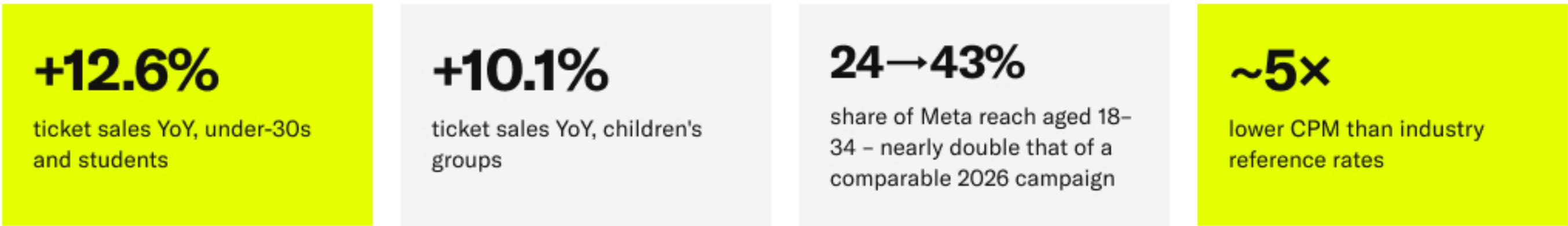


From Young Artists to Young Audiences: Marketing Generation 2026

Generation at Amos Rex is a triennial exhibition of over 50 individuals and artist groups, ages 15–23, most of whom are exhibiting their work publicly for the first time. Our mission was to reach audiences in the same age range as the artists themselves, give all the artists presenting equal billing, and make a museum a place where young people feel they belong.



The problem. Fifty artists is a great many for one exhibition, and most of them are debuting, not rising stars. Every one of them deserved equal exposure. The exhibition itself is about the reality and the struggles of being young. And the audience who most needed to see it are the young people who museums struggle to attract.

The solution. We could not capture fifty diverse works in posters or bumper ads, so we chose to highlight the artists themselves; all together in one frame, in equal size. We built our marketing channel mix based on where young people actually spend their time, booking screens in shopping centres and suburban areas. We also designed and implemented new UX on the museum website to showcase all the artists in an easily accessible format.

The result. Ticket sales to under-30s and students increased 12.6% YoY, and children's group bookings were up 10.1%. On Meta, the share of our audience aged 18–34 came close to doubling, from 24% to 43%. And nearly one in five website visitors ended up on the *Generation* page, where they stayed longer than on any other exhibition page in the past.

Project	Generation 2026 – exhibition campaign, Amos Rex, Helsinki
Dates	Campaign live from April 2026; exhibition 13 May - 6 September 2026. Ongoing at submission.
Submitted by	Ziyi Pei, Digital Marketing & Media Specialist, Amos Rex
Team	Ziyi Pei Noora Nuotio Susanna Kivisilta Iiris Mattsson Milla Paananen
Partners	NØRR3 Marketing Agency (media planning and buying) TSTO Creative Agency (visual identity) Shoot Hayley (Photographer)

What made Generation 2026 a marketing challenge

Generation is our triennial exhibition of young artists, open to anyone aged 15–23 with a connection to Finland. It is also one of the most visible and central parts of the *Amos Anderson Fund*'s philanthropic mission to engage the next generation through the arts. A jury selects the works from an open call, with no limits on medium or subject. The 2026 edition showcased fifty artists and artist groups.

There were multiple factors that presented challenges from the perspective of effective marketing:

1 Refreshing memories and building a brand

With three years between editions there is no rolling audience familiarity to lean on. Each edition has to establish what Generation is more or less from scratch, to an audience that has partly aged out of the 15–23 bracket since the last one. The brand has to do in one summer what an annual programme can build cumulatively.

2 Marketing multitudes

Fifty artists/groups, fifty artistic identities, every medium you can think of, and no single work that can stand in for the rest.

3 Giving everyone the same visibility

These aren't rising stars with established followings. For a lot of the artists, this is the first time their work has been seen in public, which can be intimidating, but also an important opportunity on their journey. That meant every artist had to get the same exposure from us. Picking a few highlights would have been much easier, but unfair to the rest.

4 Communicating the raw and the real

This is the crux of the exhibition. Making our marketing and copy overly decorative or aspirational would have misrepresented both the work and the people behind it.

