



Case Studies

HERE

Developed by **Theatre Communications Group**, with funding provided by the **Doris Duke Charitable Foundation**, the **Audience (R)Evolution Program** is designed to study, promote and support successful audience-engagement models. Through specific case studies, the project's goal is to tell organizations' stories based on institutional insight, qualitative and quantitative data, and personal perspective.

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HERE Arts Center NEW YORK, NY

INTRODUCTION

HERE Arts Center, a “collaborative multi-arts center” located in Manhattan, identified several strategies to deepen audience-engagement with the organization. These included a focus on developing new partnerships and deepening ones that already exist; increasing attendance; and improving audience retention.

TCG engaged AMS Planning & Research, a national arts management consulting firm, to provide research expertise for this project. AMS gathered data by way of institutional and audience surveys, and conducted interviews with staff, board members and artistic leadership. The time frame covered by this case study is HERE’s 2012-13 season (September 2012–June 2013). Interviews were conducted in March and April 2013.

CASE STUDY

HERE produces and presents multidisciplinary art that does not fit into a conventional programming agenda, maintaining a strong commitment to supporting artists, contributing to their growth and playing a role in sharing their work. The organization supports the work of artists at all stages in their careers through fully produced works, commissions and subsidized performance and rehearsal space.

This case study focuses on aspects of HERE’s audience-engagement initiatives. In the words of Co-Founder and Artistic Director Kristin Marting, “Our approach is to deepen the impact for the audience member. We look for creative ways of connection.”

Specific organizational strategies discussed in this case study are:

- 1. Create multiple points of contact, real and virtual, between resident artists and the greater HERE community.**
- 2. Focus on building community partnerships, including co-production with other cultural organizations.**
- 3. Streamline the ticket-buying process.**
- 4. Build online and on-site opportunities simultaneously.**
- 5. Construct opportunities geared to specific patron demographics.**

Of the five Audience-Engagement Strategy Clusters developed as part of this overall research effort (see Research Approach, page 11), the strategies in alignment with HERE’s efforts were Venue/Path (#4, above), Relationship (#1, #2, #3 and #4, above), Content (#2, above) and Segment (#5, above).

CAST OF CHARACTERS

The case study included interviews with the following individuals:

Kristin Marting, Artistic Director and Co-Founder
Kim Whitener, Producing Director
Amanda Szeglowksi, Marketing Director
Catherine Porter, audience member/artist

Tim Maner, board member and Co-Founder
Brenna Thomas, Development Director
Lynn Bartner, audience member/patron
Phil Buehler, past board member and volunteer on Marketing Committee

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STRATEGIES

STRATEGY 1

Create multiple points of contact, real and virtual, between resident artists and the greater HERE community.

Producing Director Kim Whitener described HERE's relationship with its resident artists as a "symbiotic partnership." For example, with HERE's Artists Residency Program (HARP), the staff and artists work together to fortify audience-engagement both on-site and online. The program, which accepts artists through a panel selection process, is designed to foster the artistic and administrative growth of artists. Over the course of a residency term of two to three years, in addition to receiving artistic guidance, artists learn from and educate one another about how to identify a target audience, while also charting "concentric circles around a target," as Whitener put it. Artists meet regularly with staff for strategy meetings to discuss positioning statements, untapped markets and branding. Through skills-development sessions and then deploying artists to engage with audiences, HERE optimizes its overall organizational reach.

HERE prioritizes the participation and amplification of artists in its strategic use of various online channels. The organization has created a broad social media toolkit for its artists to use to spread the word about their activities, creating multiple points of contact with audiences. Artists send out emails before and after productions, learn how to work with the HERE website (on which they each have individual pages) and are taught how to upload content, post blogs and tweet. Staff and artists also inform the community about upcoming in-person connection opportunities and invite them to visit on-site and see the artists at work.

