When we talk about “targeting audiences,” does the term mean the same to everyone? Twenty-five years ago, before computers helped us more easily track various segments of our target audiences, it simply meant that we had a general understanding of our current audience — including who was not participating and who we thought should be a part of it. Once we understood how to reach each segment, the marketing plan and mix were designed to create a subscription or ticket offer with effective and responsive promotional devices, such as brochures, advertisements or other sales methods. Simple? Yes. It helped many marketing directors focus on key segments — breaking them down even further into interest groups — and design sales methods based on a variety of levels to engage consumer attention and action.

The basics of “targeting” have not changed. We continue to build marketing campaigns targeting large numbers of people we know will respond, and at the same time, attract people who are floating around the periphery and may want to come in to see what the excitement is about.

What has changed is our ability to provide service to our many targets. Target marketing has evolved into “relationship marketing,” which requires a keen understanding of the consumer’s desire to have some type of relationship (frequent or occasional) with our organization and our ability to keep a wide variety of those relationships engaged. For instance, the relationships and expectations of long-term subscribers are very different from people who have just purchased season tickets and have never subscribed to anything before. Avid single ticket buyers may enjoy their “picky” choices, but they may never commit to a subscription season. And don’t ignore why a first-time single ticket buyer may never come back — he or she may have a surprising reason on which you can capitalize. Building on relationships with our patrons is a long-term investment. Like friendships, marketing plans need provisions for nurturing, generating sparks, resolving conflicts and the ability to move on once the relationship is over.
Beth Brooks, Seattle Repertory Theatre’s Marketing and Communications Director, recently grappled with the issue of how to look at her theatre’s audiences and then put a human face on the “segments.” What’s unique about Seattle Rep’s effort is the involvement of more than just the marketing staff in their approach (see the article that follows).

In 1983, Michalann Hobson wrote an article about making the marketing plan work. It was included in an anthology, *Market the Arts!*, edited by Joseph Melillo and published by FEDAPT (the now defunct Foundation for the Extension and Development of the American Professional Theatre). My dog-eared copy of the book is still a prime reference. Ms. Hobson included a chart that is as vital today as it was when she compiled it. She encouraged her readers to adapt it to their situations and fit a version of it into their marketing plans. It is worth revisiting from time to time; particularly now as the recession forces us to refine our marketing efforts.

This *Centerpiece* includes a version (see chart at left) you can use to start discussion about various consumer groups, who they are, where to find them, what sales methods to use and then what offer might attract their attention. As you target each group with a specific promotion, keep a strong record of what worked and what could use a refined strategy the next time.

Jim Royce is Director of Marketing and Communications at Mark Taper Forum/Ahmanson Theatre (www.MarkTaperForum.com) and Center Theatre Group at the Music Center in downtown Los Angeles. He can be reached at jroyce@ctgla.org.

**AUDIENCE DEVELOPMENT: WHOSE JOB IS IT?**

Since receiving a Lila Wallace Reader’s Digest grant in 1999, we have been engaging in a variety of conversations about developing audiences and building participation at Seattle Repertory Theatre. In the education department, we discuss how to develop our qualitative assessment skills as a staff in order to improve school programs. The communications staff grapples with a decreasing subscriber base, an increasing number of single ticket buyers and the process of simultaneously developing “new” audiences while reinforcing the “old.” As the reporters for our Lila Wallace grant, the development staff has the opportunity to reflect annually on our activities, but they are not always an integral part of creating and participating in the activities.

Last spring, we determined that the biggest problem with all of this “talking about audience development” was that the conversations were happening separately in each department. Rather than seeing audience development as a program, or even as a series of programs, we realized that it was more of an “ethos” for the organization — a way of approaching the work in each of our departments. “Audience development,” we declared, “is everyone’s job!”

**Mapping Our Audiences, Part 1: The “Pentad”**

Deciding that something is “everyone’s job” is terrifyingly close to saying it is “no one’s job.” Not wanting to allow our ethos to fall through the cracks, we created an interdepartmental team, led by the directors of communications and education, with strong connections to the development and artistic directors. Immediately, we decided to identify our current strategies and then determine where we needed to add new ones. “We’ll make a list,” we thought. “How hard can it be to inventory everything The Rep does to communicate with our audiences?” we naively asked.