Our own channels don't reach our target audience

An exhibition made by 15–23-year-olds only *needs* people of the same age to come and see it. But our newsletter list, press contacts and our print audiences are generally older. We could improve the messaging in those channels, but they were never going to be enough to reach the audience we wanted.

Goals of the marketing and the exhibition

1. Attract young audiences
2. Lift the young artists and build the Generation community alongside the Amos Rex brand
3. More exhibition traffic and ticket sales
4. Increase website engagement and traffic
5. Generate press coverage and social engagement

Equal exposure

We were faced with a challenge: fifty artists, a wide variety of media, and an exhibition built to showcase variety, and ten seconds on a screen to get it across. Choosing which works to show would have meant highlighting some artists over others, and that was out of the question.

Generation isn't for celebrating established careers. We present a cross-section of a single step in fifty separate journeys, and making the artists the face of the campaign was a way of saying that out loud.

So the campaign led with the artists themselves, photographed and laid out in a grid in the exhibition's neon identity. Same frame, same size, same treatment for everyone. It solved a practical marketing problem, but it also communicated that Generation is about the people making the work, not just the work.

How we wrote it

Plainly, and without art-world language. We didn't want to make anything sound more complicated than it was, written for an eighteen-year-old just looking for something to do over the weekend rather than a seasoned museum-goer. This was especially important because the work itself deals with difficult and personal subjects. Overwritten marketing would have felt out of place.

Lowering the barrier to entry

Under 18s get in free, and there's a reduced ticket for young adults. We put that information front and centre, so as to reduce the friction of a decision to visit.



All fifty artists and artist groups in a single frame, each given the same space. Portraits by Shoot Hayley.

Six channels, chosen around the audience.

Social channels

On TikTok, we kept the targeting broad and let the platform find the audience rather than narrowing it too aggressively. On Meta, we put more of the budget into Instagram, where this audience is more active, and targeted the younger age group. Paid social became the main digital reach driver of the campaign.

24→43%

share of Meta reach aged 18–34, against a comparable 2026 campaign

~5x

lower CPM than industry reference rates

Meta and TikTok delivered CPMs of €2.04 and €1.88 against industry reference rates of €10 and €8. Source: Meta campaign data review, 2026.

Outdoor: posters, city screens, shopping centres

Outdoor gave us the biggest visibility, but location mattered as much as volume. Instead of concentrating everything in central Helsinki, we booked screens in shopping centres and suburban locations such as Itis, Jumbo, Iso Omena and others. These are places young people already go, rather than places museums traditionally buy media.

”Art and what you’re supposed to think about it is really only in the hands of a small circle of people... They use difficult language because it makes the people who understand it feel special, and if it were made easier to understand, older people would immediately start saying that we’re ruining culture...”

– OIVA, 17

From youth research conducted together with Noren

We want to directly counter the idea that art is a privilege reserved for insiders in the know. Some of the people who saw these screens or posters will never come to Amos Rex, but just hearing about the exhibition, made by people their own age, in a place they already are, might just increase their curiosity. As a museum we feel a responsibility to understand young people.

Display and print

HS, IS and HBL played a different role. These channels helped us reach Amos Rex's broader, older audience. They come to Generation too, and they buy tickets for the young people in their families. They were not the cheapest channels in the campaign, but they were channels where we could trace activity back to ticket sales.

The website

Most museum websites are not designed to present 50 artists equally. Ours wasn't either, so we built a new artist block for Generation: easy to scroll, accessible, and designed so every artist had the same amount of space. This was also the part of the campaign we built ourselves rather than bought. It turned the campaign idea of equal exposure into something visitors could actually experience on the website.

Independent magazines

Helsinki Playground and Oui Oui. Small circulations, but they reach people genuinely into art and city life, and they carry a credibility with this audience that we can't buy in mainstream media.

PR

Instead of one generic press release, we matched artist stories to different media angles — regional roots, youth and art, and young audiences and video. We put young artists' own voices at the centre and turned newsworthy stories into social-first content that both audiences and media could pick up. We also used Generation alumni stories to connect Generation to longer artist journeys.

