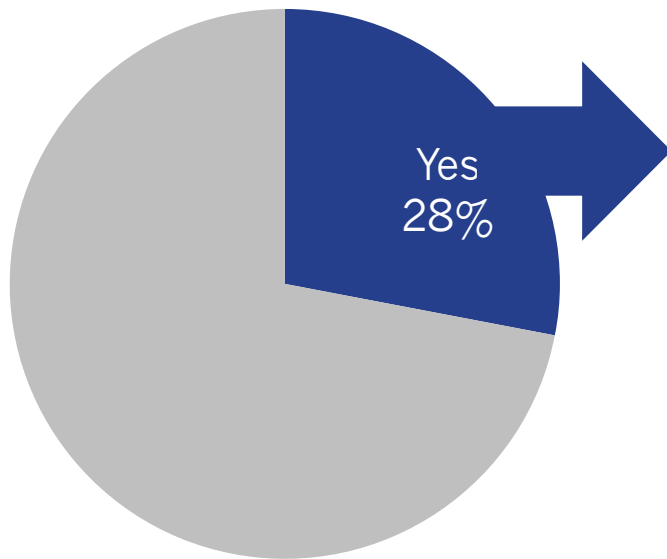
(Based on Local Community Study)



For the 28% of respondents who indicate they began attending a given art house theater in the past 3 years, programming is most important.

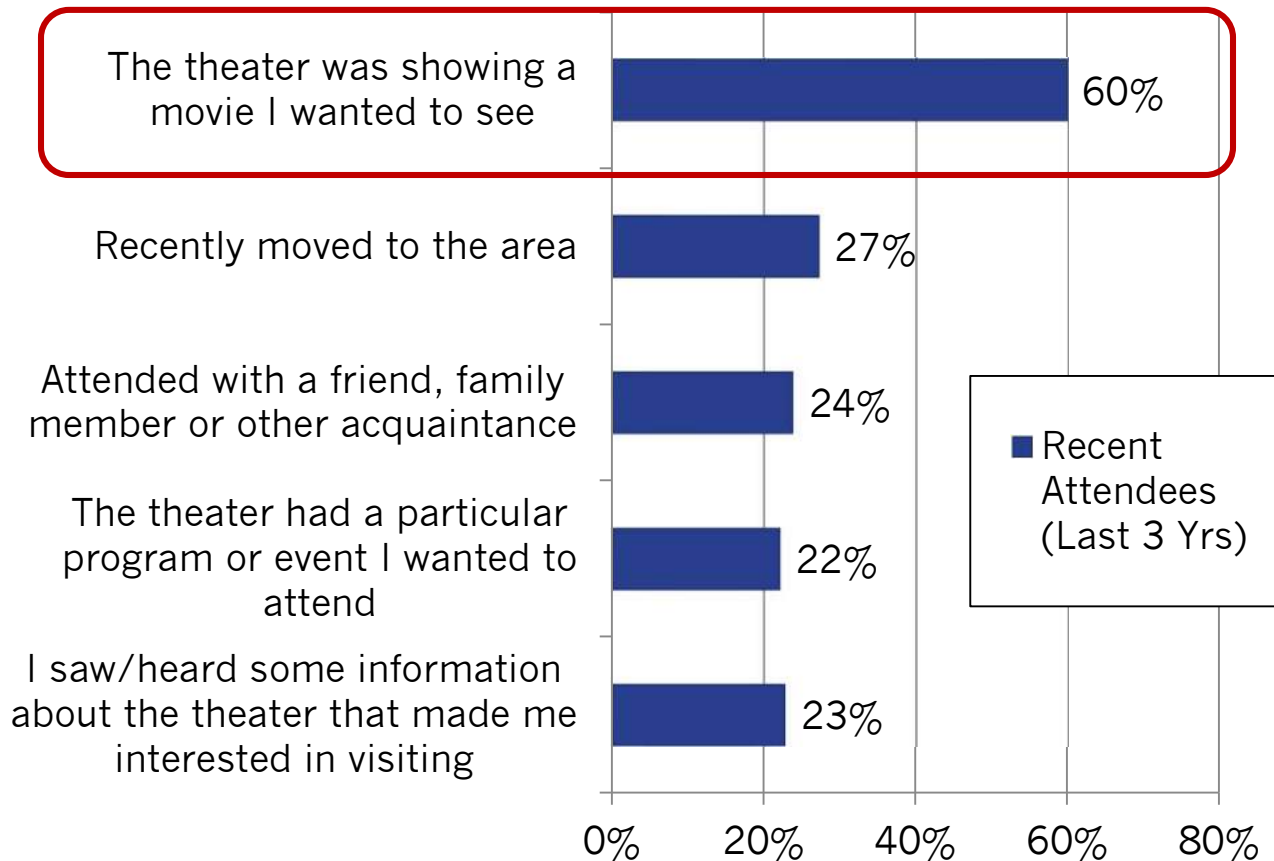
- “Showing a movie I wanted to see” was the top draw to bring in new audiences

**Recent Attendee: 3 Years of
Less Seeing Movies at
SPONSORING ORGANIZATION**



Question: How long have you been attending movies at [SPONSORING ORGANIZATION]?

**Reasons to Begin Attending SPONSORING
ORGANIZATION**



Question: What caused you to first attend a movie at [SPONSORING ORGANIZATION]? (select all that apply)

SO, WHAT ARE THE TOP 5 FILMS
ENTERTAINING OR ENJOYABLE
FILMS SHOW AT THEIR ART
HOUSE THEATER

5...

LINDA RONDSTADT: THE SOUND OF MY VOICE



4...

JOJO RABBIT



3...

ONCE UPON A TIME...IN HOLLYWOOD



2...

DOWNTON ABBEY



Source: variety.com

1

PARASITE



Source: polygon.com

THE TOP 5 FILMS THAT MADE PATRONS APPRECIATE THEIR ART HOUSE THEATER

5...

THE BIGGEST LITTLE FARM



4...

HARRIET



3...

ONCE UPON A TIME...IN HOLLYWOOD



Source: [variety.com](https://www.variety.com)

2...

LINDA RONDSTADT: THE SOUND OF MY VOICE



1

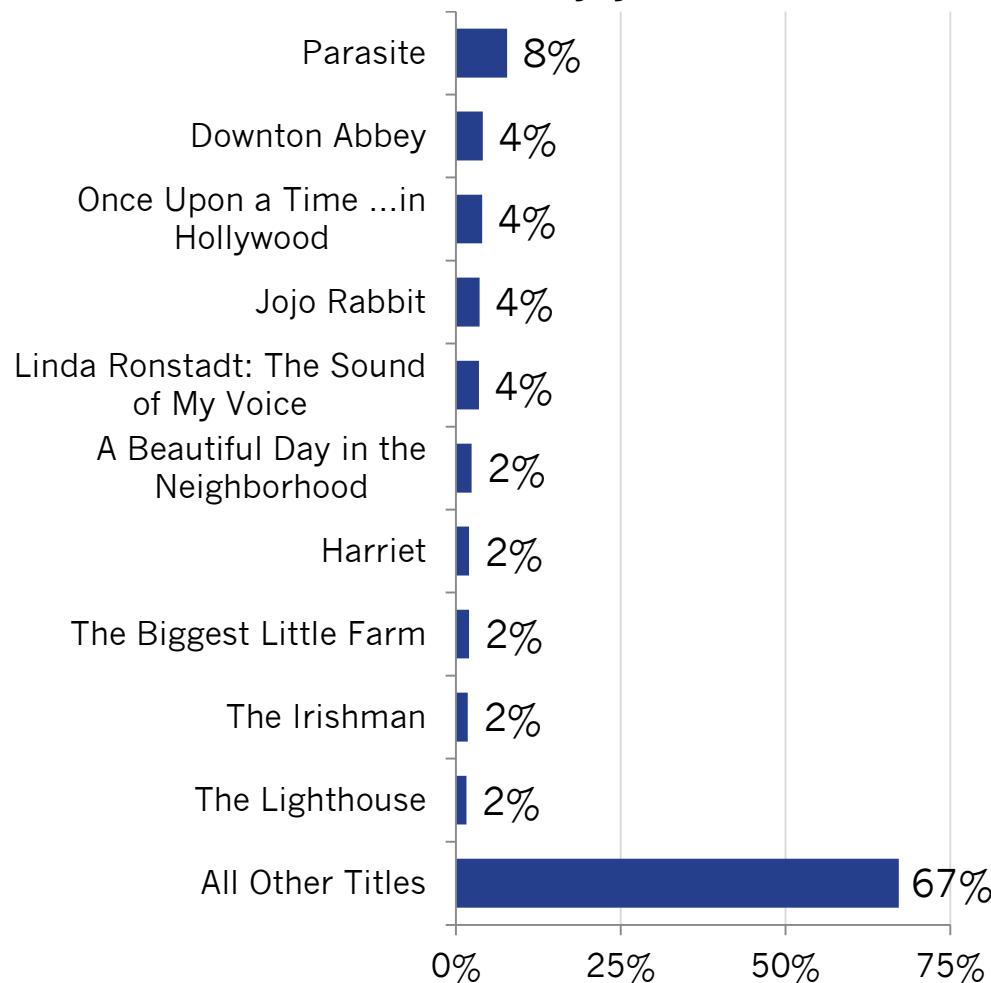
PARASITE



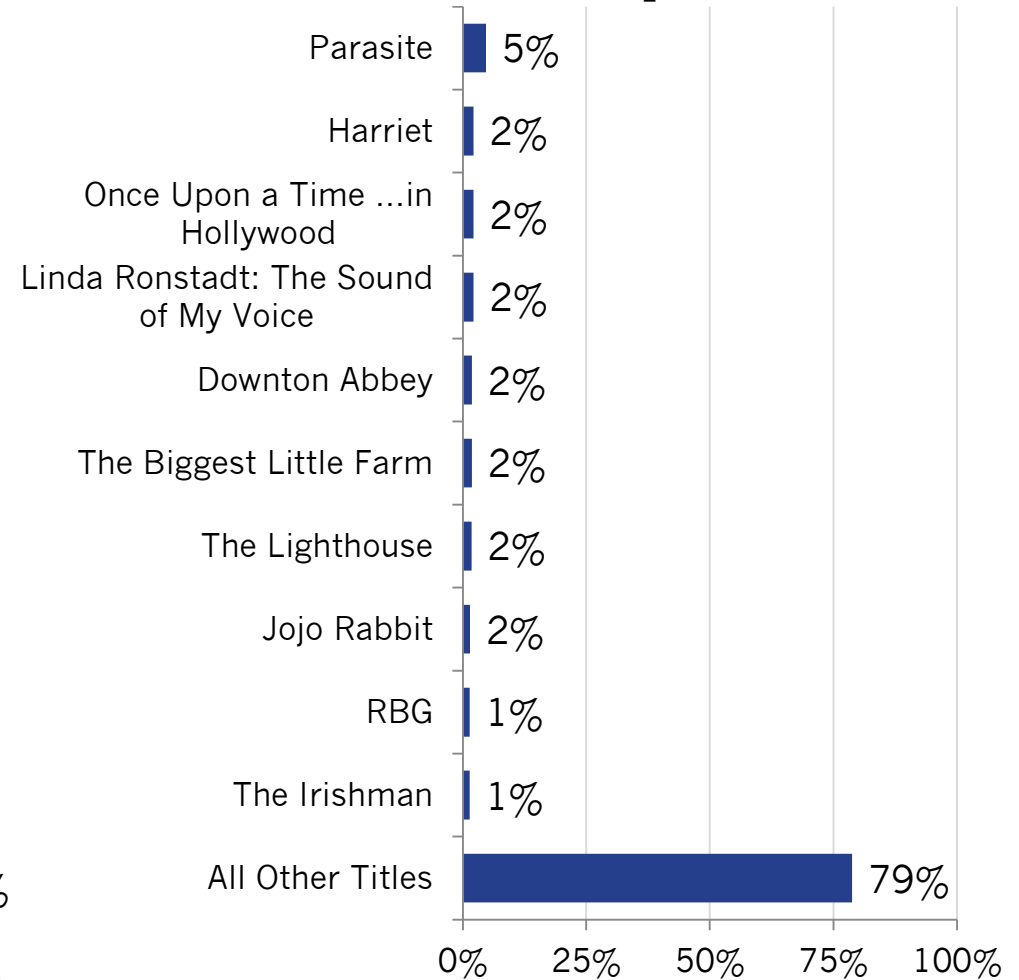
But different titles are drive enjoyment and appreciation for different people

- The “Top 10” films in each category account for a small percentage of the total, so...different films are resonating for different audiences

Most Enjoyable



Made You Appreciate [SPONSORING ORGANIZATION]



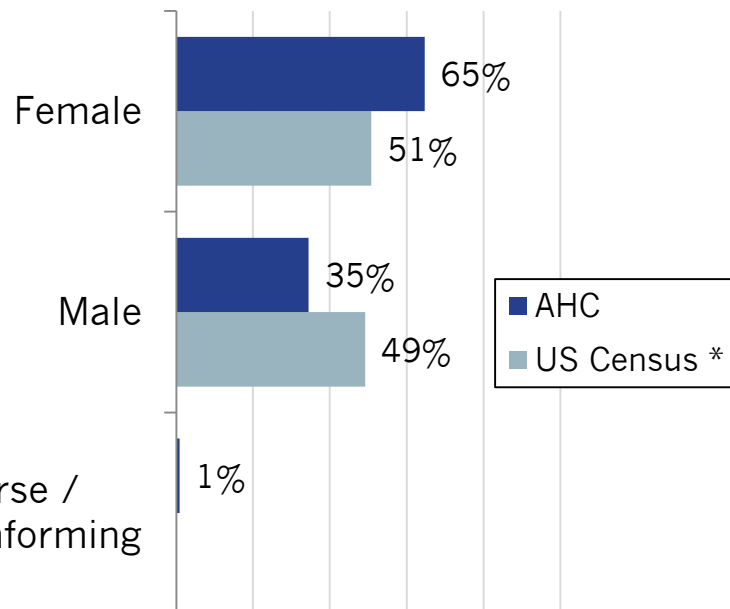
Questions: Which movie have you seen at [SPONSORING ORGANIZATION] in the past year that was most entertaining/enjoyable? AND Which movie have you seen at [SPONSORING ORGANIZATION] in the past year that made you appreciate [SPONSORING ORGANIZATION] the most?

In this context we look at the demographics of these art house patrons.

- Potential theater and festival sponsors may be excited by the higher than average income and education

Gender Identity

65% Identify as Female



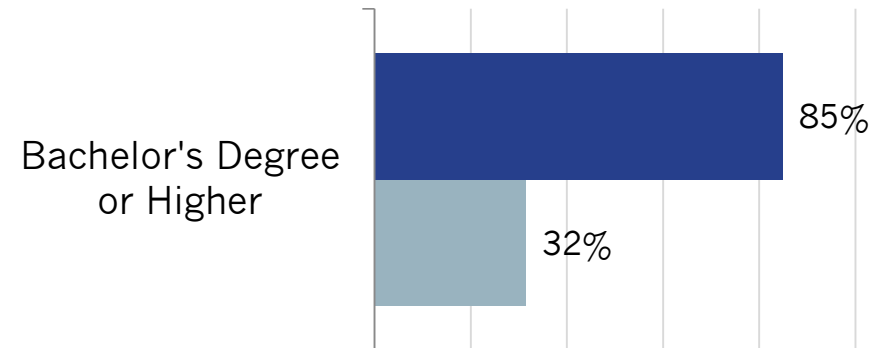
Gender Diverse /
Gender Non-conforming

0.8% of survey respondents are Transgender or Nonbinary

* U.S. Census Bureau, Population Estimates Program (PEP) – Updated July 1, 2018

College Degree (or higher)

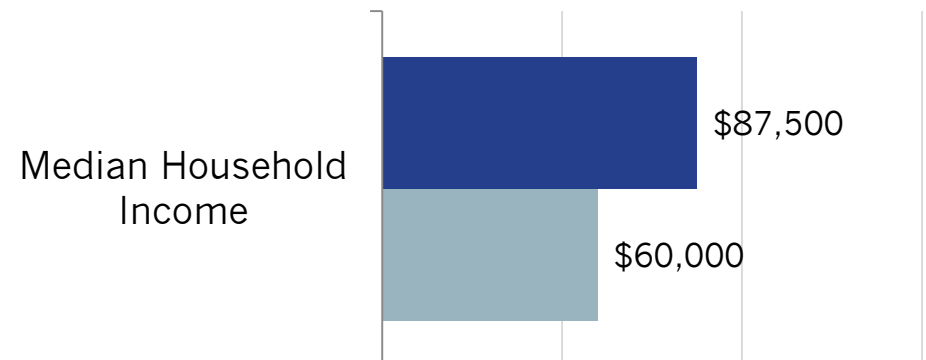
85% Have a College Degree



Bachelor's Degree
or Higher

Median Income

Household Income 51% Higher Than U.S. Median



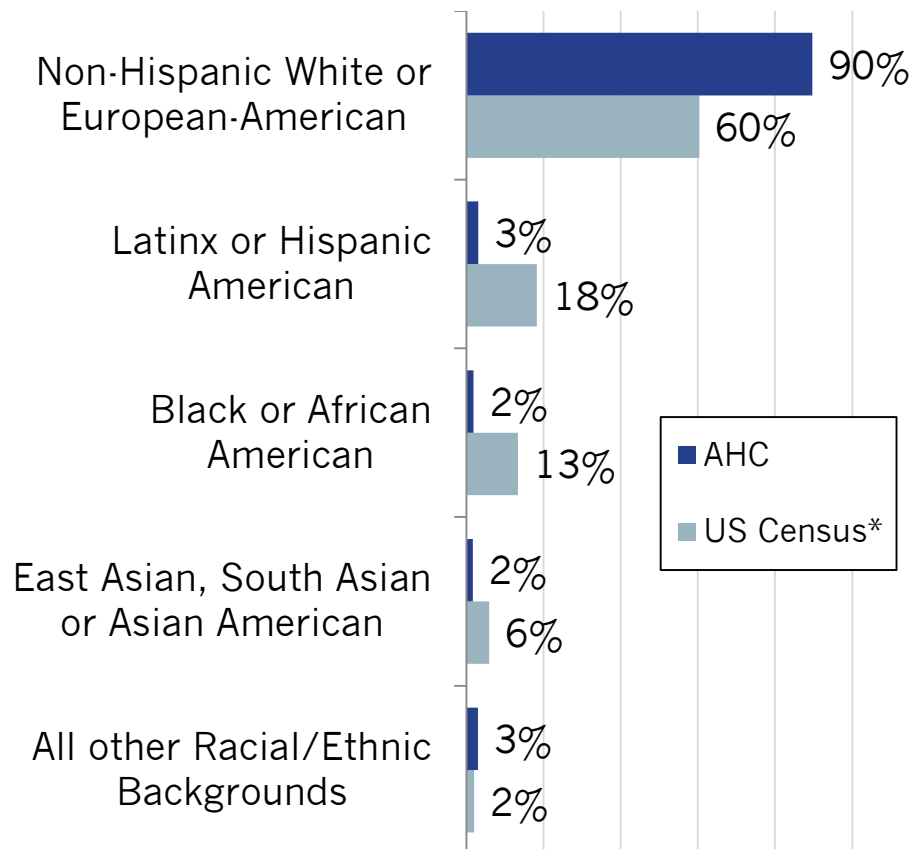
Median Household
Income

However, for mission driven organizations actively working to build and retain audiences, it is concerning that the audience who responded to the survey skews old and white.