Soon we realized that the format of the list would dictate how useful that list would be. And since it would be time consuming (the process ultimately took three months); we wanted to make sure it was extremely useful and complex enough to capture the breadth of our activities.

Fortunately, the education staff had been working with a consultant, Mary M. Lloyd, Ed.D., on qualitative research methods — including the creation of a matrix of education programs using the “dramatistic pentad”, which was comprised of five components:

- **Act:** What is done?
- **Scene:** When or where is the act done?
- **Agent:** Who performed the act?
- **Agency:** How did s/he perform the act?
- **Purpose:** Why was the act performed?

We added a sixth column — “evaluation” — to identify how we were currently assessing the success of each act of communication. Deceptively simple, the language of the pentad was perfect for a theatre organization. The format leads easily to evaluation by examining the “ratio” of these elements — a combination of principles that determine the motivation behind human action. For example, we can ask, “Is the person (‘agent’) performing this act the most effective person to be doing this?” or “Given our purpose, is this the best place (‘scene’) for this act?”

We then added one more element to our version of the pentad — the “audience” — and we were almost ready to begin filling in the blanks. Our list needed depth to express the different levels of commitment from our audiences. Inspired by preliminary Rand study findings presented at the 2000 Lila Wallace conference, we identified three levels of participation:

1. Introductory: programs designed to encourage people to “try out” Seattle Rep.
2. Bridge: programs designed to create ongoing attendance, especially first-time subscribers.
3. Devoted Fans: programs to keep them devoted.

Mapping Our Audiences, Part 2: “What Do You Mean by That?”

We were then charged with “filling in” the matrix — as we called it — with information from each respective department. Procrastination soon set in, as each of us found it difficult to make time to create the inventory. After a couple of guilt-filled meetings, we addressed our hesitation directly. What was so hard about this activity? As we talked, we realized that each one of us thinks, talks and responds to our audiences in distinctly different ways.

- Development creates its audience development activities based upon the donor’s giving level and type of donation, not in terms of whether that person is at an introductory or devoted fan level. Reasons for giving are as varied as donors and not always based on passion for or knowledge of the theatre.
- Education works with students, and therefore, is concerned with developmental stages and whether or not activities are accessible and appropriate for a given age. When we say we want to target youth, the education response is “how young?” or “what grade?”
- Communications breaks audiences into two main groups — single ticket buyers (introductory) and subscribers (devoted fans) — and then further refines the groups by demographics and zip codes.

The matrix, as it stood, was unable to describe the complex subgroups within our audiences.

In Praise of Audience Segmentation

While all of this was progressing, the gods smiled on us; and our development department got a call from an MBA candidate from Yale University looking for a part-time summer internship. Steven Bridgeland, newly sprung from 10 years in the marketing department at Microsoft, walked into our project. After reviewing audience data (our own and other people’s), Steven created a first draft of our audience segmentation. These “types” were placed on a graph (see the center pullout, “Sample Page from Seattle Repertory Theatre’s Audience Development Map”). The horizontal axis represents the audiences’ affiliation with Seattle Rep, ranging from people whose entertainment choices include theatre, but are not partial to live theatre, to people who prefer Seattle Rep to other theatres. The vertical axis is the audiences’ expectation of enjoyment, viewed as a ratio of reward to hassle factors (e.g. parking, getting tickets, scheduling).

Our audience segmentation yielded seven types. We decided to create a “cast” of characters to understand our audience better. We arrived at these nicknames as a group, and this has greatly enhanced our ability to use the segmentation.

- Spontaneous Consensus — “Eva” — young, in her 20’s, makes decisions at last minute, runs in a pack of 4 or 5 friends.
- Special Occasion — “The Smiths” — couples, mostly married with children, “on a date,” theatre is a backdrop.
- New Fan — “Karen” — young to middle aged, looking for theatre over other forms of entertainment.
- The Trained Fan — there are two types of this segment: one is an “Arts Joe” who knows what he likes in theatre, and who will often choose a play based on his preference for the actor or playwright; the other is the “Issue Joe” who makes his decision based on an issue addressed in a play.
Leaper of “Faith”— has had an experience with Seattle Rep that is positive and is leaping to some version of a subscription (usually a smaller, more flexible, introductory package).

