



# Case Studies



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.

Audience **(R)**Evolution



# Audience **(R)**Evolution Case Studies



## Oregon Shakespeare Festival ASHLAND, OR

### INTRODUCTION

**Oregon Shakespeare Festival (OSF)**, based in Ashland, is committed to fostering diversity in all areas of its work and within its audiences. This case study describes three specific strategies the company implemented to further this goal.

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 case study interviews were conducted in March and April 2013.

### CASE STUDY

*“OSF invites and welcomes everyone. We believe the inclusion of diverse people, ideas, cultures and traditions enriches both our insights into the work we present onstage and our relationships with each other. We are committed to diversity in all areas of our work and in our audiences.”*

The text above is taken from a series of guiding principles outlined in OSF’s *Audience Development Manifesto*, created by senior staff in 2010. The document highlights four specific area of focus for audience development that have since become the touchpoints for OSF’s specific goals and tactics:

- **Socioeconomic Diversity**
- **Age Diversity**
- **Increasing Access for People with Disabilities**
- **Racial and Ethnic Diversity**

Through its Cultural Connections programs, OSF welcomes and supports diverse audiences in alignment with the goals noted above throughout every season. Examples include:

- **Customized events for ethnic-specific and multicultural groups, including postshow discussions with cast members;**
- **Preshow play introductions;**
- **Spanish-language open-captioned performances for several plays each year;**
- **Spanish-language backstage tours;**
- **Hip-hop poetry open mic nights;**
- **Family days, with family-centric events at substantially reduced ticket prices;**
- **19-35: a program offering \$25 seats to young adults between ages 19 and 35 to selected performances throughout the season;**
- **Sign-interpreted events, including signed backstage tours and performance “Prologues”;**
- **Braille and large-print playbills,**
- **Open Houses and Town Hall Meetings.**

Every other year, OSF also presents CultureFest, a four-day celebration of multiethnic heritage featuring local, regional and international artists as well as Spanish-language open-captioned performances and other culturally specific events.

# Audience **(R)**Evolution Case Studies



## **Oregon Shakespeare Festival** ASHLAND, OR

The specific organizational strategies discussed for this case study were:

- 1. Collaborate with the Migrant Education Program of the Southern Oregon Education Service District to help populate OSF's Cultural Connection Education Exchange.**
- 2. Develop relevant culturally specific programming for CultureFest.**
- 3. Enlist individuals from specific ethnic groups and organizational community connections to encourage attendance by their constituents at CultureFest.**

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

As part of the research effort, OSF completed an institutional survey sharing the goals and strategies associated with three of its audience-engagement programs. Tables detailing this information appear in the appendix to this case study.

---

### **CAST OF CHARACTERS**

The case study included interviews with the following individuals:

**Bill Rauch**, Artistic Director

**Mallory Pierce**, Director of Marketing and Communications

**Freda Casillas**, Audience Development Manager

**Gail Lopes**, board member

**Maria Underwood**, board member

**Lilia Cavallera**, community participant

**Jonathan Chavez Baez**, Senior Admissions Counselor for Minority Outreach, Southern Oregon University

---

### **STRATEGIES**

#### **STRATEGY 1**

**Collaborate with the Migrant Education Program of the Southern Oregon Education Service District to help populate the OSF's Cultural Connection Education Exchange.**

OSF developed the Cultural Connections Education Exchange (CCEE) in collaboration with the Migrant Education Program of the Southern Oregon Education Service District. OSF's education and audience-development departments designed a pilot program to expose students from under-represented cultural groups to Shakespeare and theatre in general. It involved multiple school visits by OSF's actor-teachers, followed by students' attendance at an OSF production. One of the CCEE's goals was to get the students to come back to the theatre with a friend or relative, and at the end of the program, each student received a "Pass +1" admitting them with a guest to another show. The overarching model was to merge a community organizing approach with a sales approach.