- Building a younger and more diverse audience is essential

Racial or Ethnic Background

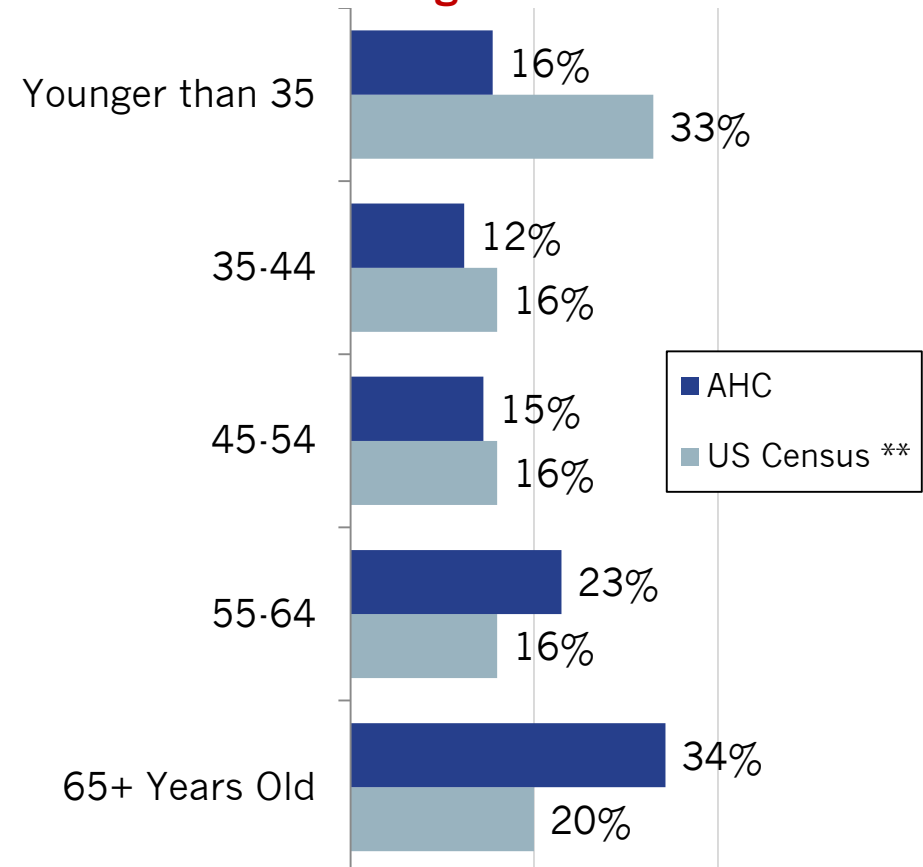
Less Diverse Than U.S. Population



* U.S. Census Bureau, Population Estimates Program (PEP) – Updated July 1, 2018

Age (Adult Population)

Mean Age is 55

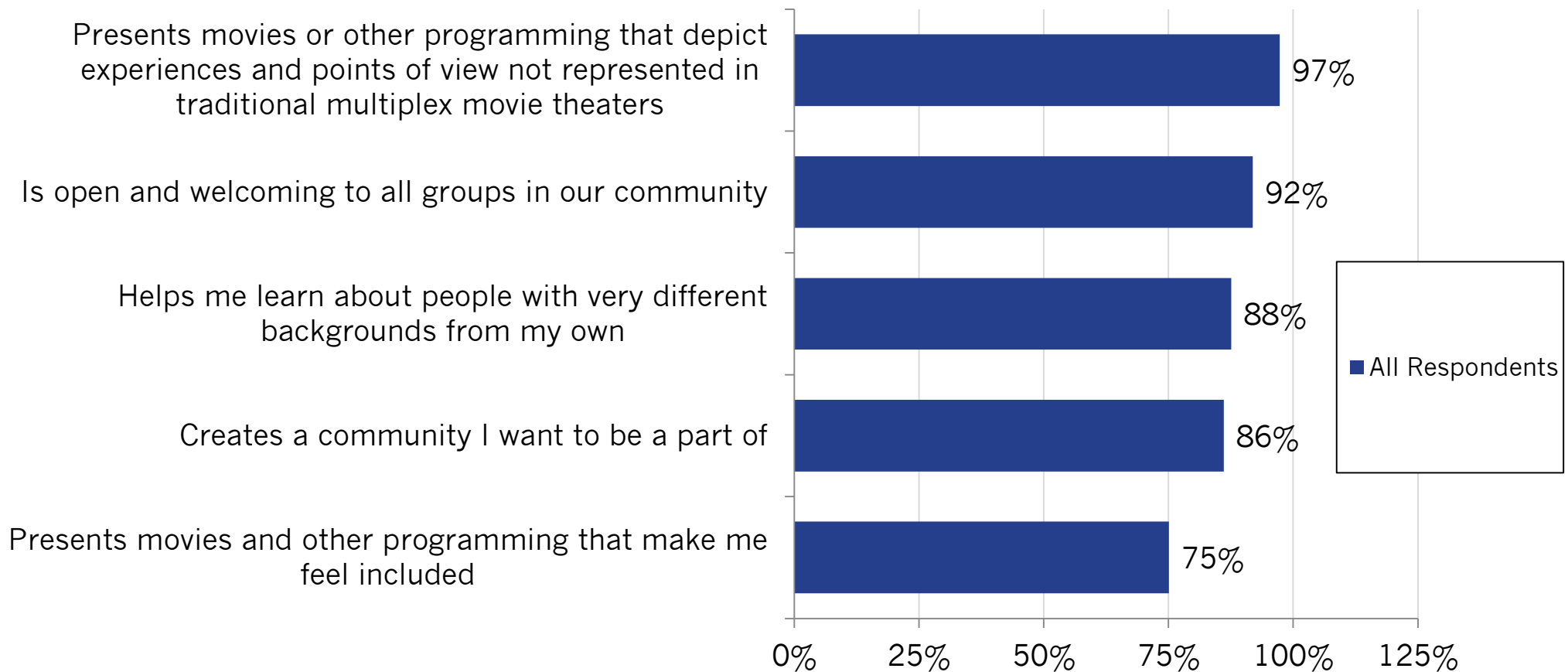


** U.S. Census Bureau, 2014-2018 American Community Survey 5-Year Estimates

In responses to a variety of questions related to open-ness, community and inclusion, the majority of respondents give art houses fairly high marks.

- Note: These of course reflect the points of view of those who are “already here” and not those who may felt less included

Personal Impacts: Top 2 Box (Strongly or Somewhat Agree)

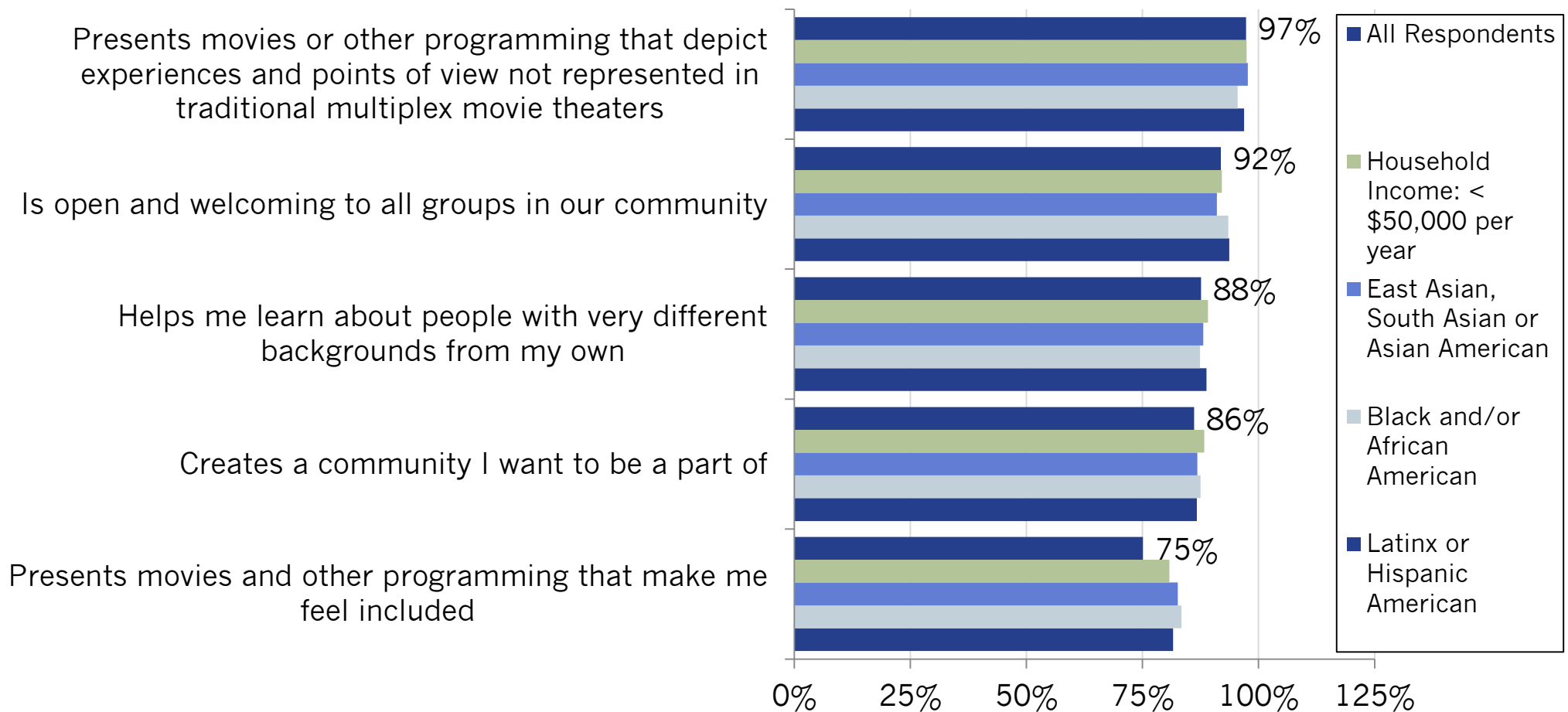


Question: To what extent do you agree with the following statements about [SPONSORING ORGANIZATION]?

Several groups of respondents largely agree with these sentiments.

- Additional analyses will explore those who feel less included and less welcome

Personal Impacts: Top 2 Box (Strongly or Somewhat Agree)

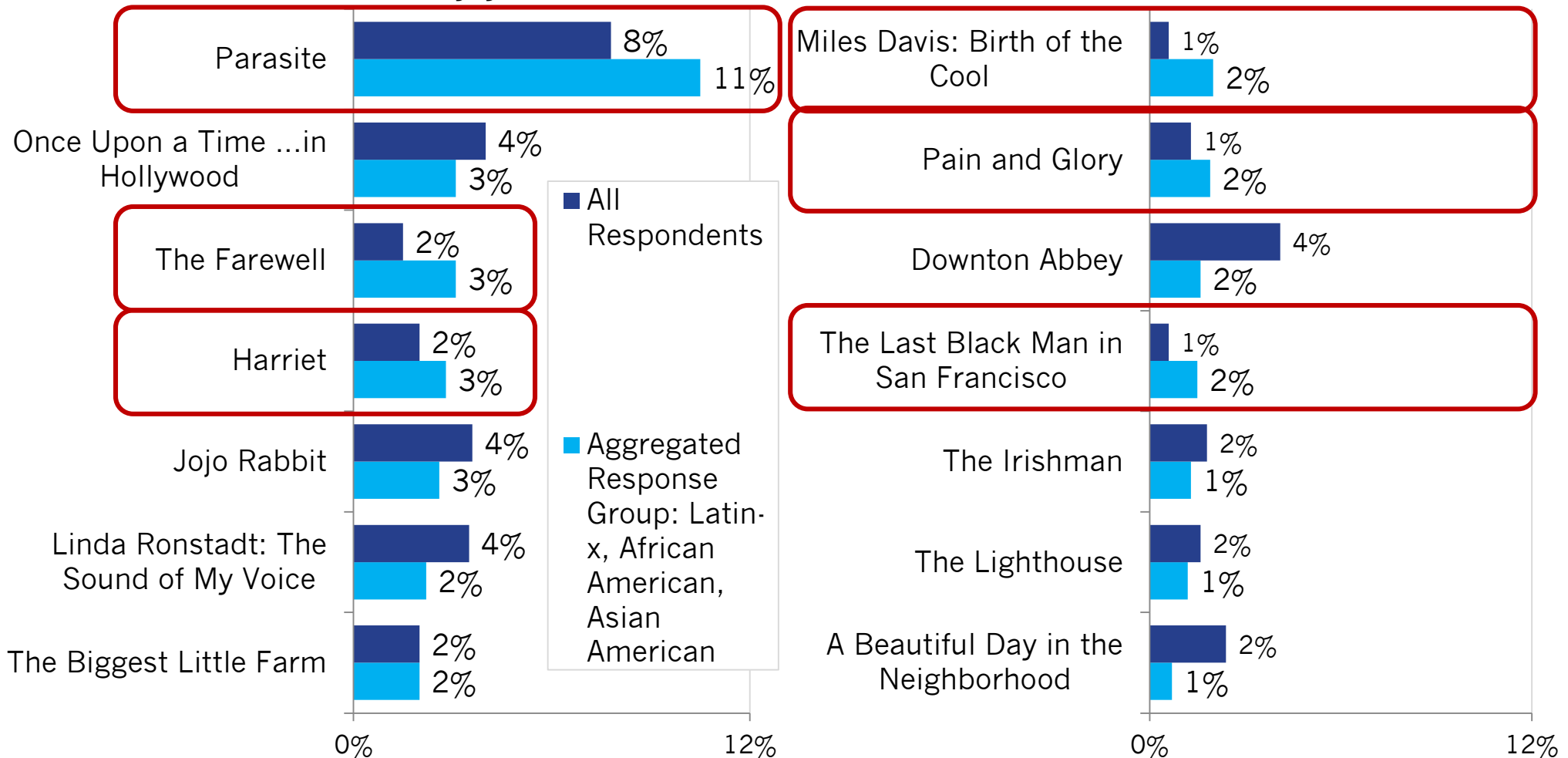


Question: To what extent do you agree with the following statements about [SPONSORING ORGANIZATION]?

Different communities respond to different titles.

- *Parasite*, *The Farewell*, *Harriet*, *Miles Davis: Birth of the Cool*, *Pain and Glory* and *The Last Black Man in San Francisco* all index much higher for an aggregated group of Latinx, African-American and Asian-American respondents

Most Enjoyable

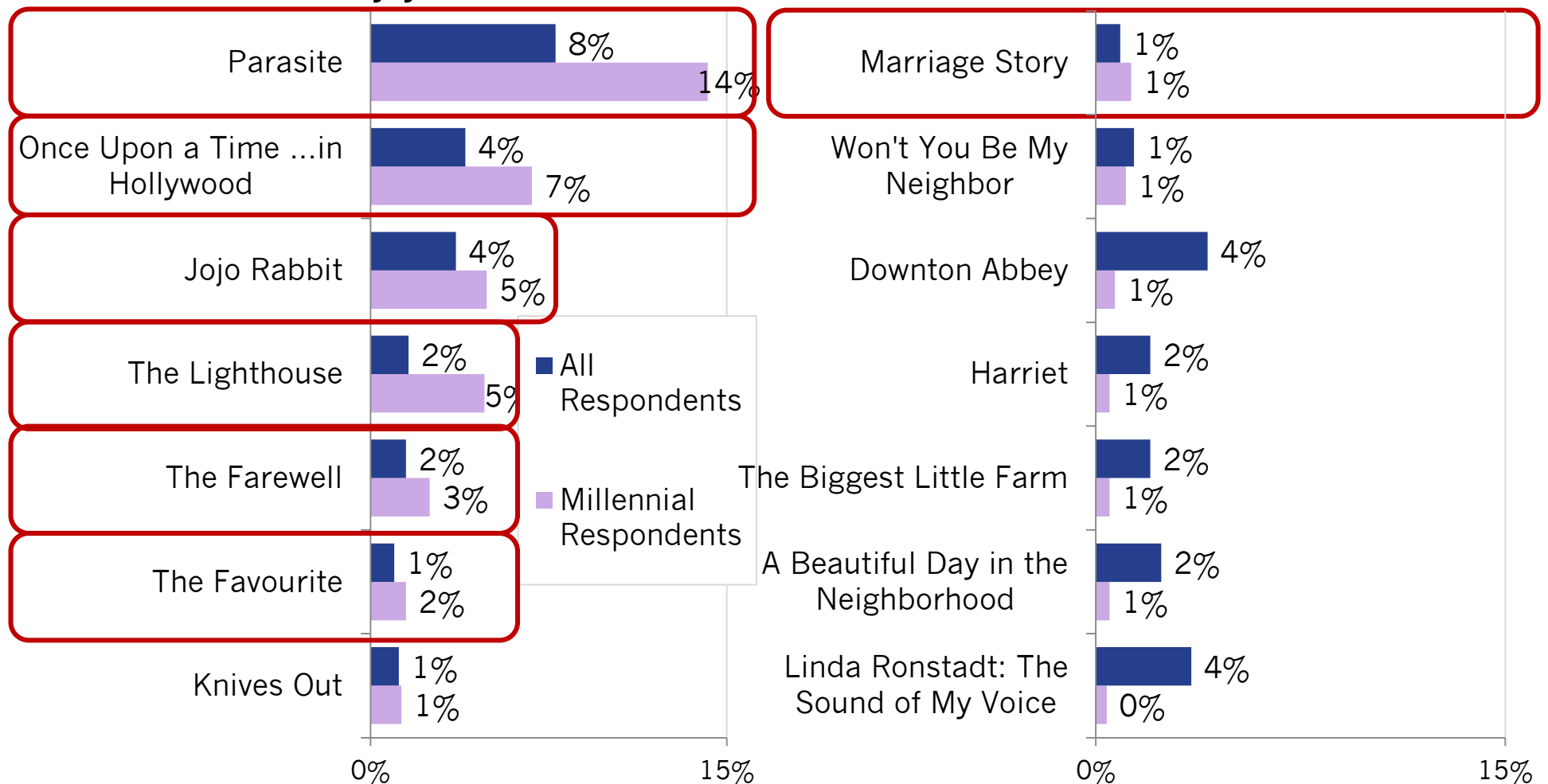


Questions: Which movie have you seen at [SPONSORING ORGANIZATION] in the past year that was most entertaining/enjoyable? AND Which movie have you seen at [SPONSORING ORGANIZATION] in the past year that made you appreciate [SPONSORING ORGANIZATION] the most?

Several titles are much more enjoyable for Millennial patrons (and ideally for prospective patrons).

- *Parasite, Once Upon a Time...In Hollywood, Jojo Rabbit, The Lighthouse, The Farewell, The Favourite and Marriage Story* all index higher for these attendees

Most Enjoyable

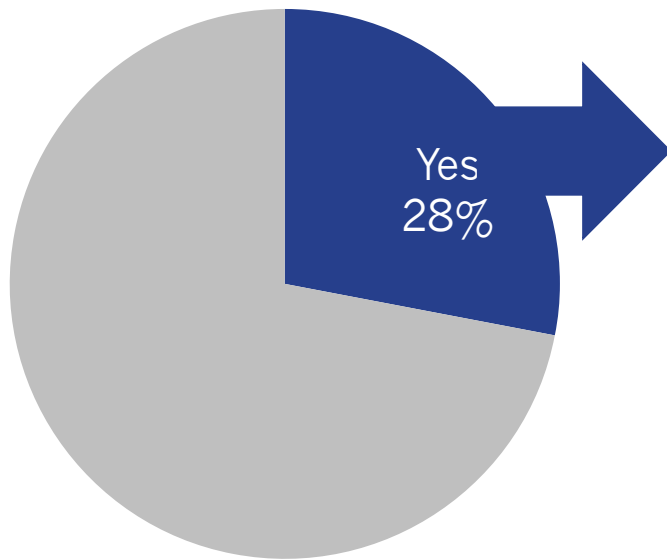


Questions: Which movie have you seen at [SPONSORING ORGANIZATION] in the past year that was most entertaining/enjoyable? AND Which movie have you seen at [SPONSORING ORGANIZATION] in the past year that made you appreciate [SPONSORING ORGANIZATION] the most?

In addition to specific titles, particular programs and events can be motivating ways to draw in new patrons.