Unsatisfied Rep Fan — “Grumpy Gus” — a season ticket holder, but has an unmet expectation (possibly because of a poor customer service experience or has issues with the programming choices).

Devoted Fans — “The Rites” — middle age and older, have been season ticket holders for a long time.

Steven was relentless (in a good way) in making us determine only one primary target for any given audience development effort. Ultimately, he relented (a little) and said we could choose a secondary target. We then went back to our matrix and separated the audience column into primary and secondary audience targets. With this last addition, we were finally able to complete the matrix.

Initial Insights
Having created this comprehensive list of our audience development activities, we are now developing our assessment questions and methodologies in order to determine how effective we are and where we need to fill in the gaps. We are sharing evaluation tools across departments in order to understand our audiences better. We are using both qualitative methods (formal observation, written reflections, phone interviews and focus groups) and quantitative methods (demographic information and charting the trends of subscription rates).

We have had the matrix — or Audience Map as we now call it — for about three months, plus the three months it took to create it, and we are already able to see two major themes emerging:

- First, we’re pretty good at introductions, especially via our school programs, and we are quite good at responding to our fans, but we aren’t as sure footed on the bridges. This issue gives us some interesting research questions:
  - What makes a “leaper of faith” and how can we sustain him once he has made that leap, before he becomes a devoted fan?
  - How do we identify the “initiators” and “influencers” within our New Fans (the ones who make the decision to come to the theatre, as opposed to coming as a guest) and how can we create more opportunities for our Trained Fans to recruit New Fans?
  - What is the impact of race and ethnicity on our segmentation model, and how does that effect our audience development efforts?

- Secondly, we realize that our definition of youth in our audience is rather superficial and ambiguous. We need to do more research to understand all aspects of this multifaceted group including:
  - Under 25: All can purchase tickets for $10, this eclectic group includes teenagers in our school programs, younger patrons who are brought with a parent or adult friend, college students and those right out of college.
  - 25–35 years: How are we creating ticket deals to encourage a continued relationship with this group, possibly via membership or subscriptions? How are we building our volunteer base, as well as new donors, staff and board members?
  - 30–40 years: How are we staying in contact with these patrons as they have children and less time to come to the theatre?

Conclusion
The work we are doing is not simple or easy, but it is proving to be extremely valuable. Most valuable, however, is the shared understanding and responsibility for building passion and support for theatre throughout our organization.

“Audience Development: Whose Job Is It?” was a joint effort that would not have been possible without the input of every person on the staffs of the education, communications and development departments of the Seattle Repertory Theatre. The article was written by Andrea Allen, Director of Education, with contributions by Beth Brooks, Director of Marketing & Communications, and Dawn Rains, Director of Development. Additional special thanks to Steven Bridgeland and Mary M. Lloyd, Ed.D.

Beth Brooks is Marketing and Communications Director at Seattle Repertory Theatre (www.SeattleRep.org). She can be reached at bethb@SeattleRep.org.
# Marketing Plan Chart

## Target Audiences

### Your Current Audiences
- Subscribers
- Members and Donors
- Recent Buyers
- Multi-Buyers
- Former Buyers
- Referrals from Buyers (Their friends, co-workers, clients, family)

### Patrons at Other Theatres and Arts Organizations
- Professional Theatres
- Community Theatres
- Art Museums
- Opera
- Symphonies
- Arts Support Organizations

### Businesses and Corporations
- The community where you are located:
  - Residents
  - Businesses
- Chambers of Commerce
- Convention/Visitors' Bureau
- Consulates

### Professionals
- Doctors, Lawyers, Financial
- Board Member Rolodex Lists
- Professional Associations
- Institutions
- Clubs
- Office Waiting Rooms (doctors)