The program grew out of a shared vision that had been articulated independently both in the Migrant Education Program

# Audience **(R)**Evolution

## Case Studies



### **Oregon Shakespeare Festival**

ASHLAND, OR

and by an OSF education department staff person. First steps included extensive planning sessions with Migrant Education to determine what level of English proficiency and academic achievement levels students would need in order to participate in the program. OSF collaborated with the Migrant Education Program to find the right teachers at the school to help recruit and support the afterschool initiative.

The population the theatre was trying to attract to this program had virtually no knowledge of OSF, even though they reside within 10 miles of the theatre. Students and parents were initially skeptical about allowing students to stay after school to learn about Shakespeare. Fortunately, the Migrant Education Program already had the trust of parents and schools, and they were able to help connect the theatre with students who could best benefit from the program.

#### **STRATEGY 2**

##### **Develop relevant culturally specific programming for CultureFest.**

CultureFest is a biennial banner event designed to focus attention on OSF's ongoing commitment to diversity and inclusion. The event features a broad range of free performances, Spanish-language open-captioning, food and entertainment. While many OSF outreach efforts have focused on the large local Hispanic community, CultureFest rotates its focus to various different cultures. It is a major effort for the organization, involving a project planning committee, extensive cross-departmental collaboration and input from a community stakeholder group. In 2012, this initiative involved 700 staff hours (not including volunteers, performers and speakers)—a huge investment of resources. Three individuals were specifically dedicated to the project, with assistance of eight other staff members and 37 volunteers.

The festival offers entertainment from a variety of cultures on an outdoor stage twice a day as part of the free, outdoor "Green Show" performance series. CultureFest also includes readings of two plays by writers of color, followed by discussion sessions, with no admission charge. Actors lead postshow discussions after Spanish-language open-captioned performances. Each performance typically attracts audience members from a diversity of cultural backgrounds. OSF invites audiences from diverse demographic groups to attend career panels, scene shop visits, backstage tours and workshops on what Freda Casillas, Audience Development Manager, referred to as "OSF audience customs." In addition, the OSF play selection process takes into account CultureFest so that the plays are specifically relevant to that year's featured cultures and themes. According to Casillas, the scale of the biennial festival makes OSF's fans and advocates visible to the staff, allowing them to see that the organization's audience is made up of a plethora of ethnicities. CultureFest raises staff consciousness as they make future programming decisions for subsequent seasons and strive to include playwrights from diverse ethnic backgrounds.

#### **STRATEGY 3**

##### **Enlist individuals from specific ethnic groups and organizational community connections to encourage attendance by their constituents at CultureFest.**

CultureFest began in 2008 as Festival Latino, a five-day event that celebrated Latino culture. In 2010 and again in 2012, OSF expanded the event to embrace a more multicultural approach; however, the largest number of attendees at CultureFest are Latino. Casillas noted that it was critical to have someone who speaks Spanish in the box office.

Casillas indicated that OSF has learned that advance outreach to outside organizations is especially critical to the success of CultureFest, to help OSF learn about the various cultures it serves. Each population is different, and a one-size-fits-all approach would not be appropriate. Casillas mentioned that OSF takes into account critical factors such as geography,

# Audience **(R)**Evolution

## Case Studies



### Oregon Shakespeare Festival

ASHLAND, OR

class and economic background when reaching out to different groups. The theatre tailors its outreach methods to address the specific needs and interests of distinct populations.

Other efforts related to this goal involved multicultural marketing and direct community engagement. Casillas described OSF as “really good neighbors” to their peer organizations. The organization’s audience-engagement department operates under the guiding principle that if they show investment in other organizations’ challenges and successes, there will be a similar return of investment for OSF. Casillas and others at OSF worked with the Hispanic Historic Chamber in Portland, the Southern Oregon Chinese Cultural Organization and the Southern Oregon Latino Scholarship Fund in planning the festivals. When collaborating with these and other groups, Casillas indicated that her first questions were always about what OSF can do for them, not vice versa. She also asked what each organization values in a partnership. This helped OSF understand how the organization can best support each community, and communicated that these relationships are meant to be two-way streets. OSF has partnered on several community events, including the Greater Medford Multicultural Fair and the Chinese New Year Parade. Casillas has also served on various boards of local organizations.