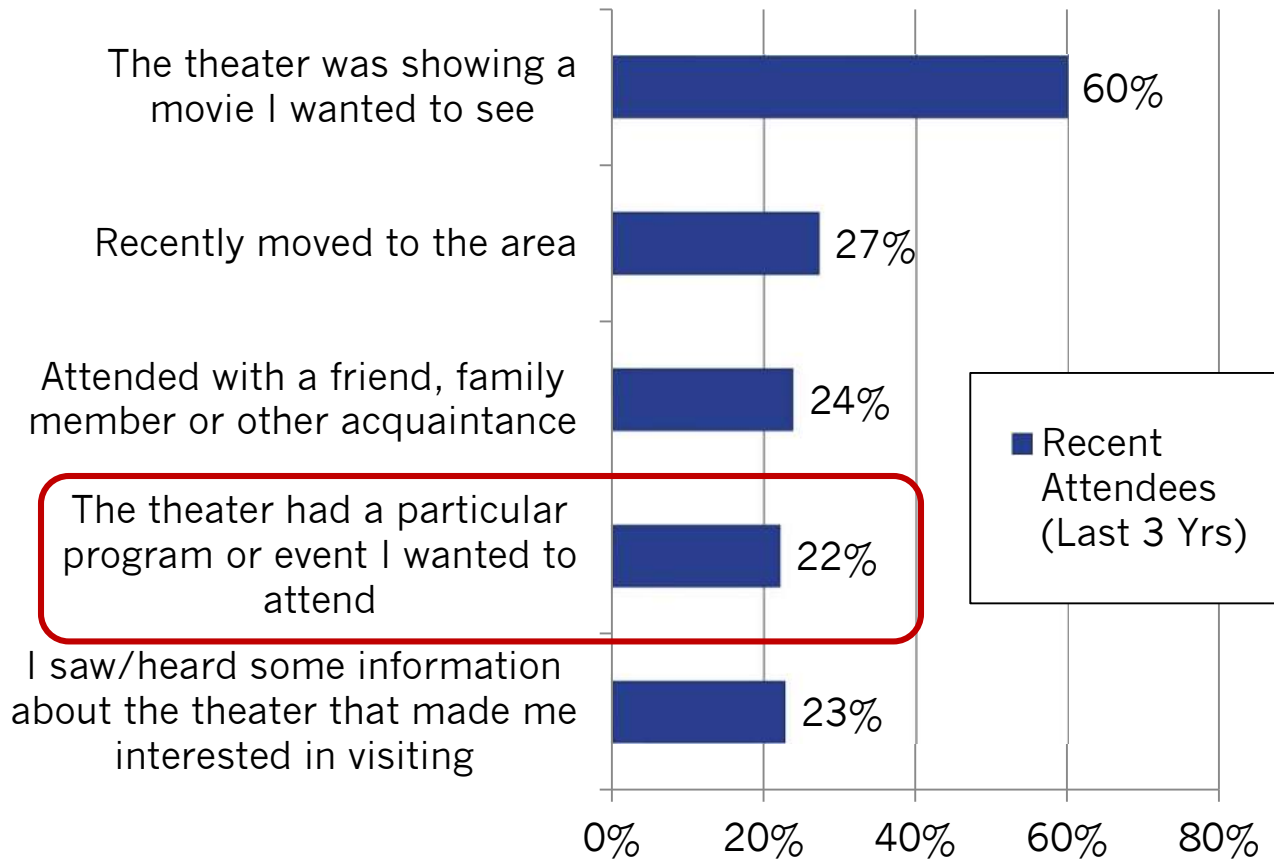
- Programs that feature unique film content, enhanced experiences and/or specific topics of interest can win new audiences

**Recent Attendee: 3 Years of
Less Seeing Movies at
SPONSORING ORGANIZATION**



Question: How long have you been attending movies at [SPONSORING ORGANIZATION]?

Reasons to Begin Attending SPONSORING ORGANIZATION



Question: What caused you to first attend a movie at [SPONSORING ORGANIZATION]? (select all that apply)

First time attendees are sometimes drawn in because of educational content and deeper investigations of directors, genres and themes.

- Tailored to the community, these special film events, series and even festivals can both deepen engagement and win new attendees



- **Seminar: The Color of Horror** (Belcourt) A brief tour of some of Dario Argento's greatest works, inviting a lively and diverse discussion of the visionary, problematic and jaw-dropping excesses in one of cinematic history's unique genre film voices. www.belcourt.org



- **Summer of Bond** (Gateway Film Center) One-of-a-kind maverick movie experience: For the very first time anywhere, GFC will present all 26 theatrical Bond films – including the two non-canon, non-Eon Productions films – chronologically, in one sexy series. www.gatewayfilmcenter.org



- **Artist Spotlight: Oliver Assayas** (AFS Cinema) A retrospective of his films. French director Olivier Assayas is the voice of a generation. His brilliant body of work addresses our rapidly globalizing and increasingly technological environments, and interrogates the meaning of art and artistic creation in our finite existence.

www.austinfilm.org

First time attendees sometimes respond to “enhanced experiences” that bundle film, refreshments and socializing.

- These events create gateway experiences that allow passionate patrons to bring in friends and family



- **Movie Bingo** (Tampa Theatre) A pre-film happy hour and some fun, film-themed Bingo games. With encyclopedic knowledge of movies (and a little bit of luck), you could win Krispy Kreme doughnut vouchers...and other great prizes!

www.tampatheatre.org



- **Heels and Reels** (Robinson Film Center) Monthly dinner-and-a-movie series for women presents a popular movie and offers an elegant buffet dinner with a cash bar. The evening also features trivia and prize giveaways.

www.robinsonfilmcenter.org



- **Music Box of Horrors** (Music Box Theatre) annual 24-hour frightfest of the most terrifying, pulse-pounding movies you'll ever see. Vendors and Food Trucks

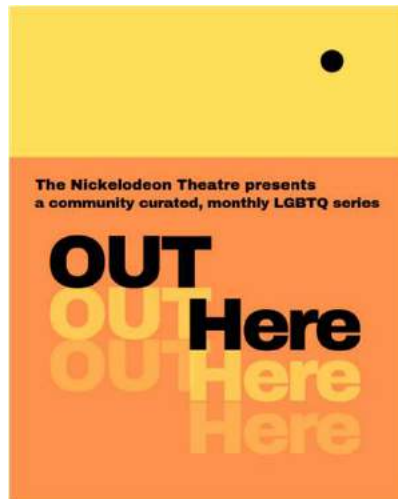
www.musicboxtheatre.com

First time attendees may also respond when art houses participate in and lead important community conversations.

- When coupled with intentional community conversations, co-sponsorship/co-creation with community leaders and mindful outreach, these events broaden the audience while fulfilling a critical community role



Black Lens Program (Oriental Theatre) spotlight the work of African-American filmmakers by bringing their films to the MFF. These filmmakers explore stories and topics that are rooted in the Black community but are relevant to a variety of audiences. Black Lens features fiction and documentary films from emerging and established voices and hosts events that inspire conversation, celebration, and community. www.mkefilm.org



- **Out Here** (The Nickelodeon) a community-curated and monthly LGBTQ series screening films of all genres.

www.nickelodeon.org



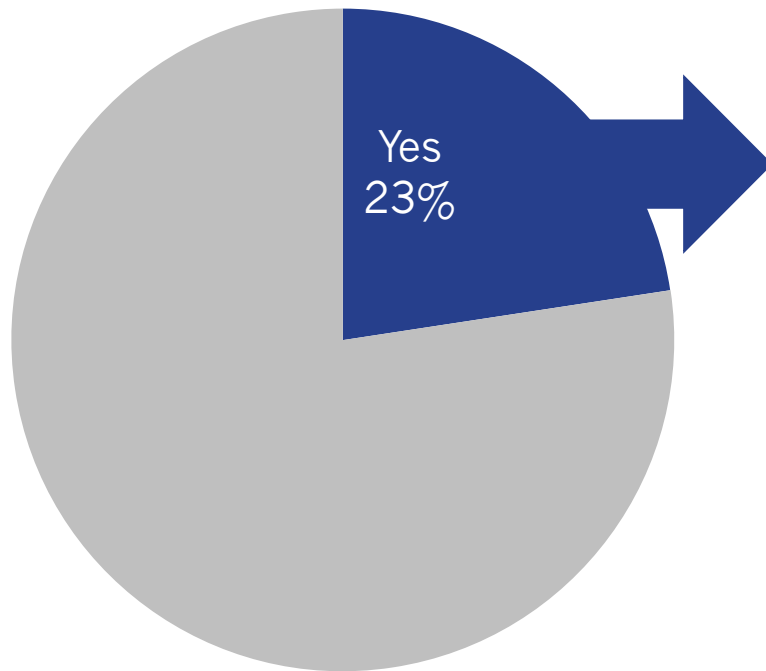
- **ACT Human Rights Film Festival** (The Lyric (Fort Collins, CO) Based out of Colorado State University, ACT Human Rights Film Festival screens artistically excellent films from around the world and fosters conversations about social justice and human rights.

www.actfilmfest.colostate.edu

Although there is no singular missing perspective, many patrons (about 1 in 4) wish their art house theater could share more diverse perspectives.

- These perspectives and voices range from global to local and communities that are often under-represented in art house cinemas

Are there perspectives and voices you wish were represented in the films and programs of [SPONSORING ORGANIZATION]?



Rank Order of Write-In Comments

1. LGBTQ+
2. Foreign Films
3. Native American
4. Hispanic/Latin-x
5. Christian
6. More Diversity
7. People of Color
8. Documentaries
9. Female Directors
10. East Asian
11. French
12. Local Filmmakers

Question: *Are there perspectives and voices you wish were represented in the films and programs presented at [SPONSORING ORGANIZATION]?*

Section Takeaways

- In order to continue to cultivate support, art houses need to fill the “top of the funnel” with new audiences and patrons
- Art houses appear to be effective at refreshing audiences – 28% of survey respondents are relatively recent attendees (within the past 3 years)
- To broaden beyond current audiences (which skew older and whiter), art houses should take a portfolio approach to programming in order to include titles that will appeal to different groups
- In addition, programs and events based around film, food, and important community conversations can build new bridges and win new fans



Table of Contents

I. Expanding the Audience

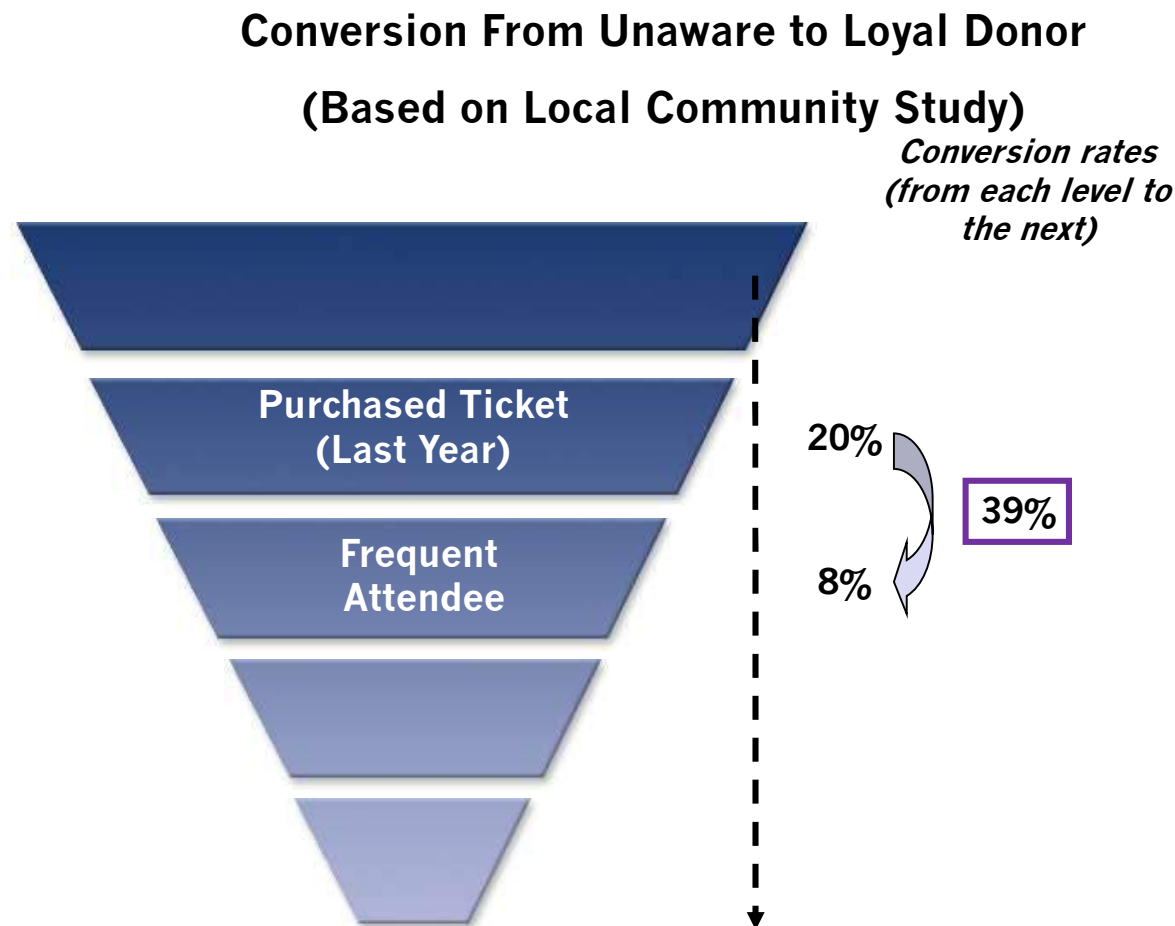
II. Deepening Engagement

III. Membership and Financial Support

IV. Community Impact

Step 2: Deepen Engagement to Increase Frequency

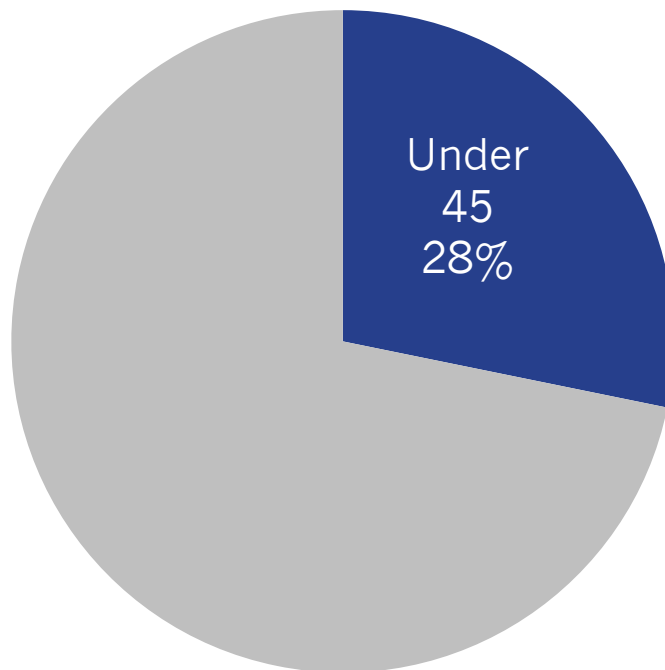
- Of survey respondents who saw even one film at the sponsoring art house in the prior year, 39% are frequent attendees who attend once a month or more



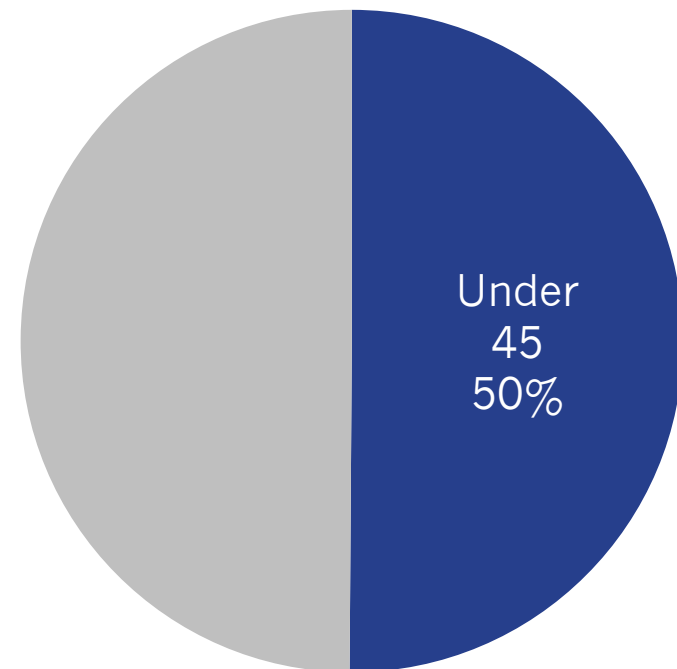
Newer audiences continue to skew younger.

- The art house community appears to be effective at winning over younger audiences
- These results are even more dramatic this year than in years prior

% of Overall Audience Under 45



% of Recent Attendees (3 yrs or less) Under 45

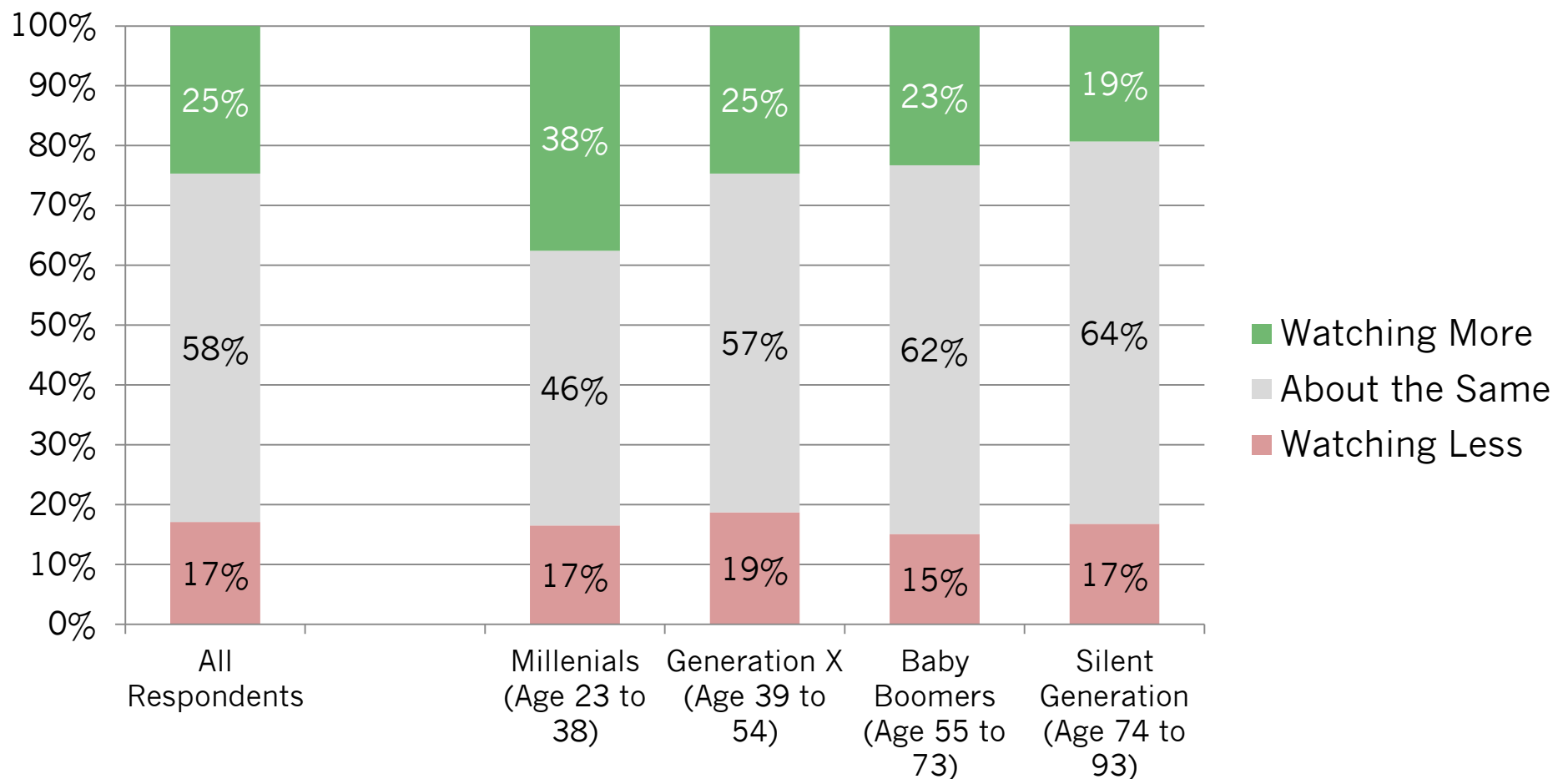


Question: *How long have you been attending movies at [SPONSORING ORGANIZATION]?*

In addition, millennials are the most likely to report watching more movies in movie theaters than 2 years prior.