### Retail Businesses and Special Events
- Department Stores
- Specialty Shops
- Mall Events
- Food Stores
- Hair Salons

### People Attending Sports and Special Events
- Parades
- Sports Events (at games)
- Street Fairs

## Access & Reach

- Computerized Mailing Lists
- Email and Website
- At Shows
- Telemarketing
- Inbound Phones
- Box Office
- Newspapers and Radio Press

- Mailing Lists
- Their Email Lists
- Open House

- Merchant Assns. or Councils
- Neighborhood Councils
- Corporate Concierges
- Mailing Lists
- Business Newspapers
- Networking
- Building/Residence Managers
- Personal Contact
- Speakers
- Human Resources Directors
- Employee Recreation Centers

## Sales Tools

- Direct Mail (personalized)
- Program Inserts
- Telephones
- Lobby Displays
- Special Events
- Tours and Seminars
- News coverage
- Newspaper Advertising
- Radio Spots
- Promotional Tie-Ins

- Direct Mail: personalized when possible
- Ads in their programs
- Special Co-op Events

- Personal Selling
- Networking
- Direct Mail Advertising
- Special Event Participation
- Banners, Flyers
- Trade News Media
- Sponsor
- Door to Door
- Rec. Center Presentations
- Previews speakers at corp. functions
- Corp. Lobby Displays
- Employee Newsletters
- After Work Receptions

- Board Member Referrals from Board Members
- Brochure racks in waiting rooms (make sure they get restocked frequently)

## Plans / Packages / Offers

- Subscriptions, Memberships
- Single Tickets:
  - Exclusive Advance Offer
  - Discounts or Other Perks
- Cross-selling on inbound calls and at box office
  - Exclusive access and priority services not offered to general public

- Priority opportunity in advance of general public sale
- Special Discounts
- Introductory Ticket Plan
- Sampler Pack

- Discount Coupons
- Advance Priority
- Employee Benefits (discounts paid for by corp.), retirement or reward gifts
- Client Benefits
- Blocks of season tickets
- Free passes in exchange for services (lobby displays)
- Corporate Evenings

- Advance Sale Opportunity
- Employee Benefits or Rewards
- Retirement Awards
- Client Gift Certificates
- Discount offers for clients

- Shopping Bag printed discounts
- Discount Coupons
- Dept. Store Sponsorship
- Gathering leads for follow-up:
  - Raffle drawings
  - Event giveaways
  - Large posters with coupon

- Single Ticket Discounts
- Image Building
- Discounts on presentation of game ticket
- Limited Time Offers

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**Part I**

**JANUARY 2002**

**TCG CENTERPIECE**

**Part I**
### Marketing Plan Chart

<table>
<thead>
<tr>
<th>TARGET AUDIENCES</th>
<th>ACCESS &amp; REACH</th>
<th>SALES TOOLS</th>
<th>PLANS / PACKAGES / OFFERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Book Stores</strong></td>
<td>Chains and Independents</td>
<td>Poster Displays</td>
<td>Discount Coupons</td>
</tr>
<tr>
<td><strong>Book Fairs</strong></td>
<td></td>
<td>(especially if connected to published work for sale at store)</td>
<td>Promotional tie-ins with published authors</td>
</tr>
<tr>
<td><strong>Tourism and Hospitality</strong></td>
<td>Tourist Mailing Lists</td>
<td>Press Release</td>
<td>Advance Discounts</td>
</tr>
<tr>
<td><strong>Educators</strong></td>
<td>Concierge Associations</td>
<td>Personal Contact</td>
<td>Subscription</td>
</tr>
<tr>
<td><strong>Networking to Spread the Word</strong></td>
<td>Hotel Concierge</td>
<td>Direct Mail Offers</td>
<td>Group Discounts</td>
</tr>
<tr>
<td><strong>Students as Individuals</strong></td>
<td>Teachers</td>
<td>Telemarketing</td>
<td>Special event and benefit or fundraising opportunities</td>
</tr>
<tr>
<td><strong>Gen-X and Young Professionals</strong></td>
<td>Ad Agencies (for youth retail)</td>
<td>Mail Drops</td>
<td>Deep Discounts</td>
</tr>
<tr>
<td><strong>Clubs and Associations</strong></td>
<td>Civic clubs</td>
<td>Retail Tie-Ins (Macy’s, Gap)</td>
<td>Group Discounts</td>
</tr>
</tbody>
</table>