---

## SUCCESSSES

During the planning process for the 2015 season, Artistic Director Bill Rauch indicated that the *Manifesto* remains a “blazing aspirational statement that can’t be ignored regarding the stories [on our stages], who wrote them and how we are telling them.” He said he finds it a constantly grounding resource for all decisions he makes, and indicated that the company has largely embraced it as well. He acknowledged that there are some pockets of cynicism around how achievable the *Manifesto* goals are, but says this is not the majority view. Casillas added that the *Manifesto* was a critical starting point for staff to develop a common language about diversity, inclusion and audience engagement; staff members often return to goals and principals described in the *Manifesto* when gauging the organization’s accomplishments.

Mallory Pierce, Director of Marketing and Communications, reported that OSF’s strategies in support of the goals outlined in the *Manifesto* have been successful because OSF continues to work constantly on the issues of diversity and inclusion *within the organization*. According to Casillas, the organization’s embrace of multiculturalism in its staffing efforts, advisory group structures and office culture have paved the way for diverse programming to occur. The measurements are sometimes small—having conversations that wouldn’t have previously happened, having the courage to dismantle old beliefs or recognizing a silo within the organization that needs to be addressed. OSF is also attracting more diverse candidates in their staff recruitment efforts. A number of professional people of color who have gone through FAIR, OSF’s professional-development program, have come back as employees.

Interviewees stated that programs like CultureFest have increased morale and a feeling of excitement on the OSF campus, and have allowed OSF to explore new works. As long-term impact, interviewees reported that CultureFest raises consciousness within the OSF company for the continual support and growth in the areas of diversity and inclusion initiatives. It also strengthens bonds with community collaborators as they reaffirm their commitment to inclusion by creating opportunities for dialogue and partnership. CultureFest also reflects cross-departmental and interdisciplinary collaboration, which helps to break down silos within the OSF organization.

# Audience <sup>(R)</sup>Evolution

## Case Studies



### Oregon Shakespeare Festival

ASHLAND, OR

#### CHALLENGES

Rauch identified a two-fold challenge for OSF: a) how to bring in a broader range of tourists with the economic means to be there; and b) how to best serve the diverse and low-income local population and encourage their participation in the most welcoming and respectful ways possible. Of the overall population in the area within 100 miles of Ashland, 10-15 percent are persons of color. Rauch candidly indicated that it is not practical to think OSF will ever become a destination for low-income theatregoers.

One challenge for the organization relates to the juxtaposition of the audience-development goals noted above with the highly successful “destination theatre” model on which OSF has built its reputation. Because of its remote location 300 miles from any major metropolitan area, a “weekend in Ashland” requires travel, lodging, meals and theatre tickets—a relatively expensive proposition that typically attracts audiences that have ample resources and are not as diverse as OSF would like. Among ticket buyers, there has been rise in people of color in recent years from 7-8 percent to closer to 10 percent, with as many as 15-18 percent self-reporting in those categories on performance-day surveys. Ticket-buyers self-identify ethnicity in an email survey that is sent out every three years by OSF. While these may seem like small increases, it is important to remember that with steady annual attendance of nearly 400,000, a single percentage point increase represents a significant number of individuals. By contrast, the number of younger attendees has dropped in recent years. However, a positive upturn of late may be attributed to programming, marketing and the proximity of other regional attractions that appeal to younger audiences (with and without families).

The OSF leadership and board are aware that it will take different but compatible strategies to attract a greater diversity of audiences within specific population groups. Interviewees reported that the board would like OSF to be in the forefront of developing better ways to measure the overall success of their strategies and programs.

Rauch indicated that OSF has received pushback from members of the audience around racial diversity in casts of Shakespeare productions, as well as on issues of gender and sexuality, especially cross-gender casting. He said he tries hard to learn from the feedback and be respectful of the perspectives that it represents, while remaining true to his convictions.