Out-of-home

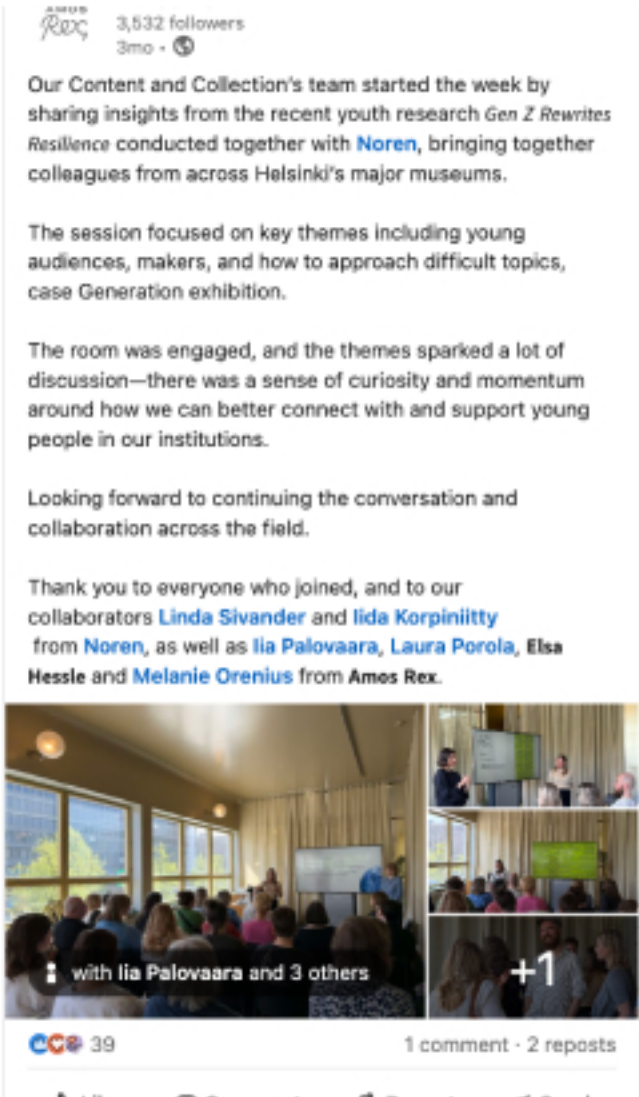
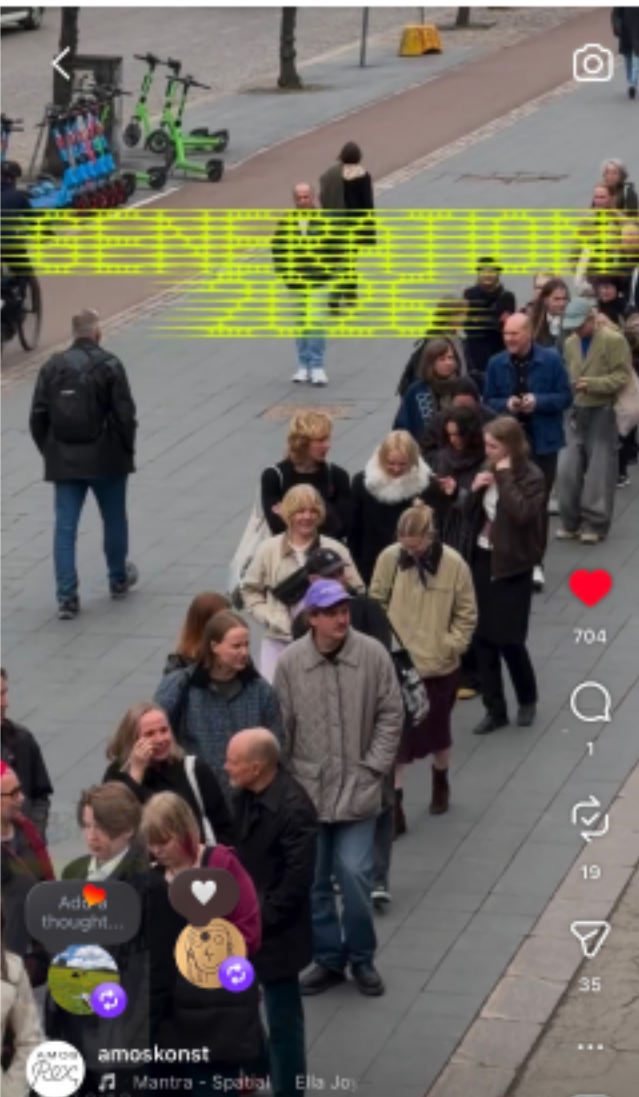
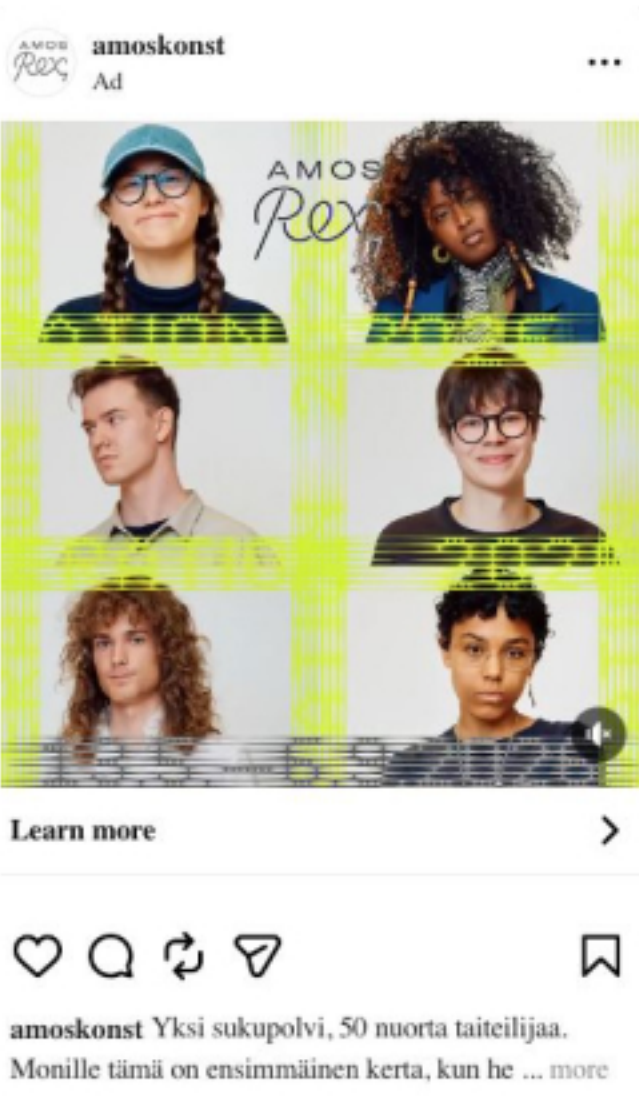


