

the AUDIENCE as ART

BY SUZANNE M. SATO

IN 2000, Theatre Communications Group launched the New Generations Program with the support of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. Now in its fifth round of applications, New Generations has become a signature program for TCG—and one of its most popular, as measured by the number of proposals received. Its dual objectives are the development of **FUTURE LEADERS** and **FUTURE AUDIENCES**. “Hot Seats and Safety Nets” (Oct. ’04) described some of the characteristics of New Generations mentorships over the first rounds of the program. This companion report looks at the strategies New Generations theatres have adopted to build younger (under 30) and/or culturally specific audiences.

component is that strategies must be organic to the work of the theatres, and generalizations about what works, and what doesn’t, must be based on as wide a body of evidence as possible. Recurring themes running through New Generations grant programs are treating the audience as a participant; leading with the art; cultivating multiple audiences with multiple strategies; and investing in people so that they, in the end, invest in the theatre.

SUBSCRIPTIONS and BEYOND

Over the past four-plus decades, the not-for-profit theatre movement has evolved in ways that could not have been foreseen when such now-mature organizations as Arena Stage and the Guthrie Theater were born. Since 1961, TCG has grown from a consortium of 16 initial theatres to a highly diverse membership of more than 400 theatres in 48 states—exhibit one in the rapid evolution of this sector.

W. McNeil Lowry of the Ford Foundation is largely credited with jumpstarting the proliferation of not-for-profit theatres, believing that an economically stable producing organization with a large and loyal audience base—subscribers that return again and again on a regular schedule—would promote artistic experimentation and excellence. In the early ’60s, when Lowry committed the Ford Foundation to the support of regional not-for-profit theatres, he recognized that the Broadway-style economics of building an audience from scratch for each show was counterproductive to the stability of those theatres. In 1961, he introduced Danny Newman, a public relations whiz from Chicago, to a select gathering of Ford Foundation-supported theatre leaders. Newman proclaimed the gospel of building a subscription audience, and for the next 20 or 25 years, with the support of McNeil and Ford, Newman became the guru of subscription marketing in not-for-profit theatres across the country. *Subscribe Now*, published in 1977 and now in its 10th printing, became required reading for anyone interested in audience development.

Subscribers remain the bread and butter of many theatre audience development strategies. But given the wide range of different theatres that gather today under TCG’s umbrella, the subscription model has become only one of several tools that theatres use to attract and build their audiences. Many not-for-profit theatres are finding that today’s potential audience members are no longer served by the subscription model, nor, in fact, is the art on the stage. In the “The Field and Its Challenges” (Jan. ’00), Peter DuBois, then artis-



Tina Fabrique and the ensemble of *Crowns* at Arena Stage, which benefitted from a New Generations-funded marketing initiative.

The objective of the audience development component of the New Generations program has been “to strengthen and deepen innovative existing programs, to reward what is already working and to allow theatres that have been succeeding to do even better.” One hoped-for outcome was the distillation of a set of “best practices” to share with the larger theatre field. It is clear, however, that replication of these practices—the best, or even less than notable ones—is not the point. Rather the goal must be to encourage others to think more creatively about how to build an audience that reflects the variety and vitality of the community, now and for the future.

The heart of the New Generations audience development

tic director of Alaska's Perseverance Theatre, is quoted as saying, "Communication and loneliness in society is a larger cultural problem. We're in the business of giving people what they didn't know they wanted, so how do we create a dialogue with our audience?"

The idea of "creating a dialogue" is echoed in the summary findings of *A New Framework for Building Participation in the Arts*, by Kevin F. McCarthy and Kimberly Jinnett for the RAND Corporation. "The key to developing such [effective engagement] strategies is knowing what tactics to use with which target populations and when. Each of the ways to increase participation—by broadening it, deepening it or diversifying it—is best suited to a different population depending on where that population is in the process of deciding whether to participate in the arts."

Young people and culturally specific audiences have been deemed "nontraditional" in part because their ticket-buying habits do not parallel the subscriber's loyalist, buy-four-get-one-free model. The New Generations audience development program targets support programs that speak directly to these audience segments in the interest of cultivating new audiences for the future.