**Who do you have now?**
- Book Stores
- Book Fairs
- A high proportion of people who read also attend the arts

**Who do you not have?**
- Tourists who stay in hotels
- Tourists visiting friends (home stay)
- Frequent Independent Travelers
- Conventioneers
- Business Travelers

**Who do you want?**
- Book Stores
- Book Fairs
- A high proportion of people who read also attend the arts

**ACCESS & REACH**
- chains and Independents
- Tourist Mailing Lists
- Tourist Web Sites
- Tourist Concierge

**SALES TOOLS**
- Poster Displays
- Direct Mail
- Conv./Vis. 800 number

**PLANS / PACKAGES / OFFERS**
- Discount Coupons
- Promotional tie-ins with published authors
- CD Promotion (Musicals)

**Bookstores**
- Book Fairs
- A high proportion of people who read also attend the arts

**Hospitality**
- Tourist Mailing Lists
- Travel Press
- Travel Agents/Brokers

**Schools**
- High School
- College Publications
- PTAs

**Concerts**
- Concerts
- Conferences
- Community Centers

**Students**
- Teachers
- Drama Clubs/Classes
- CTG Discipline Lists

**Educators**
- High School
- University
- School
- PTA

**Networking**
- Hotel Concierge
- Hotel Sales Staff
- Hotel Management

**Alumni Associations**
- Alumni Lists
- School Publications
- Alumni Meetings

**Gen-X and Young Professionals**
- Ad Agencies (for youth retail)
- Apt. Complexes
- Clubs

**Students**
- Teachers
- Drama Clubs/Classes
- Clubs

**Access & Reach**
- Chains and Independents
- Tourist Mailing Lists
- Tourist Web Sites

**Sales Tools**
- Poster Displays
- Direct Mail
- Conv./Vis. 800 number

**Plans / Packages / Offers**
- Discount Coupons
- Promotional tie-ins with published authors
- CD Promotion (Musicals)
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<th>SALES TOOLS</th>
<th>PLANS / PACKAGES/OFFERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Home Buyers/Renters</strong></td>
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<tr>
<td>Local Relocation</td>
<td>Real Estate Agents</td>
<td>Brochures/Coupons</td>
<td>Introductory Discount Offer</td>
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<tr>
<td>Newcomers to area</td>
<td>Relocation Agents</td>
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<tr>
<td></td>
<td>Newcomer Publications</td>
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<td></td>
<td>Building Managers</td>
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<tr>
<td><strong>Families/Kids</strong></td>
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<td></td>
<td>PTAs</td>
<td>Direct Mail</td>
<td>Family Series</td>
</tr>
<tr>
<td></td>
<td>Clubs and family networking</td>
<td>Personal Contact</td>
<td>Family Pack Discounts</td>
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<tr>
<td></td>
<td>Churches</td>
<td>Newsletters</td>
<td>Add-on tickets to current subscriptions</td>
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<tr>
<td></td>
<td>McDonald’s</td>
<td>Family/Parenting publications</td>
<td>to bring their kids</td>
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<tr>
<td></td>
<td>Youth Centers</td>
<td>Fast Food (in-store)</td>
<td>Children’s Price Discounts</td>
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<tr>
<td><strong>Entertainment and Media Industry</strong></td>
<td></td>
<td></td>
<td>Free Pre-Show Workshop</td>
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<tr>
<td>Actors, Tech and Management</td>
<td>Unions</td>
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<tr>
<td>Advertising Agencies</td>
<td>Trade Publications</td>
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<tr>
<td><strong>Commuters</strong></td>
<td>Radio</td>
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<td>Deep-discount subscription or other discount offers</td>
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<td></td>
<td>Metro Promotions</td>
<td>Bus Tail Posters</td>
<td>Preview and first-two week discounts</td>
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<td></td>
<td>Rapid Transit Promotions</td>
<td>Bus Cards</td>
<td>Opening night invites for celebs or ad agency execs.</td>
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<td></td>
<td>Ride Share Programs</td>
<td>Radio Buys</td>
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<tr>
<td><strong>Filmgoers</strong></td>
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<td>Agency Distribution</td>
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<tr>
<td><strong>Organizations:</strong></td>
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<tr>
<td>Women’s Groups</td>
<td>Agencies</td>
<td>Personal Contact</td>
<td>Member Newsletters</td>
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<tr>
<td>Sierra Club/Environmental</td>
<td>Group Leaders</td>
<td>Telemarketing</td>
<td>Special Offers</td>
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<tr>
<td></td>
<td>Membership</td>
<td>Direct Mail</td>
<td></td>
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<td></td>
<td>Political and Comm.</td>
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<tr>
<td><strong>Diversity</strong></td>
<td>Community Organizations</td>
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<td>Subscription or single ticket</td>
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<td></td>
<td>Professional Organizations</td>
<td></td>
<td>Audio Described (low vision)</td>
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<tr>
<td></td>
<td>Social Clubs</td>
<td></td>
<td>Interpreted (deaf)</td>
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<td></td>
<td>Rec. Centers</td>
<td></td>
<td>Special Event Discounts</td>
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<td></td>
<td>Social Service Agencies</td>
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<td>Networking Opportunities</td>
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<td>Ind. Living Centers</td>
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<td>Group Discounts</td>
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<td></td>
<td>Schools</td>
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<td>Free and low-cost tickets to selected performances and previews</td>
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<td></td>
<td>Group Leaders</td>
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<td>Stand-By Lines</td>
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<td></td>
<td>State/Local Government</td>
<td></td>
<td>Rush Tickets</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pay-What-You-Can Nights</td>
</tr>
</tbody>
</table>
Develop and Maintain Programs for Our Devoted Fans to Keep Them Devoted