# Audience <sup>(R)</sup>Evolution

## Case Studies



### Oregon Shakespeare Festival

ASHLAND, OR

#### MEASURE OF SUCCESS

The OSF interviewees considered both quantitative and qualitative measures of success. Heading into his seventh season as artistic director, Rauch said that within 10 years he would like the OSF's audience and its programming to look more like demographic makeup of the United States in terms of overall diversity, while acknowledging that meaningful diversity in the theatre field is still a struggle.

CCEE generated several qualitative impacts. Actors gave feedback saying that knowing that the students were in the audience and participants in a postshow discussion made their performances more meaningful and exciting. This project also demonstrated that OSF's audience-development and education departments have common goals and should identify other opportunities to work together. This has led in turn to discussions about other potential OSF departmental collaborations for the audience-development staff.

Some metrics related to the program:

- **From 2011-13, the audience-development and education departments offered 25 CCEE events and programs.**
- **CEE workshops, events and programs have served 63 students.**
- **OSF established relationships with four Rogue Valley High Schools.**
- **Formal evaluation efforts involved student assessment questionnaires and assessment meetings with Migrant Education.**
- **The effectiveness of the Pass +1 program has been difficult to assess.**

The community partners who participated in this case study reported being extremely pleased with these outreach programs and the ongoing support they receive from OSF. OSF sent out electronic surveys to groups and community leaders who participated in CultureFest activities, and also surveyed and asked for feedback from volunteers and VIP guests. However, Casillas said she wished the company had had a more stringent process to define outcomes. The staff took time out after the pilot effort to reorganize, and plans to work with an adult literacy program in developing the program's next iteration. She felt that they needed more ethnic-specific programming overall and wanted to look at other models and methodologies that have been developed at places like Impact Theatre in Chicago. She and her staff questioned whether six weeks is too long for the program, and were thinking about how to get deeper commitment from teachers in some of the schools.

#### REPLICATION OPPORTUNITIES

CultureFest takes place every two years, so it includes an inherent opportunity to try new things based on successes and challenges of the previous festival. Last year OSF added new programs, including two play readings for the public and guest speakers on topics related the social and political themes of a play.

# Audience (R) Evolution Case Studies



## Oregon Shakespeare Festival ASHLAND, OR

### LESSONS LEARNED: BENEFITS TO THE FIELD

*"This work demands honesty and truth. It is the simplest thing in the world to be honest and the hardest thing. More honesty. More courage. More direct communication. These are really at the heart of it."*

—Bill Rauch, Artistic Director

Rauch said that he believes a huge part of OSF's success has to do with staying open to what you need to learn from others, at all levels. For example, Casillas felt that she could come and talk honestly with him about the discrepancies in OSF's values versus its actions; this led to the development of the *Audience Development Manifesto*. He said that it is important to create an environment where people feel that they can break through barriers to take both emotional risks and artistic risks.

Pierce candidly shared her observations about the path OSF has traveled in developing and implementing the *Audience Development Manifesto*. She believes that it is important for organizations that want to make core cultural changes to embrace the painful and sometimes difficult issues of diversity within their organizations, and that they will not be able to effectively impact external programs without doing so.

Citing work that OSF has done with audience diversity consultant Donna Walker-Kuhne, she said she believes that goals related to cultural change can't be mandated by senior directives; instead, every individual "has to find their personal stake in this work." This means that these kinds of initiatives must be surrounded by time, resources, structures and thoughtful planning if they are to be successful.

Staff stated that mid-level managers should be encouraged to speak up when they see issues within an organization that inhibit progress toward audience-development goals, and that organizations that are open to self-examination and input from staff are more likely to be able to tackle the kinds of cultural changes that will support diversity and inclusion goals.