Work-in-progress showings occur regularly at HERE, where, throughout an artist's term, audiences have multiple opportunities to trace the progression of an artist's work from development to production. Based on the needs of a work, artists and staff determine together if a particular showing would be best served by being open to the public or by limited invitation only. The residency culminates in the spring with CULTUREMART, a fully produced, annual festival of workshops of works in development by HARP artists. In the months leading up to the festival, artists magnify their marketing presence, fully casting their net online using the codified, but highly individualized, system developed from past strategy meetings.

STRATEGY 2

Focus on building community partnerships, including co-production with other cultural organizations.

Located in a neighborhood that is changing demographically, HERE interviewees have become aware of new parties they wanted to engage with. As Marting and Whitener explained, areas west of the theatre's location in the Hudson Square neighborhood have coalesced into a new creative district. As old printing companies have moved away, a nexus for a creative community has evolved, including designers, advertising agencies, media firms, architects and restaurants. Staff were familiarizing themselves with these community members and working to determine how best to engage them.

In a strategic effort to make inroads into Hudson Square businesses, in 2013 the organization honored the Hudson Square Improvement District and its president at its gala. By placing the honoree as a focal point in its 20th anniversary year, the organization took advantage of a timely opportunity to make contact with local businesses. Staff solicited several neighboring businesses for sponsorship, donation or silent auction contributions. The organization also participated in the Hudson Square Connection Card, a discount pass for Hudson residents, workers and businesses, which staff reported increased local exposure to HERE.

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Staff indicated that funding partners also strengthen HERE's relationships with different communities. Funding provided by the British Council for a presentation of a British artist, for example, increases the organization's profile overseas. This support gives new dimension to HERE's identity in the international arts presenting community, showcasing the organization as an internationally engaged presenter. In addition, funding partnerships strengthen HERE's relationships with peer organizations. In 2011, American Express funded the Lower Manhattan Arts League (LoMa), a partnership among downtown New York City arts organizations. The organizations worked together to produce a festival, where they set out to expand and bridge their audiences. "LoMa fostered camaraderie amongst the peer organizations, raised awareness of the vibrant arts scene downtown and planted the seeds for future partnered activities at HERE," Whitener said.

Another successful example of a partnership was HERE's first co-production. HERE partnered with the Hip-Hop Theater Festival (now Hi ARTS), in association with Collective Consciousness Theater, to present the 2012 world premiere of *How to Break*, staged at HERE. Playwright Aaron Jafferis (a HERE Resident Artist) collaborated with renowned breakers, beatboxers, composers and a director (also a HERE artist) to produce a new work that wove together text, video, beatboxing and music to tell a story about illness and what it means to be ill, through hip-hop, poetry and spoken word. HERE's goals in the collaboration were to cross-pollinate constituencies and to diversify programming content. As an organization situated downtown, HERE was experimenting with new ways to draw in an uptown crowd. Partnering with a company like Hip-Hop Theater Festival that focuses on a specific genre was also significant for HERE, because it helped the organization tap into a targeted audience interested in that particular genre.

STRATEGY 3

Streamline the ticket-buying process.

HERE has committed to streamlining its ticket-buying system, so that obtaining tickets is a clear and simple process for the consumer. The theatre embraced the following primary tactics to support this strategy:

- **Drive people to sales channels with clear messaging.**
- **Offer low-price tickets through dynamic pricing/Ticket Revolution.**

Marketing Director Amanda Szeglowksi shared that she prepares sound bites that are to-the-point and not crowded with too much information. The sound bites are used for marketing purposes to excite new and old audiences. The bites are, oftentimes, five-word, teeny-tiny "elevator pitches" that highlight the genre, plot and tone of a show. The messages, included in snail mail and social media, are designed to offer a brief, enticing show synopsis and lead the patron to HERE's website and facility where they can purchase tickets.