City-centre screen at Musiikkitalo. Every artist in the same frame, at the same size.



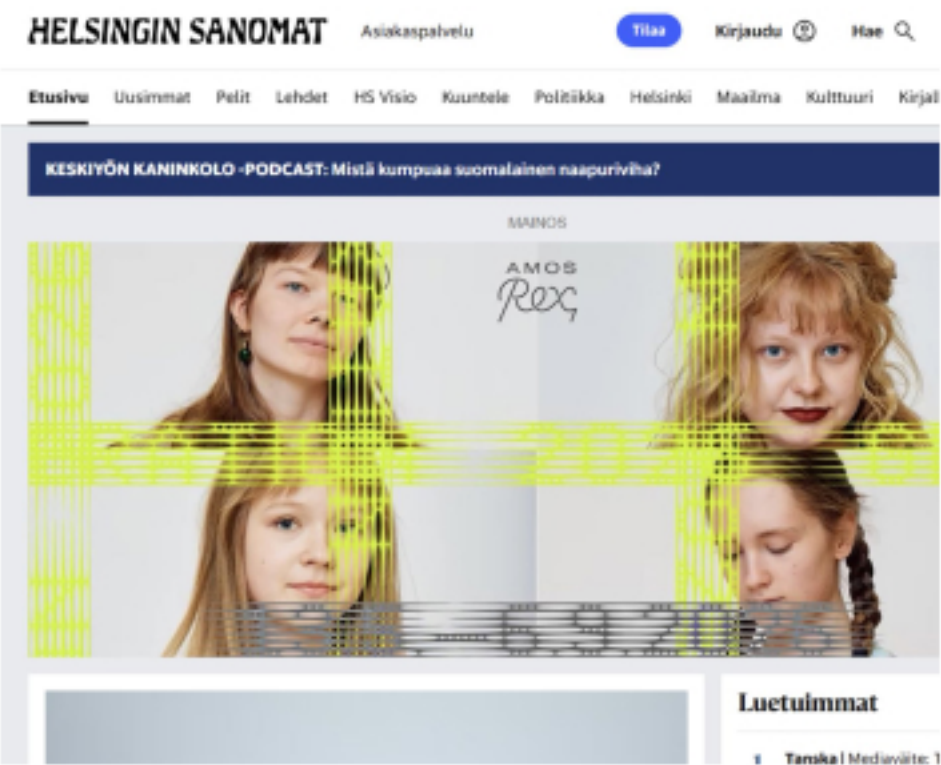
Shopping-centre screens, chosen for where young people already are rather than city-centre prestige.