CULTIVATING the AUDIENCES of TOMORROW

There is nothing additional about the audience demographic we are trying to get.

—Jason Neulander, artistic director,
Salvage Vanguard Theater

For us, it's not about getting butts in seats, but really touching hearts.

—Meena Natarajan,
executive/literary director, Pangea World Theater

The character of the New Generations audience grants is difficult to encapsulate. The majority (more than 80 percent) of Future Audiences grantees are small-to-mid-sized organizations, and the average New Generations grant, based on the level requested by the applicant, currently hovers near \$55,000, divided over two years. New Generations audience development theatres have been highly diverse with respect to aesthetic, geography, size and institutional structure. By defining a very broad goal—"the expansion and strengthening of existing theatre programs that have proved effective in reaching young and/or culturally specific audiences (including but not limited to those defined by race, class, gender, sexual orientation or rural geography)"—New Generations grant activities over the first three rounds (2001–04) have included a wide range of strategies:

- Building partnerships and collaborations with complementary arts and community organizations;

- Bringing the fruit of educational programs to a wider public;
- Increasing teen audiences through wider accessibility or deeper engagement;
- Reenvisioning core programs to better align activities with strategies;
- Increasing artistic salaries;
- Adding marketing staff positions or expertise;
- Launching innovative new performance series;
- Targeting specialized audiences, e.g., deaf and hard-of-hearing people, new immigrants, people with disabilities, people of color;
- Website redesign and development;
- Marketing innovations, e.g., CDs for radio distribution, publications, institutional branding;
- Community development and awareness.

The New Generations program is still too nascent to assess the long-term impact of Future Audiences grants, but several themes have emerged across the successful projects. Underlying the majority of these grants is the idea of build-



Emily Lawsin performs in a jam session as part of Walk & Squawk Performance Project's Walking Project, which brings together Detroit musicians, storytellers, poets and actors.

ing relationships with the audience, creating the dialogue cited by DuBois, almost customizing the theatre experience for the participant. In the face of an electronic age, the not-for-profit theatre seems to have collectively embraced the very quality that differentiates it from electronic media, i.e., the live and unmediated experience. Many New Generations projects have tailored their marketing approach to the art on the stage, but at the same time have manipulated new media to market, promote and extend the live experience.

AUDIENCE AS PARTICIPANT: While traditional audience development programs aim at maximizing attendance,

most of the New Generations projects have focused on the deepening of the audience experience. Whether addressing college students, at-risk teens, new immigrants, people of color or social activists, the majority of programs involve a heightened level of audience engagement. Almost none of the strategies measure success strictly by numbers, and even when the goal is to increase ticket sales, strategies are customized to the buyers' interests or needs—whether at the People's Light and Theatre Company in Malvern, Pa., which is aggressively deepening its relationship to an African-American audience, or at Pregones Theater in Bronx, N.Y., which has curated a variety of performing artists in a club setting aimed at younger audiences.

Several New Generations theatres have focused on the value of considering the audience member's complete theatre experience. According to John Belluso, co-director of Other Voices at the Mark Taper Forum in Los Angeles, the play-development program for writers with disabilities “helped the theatre wrap its mind around the idea

of taking responsibility for making the whole theatre experience accessible, from getting disabled audiences to the theatre and into their seats to getting them home.” In Austin, Salvage Vanguard Theater's Jason Neulander put it this way: “At first we just wanted the work to speak for itself. But then, I started to notice that in some museums, creating a context for the work could draw new audiences into the experience. We pay attention to our audience from brochure design to curtain speech, all aimed at contextualizing the work.”