HERE determined to implement dynamic ticketing, a flexible ticketing system that would offer ticket purchasers an option to buy tickets at a reduced rate in advance of the performance. During the 2012-2013 season, HERE introduced Ticket Revolution, where a low ticket price of \$10 would increase to \$20 beginning 24 hours before a show. Just a few online steps were necessary in order to take advantage of this offer. The interviewees had hoped that people would purchase tickets in advance to take advantage of the \$10 savings. The staff educated their consumers on how the ticketing initiative worked, but fewer ticket purchasers took advantage of the initiative than were projected. According to HERE staff, \$10 was not a significant difference for its ticket purchasers. Also, Szeglowksi mentioned that many ticket purchasers buy their tickets last minute at the door.

The organization also began working on offering mobile ticket-purchasing options, as an additional easy-access way for patrons to secure tickets.

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STRATEGY 4

Build online and on-site opportunities simultaneously.

In pursuing this strategy, HERE focused its efforts in at least two areas. One centered on interaction between audiences and artists before and after specific performances. The other involved capturing audience members' responses to events while they were at the theatre.

Staff described its work to engage patrons through HERE: On Demand, an initiative designed to package HERE's ad hoc audience-engagement efforts. The initiative gives audiences the opportunity to take a closer look inside the artist's process both online and on-site. On-site activities include preshow cocktails or postshow symposia with artists. The HEREBlog is also included in the initiative, which gives extra insights into how work is made at HERE. Among other elements, this strategy utilizes blogs, Facebook interaction and a kiosk in the lobby that displays information about the work and its process, and allows for Twitter interaction. The staff sees the initiative as a means to help constituents feel as though they are a part of the HERE family.

Interviewees described a second, related program that presents audience members with an opportunity to record their responses to the organization's programming. Through the "5 for 5" video project, staff prompts five patrons to speak on camera about the production they just saw in a five-minute postshow interview conducted in the lobby. The interviews occur immediately after performances during the first week of a show's run. Prompts and questions vary. They have included:

- **Share five adjectives to describe the show.**
- **Where did your imagination take you while watching the show?**
- **How would you describe the show to someone?**

These videos are used to promote HERE's shows on its website, social media and email communications. As a tool, the video project's aim is to engage potential audience members by connecting them with the responses of experienced audience members of HERE shows. The videos also generate excitement on-site, as onlookers watch fellow audience members get interviewed.

STRATEGY 5

Construct opportunities geared to specific patron demographics.

HERE staff also gave a lot of thought to more clearly identifying the theatre's target audiences. This arose from a desire to reach more deeply into the communities the company serves. Development Director Brenna Thomas noted that constructing opportunities geared to multiple patron demographics can be challenging, especially because the work HERE offers is so diverse. "Multiple patron demographics" refers to the staff's ability to discern audience members' multiple interests and preferences (e.g., an audience member may indicate interest in a particular show that has opera and dance in it, but the audience member may not be interested in seeing another show with the same elements because of a totally different aesthetic application to the disciplines). HERE's challenge was switching a single-ticket buyer into a multiple-ticket buyer across a season, so that an audience member would come back again to experience a different kind of show.

Staff reported an interest in increasing audience retention by identifying patrons who would come back to HERE repeatedly, regardless of the genre that is being presented. However, Thomas said the staff have generally shied away from pinpointing specific demographics as marketing targets, and instead have been interested in attracting any parties that are "curious and adventuresome." By this they meant people who are open to seeing new, nontraditional material.

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That said, the staff also recognized that it would be useful to have a plan for reaching out to groups that specific projects may speak to, and to undertake the necessary research to understand what kind of outreach methods would be most likely to attract specific segments.

One patron demographic that is of interest to HERE is high school– and college-aged students. Current student-rush strategies designed to engage youth include emailing schools (from large schools to small tech schools), informing them of the programs offered and providing offers for students to attend programs for free with student ID. HERE also invited students to attend performances for free through rush ticketing before doors open. The organization plans to strengthen its student-rush program, for which they have increased their advertising. The organization wants very much to hire an outreach coordinator who would be tasked with building relationships with schools. While this task has been assigned to interns, staff identified the desire and need for a more strategic effort.