Paid & organic social



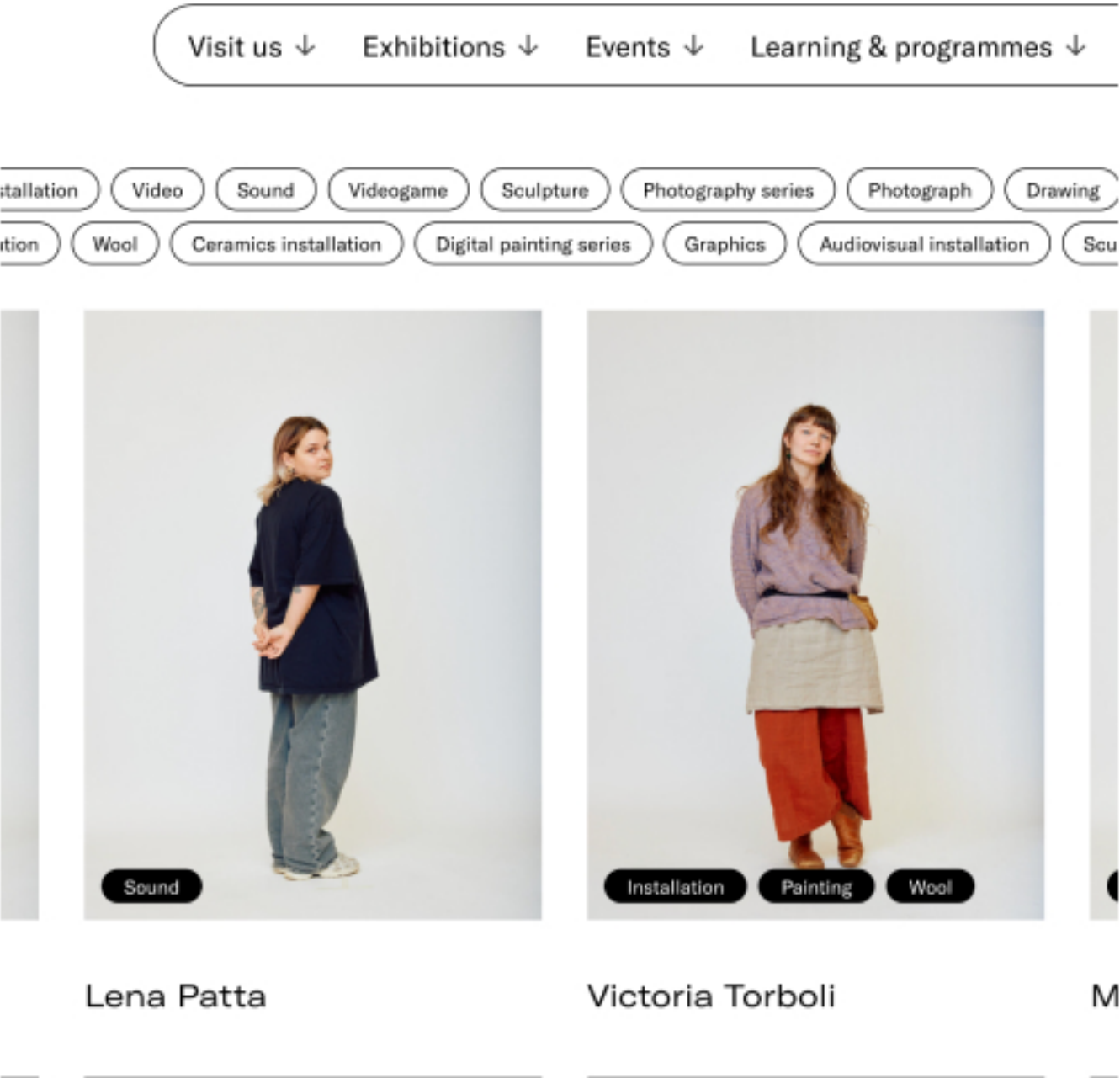
TikTok, Instagram, Facebook and LinkedIn