In many cases, successful programs for youth have completely conflated the roles of audience and participant. While their programs differ from each other, New York City's 52nd Street Project, Chicago's Free Street Programs, New WORLD Theater, in Amherst, Mass., the Guthrie Theater's Schools on Stage program in Minneapolis, Los Angeles's Fringe Benefits and others have taken to heart the notion of deepening, rather than broadening, the participatory theatre experience as a way of making inroads into the “audience” sensibility. And yet, none of these organizations would consider its primary purpose to be social services or education, rather than artistic. Gus Rogerson, artistic

director of the 52nd Street Project, put it succinctly: “The second we focused on helping the kids, rather than putting on a good show, we were dead; and it's the reason the Project has survived.” The persistent challenge to the survivability of these programs—even the most well-documented and applauded—is financial stability in the face of a production model that is highly labor-intensive and generates no revenue.

Many theatres have embraced the idea of the audience as a stakeholder in the theatre experience, finding value in the complexity of a participatory relationship with the theatre. At the recent gathering of New Generations theatres, participants described a sense of adventure. Be open to new ideas; keep it simple; and make yourself a resource to the audience were all themes in the discussion. People's Light's director of audience development Melanye Finister described the theatre's efforts to change the perspective from “here's what we're going to do for you,” to “here's how you can help us.” The ultimate goal is to value the audience for what they bring to the theatre experience, rather than confining them to a market niche.

LEADING WITH THE ART: “Adapting to or building on who's in the audience is so tied to what you're putting on the stage,” noted artistic director Bill Rauch of Cornerstone Theater Company in Los Angeles. “For some people it is a question of diversification, but for others it's a core mission.” Many theatres reinforced the connection between the art and the audience. “I believe very strongly that if the work speaks to the audience you get a higher percentage attendance,” confirmed Meena Natarajan of Minneapolis-based Pangea World Theater. As much as New Generations grants are aimed at audience development, the theatres agree that it is the work on the stage—or in the case of educational programs, the process of creating work—that ultimately speaks to the audience.

In Minneapolis, Ten Thousand Things plays to a constituency that includes the incarcerated and the homeless and works with some of the finest actors in the city, a key to the power of its artistry. Increasing actors' salaries—so that artists can afford to turn down other work to take on this time-consuming and rigorous yet rejuvenating artistic experience—is integral to audience development. “Every play we do is about reaching new audiences—it is not an add-on for us,” said artistic director Michelle Hensley. “So we use the New Generations grant to pay our actors better, to sustain the work we do.”

MULTIPLE AUDIENCES: Rather than seeking an audience-building template that will maximize the return on the marketing dollar, many New Generations projects embrace the idea of multiple audiences and using different marketing strategies for each group. Ellen Gavin, executive artistic director of Brava Theater Center in San



Pregones, in Bronx, N.Y., used New Generations funds to create its website.

Francisco, commented, “Sometimes I sit in the theatre and wonder who our audience really is, because they are not the same audiences show to show. We sold out a show full of provocative Asian stereotypes to a young pan-Asian audience, with most of the sales happening online. With a women’s labor play, we did old-fashioned affinity group organizing. And for an amazing Israeli singer, an entirely new audience beat down our doors. The more and more specifically we target each audience, the broader our base expands.” At Mixed Blood Theatre Company in Minneapolis, artistic director Jack Reuler pulled no punches: “We have thrown in the toilet the notion of getting bigger numbers; targeted marketing is hand-to-hand combat, and we are looking more at who’s coming than how many.”

Ironically, one theatre’s “traditional” is another theatre’s “new.” At Honolulu Theatre for Youth, future—i.e., young—audiences are a given, while the challenge is building traditional—or family—audiences as part of ensuring the future. HTY has committed considerable effort to promoting partnerships with other not-for-profits and increasing the number of public performances to encourage families to share the theatre experience together. Artistic director Mark Lutwak and managing director Louise Lanzilotti noted, “The leap for us was wanting to reach adults and families. We want to reach the mainstream people; they are *our* new audience.”

Ultimately, however, the stated ideal, as yet unrealized, is to encourage these multiple audiences to interact on a regular basis. Though theatres report varying success to this end, none would claim to have cracked the code. Jorge Merced, associate director of Pregones Theater, confirmed, “Most of the time the audiences don’t cross over to other events. Music, theatre, conversation—they tend to come back to similar events.” “At the



At Salvage Vanguard Theater, *Motherbone's* CD, right, climbed charts before the production, with Jenny Larson, hit the boards.