- More than a third (38%) report watching more movies in recent years

Movie Watching Compared to 2 Years Prior: Generational Breakdown

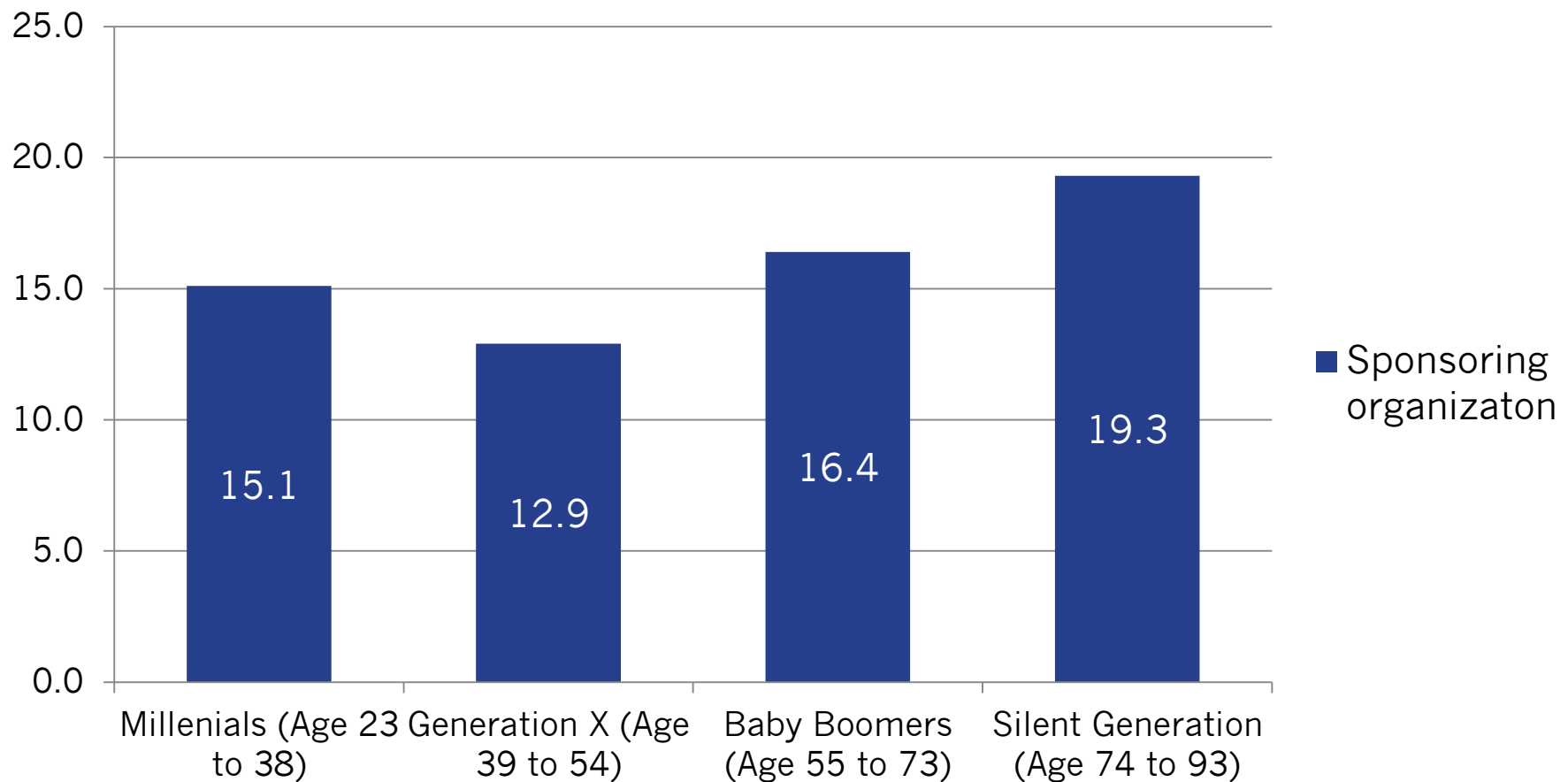


Question: Compared to two years ago, would you say you are watching more movies in movie theaters compared to other formats and venues?

The average number of movies that Millennials report seeing at the sponsoring art houses are consistent with other generations.

- So Millennial patrons, once won over, can be very good patrons indeed

Number of Films Per Year at Sponsoring Organization

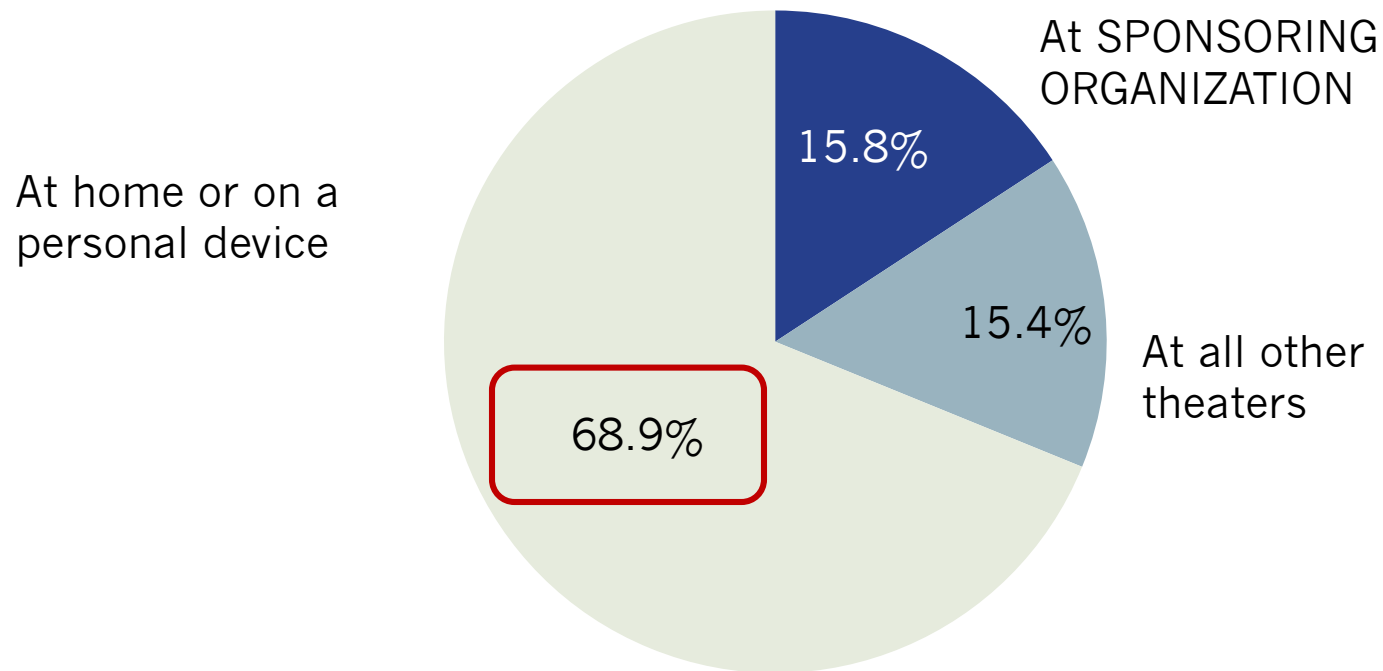


Question: How often do you typically see movies at [SPONSORING ORGANIZATION]? How often do you typically see movies at each of the following locations?

However, the competitive environment for movie watching tends to be dominated by home viewing.

- Just about one out of every six movies that art house patrons see is at their primary art house
- 68.9% of movies they see are at home or on a personal device

Annual Movie Viewership, By Location/Format

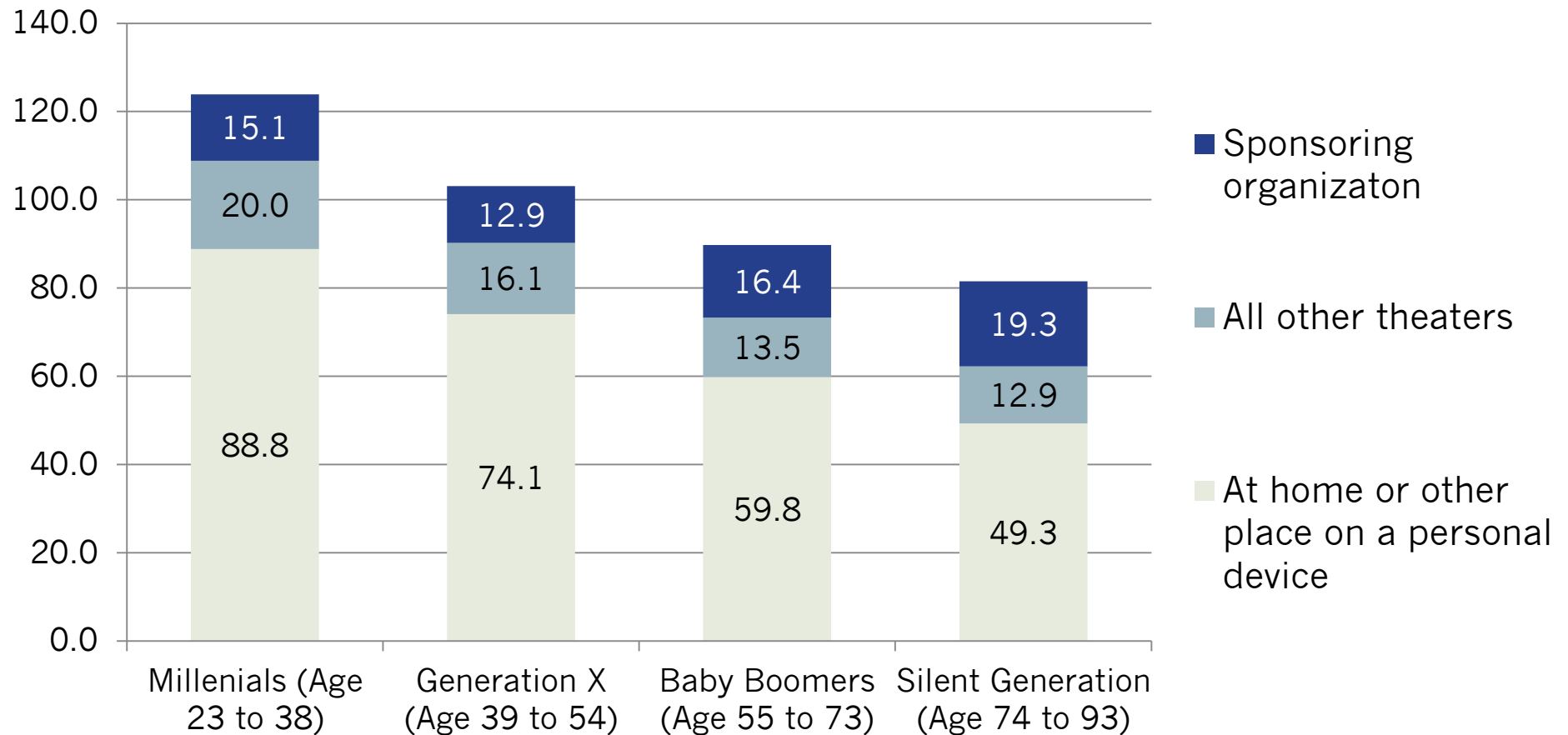


Question: How often do you typically see full length feature movies at [SPONSORING ORGANIZATION] compared to other places and formats?

Although all generations are attending a relatively similar number of movies at art houses, the ‘wallet share’ is lower among younger generations.

- Patrons of all ages watch more movies at home than in theaters

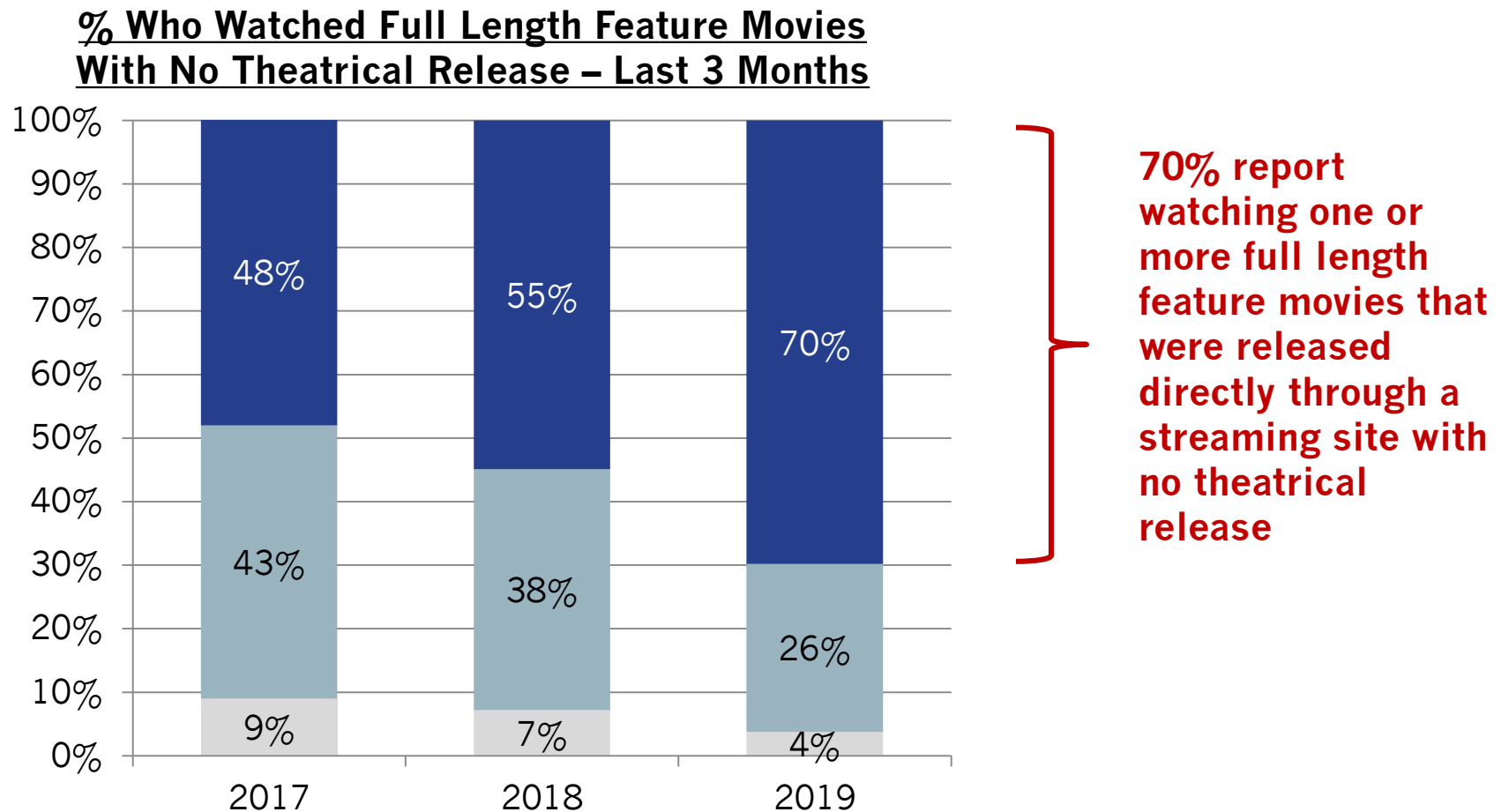
Frequency of Movie Watching by Location



Question: How often do you typically see movies at [SPONSORING ORGANIZATION]? How often do you typically see movies at each of the following locations?

An increasing number of art house patrons are watching new releases that are only released through streaming services.

- The proportion of respondents who have watched movies released directly through streaming sites has increased by 22 percentage points since 2017



Question: In the past 3 months have you watched one or more full length feature movies that were released directly through a streaming site (e.g. Netflix) with no theatrical release?

Subscription to streaming services is widespread across generations for these art house patrons.

- Even among the oldest patrons, use of streaming services is widespread
- Patrons tend to use main-stream services, though some use specialty sites

Use of Streaming Services By Generation

STREAMING SERVICE	ALL	MILLENNIALS	GEN X	BOOMERS	SILENT
Netflix	75%	91%	83%	70%	58%
Amazon Prime	67%	76%	75%	64%	51%
Hulu	33%	68%	45%	21%	7%
HBO Go/HBO Now	27%	46%	34%	20%	15%
Disney +	12%	29%	20%	4%	1%
Kanopy	8%	16%	9%	6%	5%
Criterion Channel	6%	15%	8%	2%	1%
Shudder	2%	6%	5%	0%	0%
MUBI	1%	3%	1%	0%	0%
Fandor	0%	1%	1%	0%	0%
IndieFlix	0%	0%	0%	0%	0%
Filmatique	0%	0%	0%	0%	0%
Docsville	0%	0%	0%	0%	0%
Other	8%	6%	8%	8%	9%
None of these	14%	2%	7%	17%	30%

Question: *To which, if any, of the following streaming services do you subscribe?*

How can art houses compete?

- By offering superior curation, an immersive and superior patron experience, and genuine connection to community, art houses offer much more

Curation

- *“Enjoy seeing the types of films I like without going to a multiplex.” (The Plaza Cinema & Media Arts Center)*
- *“All films make me appreciate PC Film!” (Park City Film Series)*
- *“Amazing diversity of films.” (Gene Siskel Film Center)*
- *“All movies that I see at Tryon Theater make me love the theater!” (Tryon Theater)*
- *“Excellent curated current and old movies.” (Jacob Burns Film Center)*

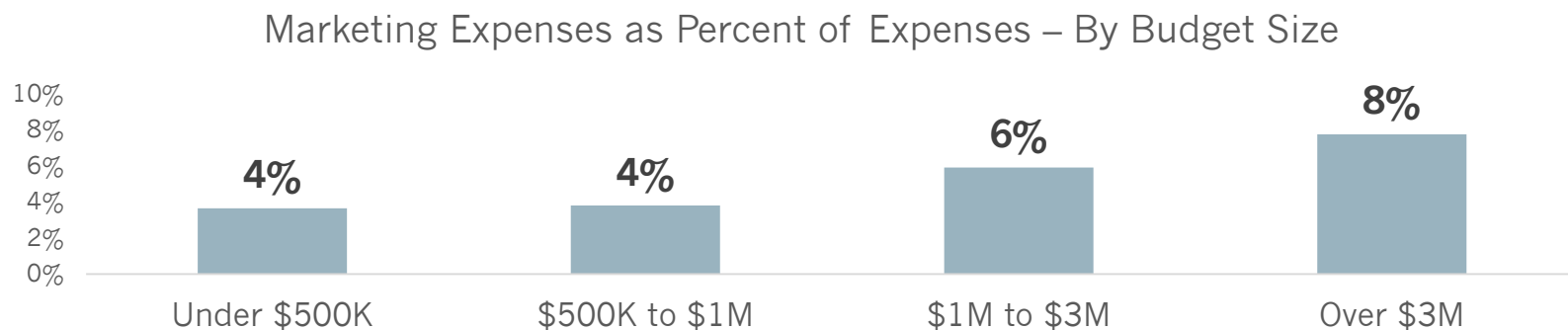
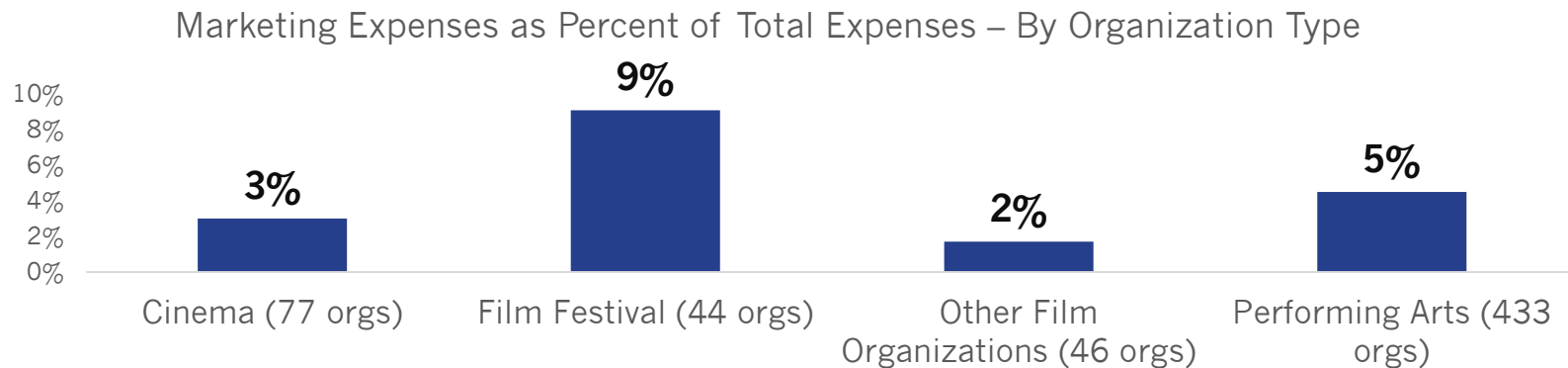
The Patron Experience