When asked why they were working to attract youth specifically, Thomas said connecting with young people to expose them to the arts offers a “live” experience, which is valuable in its own right. It also introduces them to the work of professionals who are involved in the arts as their livelihood. In interviews, it became clear that a desired outcome of this initiative is that HERE, which is known among the New York City theatre arts community as an organization that offers programming of a professional quality that speaks to the interests of youth and college students, would also be known as a place where young people are regular attendees.



SUCCESSES

HERE interviewees were struggling to devote dedicated resources to the planning and implementation of the theatre’s audience-engagement strategies, and therefore were not immediately able to measure success to the degree that they would have liked. However, interviewees did articulate the results they were seeking and shared a number of successes.

One area of success has been the group’s ability to create multiple points of contact between resident artists and the greater HERE community, as shared above in strategy 1. This approach was working, according to staff, because “all parties are on board” and committed. Additionally, interviewees stated that the organization has developed a recognized brand, and that New York City artists, producers and presenters know what it does. They report that patrons appreciate that what they see may not be the same as what they can expect at a traditional cultural venue.

Feedback collected through surveys administered at HERE shows has shown that patrons are pleased with the programs currently offered. During work-in-progress showings, artists receive structured, constructive feedback from audience members. The feedback format used for these showings is based on Liz Lerman’s Critical Response Process.

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The staff and an interviewed artist reported seeing targeted demographics in the audience for a particular production/event/project. They mentioned youth in particular.

Successes also included growth of the organization's online fan base.

Audience members Lynn Bartner and Catherine Porter stated that success has been achieved when the work offered has emotional impact and the artists are trying something new. They have consistently found this to be the case at HERE.

CHALLENGES

As part of a small organization, HERE interviewees reported being constantly confronted by resource constraints—be it financial or human resources. This requires making difficult choices, e.g., between planning and implementing audience-engagement programs versus taking the time to measure the success of their efforts. As such, HERE offered little more than anecdotal evidence about the success of their audience-engagement efforts.

Staff members also reported that they are at times over-extended. With the barrage of opportunities for connecting to audiences, an inclination to “overdoing” outreach and staff excitement about offerings can lead to oversaturation of information sharing. The challenge is continuing to work to ensure that this does not occur. To address this, HERE staff report that they strategically discuss how often they should reach out to their constituency to determine a viable plan. They try different strategies each year and meet regularly to determine if what they did and how often they did it resulted in the success they were working toward.

The reduced-price ticketing program did not yield the result the interviewees had anticipated. It appeared that consumers considered the regular \$20 ticket price reasonable, so the discounted incentive (\$10 ticket) did not persuade an increased number of people to purchase tickets. HERE subsequently returned to its \$20 ticket price, along with regular “early bird” discounts.

A final challenge was data collection (which could be remedied by hiring additional staff). Documenting the implementation and outcomes of the company's audience-engagement efforts was described as difficult given the many other tasks staff is charged with. One way HERE gathers input is through periodic audience surveys for both adult audiences and youth who attend education programs. At the time of the study the organization was redesigning surveys to ask patrons directly how they would like to engage with the organization. The intention was to use this new data to help customize audience-engagement strategies, so that the theatre does not make assumptions regarding their constituencies (e.g., assuming a lower ticket price will be enticing) and instead acts from an informed perspective.

MEASURING SUCCESS

While HERE interviewees were not able to devote resources to measuring the outcomes of their audience-engagement efforts, they did describe the measures that they would like to track. Staff recognized that having these data would be useful as they would a) inform the definition of more specifically desired outcomes; b) provide tangible information that can show the degree to which success has been achieved; and c) help determine what efforts will be needed to reach goals that have not yet been achieved. To accomplish this, staff reported HERE would assemble audience focus groups to elicit feedback regarding preferences for types of audience-engagement.