PHOTO: SARAH BORK HAMILTON
ART: DEREK A. ROSENSTRAUCH

same time,” noted Cornerstone’s Rauch, “we don’t want our community audiences to start looking like other audiences. For years and years, we only defined success by how our audiences reflected the community we were in, but now we know Cornerstone needs to be a window for others—to get members of one community to come to see another community’s work.”

SUIT THE MARKETING STRATEGY TO THE AUDIENCE...AND THE ART:

Salvage Vanguard Theater in music-dominated Austin has produced several new musicals with rock or contemporary scores. In some instances, the theatre has arranged to record and distribute CDs of the music even before the show opened, and has pitched the CDs to local radio stations. One song climbed to number nine on the charts, creating a buzz for the show, *Motherbone*, before it even opened. Salvage Vanguard also features an improv club that brings young audiences in on weekends, and the company publicizes individual company artists as it would a playwright or star actor, building a ticket-buying following. But each new marketing strategy is part of a conscious effort to create dialogue with the audiences.

On the other hand, at Dad’s Garage in Atlanta,

NOTES on PARTNERSHIPS

AT A SEPTEMBER 2004 GATHERING OF

New Generations audience development grantee theatres from the first two rounds, Johnny Irizarry, executive director of the Lighthouse in Philadelphia, discussed the challenges of taking on collaborations or partnerships with other organizations. Key points included:

- Who comes to the table still depends on the perception of who does the inviting;
- Artists are perceived as people of special abilities and talents, whereas communities of color daily receive the signal that they

are not special in that way. Understand that self-transformation is a different goal than transforming the people you are working with;

- It takes time to build trust, negotiate power, respect difference; one must recognize and value the differences between the partners;
- The biggest obstacle to collaboration is that human beings are involved;
- Avoid forced collaborations. It takes like-minded organizations to reach a common goal;
- Never negotiate your integrity and dignity.

In one unique New Generations partnership, Deaf West Theatre partnered with the

Mark Taper Forum to bring its production of *Big River* to a larger Los Angeles deaf population, as well as to hearing audiences. Deaf West artistic director Ed Waterstreet described a few of the practical solutions: “We had several meetings with the Taper’s box office, marketing and education people. Their large subscriber base led to a concern that the seats left available to the deaf and hard-of-hearing single-ticket buyers may be in poor locations. We used New Generations grant dollars to offer discounts to the deaf community and to create a special marketing campaign that would get the word out to the deaf community prior to tickets being put on sale to the general public. Specific flyers were

where the average audience member is a 27-year-old male, the theatre tries to brand itself as a place to be. “As much as we can, we build the personal relationships,” said former artistic director Sean Daniels. “People buy into the institution, rather than looking at the season and picking what they like. I think it’s important that the theatre doesn’t age with the artists; we add an ensemble member each year who is always someone younger than we are.”

Theatres have utilized grant dollars to learn more about buying habits of younger or culturally diverse audiences and have adjusted their marketing accordingly. Several New Generations theatres have revamped their websites and contracted for online ticketing capability to respond to the buying preferences of young audiences. Working Classroom, in Albuquerque, N.M., discovered that their younger audiences tend to rely on a local independent weekly for ticket-buying information, rather than the daily newspaper preferred by the theatre’s board and staff. Even traditional subscription campaigns now provide a wider variety of marketing options. Washington, D.C.’s Arena Stage adjusted its subscription campaign when it discovered that more than half its subscribers opt to buy fewer plays than a full-season package, but full-season subscribers renew at the astonishing rate of 90 percent.

Group sales strategies were also refined to appeal to audiences and their buying habits. Arena Stage’s director for institutional advancement, Maggie Boland, described the phenomenon of ticket sales for Regina Taylor’s *Crowns*. “The audience for *Crowns* was incredible—both individual tickets and tickets for groups hit an all-time high. By popular demand, we hosted an unprecedented summer return engagement. It was an interesting audience-building exercise for Arena Stage in that group sales tickets are significantly discounted, and

we could have easily sold those tickets at full price. Arena has never brought a show back during the summer, but we are doing just that with this play.” Flexibility and responsiveness are key to maximizing audience participation, an investment in the future that may not deliver the maximum payoff in the short term.