- *“A great venue, unique setting and atmosphere” (Rodeo Cinema)*
- *“Member benefits-discounts, emails about coming attractions, popcorn” (The Grand Cinema)*
- *“Ambiance, big screen, beautiful historic bldg, Brewers yeast for popcorn” (Oriental Theatre)*
- *“Affiliation, great programming, real butter and wine” (SIFF Cinema)*

Connection to Community

- *“Community of like minded film nerds. People respect the movie going experience.” (Brattle Theater)*
- *“All of the movie programs (Heels and Reels, Date Night, Rewind)” (Robinson Film Center)*
- *“As a nonprofit theater, FilmScene is supported, run, attended, and all-around loved by the community. The works they bring are bar-none the best in the state and they strive for accessibility, equality, diversity, and honesty in their programming.” (FilmScene)*

- Are film organizations spending enough on marketing to promote themselves to patrons and the community?
- Cinemas and other film organizations spend less as a percent of overall expenses compared to comparable Performing Arts organizations

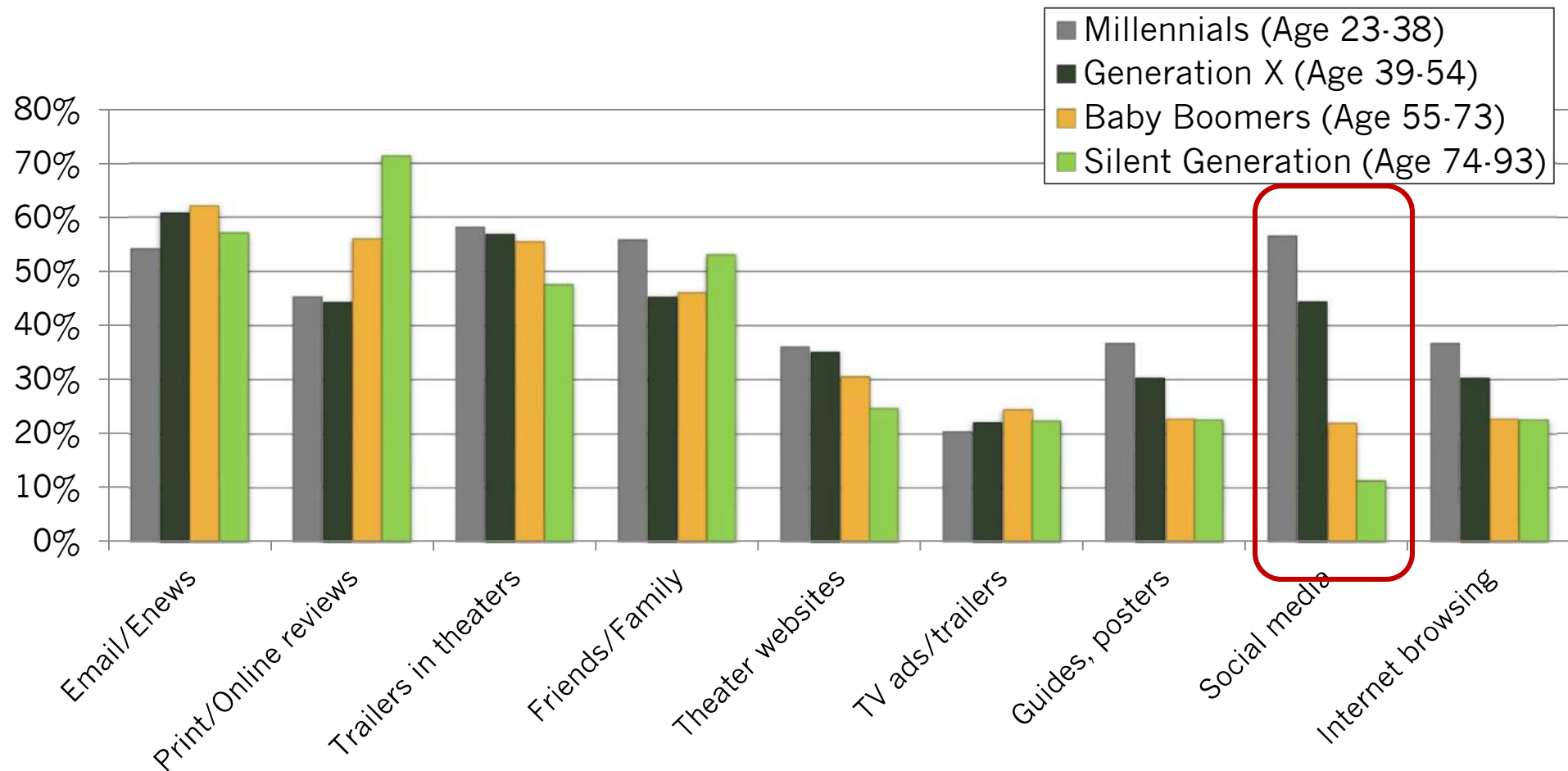


Marketing Expenses as % of Total Expenses is calculated by dividing total marketing expenses by total expenses. It is a helpful ratio to use to determine how much is being spent on marketing relative to other expenses.

As we've seen in recent years, although many communications media can reach all generations, some are more specific to particular age groups.

- Email, reviews, trailers in theaters and word of mouth tend to cut across all groups

Ways of Learning About Movies 2019 (by Generation)



Question: How do you typically learn about which movies you might be interested in seeing away from home (in theaters, at festivals, etc.)? (select all that apply)

Some specific sites and outlets continue to inform movie-going choices.

- These may present opportunities for digital advertising re-targeting or other linkages

Print or Online Movie Reviews (Used by 52.7%) – Rank Order

- Rotten Tomatoes
- NY Times
- IMDB
- New Yorker
- Washington Post
- NPR
- Letterboxd
- Metacritic
- Entertainment Weekly

Online Movie Listing/Ticketing Sites (Used by 18%) – Rank Order

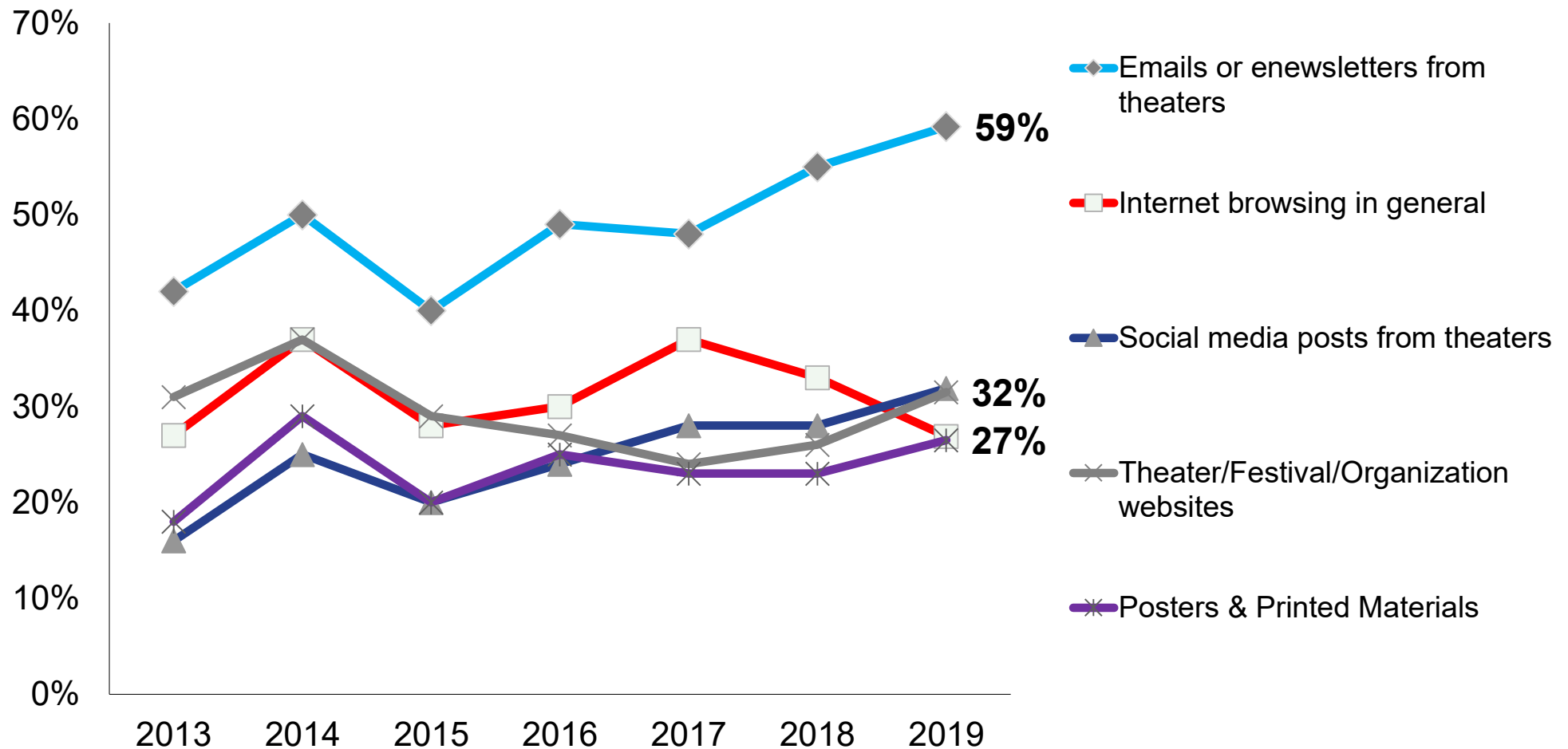
- Fandango
- IMDB
- Flixster
- Rotten Tomatoes
- Google

Question: Please provide a bit more detail for the following. Which sites, publications and/or social media do you use to learn about movies?

The importance of social media posts from theaters continues to rise, but still is less widely informative than email.

- Posters and printed materials remain relatively important as well

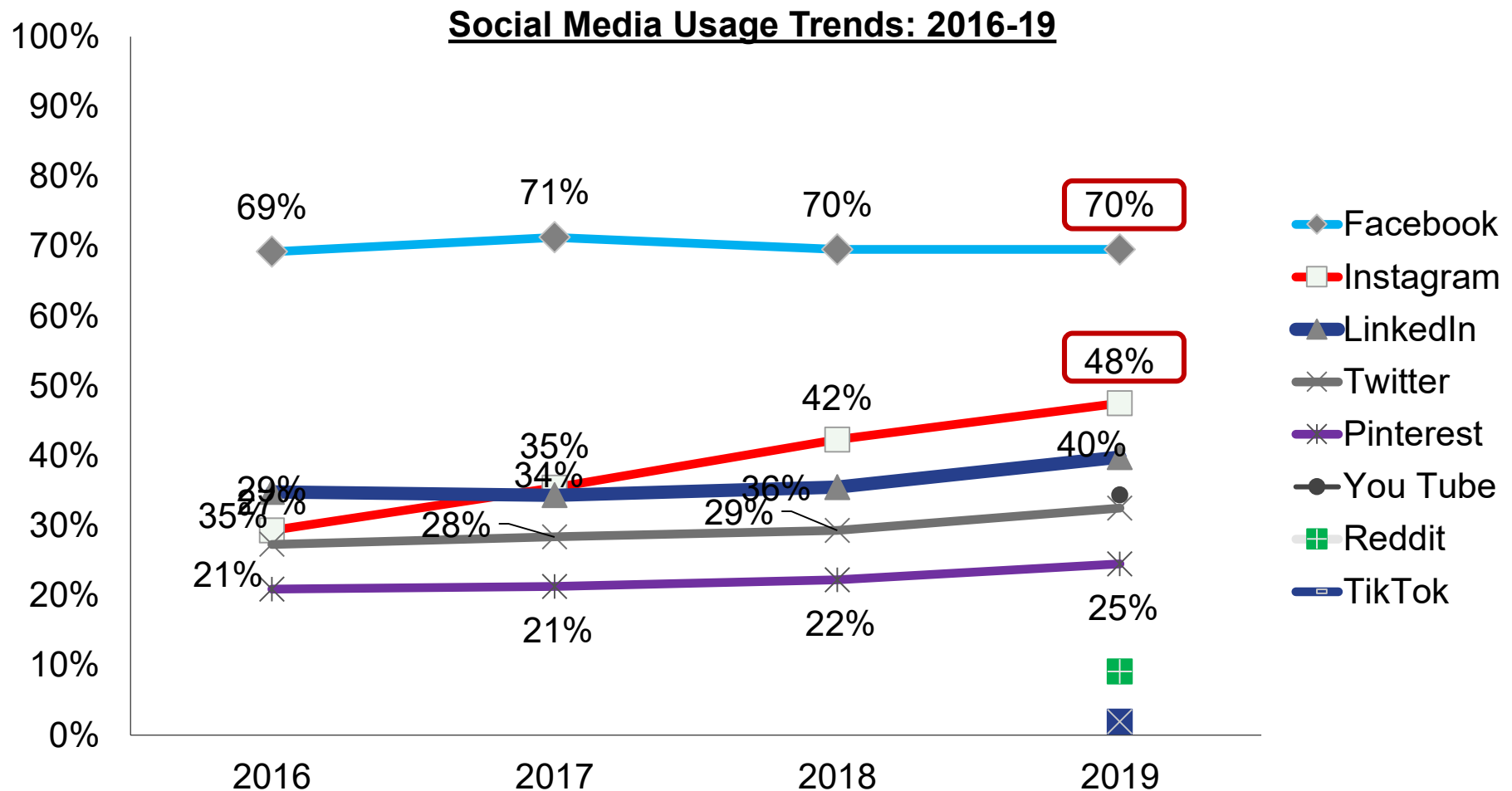
Select Communications Vehicles – Finding Out About Movies



Question: How do you typically learn about which movies you might be interested in seeing away from home (in theaters, at festivals, etc.)? (select all that apply)

Participation in Instagram continues to climb.

- Facebook remains the most widely used social media at 70%
- Instagram usage has risen from 13 percentage points in the last 2 years



Question: To which, if any, social media sites have you subscribed? (select all that apply)

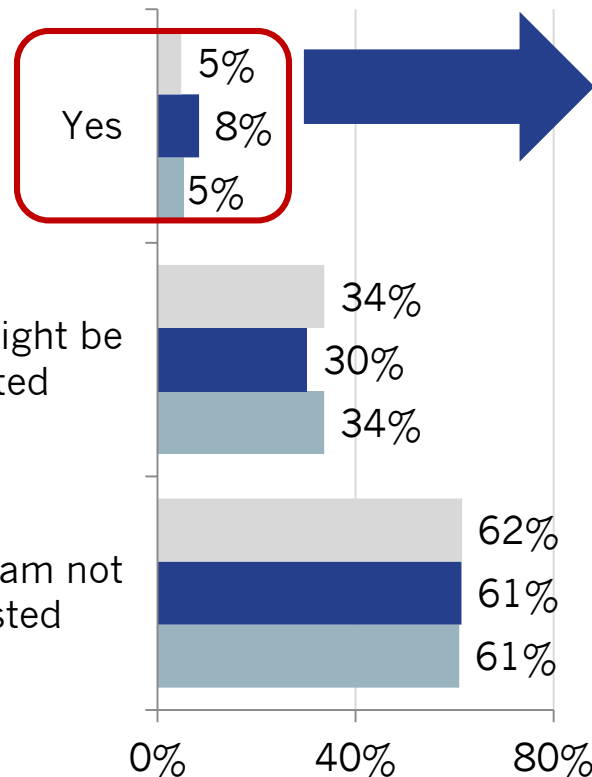
After the wane of MoviePass, movie subscription participation has stayed relatively low, but participants report a good experience.

- Overall ratings of positive experiences have bounced back
- Interest in these programs remains relatively stable at 38% using/interested

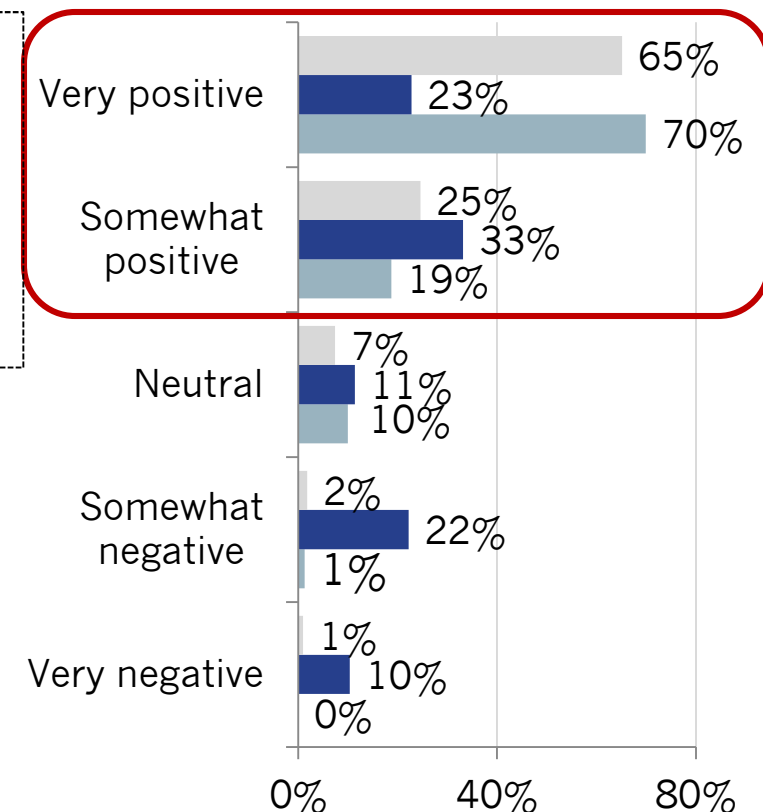
Patron Participation in 3rd Party Programs Like MoviePass

Program Mentions

Patron Rating of Program



- AMC Stubs A List
- Cinemark
- Regal Club
- MoviePass
- Milwaukee Film
- Fandango
- Alamo Season Pass
- Marcus Rewards



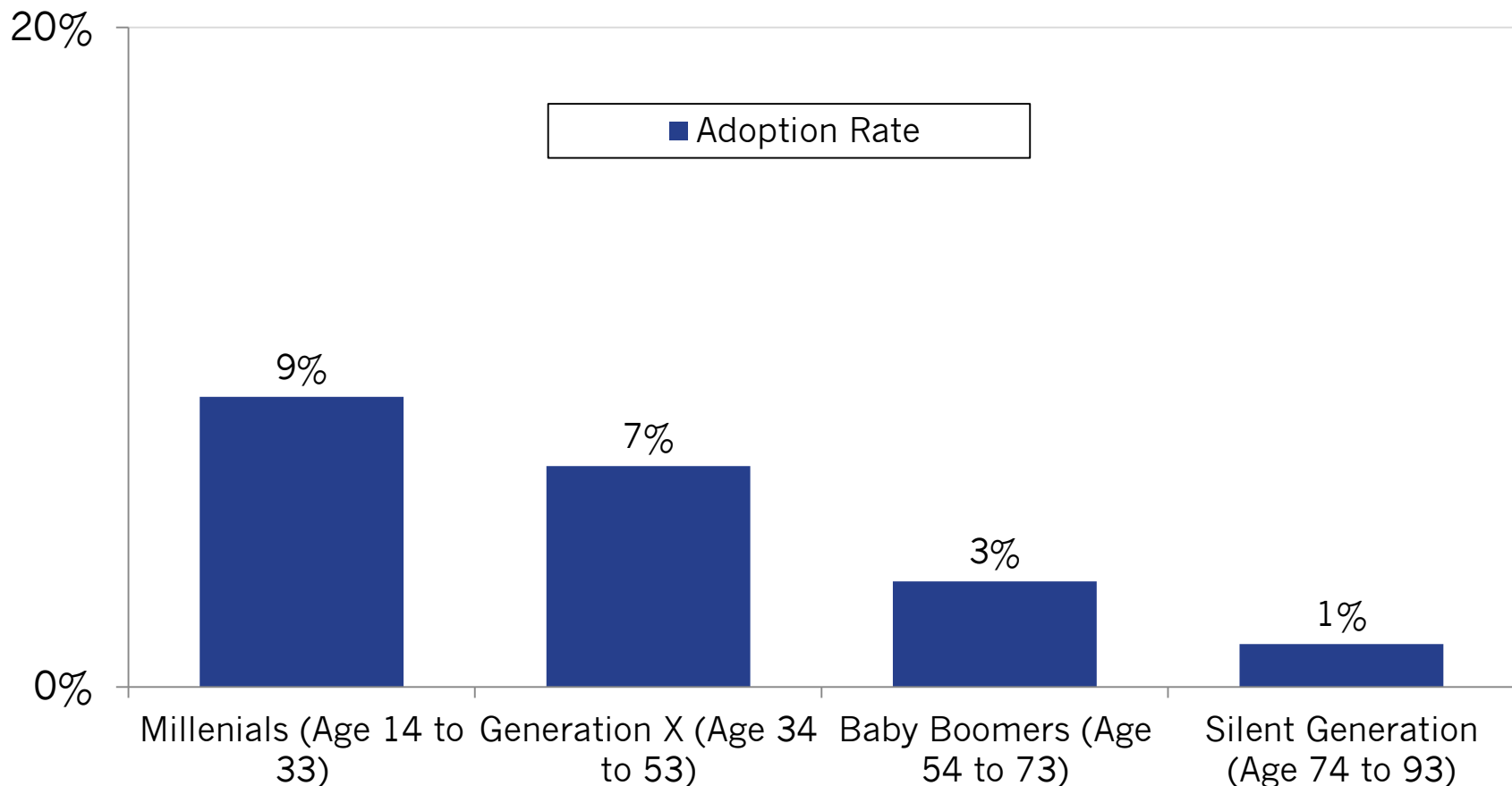
Question: Are you currently participating in any third party programs (e.g. MoviePass) that offer a monthly movie admission subscription service charged to a dedicated debit card?