HERE gauged success for creating multiple points of contact with resident artists and the greater HERE community

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strategy by studying attendance numbers, noting whether people stay after performances for talk-backs and checking open rates for newsletters and surveys. Anecdotal feedback was also considered important. Hearing people share stories about how the work and the artists at HERE have inspired them provided positive feedback for HERE staff and board and could also be an opportunity to understand why something is not working for a constituent.

Success occurs when artists and community members interact, not only in real time in one physical space (i.e., the theatre) but also online. Increased page views and social media numbers lets the group know they are connecting with their constituency. Since the launch of HERE: On Demand, the organization's social media accounts have continued to grow in membership and reach. In 2013, HERE's Facebook page saw a 44 percent increase in fans. In the same period, Twitter followers went up by 122 percent.

Effort to engage youth can be measured by the number of students who attend productions; the number of students who attend each season; attendance at talkbacks offered; and how many students complete surveys.

In terms of measuring success for streamlining the ticket-buying process and building online and on-site opportunities simultaneously, the primary measure of success was increased audience numbers.

Finally, continuing to keep tickets reasonably priced was considered a measure of success by interviewed patrons.

REPLICATION OPPORTUNITIES

HERE's "5 for 5" program has proven successful enough to repeat. This program allows HERE to share firsthand experiences of their audience members/patrons with their broader communities.

HERE staff was planning to continue to provide the audience with access to the artists while their works are being developed. With access to artists in both "real time" and virtually (via social media), audience members/patrons might feel integrated and a part of the process.

LESSONS LEARNED: BENEFITS TO THE FIELD

The interviewees shared a number of lessons learned. One was that artists working with HERE know how to engage their specific audiences, so it's important to support them in this endeavor. The staff expressed their desire to continue to challenge their own assumptions about how much their artists know about their own audience and to work with these artists to expand both the artists' and the theatre's audience.

Regarding audience-engagement efforts, programs and activities need time to succeed. "Don't jump ship too fast," said one interviewee. And yet, if something is not working, cease and desist (as illustrated by the discount ticket program noted earlier in this report). Another lesson is to not make assumptions about the audience regarding what they want to see or how they would like to be engaged. Instead, ask them what they want. Whitener shared that a season is enough time to test an idea and then to kill it if isn't working. As a small organization, HERE is nimble enough to put ideas into action, put them to rest if they aren't working, reflect on what wasn't working, and then give a little bit of space before moving on to something different.

Staff shared the importance of appreciating that change is a given. The approach to audience-engagement may well change over time, depending on a variety of variables, including program offerings and community demographics.

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Building a tracking system into audience-engagement efforts from the beginning was an important factor in understanding success. The field may benefit by adopting an “all-staff involvement” approach to developing and implementing audience-engagement practices. This would include allowing ample time to determine if efforts are fruitful; engaging the community at numerous points during the development of programs; and investing the necessary resources to adequately design a means to analyze the success of audience-engagement efforts. HERE has endeavored to undertake this final point moving forward.

ORGANIZATIONAL COMMITMENT

HERE was committed to engaging its entire staff in audience-development efforts. The marketing team took the lead in these efforts. Their key strategy cluster was Relationship (see appendix, page 11). With encouragement from the top, artists and staff alike participated in audience and program development. High-level adoption of this strategy inspired the rest of the staff to take part in the efforts. The board was also active, and its members acted in an advisory capacity in addition to their governance responsibilities. Board members with relevant expertise serve on a marketing committee, and they provided substantial feedback on marketing and branding efforts.

The marketing department at HERE led an all-staff effort to make audience development an institutional priority. At the time of this report, the organization was more focused on program design than on clearly defining outcomes. HERE was hoping to eventually hire an additional marketing/audience development staff person whose responsibility would include ensuring that outcomes are clearly defined and that results are monitored.

BACKGROUND

This case study is part of TCG’s **Audience (R)Evolution Program**, which is designed to study, promote and support successful audience-engagement models. The program will take place over three years and include four phases: Assessment, Learning Convening, Grants and Dissemination.