INVESTING IN PEOPLE: Another recurring theme is marketing through “influencers”—individuals who, in turn, influence others to buy. “Relationships are built with individuals,” observed Grace Grillet, managing director of People’s Light. “But to the extent that many individuals represent larger groups, the number of audience members with whom we have a relationship increases greatly. The attitude of this theatre is one of sustaining relationships.”

In different theatres, the person responsible for audience relationships might include the artistic or managing director, community relations manager, the director of audience development or the group sales director. Arena Stage’s Boland noted, “Group sales is very old fashioned; it’s a very personal form of marketing, and our group sales manager—who has been here for 10 years—is very ‘high touch.’”

Some relationships are held externally on behalf of the theatre. The staff at Pangea World Theater described the trajectory of earning the trust of an initially skeptical Ethiopian audience member who now brings as many as 25 people with her whenever she comes to the theatre. A secondary outcome of the Guthrie Theater’s Schools on Stage program is that some of the 150 student participants have become engaged advocates for theatre among their peers. Beth Burns, co-director of education and community partnerships, reported that these students “bring other kids to the theatre and their actions say, ‘This is my theatre. I own the theatre.’” Arena Stage has

generated that would clearly communicate to the deaf community. The best available seats, based on walk-throughs of the theatre by DWT staff, went to hard-of-hearing buyers. The Taper also opened a TTY line for deaf and hard-of-hearing inquiries. Box-office people were trained to spot the best seats for a deaf or hard-of-hearing ticket buyer. Someone at Deaf West was also on call full time to answer questions, and special deaf sensitivity in-service training sessions were conducted with box-office and front-of-house staff to help facilitate interaction between deaf and hard-of-hearing audience members.”

But as Mark Lutwak, artistic director of the Honolulu Theatre for Youth has observed,

“It is not necessarily true that partnerships are an effective cost-saving measure, so entering into a partnership can’t be about the money.” Once up and running, partnerships become living entities, and sustaining them even when they have become successful is not easy. Jorge Merced, associate director of *Pregonos* of Bronx, N.Y., put it this way: “Even after the grant is over, and the ‘passion’ of the funding subsides, you gave birth to a child that needs nurturing.” —S.S.

**Tyrone Giordano and
Melissa van der Shyff in Deaf West’s
Big River at the Mark Taper Forum.**



CRAGG SCHWARTZ

included high school student writers among the opening night critics, creating ambassadors for the theatre, with the unanticipated long-term benefit of encouraging a fresh cadre of future critics raised in the theatre.

IMPACT OF THE NEW GENERATIONS GRANT: In a few cases the process of deepening the audience development goals was profound, with a systemic impact out of proportion to the size of the grant. For example, in seeking to build on the success of *Cootie Shots*, published by TCG, Fringe Benefits launched its Theatre for Social Justice initiative. Responding to communities that sought the theatre's services, this initiative allowed the artists to teach communities to make their own productions, rather than touring to schools with a finished product. "Our original goal of creating theatre 'with youth,' is shifting to 'with communities,'" commented artistic director Norma Bowles. "I am more passionate about teaching than producing, so the new direction is a better fit for me. This has revolutionized the way we work."

Many theatres have been deeply shaken by the economic downturn and have been forced to confront the need for a different organizational paradigm. In the case of African Continuum Theatre in Washington, D.C., New Generations resources came at a defining moment in the institution's survival; courage and creativity were key. Producing artistic director Jennifer Nelson put it candidly: "When we were wading through the worst, we did the most work. And we would not have been able to do any of it without that grant. It wasn't just about averting disaster—the grant actually moved us forward."