Question: How has the experience been?

Participation in movie subscription programs remains higher among younger attendees.

- Millennials and Gen X moviegoers are more likely than older attendees to subscribe to these programs

Participation in Movie Admission Subscription Services by Generation

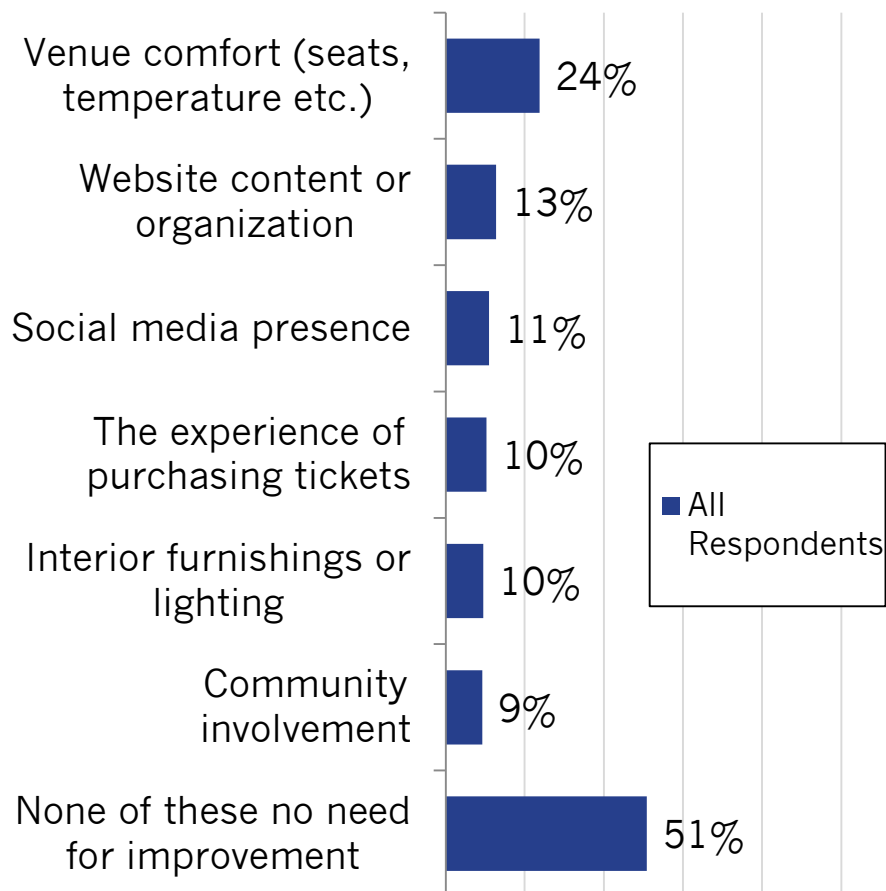


Question: Are you currently participating in any third party programs (e.g. MoviePass) that offer a monthly movie admission subscription service charged to a dedicated debit card?

The majority (51%) like their art house theaters just the way they are.

- The changes most widely sought have to do with venue comfort, website content and social media presence

Potential Areas of Improvement



Question: Would you like to see improvement in any of the following aspects of [SPONSORING ORGANIZATION]

Venue Comfort

- *"Honestly, the seats are old and uncomfortable for me (sadly too narrow for my older frame)"*
- *"The temperature can either be too hot or too cold."*
- *"I have a disability. Very little info on the website as to how a disabled person would navigate the space."*

Website Content or Organization

- *"Website and online box office experience are outdated and cumbersome."*
- *"The website is difficult to navigate on mobile"*
- *"The website could stand to showcase more of what's playing on the homepage (with images)."*

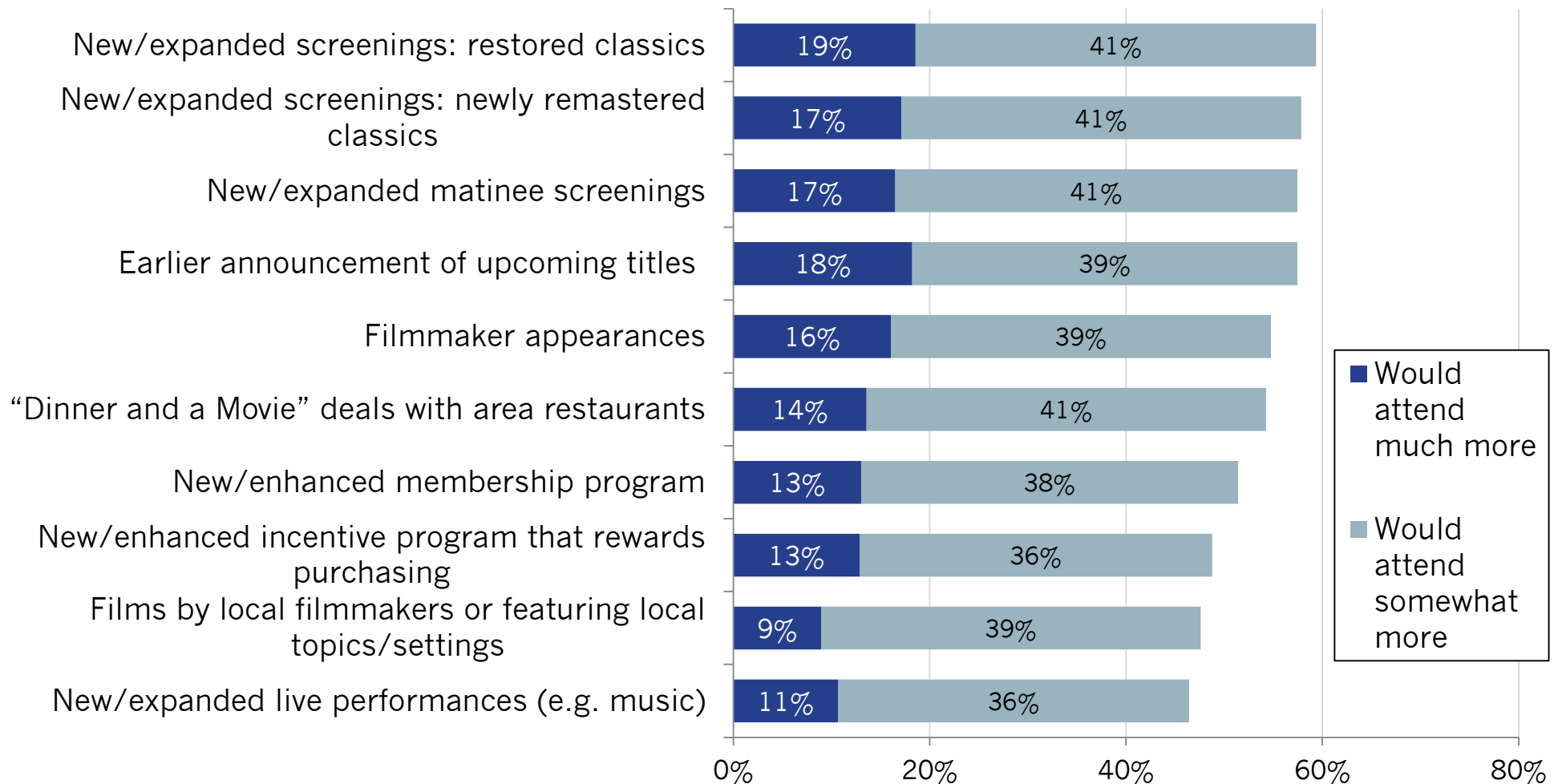
Social Media Presence

- *"Better presence on Instagram - more frequent posts, with richer content"*
- *"Social media giveaways, questions, etc to spark more engagement"*
- *"[Social media] advertising is the key so we do loose this lost art!"*

There are a number of changes to programming and outreach that could cause current attendees to attend more often.

- Some of these may be “aspirational” – respondents aspire to be the kind of person who would enjoy these – but others may drive additional attendance

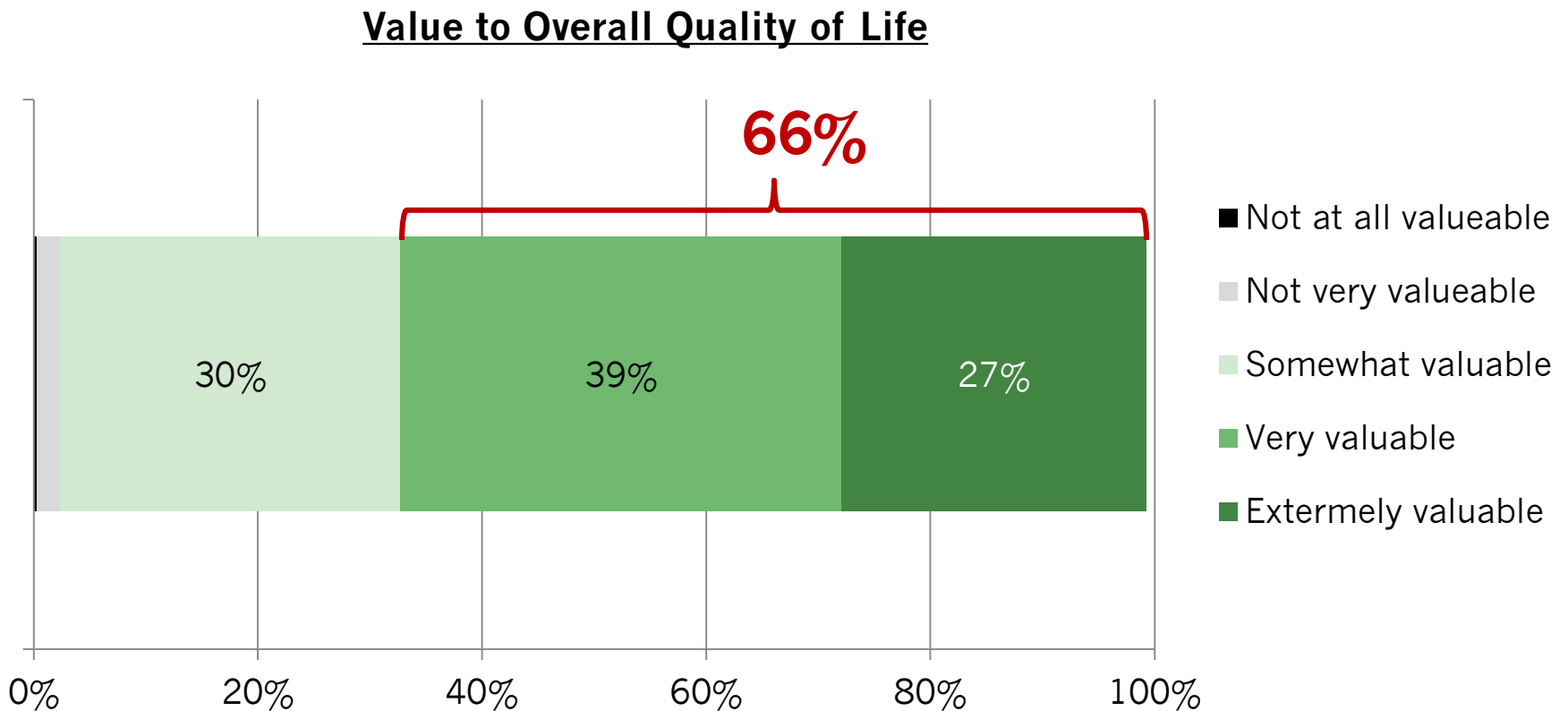
Moves to Increase Frequency (Top 10 of 17)



Question: *Would any of the following changes cause you to attend [SPONSORING ORGANIZATION] more often?*

But ultimately, art houses are tremendously valuable to the quality of life of their patrons.

- 66% of patrons report that their Art House theater is “extremely” or “very” valuable to their overall quality of life



Question: How valuable is [SPONSORING ORGANIZATION] to your overall quality of life?

Section Takeaways

- Of survey respondents, just under 40% report attending monthly or more. There are opportunities to increase attendance frequency for many current patrons
- Art house theaters do continue to appear effective at winning over new patrons under the age of 45
- Art house theaters are actively competing with streaming services for the movie watching experience
- To compete, art houses deliver superior curation, an excellent patron experience and connection to community
- Addressing gaps in those core areas, while maintaining and updating marketing strength, is key to ongoing success



Table of Contents

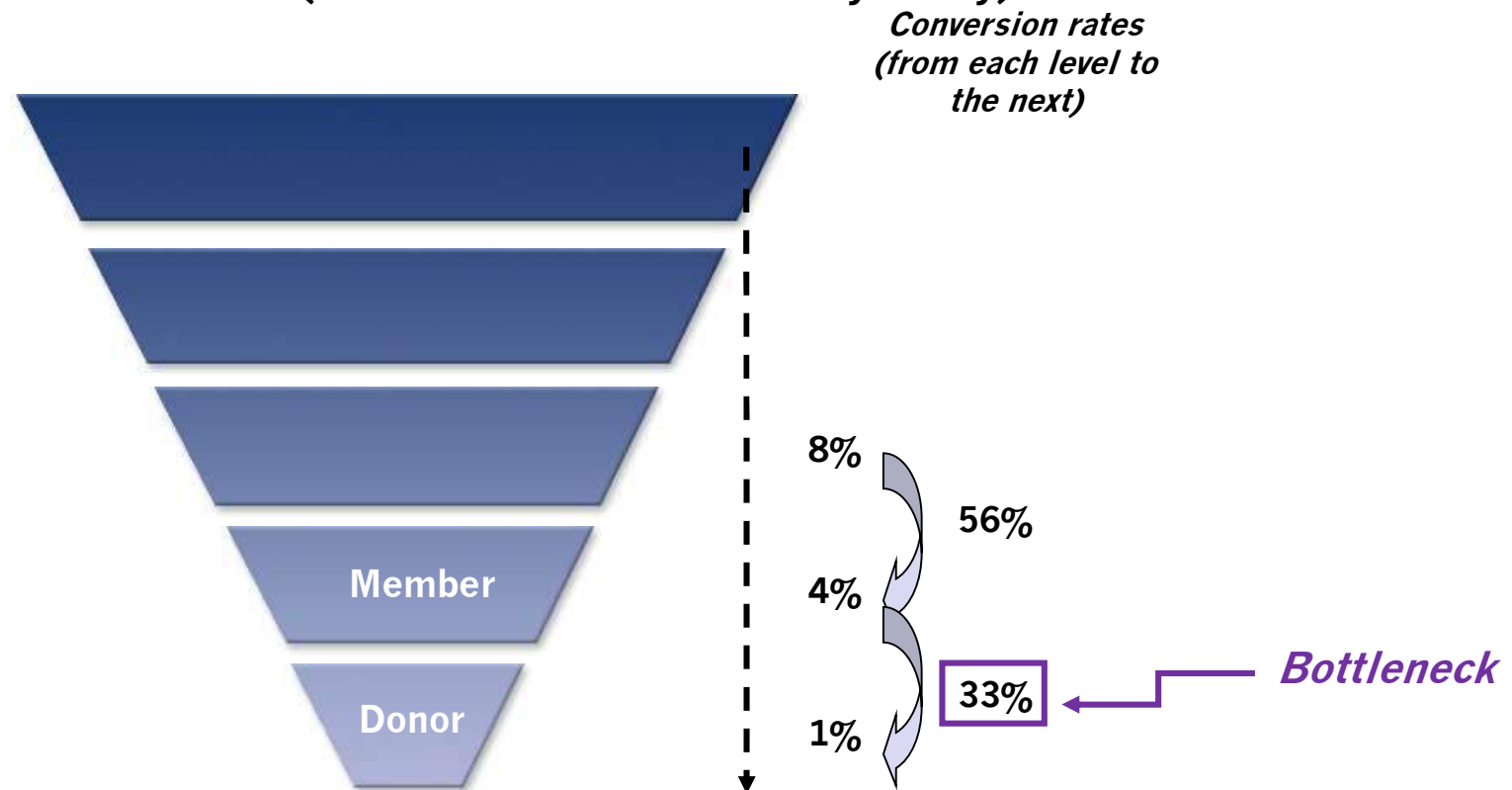
- I. Expanding the Audience**
- II. Deepening Engagement**
- III. Membership and Financial Support**
- IV. Community Impact**

Step 3: Build Membership and Financial Support

- The majority of frequent attendees have already made the decision to become members of their art house theater
- Of these members, about a third are financial contributors to the theater...roughly 1% of the available population/community

Conversion From Unaware to Loyal Donor

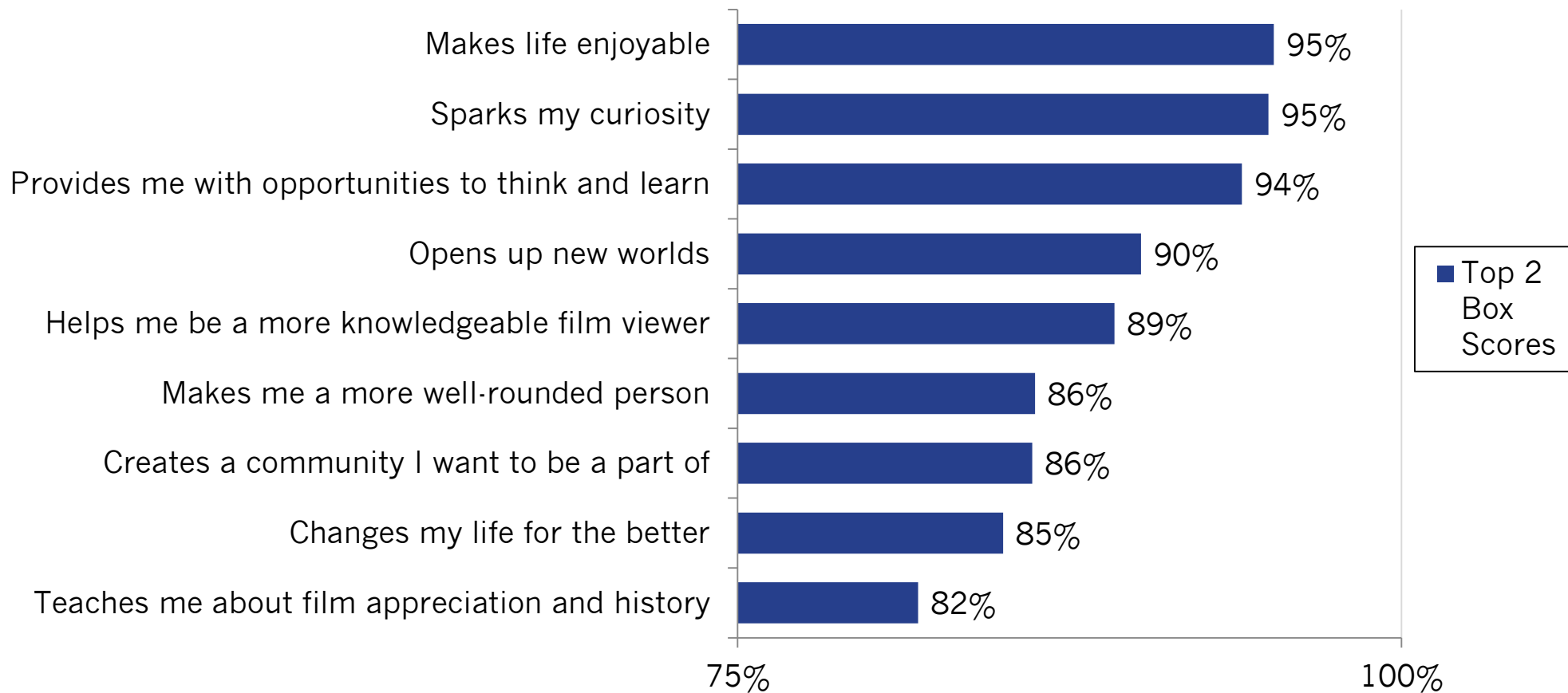
(Based on Local Community Study)



On a personal level, patrons gain joy, curiosity, knowledge and an expansive understanding of the world through film and community.