Display & printed media

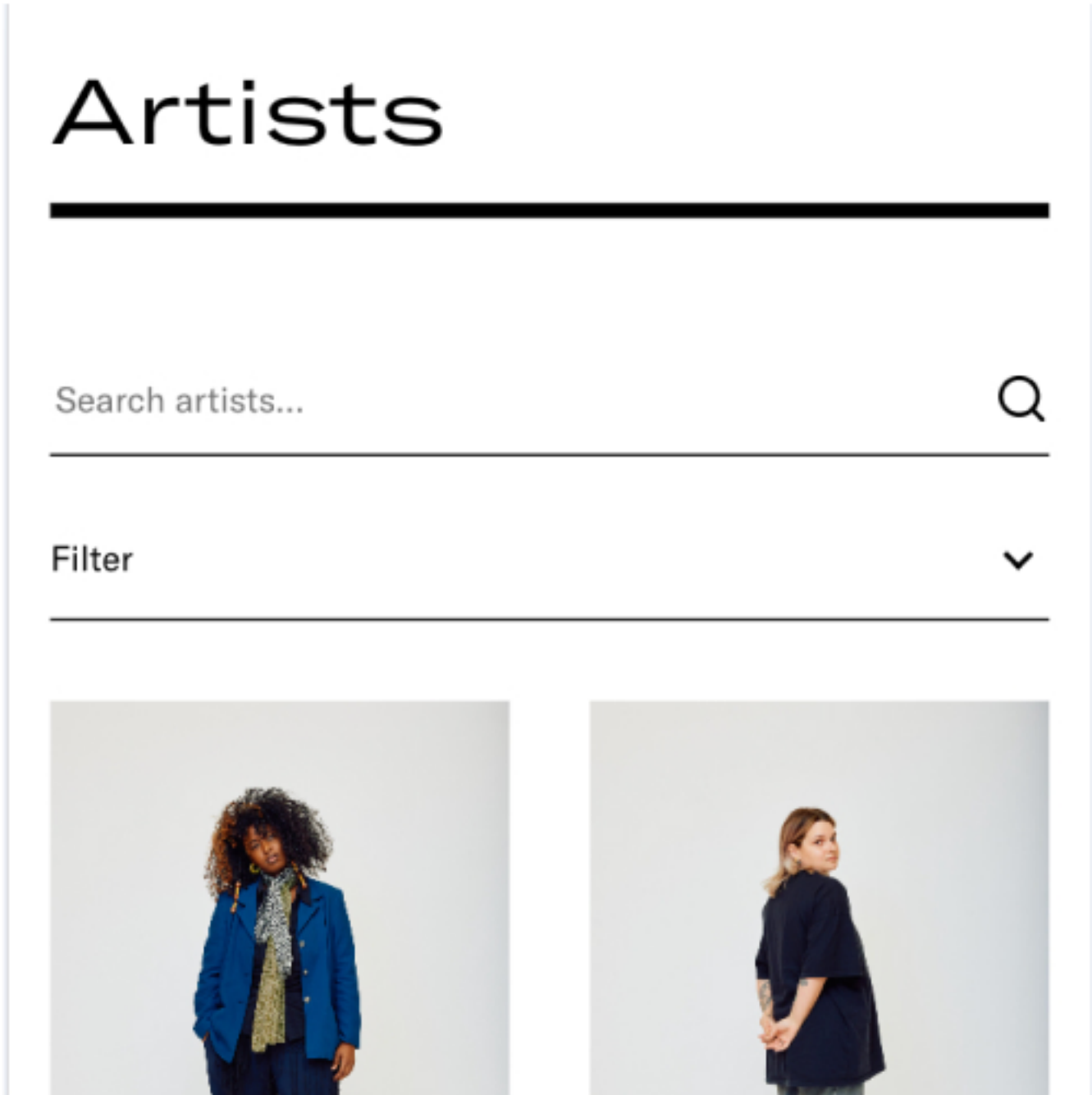


The artist block

Built so that fifty artists could each have the same presence on the page, instead of most of them disappearing into a list.



The block on desktop. A long scroll capture works best here.



The same page on mobile, where most of this audience saw it.