At this level, people are consistently coming to The Rep or are making a significant contribution (monetary, volunteering, encouraging others to attend). We want to ensure that these folks continue to feel stimulated and to bring in new people. Again, tools from Introductory and Bridge may also be applicable for this group.

<table>
<thead>
<tr>
<th>ACT</th>
<th>Primary</th>
<th>Secondary</th>
<th>SCENE</th>
<th>AGENT</th>
<th>AGENCY</th>
<th>PURPOSE</th>
<th>EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is being done?</td>
<td>Audience</td>
<td>Audience</td>
<td>onsite or offsite</td>
<td>List artist and dept.</td>
<td>how/methods</td>
<td>be succinct</td>
<td>ideas....</td>
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<tr>
<td>Vehicles for Communication: Making Sure That People Stay in the Loop and See the Perks of Being in the Know</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Signatures, Literary Journal</td>
<td>Rites</td>
<td>Faith</td>
<td>Sent to 9 play subs.</td>
<td>Artistic staff; publications</td>
<td>Writers solicited to write about season</td>
<td>To provide in-depth literary analysis of plays</td>
<td>Subscriber surveys; comments from readers</td>
</tr>
<tr>
<td>Subscriber perks</td>
<td>Rites</td>
<td>Faith</td>
<td>Communications staff &amp; box office</td>
<td>Part of sub. packages; varies on packages</td>
<td>To encourage subs. to bring new fans</td>
<td>Subscriber surveys; renewal rates</td>
<td></td>
</tr>
<tr>
<td>Customer Service: “What ever it takes”</td>
<td>Rites</td>
<td>Gus</td>
<td>Onsite</td>
<td>Box office and front-of-house staff</td>
<td>Face to face and on the phones and email</td>
<td>Excellent customer service; healthy subscriber base</td>
<td>Anecdotal info. from staff, thank you notes etc.</td>
</tr>
<tr>
<td>Ticket Offers or Promotions: Designed to Keep Subscribers Seeing All the Plays and Bringing Friends/Children</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renewals, especially 7 and 9 play subscribers</td>
<td>Rites</td>
<td>Faith</td>
<td>Onsite</td>
<td>Box office w/ support from comm.</td>
<td>mailings, telemarketing</td>
<td>maintain a healthy subscriber base</td>
<td>subscription report</td>
</tr>
<tr>
<td>Education Oriented: Designed to Go Deeper into the Artistic Process</td>
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<td></td>
</tr>
<tr>
<td>StageVoices</td>
<td>Artistic Joes</td>
<td>Rites</td>
<td>Onsite, rotunda</td>
<td>Theatre artist and an interviewer; Ed. &amp; Aud. Devo. Associate</td>
<td>Artist interviewed by someone that s/he knows, places his/her work in context</td>
<td>To provide glimpse of artistic process; place the plays in context</td>
<td>Observation at event, questionnaire, end of season postmortem, artist response to the event</td>
</tr>
<tr>
<td>Drama Intensive</td>
<td>Artistic Joes</td>
<td>Faith</td>
<td>Offsite at Center House</td>
<td>Ed. Staff/director and interns</td>
<td>Generation of original play, presented at Center House</td>
<td>Explore acting/ generative ensemble work in depth</td>
<td>Student and teacher evaluations; de-brief</td>
</tr>
<tr>
<td>Ballard TeenSpeak</td>
<td>Artistic Joes</td>
<td>Faith</td>
<td>Offsite in fall at Ballard, including performances</td>
<td>Ed. Staff/Resident TA</td>
<td>In small-groups, via consensus, create performance piece</td>
<td>To help students understand the phases and decisions of the creative process</td>
<td></td>
</tr>
<tr>
<td>Summer High School Internships</td>
<td>Joes</td>
<td>Faith</td>
<td>Onsite</td>
<td>Education staff</td>
<td>HS students develop study guides &amp; curriculum</td>
<td>To connect teenagers to org.</td>
<td>Self-assessments throughout process; video projects; ongoing contact</td>
</tr>
</tbody>
</table>
# Seattle Repertory Theatre's Audience Development Map