- Any one of these attributes is a tremendous personal benefit that can be celebrated in internal and external communications

Personal Impacts: Top 2 Box (Strongly or Somewhat Agree)

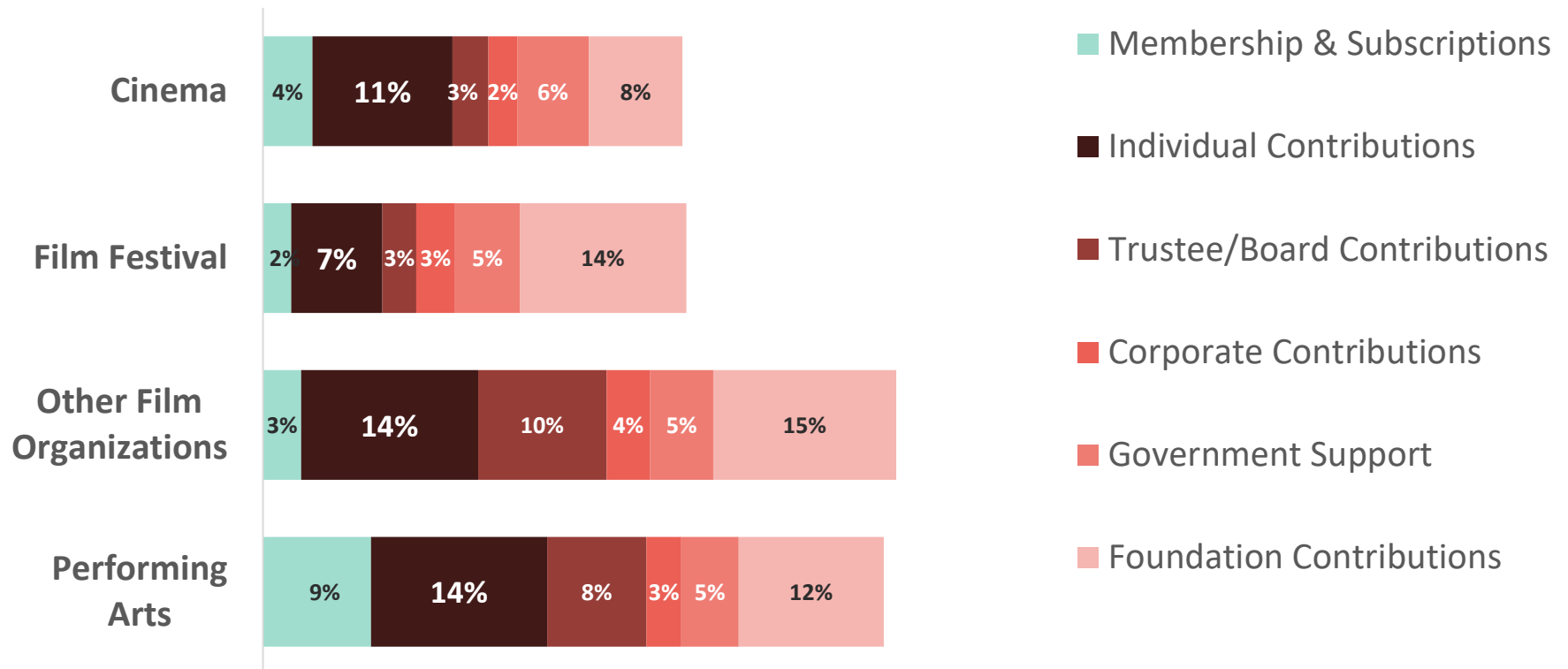


Question: To what extent do you agree with the following statements about [SPONSORING ORGANIZATION]?

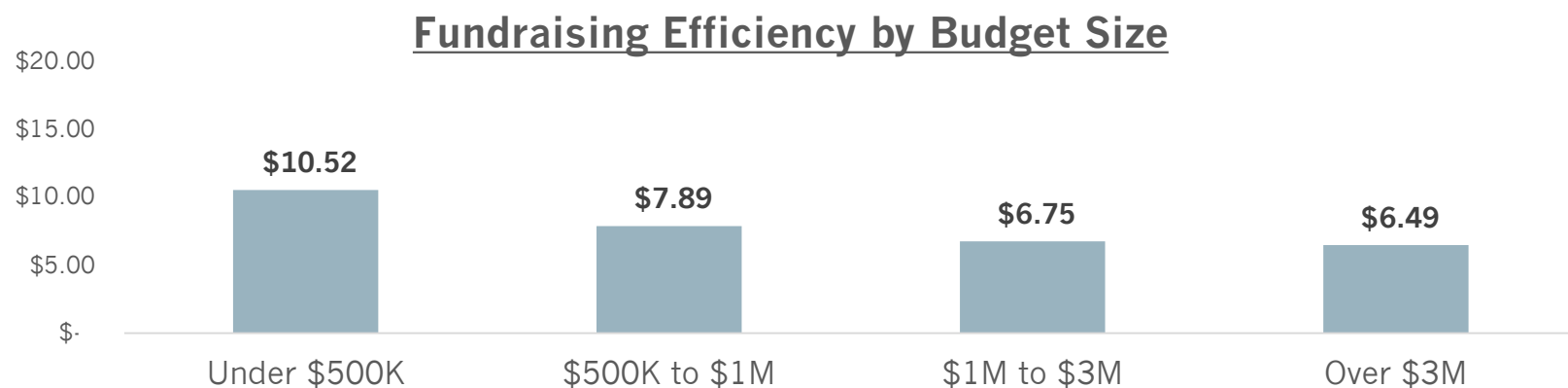
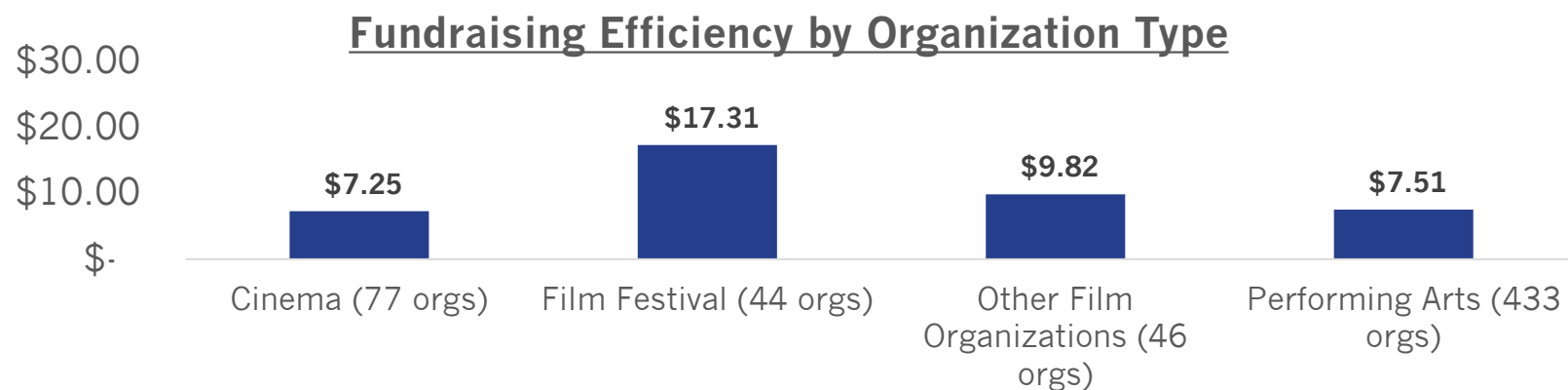
SELECT REVENUE DETAILS

- Revenue sources where cinemas and film festivals tend to receive less support than performing arts organizations include
 - Membership & Subscriptions
 - Individual Contributions
 - Board Contributions

Revenue Breakdown by Organization Type



- Cinemas, film festivals and other film organizations are relatively efficient with fundraising compared to performing arts organizations



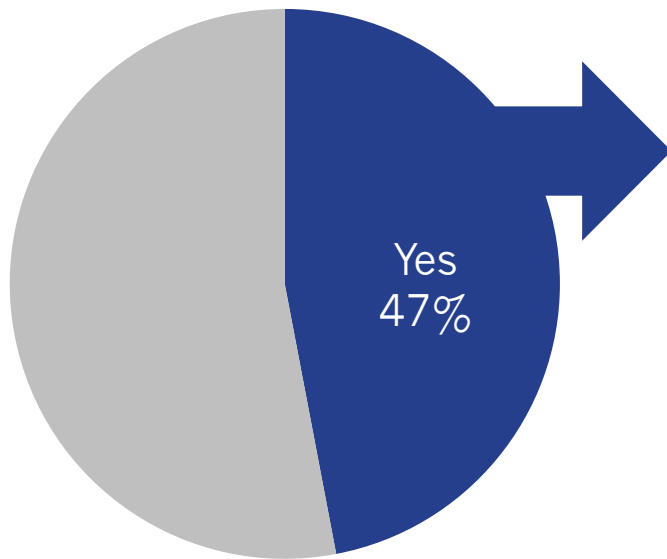
Fundraising Efficiency calculates the average dollar amount of contributions raised from each dollar spent on fundraising.

For findings related to funding by source for organizations of different budget size, visit SMU DataArts' Fundraising Report::
<http://smu.edu/fundraisingreport>

For the 47% of these patrons who have made the membership decision, the decision is balanced by support of the mission and more transactional benefits.

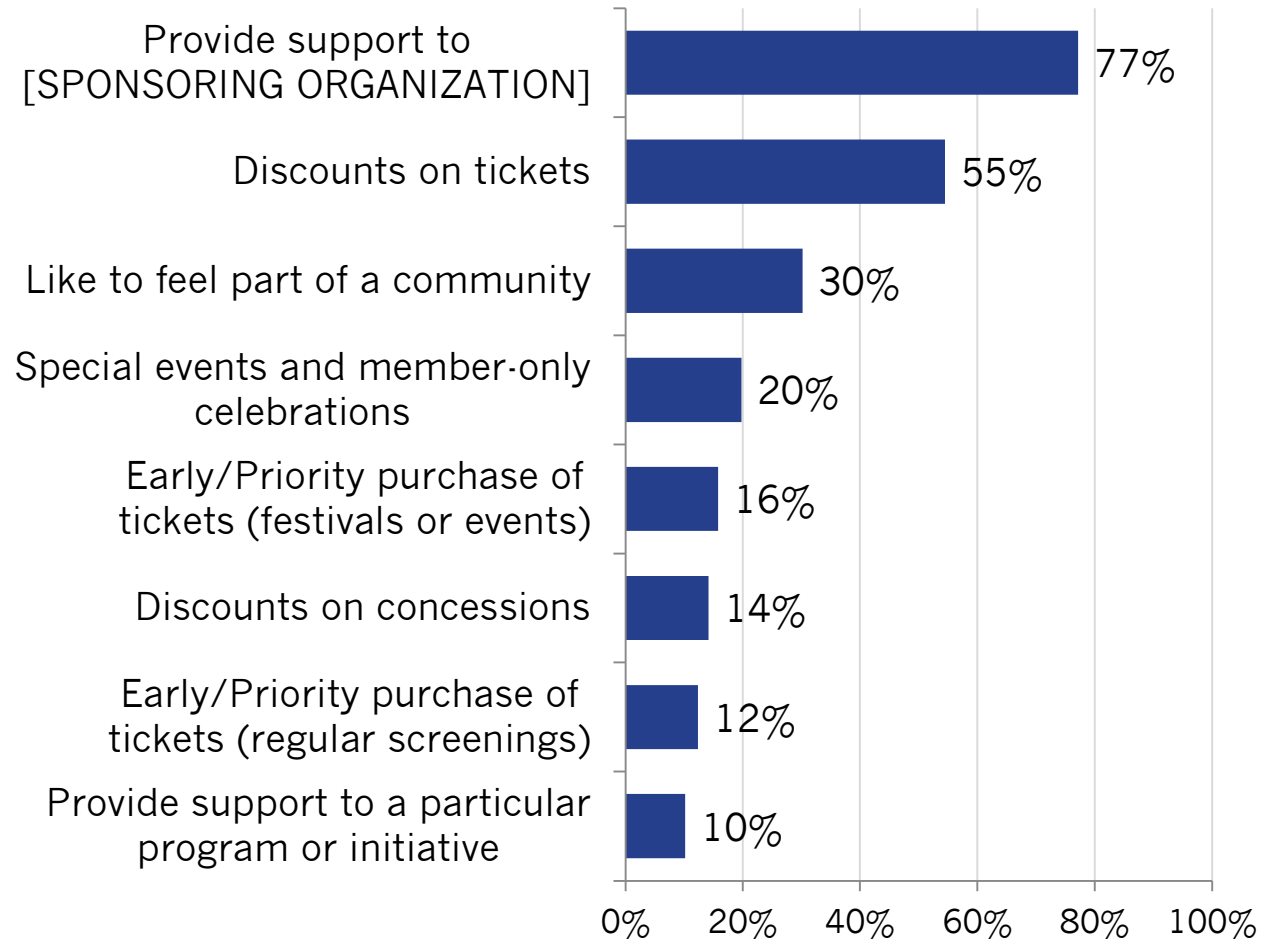
- Connecting members with community impact while delivering tangible benefits is needed to sustain and expand membership

**Currently a Member of
SPONSORING
ORGANIZATION?**



Question: Are you currently a “member” of [SPONSORING ORGANIZATION]

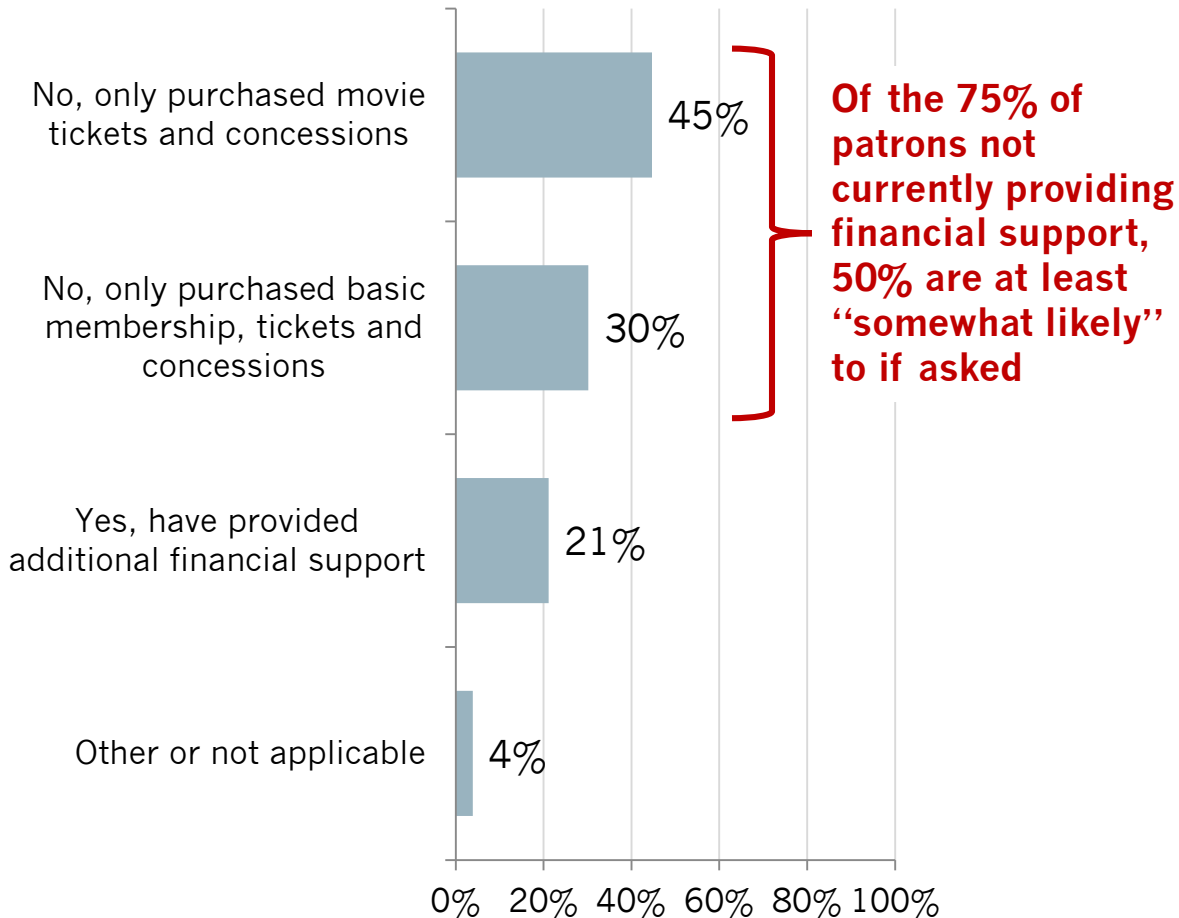
Reasons For Membership (Top 8 Results)



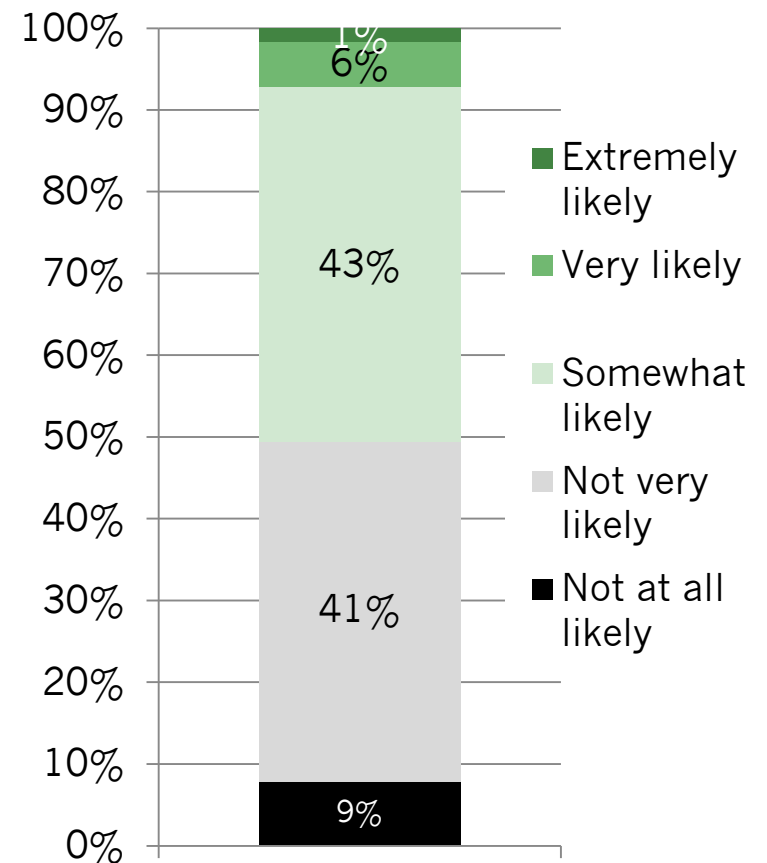
Question: What are the most important reasons you are a member of [SPONSORING ORGANIZATION] (select no more than 3)

As we've seen in the past, there are many who are not currently providing financial support who would if asked.