As part of the research phase, AMS prepared eight case studies on theatre companies that have incorporated audience-engagement as a fundamental component of their service delivery and institutional mission. The focus was to understand “success” for these theatres’ audience-engagement efforts and to comprehend the journey and outcome of their efforts. The eight companies are:

- **Arkansas Repertory Theatre**, Little Rock, AR
- **HERE Arts Center**, New York, NY
- **Long Wharf Theatre**, New Haven, CT
- **Oregon Shakespeare Festival**, Ashland, OR
- **Steppenwolf Theatre Company**, Chicago, IL
- **The Theater Offensive**, Boston, MA
- **Woolly Mammoth Theatre Company**, Washington, DC
- **Youth Speaks**, San Francisco, CA

More information about the study is available by emailing AudienceRev@tcg.org.

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ABOUT HERE ARTS CENTER

MISSION: HERE builds a community that nurtures career artists as they create innovative hybrid live performance in theatre, dance, music, puppetry, media and visual art. Our artist residencies support the singular vision of the lead artist through commissions, long-term development and production support. HERE's programs and performances promote relationships among local, national and international artists. Our space is a destination for audiences who are passionate about groundbreaking contemporary work and the creative process behind it.

Since 1993, HERE has been one of New York's most prolific producing organizations, standing at the forefront of the city's presenters of daring new hybrid art. HERE supports multidisciplinary work that does not fit into a conventional programming agenda. Its aesthetic represents the independent, the innovative and the experimental. HERE has developed such acclaimed works as Eve Ensler's *The Vagina Monologues*; Basil Twist's *Symphonie Fantastique*; Basil Twist and Joey Arias's *Arias with a Twist*; Hazelle Goodman's *On Edge*; Young Jean Lee's *Songs of the Dragons Flying to Heaven*; Trey Lyford and Geoff Sobelle's *all wear bowlers*; Faye Driscoll's *837 Venice Boulevard*; Taylor Mac's *The Lily's Revenge* and original musical and dance works created and directed by HERE Co-Founder and Artistic Director Kristin Marting.

HERE has become successful at creating a new kind of arts enterprise—the collaborative multi-arts center. In 20 years (as of 2013), the organization has supported more than 12,000 artists and attracted more than 950,000 arts patrons. HERE supports the work of artists at all stages in their careers through fully produced works, commissions and subsidized performance and rehearsal space. In addition, HERE's staff provides marketing, technical and administrative support. All work at HERE is curated based on the strength and uniqueness of the artist's vision.

HERE and the work presented at HERE have garnered 16 OBIE Awards, two OBIE grants for artistic achievement, a 2006 Edwin Booth Award ("for Outstanding Contribution to New York Theatre") from the CUNY Graduate Center, five Drama Desk nominations, two Berrilla Kerr Awards, four New York Innovative Theatre Awards and a Pulitzer Prize nomination. HERE is a not-for-profit organization, with a staff of 13 and 11 board members (including two ex-officio), and an annual budget of \$1 million. Renovated in 2008, HERE's space has a flexible Mainstage Theatre black box that seats up to 150 (usually configured for 99). The facility, which has a lobby café, is suitable for theatre, music, dance, performance, multimedia installations, readings, auditions, meetings, symposiums, presentations, conferences, parties and classes.

HERE's multidisciplinary programs include HERE Artist Residency Program (commissioning and development of new hybrid works over a one to three year period), Dream Music Puppetry (commissioning contemporary, adult puppet works, the program provides performance opportunities to puppet artists and encourages multidisciplinary collaboration to develop new puppetry techniques), startHERE (a programming initiative for young audiences), hemispHEREs (which brings innovative national and international hybrid artists to HERE for special presentations), HEREart (a program for emerging and early career visual artists and curators, which provides access to HERE's space to exhibit their work) and the SubletSeries@HERE (a curated rental program that supports 250 guest independent artists and groups, subsidizing performance and rehearsal space, technical assistance and administrative support, including a fully staffed box office). Since the time of this case study, HERE has added a very successful opera-theatre and music-theatre festival, PROTOTYPE, in partnership with Beth Morrison Projects.