With so many success stories—accompanied by missteps and the occasional failure—the desire to share best practices is understandable, but elusive. In the September 2004 New York City convening of the first two rounds of New Generations audience development theatres, some participants simply took comfort in confirming that they were not alone in the struggle to find continued funding. In fact, a fundamental shared concern, even among theatres who considered their audience development strategies to be successful, was being able to sustain the level or depth of work when replacement dollars are so difficult to find. Others benefited from small takeaways—the idea of a handbook for community process or sharing pointers in dealing with student artists.

TCG executive director Ben Cameron has invoked Susan Kenny Stevens of the LarsonAllen Public Service Group in Minneapolis, in her book *Nonprofit Lifecycles* (published by LarsonAllen). She describes the institutional *growth* phase as a "world of yes," whereas *decline* is characterized by listening only to yourself. *Maturity* is the equilibrium of the two. In many cases, New Generations grant participants have been char-

NEW GENERATIONS PROGRAM SUMMARY: CULTIVATING the AUDIENCES of TOMORROW

ROUND 1

African Continuum Theatre Company (Washington, D.C.) increased staff, create website, e-magazine and hip-hop theatre piece.

Arena Stage (Washington, D.C.) collaborated with Howard University, Bethesda Writer's Center and the Smithsonian Institution Center for African American History and Culture.

Bilingual Foundation of the Arts (Los Angeles) expanded Reader's Theatre marketing and conducted a college survey.

Center Theatre Group (Los Angeles) increased outreach to people with disabilities.

Cornerstone Theater Company (Los Angeles) assessed audience development practices and hired a community coordinator.

Dad's Garage (Atlanta) augmented marketing efforts and expanded programs for young artists.

The 52nd Street Project (New York City) hired a volunteer coordinator and a teen dean.

Free Street Programs (Chicago) expanded its TeenStreet programs and TeenStreet PANG (Producing Artists for the Next Generation) performance series.

Fringe Benefits (Los Angeles) developed new plays and workshops for youth and increased school tours.

Intersection for the Arts/Campo Santo (San Francisco) developed an internship program linked with artists.

Mixed Blood Theatre Company (Minneapolis) increased marketing for its Ethno Metro Pass, a flex-pass for nontraditional audiences.

Omaha Theater Company for Young People (Nebraska) continued *Pride Players: Odyssey*, regarding tolerance and understanding of sexual orientation.

Passage Theatre Company (Trenton, N.J.) strengthened State Street Project, an after-school mentoring project.

Penumbra Theatre Company (St. Paul, Minn.) increased marketing efforts for its Late-Nite Series.

Pregones Theater (Bronx, N.Y.) expanded outreach databases and activities, created a website and conducted intergenerational workshops.

Public Theater (New York City) enhanced Shakespeare in the Boroughs workshops and the all-borough ticket distribution program.

Roadside Theater (Whitesburg, Ky.) began residencies with new multiracial partners and collaborated with Native American artists on a bilingual play.

Ten Thousand Things (Minneapolis) increased performances and upgraded its Equity contract.

Working Classroom (Albuquerque, N.M.) expanded training for student actors, conducted community-based audience research and recruited youth development teams.

ROUND 2

About Face Theatre (Chicago) increased youth training programs, expanded outreach activities and encouraged youth leadership.

Alliance Theatre Company (Atlanta) hosted high school students as they adapted and performed *Our Town*.

Brava Theater Center (San Francisco) developed its website and promoted the web-based Culture Card.

Deaf West Theatre Company (North Hollywood, Calif.) increased marketing to deaf and hard-of-hearing audiences through seminars and workshops.

GALA Hispanic Theatre (Washington, D.C.) expanded positions in marketing, outreach and website design and upgraded its database.

Guthrie Theater (Minneapolis) increased its artist residency program through expanded partnerships and improved marketing efforts.

Horizon Theatre Company (Atlanta) expanded programming and hired a producer for New Horizons, a late-night/off-night series for young audiences.

New WORLD Theater (Amherst, Mass.) expanded performances in Project 2050, an intergenerational, cross-cultural exploration of new aesthetics.

Oregon Shakespeare Festival (Ashland) created additional bilingual events and materials and offered Spanish translation of plays over headsets.