Current Financial Contributions



Potential Financial Contributions



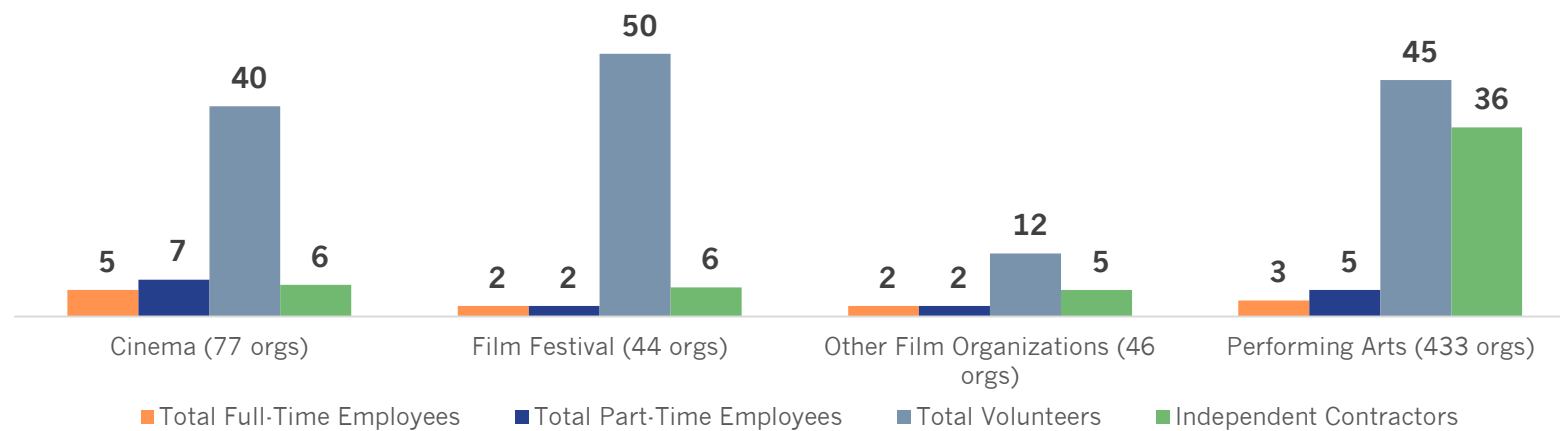
Question: *In the past two years, have you provided financial support to [SPONSORING ORGANIZATION], aside from purchasing tickets to see movies there or purchasing a basic level of membership?*

Question: *How likely would you be to make a financial contribution, if asked?*

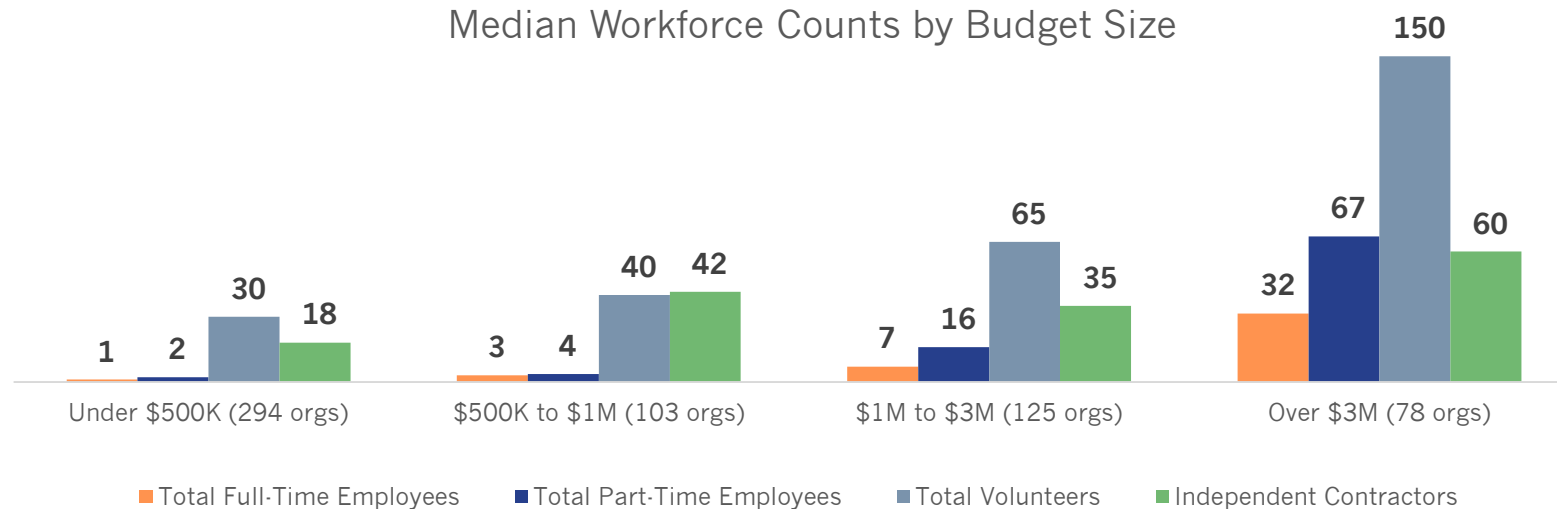
MEDIAN WORKFORCE SIZE

- Cinemas, film festivals and other film organizations rely extensively on the help of volunteers to complete their work

Median Workforce Counts by Organization Type



Median Workforce Counts by Budget Size



Section Takeaways

- Patrons give art houses credit for incredible personal value and transformation
- They agree that art house theaters make their lives enjoyable, spark their curiosity, open up new worlds and more
- Comparisons to performing arts organizations indicate there may be opportunities to build membership revenue along with individual and board donations
- Cinema organizations tend to be efficient in terms of fundraising, generally earning more than \$7 for every \$1 invested
- Finding opportunities to broaden contributions can be as simple as asking



There are many opportunities to build more audience and support, but two points of focus are first time purchase and converting members to contributors.

- Broadly speaking, community outreach designed to bring more first-time viewers (including from new and diverse communities) into the organization and approaches to broaden the pool of financial contributors could both yield important bottom line results while strengthening mission

Conversion From Unaware to Loyal Donor

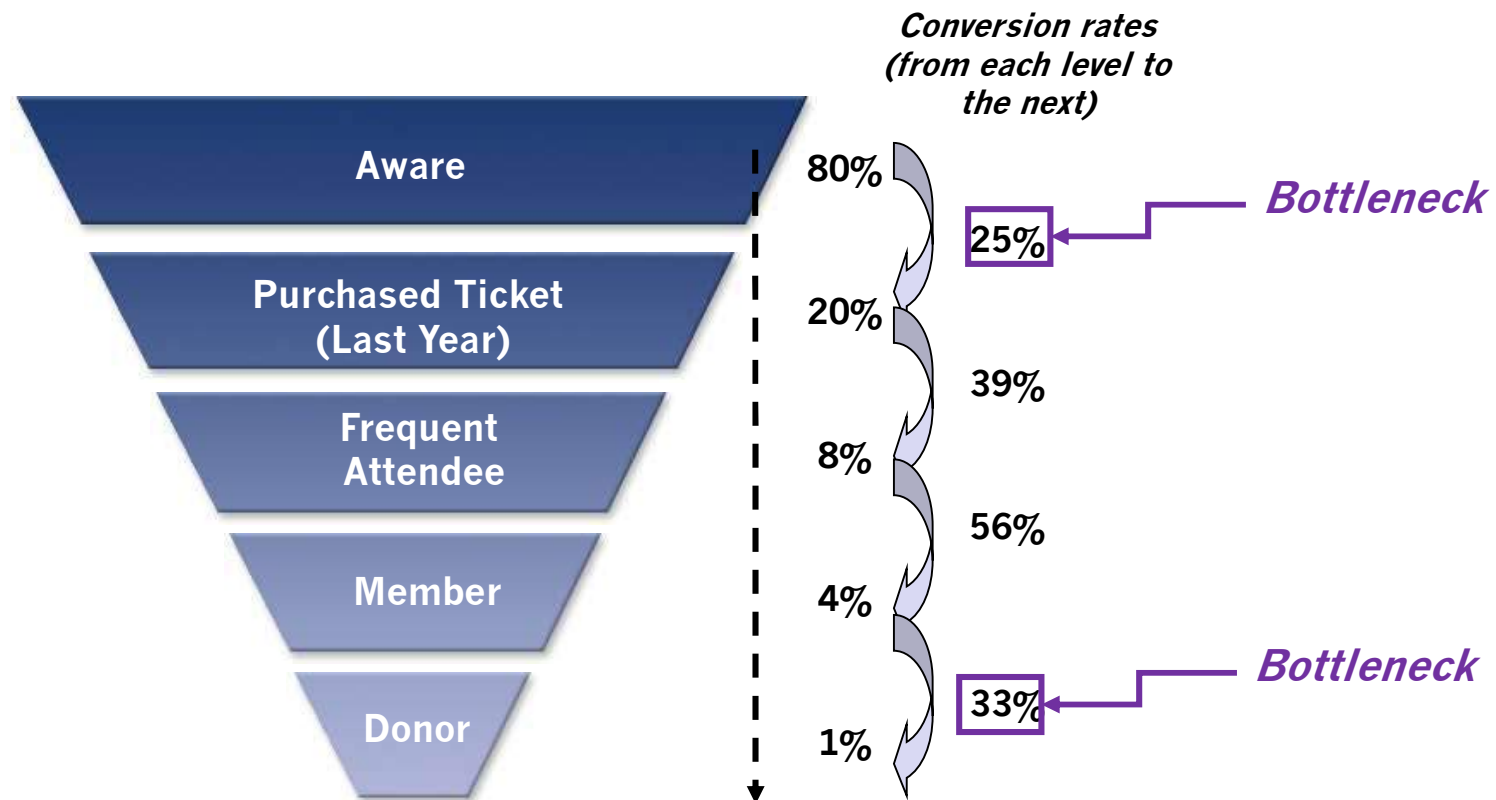
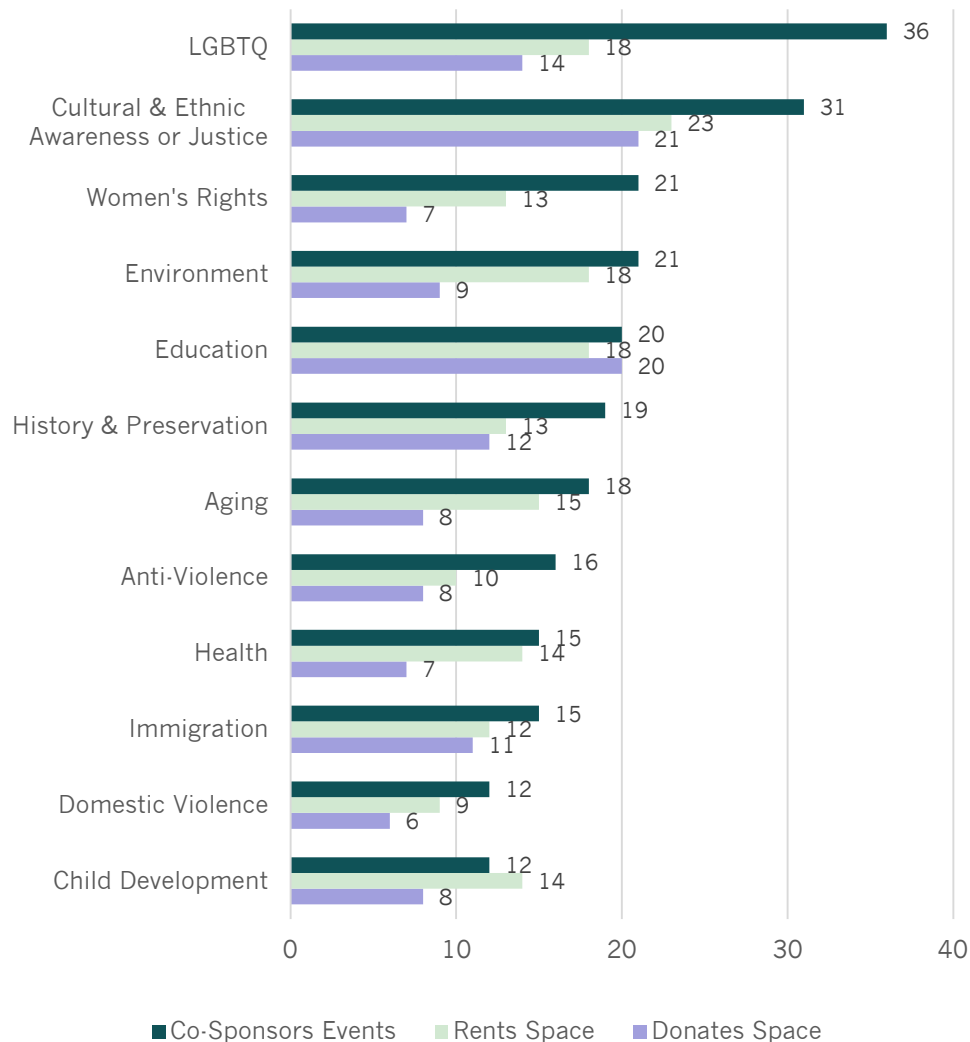


Table of Contents

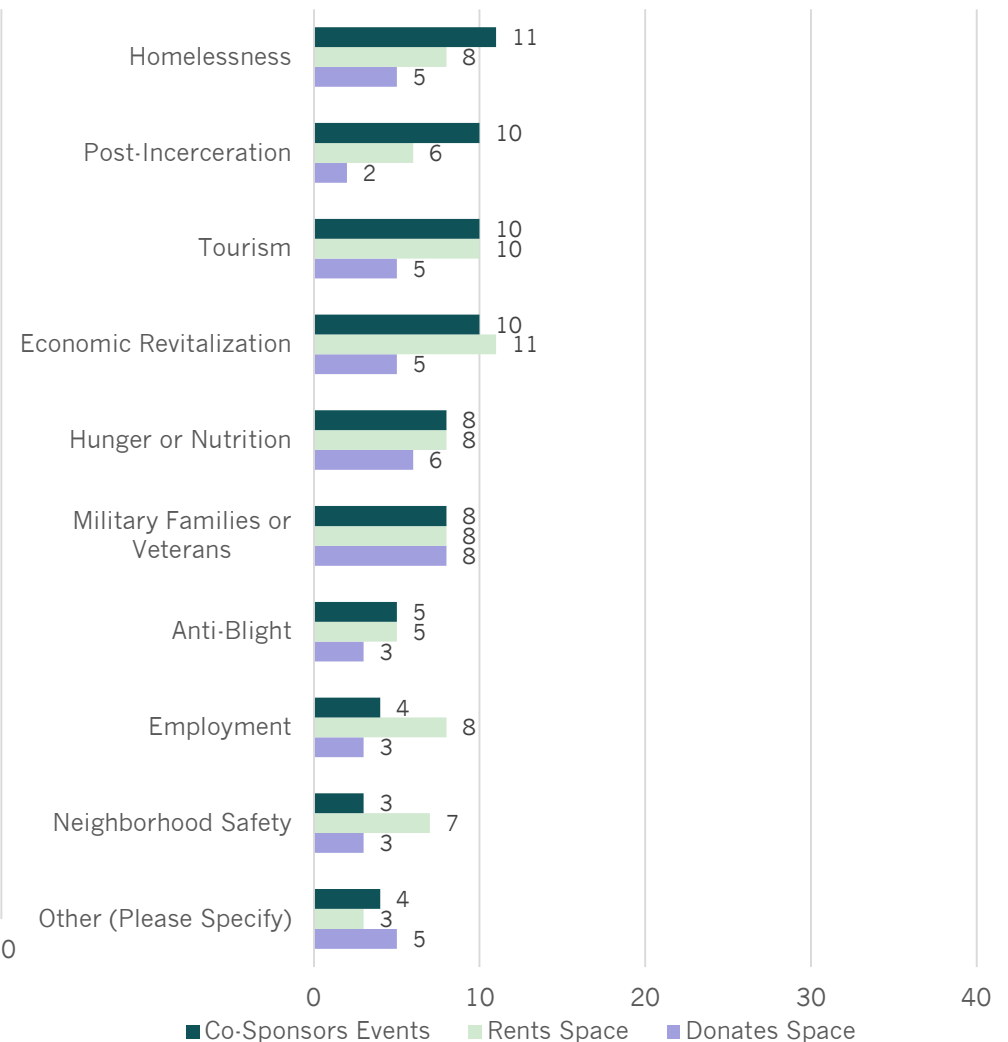
- I. Expanding the Audience**
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- IV. Community Impact**

- Art houses support and partner with a wide array of community groups and orgs

Number of Theaters who Partner with Other Organization Types Focused On:



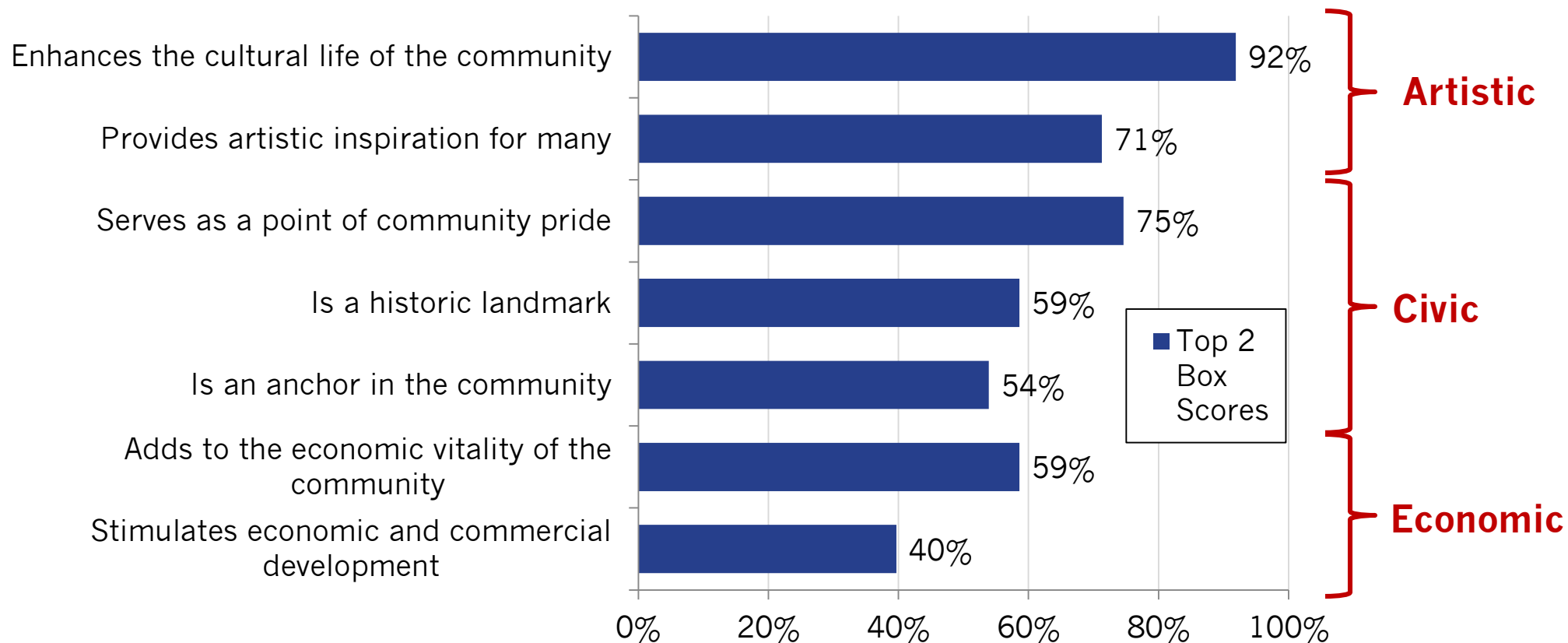
Number of Theaters who Partner with Other Organization Types Focused On:



Communities benefit from art houses by gaining an enhanced cultural life, economic vitality and community bridge-building.

- When presenting to local governments, civic groups and potential sponsors and funders, there is a strong case to make that art houses serve as the backbone for the artistic, civic and economic vitality of communities

Role of Art Houses in Their Communities (Select All That Apply)



Question: What role would you say [SPONSORING ORGANIZATION] provides to its community? (select all that apply)

... and keep it up. You have some allies out there.

“This theater is a vital part of our community.”

“I love having a ‘good’ theater nearby.”

“Thrilled to have a thought-provoking film org in our community”

“Part of important community cultural context.”

“This community will be eternally grateful to you.”

“I believe in them.”