Pierce indicated that everyone involved in the *Manifesto* journey at OSF has collectively debunked myths, bonded, established credibility and trust with one another and developed the sense across diverse backgrounds and perspectives that one can learn to become a strong ally for others, even if one has not had the same life experience. This approach required a commitment of time and a depth of communication not previously experienced at OSF.

At the program implementation level, Casillas noted that it is critical to cultivate a foundation of relationships with individuals and community organizations long before attempting a weeklong culturally specific banner event with them. OSF also discovered the value of archiving and recording the content of CultureFest events for use in broader educational settings.

At the individual program level, interviewees noted that members of certain communities were so grateful to be included that they were reluctant to give critical feedback when something did not go well. In one example, there was a major problem with headphones being used for translation, but impacted audience members did not mention the issue. In these kinds of instances, trusted community-based partners can help facilitate solutions that might not otherwise be understood or thoughtfully handled.

# Audience **(R)**Evolution Case Studies



## Oregon Shakespeare Festival ASHLAND, OR

### ORGANIZATIONAL COMMITMENT

*"Diversity and inclusion belongs to everyone and audience development belongs to everyone.  
The deepest work is the work within."*

—Bill Rauch

The senior leadership team of OSF, as well as its board, are highly committed to accomplishing the diversity and inclusion aspirations set out in the *Audience Development Manifesto*. They consider engaged leadership involvement in planning and implementation of these goals critical to success, and have devoted substantial amounts of their own time as well as institutional time and resources to work on audience-development issues and programs.

The *Manifesto* describes external, out-facing goals. The core team that created it realized that much of the real work needed to happen within the organization. They have tried to create an environment in which both staff and artists feel safe in exploring their own views and prejudices around diversity and inclusion issues. A Diversity and Inclusion Planning Council (DIPC) has been the internal umbrella mechanism for these efforts. DIPC reports to the artistic and executive directors, with 18 standing and volunteer members. The organization also brought in a diversity consultant to lead a series of facilitated training sessions. OSF's commitment to diversity extends to programs such as the FAIR professional-development program, which includes issues touching on diversity among weekly discussion topics.

An Audience Development Affinity Work Group, made up of people of color, meets to strategize on issues of diversity. The group has become an interview team as well. The DIPC also interviews candidates for every position at a senior level and those seeking roles with significant public impact.

### 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](mailto:AudienceRev@tcg.org).

# Audience <sup>(R)</sup>Evolution

## Case Studies



### Oregon Shakespeare Festival

ASHLAND, OR

#### ABOUT OREGON SHAKESPEARE FESTIVAL

**MISSION:** Inspired by Shakespeare's work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory.

The Oregon Shakespeare Festival (OSF) is a highly respected not-for-profit professional theatre company founded in 1935 and a major arts and recreational destination in southern Oregon. OSF is located in Ashland, which is also the home of Southern Oregon University. The OSF annual season runs from February through early November, with work produced in three theatres: the Angus Bowmer Theatre (seating capacity 600), the Thomas Theatre (seating capacity 270-350), and the famed outdoor Elizabethan Stage (seating capacity 1,200), which opens in early June and runs through mid-October.

OSF is a repertory company offering nearly 800 performances of 11 different plays each year, typically including four Shakespeare productions and seven other works from the classic theatre repertory, as well as modern and contemporary work and world premieres. Its annual audience (just under 400,000 in 2012) is made up largely of out-of-town visitors to Ashland who may see as few as one or as many as nine mainstage performances during a single visit. Overall attendance in 2012 was at 87 percent of capacity. The Festival has a \$30.7-million annual operating budget and an endowment totaling \$28 million. OSF's board of directors is comprised of 32 members and the company consists of about 500 full and part-time individuals across all of its artistic and administrative disciplines, as well as around 700 volunteers.