PR - three distinct audiences reached, with PR beyond traditional media. 27 media hits

Hevonon Duc Anh (Ducky) Congin ja Nguyen Minh Hoangin teoksesta *Tết*. Kuva: Hayley Tra My Lai / Amos Rex

Näyttelyarvio

Amos Rexin nuorten näyttelyssä näkyy nykymaailman kohtuuttomuus

Luetuimmat

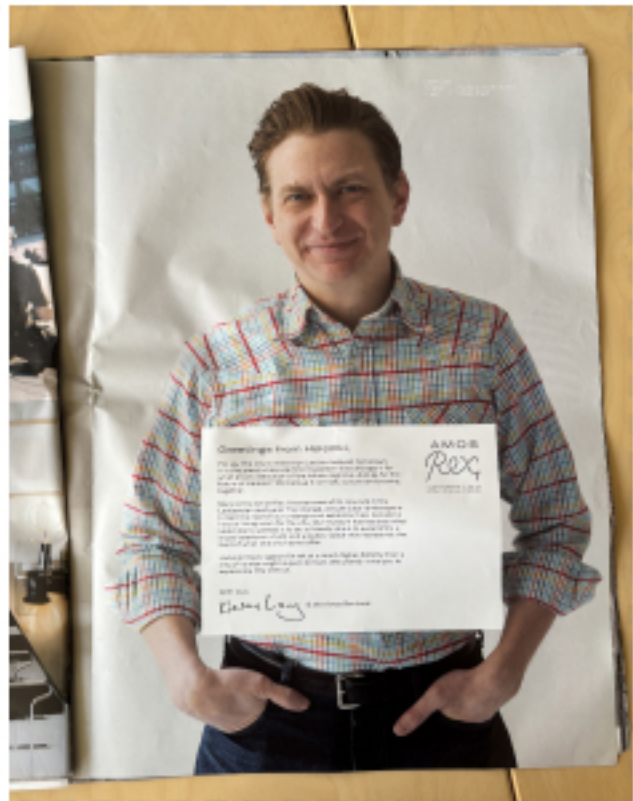
- Yleisurheilu** | "Kaikkien aikojen itä Timanttisagassa" – kaksi ME:tä, historian kovin seiväskisa, yli 92 metriä kehässä ja SE-naisen huippuauka
- Kirjeenvaihtajan analyysi** | Tilanne on hirväs, mutta Himalajalla kytee vielä paljon isompi katastrofi
📖 Tilajille
- Lähi-tä** | Iran lupaa kymmenen miljoonaa dollaria Trumpin pojan hengestä
- Yhdysvallat** | Trump muuttaa Ontarijärven nimen Amerikka-järveksi
- Yöelämä** | Uudet rajoitukset tulivat ja nyt Helsingissä lopetetaan jopa bileitä, joista kukaan ei valita
📖 Tilajille
- Vanhukset** | Mies otti 150 000 euron lainan – Pankki hyväksyi

Västnyland Konst

Helmi Westerlund ställer ut på Amos Rex i sommar: "Det var en chock att bli utvald"

24-åriga Helmi Westerlund från Raseborg är en av 50 unga konstnärer som är med på sommarens utställning Generation 2026 på Amos Rex i Helsingfors.

Magazines and posters



More young people came, and bought tickets.

Visitors

Visitors	Generation 2026	2025/YoY period
Under 30 & Students	4,829	4,287
Children and school groups	7,325	6,656
Total visitors	51949	50621

Ticket sales

+12.6% year on year vs 2025, under-30s and students	+10.1% year on year vs 2025, children's groups
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Compared with the same period in 2025, ticket sales to under-30s and students went up 12.6%, and children's group bookings went up 10.1%. The growth landed in the groups we built the campaign for.

Who we reached

On Meta we can see audience age directly. People aged 18–34 made up 42.7% of our total reach: 406,485 out of 951,397 accounts. In a comparable 2026 exhibition campaign, the figure was 23.7%. So the share of our Meta audience in the age range the campaign was designed for was close to twice as high.

Meta reach	Generation 2026	Comparable 2026 campaign
Aged 18–24	150,967	17,375
Aged 25–34	255,518	54,244
Aged 18–34, total	406,485	71,619
Share of all reach	42.7%	23.7%

Meta reach by age. Meta skews older than our core audience, which is why TikTok — where the youngest people actually are — brought in the biggest single reach in the plan.

Reaching young people cost us more

Every euro we spent on Meta reached 166 people aged 18–34. The same euro reached 198 people over 55, and 181 on average. Younger audiences simply cost more, so a campaign judged on cost per head will drift older every time you tune it. We accepted that trade-off. The goal was not to get the cheapest possible reach; it was to shift the audience towards the people the exhibition was made for.