<table>
<thead>
<tr>
<th>ACT</th>
<th>Primary Audience</th>
<th>Secondary Audience</th>
<th>SCENE</th>
<th>AGENT</th>
<th>AGENCY</th>
<th>PURPOSE</th>
<th>EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development: Creating Long-term and Higher Level Donors</td>
<td></td>
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<tr>
<td>Elected Officials Reception</td>
<td>Issue Joes</td>
<td>Rites</td>
<td>Onsite</td>
<td>Govt. giving, special events, FOH, artistic staff, box office, SRO</td>
<td>Sat. matinee, sent invite w/ rsvp line</td>
<td>Thank govt. donors, provide more insight into the art</td>
<td>Track attendance, anecdotal notes on crowd response, follow-up notes, subsequent gifts</td>
</tr>
<tr>
<td>Fall Gala</td>
<td>Rites</td>
<td>Smiths</td>
<td>Offsite (Four Seasons)</td>
<td>Corp. giving, special events, devo. staff, production staff, Board</td>
<td>Save-the-date, invitation, sit-down dinner, dancing, gaming for 330-360</td>
<td>SRT- general fundraising for operating costs, companies- high profile fun event that allows them to show support of arts community while entertaining clients and friends</td>
<td>Track attendance and level of tickets purchased, anecdotal notes on crowd response from participants and committee, repeat attendees</td>
</tr>
<tr>
<td>Stars &amp; Stories</td>
<td>Karen</td>
<td>Faith</td>
<td>Onsite</td>
<td>Artistic staff &amp; actors, corp. devo., special events, production &amp; facilities staff, Board</td>
<td>Save-the-date, invitation, pre-show reception, scripted storytelling w/ actors, SRT staff, comm. leaders, invited cast party</td>
<td>SRT-fundraising event for education programs, onstage participants -- way to show their support of SRT, take an active role in the art</td>
<td>Ticket sales, accessibility &amp; enthusiasm of the performers</td>
</tr>
<tr>
<td>Fashion Show</td>
<td>Karen</td>
<td>Smiths</td>
<td>Offsite (Paramount Theatre)</td>
<td>SRO, devo., special events, Bd. Members</td>
<td>Save-the-date, invitation, fashion show and lunch</td>
<td>SRO fundraising event for SRT</td>
<td>Ticket sales, press coverage of event -- what follow up do we do?</td>
</tr>
</tbody>
</table>