Known nationally as a premier "destination theatre," OSF attracts its audiences primary from the West Coast. Under Rauch's artistic leadership, the Oregon Shakespeare Festival repertory strives to consistently highlight contemporary social issues in its traditional works as well as venturing more frequently outside of the Western canon to present the work of multicultural and contemporary playwrights. OSF often partners with other likeminded theatres across the country (e.g., Arena Stage, Berkeley Repertory Theatre, the Public Theater, Steppenwolf Theatre Company, Yale Repertory Theatre) to commission new works, helping to assure broader access to these artistic investments. In 2007, OSF initiated a 10-year plan to create 37 original plays (the same number Shakespeare wrote) on the American experience and identity (*American Revolutions: the United States History Cycle*).

OSF augments its selection of annual mainstage productions with a wide variety of opportunities for audiences to engage more deeply into the content of the plays by making it very easy to participate by offering lectures, classes, workshops, pre and postshow conversations, "park talks" in the adjacent Lithia Park and backstage tours. These kinds of activities have been a treasured part of "spending a weekend in Ashland" for many years, in a "festival immersion" model that has consistently appealed to audiences. The famed free half-hour "Green Show" takes place just outside of the theatre entrances before every evening show from June through October. This festive nightly performance serves as the public gateway for OSF, featuring an eclectic variety of artists, including multicultural, spoken word, dance and more traditional acts, sometimes combined in unusual and creative ways.

OSF is renowned for the remarkably lengthy tenure of its senior leaders. There have been only five artistic directors and three executive directions during its more than 75-year history. This has led to a cohesive artistic vision as well as consistently high-quality productions, and helped foster long-time commitment by audiences, both through the large volume of repeat attendees and tangible donor support.

[www.osfashland.org](http://www.osfashland.org)

# Audience <sup>(R)</sup>Evolution Case Studies



## Oregon Shakespeare Festival ASHLAND, OR

### 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](http://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](http://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.

# Audience **(R)** Evolution Case Studies



## Oregon Shakespeare Festival ASHLAND, OR

### 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

The Oregon Shakespeare Festival developed an outreach program called the Cultural Connection Education Exchange for connecting with local Latino students involving classroom visits by OSF's esteemed actor-teachers.

#### GOALS

1. Develop a pilot program in collaboration with the Migrant Education Program of the Southern Oregon Education Service District and between OSF's education and audience-development departments to expose underrepresented students to Shakespeare and theatre in general.
2. Distribute two free passes to each student at the end of the program to see shows at OSF.

#### STRATEGIES

1. Collaborate with Migrant Education to help populate the program with students.
2. Expose students to all areas of theatre through backstage tours and career panels.
3. Establish an MOU between OSF, Migrant Education and onsite teachers that delineates each partner's responsibilities.
4. Have students experience culturally specific plays with postshow conversations led by the actors.
5. Provide customized culturally specific educational workshops for students of color.

# Audience **(R)**Evolution

## Case Studies



### Oregon Shakespeare Festival

ASHLAND, OR

#### PROJECT 2

CultureFest is a biennial event designed to focus attention on OSF's ongoing commitment to diversity and inclusion featuring a broad range of free performances, Spanish-language open captioning, food and celebration.

#### GOALS

1. Reach out to and invite individuals and communities of color to visit OSF.
2. Provide culturally specific mainstage and free programming.

#### STRATEGIES

1. Develop relevant culturally specific programming.
2. Do multicultural marketing in local print media.
3. Engage with current ethnic-specific individual and organizational community connections to encourage attendance by their constituents.
4. Extend direct in-person invitations and cultivate relationships to bring attention to CultureFest.
5. Use social media to advertise; create Facebook and Twitter platforms for CultureFest.

---

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

**RESEARCH**

AMS Planning & Research Corp

**CONTRIBUTING EDITOR**

Ben Pesner

**COPY EDITOR**

Sarah Hart

**PROJECT MANAGEMENT**

Kevin E. Moore, Managing Director, TCG; Emilyya Cachapero, Director of Artistic & International Programs, TCG; Kevin Bitterman, Associate Director of Artistic & International Programs, TCG; and Soriya Chum, Project Assistant

**DESIGN**

Monet Cogbill, Associate Art Director, TCG

---

Audience **(R)**Evolution