Shaping the digital journey

Museum website

Nearly one in five people who came to our website ended up on the Generation page – 19,893 out of 109,029. It became the third most-visited page on the site, after the homepage and the exhibitions index, and people stayed on it for 46 seconds on average. That's longer than any other exhibition page, and almost twice as long as the homepage.

Page, May–July 2026	Views	Avg. engagement
Generation 2026 exhibition page	29,543	46s
Exhibitions index	47,348	34s
Home	67,826	24s

+30.0% average engagement time per user, site-wide (1m 14s vs 57s)	1 in 5 site visitors reached the Generation exhibition page	+9.6% key events completed
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Google Analytics 4, amosrex.fi. Year-on-year figures compare 1 May – 31 July 2026 with the same period in 2025.

Overall site visits were flat year on year, so this isn't a story about generating more traffic. It's about who came and how long they stayed: first-time visits up 38.6%, time spent per person up 30%, key events up 9.6%. The Generation page, built specifically to present 50 artists, became the exhibition page where visitors spent the most time.

Paid media, opening flight (weeks 20–21)

Channel	Reach / OTC	Impressions	Clicks	CTR
TikTok	1,002,693	1,921,786	8,519	0.44%
Meta	781,423	1,829,287	2,901	0.16%
Out-of-home	19,600,000	639,336	—	—
Display, HS & IS	—	821,951	1,837	0.22%
HBL print & digital	53,900 readers	99,456	297	0.30%
Total	19.6M OTC	5,311,816	13,554	0.26%

Opening flight only; the closing flight was still live at submission. Full-campaign Meta reach was higher – 951,397 accounts – which is the basis for the age breakdown on the previous page.

TikTok outperformed the forecast. We expected to reach 149,630 people and reached 1,002,693, with a 0.44% click-through rate against the planned 0.09%. After adjusting for measured invalid traffic, the actual figure was around 916,000 – still the biggest single audience in the plan.

Outdoor over-delivered. We booked 505,000 impressions and delivered 639,336, plus 19.6 million opportunities to see across city and shopping-centre screens.

Display generated measurable ticket sales. Tracking attributed 479 visits to the exhibition page, 63 to Visit Us, 18 to the ticket page and 6 completed purchases to people who had seen the display ads. For a channel we initially bought for awareness, that was a useful result.

Valuable insights

Treating everyone equally was the key to the campaign

Fifty new artists who we wanted to present on equal ground seemed like a challenge, but it turned out to be the answer. Putting everyone in the same frame made the campaign instantly recognisable and communicated the diversity of the exhibition without having to explain it. Just as importantly, no artist had to see themselves left out of the advertising for their own exhibition.

Putting faces on it changed what the museum was saying

For an exhibition about a generation, we needed to see the generation. Leading with the artists instead of the artworks also said something about us: that we're a place that backs people early on, not one that only celebrates established careers. Artists from earlier editions belong in that story too, whether they're professional artists or taking a different path.

Young audiences cost more, and that's okay

Reaching 18–34-year-olds was less efficient than reaching older audiences. But optimising purely for cost would have pushed the campaign towards people we were not trying to reach. For a museum that genuinely wants a younger audience, the cheaper option is not necessarily the better option.

Not everyone who sees it will visit, and that's fine

Screens in Itis and Iso Omena reach many people who may never come to visit. We do not see that as wasted reach. An exhibition made by people your own age showing up in a place you already spend time can make art and museums feel more familiar, even if that person doesn't come to our museum.

Good work did more for us than tight targeting

On TikTok, we gave the platform more freedom and relied more heavily on the creative. It delivered the biggest reach in the campaign and a stronger click-through rate than Meta. That was a useful lesson: good content can travel further than perfectly segmented targeting.

Sometimes the best thing to build is not a campaign asset

The new website block was the only part of this campaign we couldn't buy. It's also the only part still standing after the campaign ends, ready for the next fifty artists. If you run a recurring format, budget for building as well as buying.

AVAILABLE ON REQUEST

Marketing brief and campaign plan, Ziyi Pei, Amos Rex, 2026

Media plan and post-campaign report, NØRR3, 2026

Campaign creative in all formats, TSTO

Generation 2026 website, including the artist content block, Evermade

Amos Rex · Mannerheimintie 22–24, 00100 Helsinki, Finland · amosrex.fi

Generation 2026, 13 May – 6 September 2026.