www.here.org

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ABOUT AMS

AMS Planning & Research, a national arts management consulting firm, has been engaged by TCG to provide research expertise for this project. For more than 25 years, AMS has been supporting the success of the arts and cultural sector through applied research and strategy development. AMS prepared eight case studies on theatre companies that have incorporated audience-engagement as a fundamental component of their service delivery and institutional mission and have adequate results to support their assertions of success. The companies were selected based on a review of research data and recommendations by TCG leadership. AMS compiled research data on each theatre, studied grant reporting and conducted site visits to interview a broad array of staff, lay leadership and audience-engagement program participants.
www.ams-online.com

ABOUT TCG

Theatre Communications Group (TCG), the national organization for the American theatre, was founded in 1961 with a grant from the Ford Foundation to foster communication among professional, community and university theatres. Today, TCG's constituency has grown from a handful of groundbreaking theatres to nearly 700 Member Theatres and Affiliate organizations and more than 12,000 individuals nationwide. TCG's mission is to strengthen, nurture and promote the professional not-for-profit American theatre.
www.tcg.org

APPENDIX

I. RESEARCH APPROACH

Earlier in the research process, based on an extensive literature review, AMS defined five Audience-Engagement Strategy Clusters, designed to organize a theatre's tactics, support more productive collaboration and suggest underexplored approaches. While a theatre's strategies may be represented by more than one group (two is most common), the majority of strategies deployed are dominant in a single one. The five Audience-Engagement Strategy Clusters are:

1. SEGMENT Strategies

Defining and refining the intended **people** to be served by the institution's work.

2. VENUE/PATH Strategies

Rethinking the **place** where people engage with the organization's work and the **road** they follow to find it.

3. RELATIONSHIP Strategies

Building or enhancing the **personal relationships** the organization has with its community.

4. INCOME Strategies

Redesigning the **financial** exchange: who pays, how much, for what, for whom.

5. CONTENT Strategies

Doing **different work**, rather than doing current work differently.

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II. INSTITUTIONAL PROGRAM SURVEY TABLE

These tables, which were provided by the theatre, indicate which specific strategies from among the five Audience-Engagement Strategy Clusters apply to each of the programs covered in this case study.

PROJECT 1

A new marketing and programming initiative, HERE: On Demand, extended the theatre's outreach to the public through on-site and online presences to provide a view into how work is made at HERE with the goal of establishing an ongoing relationship with its audiences.

GOALS

1. Create Resident Artist blogging platform to offer further opportunity for constituency engagement.
2. Erect an on-site kiosk in the lobby that displays information about the current work and its process, and allows for Twitter interaction.

STRATEGIES

1. Create multiple points of contact with Resident Artists and the greater HERE community.
2. Develop feedback opportunities that strike while the iron is hot.
3. Build online and on-site opportunities simultaneously.
4. Implement suggestions from surveyed patrons whenever possible.
5. Construct opportunities that are geared to each patron demographic.

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PROJECT 2

In honor of HERE's 20th Anniversary Season, the company launched a new year-round dynamic-ticketing policy that allows the general public to buy discounted \$10 tickets to all of HERE's productions and presentations in advance. Twenty-four hours before each performance, tickets return to the regular price of \$20. The stated goal was to have every seat filled for every performance.

GOALS

1. Increase audience capacity.
2. Increase advance ticket sales.

STRATEGIES

1. Streamlined ticket-buying process so that it is clear and simple for everyone.
2. Highlight urgency in e-blasts to promote benefits of early purchase.
3. Inclusion in press releases, marketing materials, social media, print marketing and other forms of outreach.
4. Long-term commitment to the program starting with our 20th anniversary season.
5. Staff more focused on building community partnerships.

For more information on TCG's **Audience (R)Evolution Program** please contact AudienceRev@tcg.org or visit www.tcg.org.

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