People's Light & Theatre Company (Malvern, Pa.) hired a director of audience development and created a gateway ticket option to remove barriers of high-priced tickets.

Perseverance Theatre (Douglas, Alaska) expanded its Alaskan Conservatory Program by increasing fellowships for artists and marketing stipends.

acterized by their sense of adventure, by being open to little ideas, and—when these ideas work—by being flexible enough to run with them. The concomitant of this flexibility is maintaining clarity about the link between the art and the audience. Deborah Cullinan, executive director of San Francisco’s Intersection for the Arts, summed it up: “You open one door, and the next door is waiting to be opened.”

BUILDING RELATIONSHIPS: In the end, relationships are powerful—relationships with the audience, artists, other organizations, the community and internally. Intersection’s Cullinan observed, “Initially, building relationships was a strategy to revive our organization. It never made sense to us to differentiate between community and artistic programming. After eight years, I

have been gratified to fully realize that creating relationships is not just a strategy, it’s a vision.” Reuler reinforced this theme: “I don’t distinguish between benefiting the field and benefiting Mixed Blood. If you can ask, how does this benefit the theatre? the community? the field? and can answer the question for every sector, then that’s the action you want to take. Mixed Blood and the field are joined at the hip. I don’t think of it as altruistic; I think of it as purpose.” The success of the New Generations program is that, at its core, it is about people. Whether mentoring or cultivating audiences, the greatest investment has been in the power of people to effect change and to make art with ingenuity, experience and generosity. **AT**

NEW GENERATIONS PROGRAM SUMMARY: CULTIVATING the AUDIENCES of TOMORROW

ROUND 2 (con’t)

Salvage Vanguard Theater (Austin) increased production of cast albums and transformed its website as an interactive performance tool.

Theater Offensive (Boston) brought community participants into the theatre to enrich its diverse lesbian and gay core audience and productions.

Virginia Stage Company (Norfolk, Va.) hired a military base liaison to focus on active-duty military members and their families.

ROUND 3

Arena Stage (Washington, D.C.) is enlisting high school and university students as ambassadors and theatre critics.

Bailiwick Repertory (Chicago) is strengthening the Lesbian Theatre Initiative, focusing on lesbian artists and audiences.

The 52nd Street Project (New York City) is expanding its curriculum for the youth of Hell’s Kitchen and hiring an associate artistic director and bilingual executive assistant.

Free Street Programs (Chicago) is producing additional performances created through collaborations between professional and youth performing artists.

HERE Arts Center (New York City) is expanding its “Looking for a More Exciting Evening?” outer boroughs campaign.

Honolulu Theatre for Youth (Hawaii) is expanding outreach to children and families through public performances and partnerships with other cultural organizations.

Mixed Blood Theatre Company (Minneapolis) is increasing marketing for its Ethno Metro Pass, attempting to increase pass-holders of color.

Mum Puppettheatre (Philadelphia) is purchasing and implementing personal captioning systems for deaf audiences and providing ASL training to the staff.

National Theatre of the Deaf (Hartford, Conn.) is developing new plays relevant to the deaf community.

Pangea World Theater (Minneapolis) is quantifying strategies to attract and retain immigrant audiences.

Pillsbury House Theatre (Minneapolis) is expanding its youth companies by recruiting and training in several core neighborhoods.

Pregones Theater (Bronx, N.Y.) is expanding programming with an emphasis on Latinos, ages 17–30.

Ten Thousand Things (Minneapolis) is increasing performances at prisons, shelters and housing projects and is augmenting artist pay and research.

Wheelock Family Theatre (Boston) is creating Access Action Packs for people with disabilities, including a needs assessment study and access procedures manual.

ROUND 4

Arvada Center for the Arts and Humanities (Arvada, Colo.) is increasing accessibility for deaf and hearing-impaired audiences.

Brava Theater Center (San Francisco) is deepening its relationship with Latino, Asian-American and youth audiences.

The Center for Puppetry Arts (Atlanta) is hiring an audience development/group sales manager and creating target marketing for adult puppetry programming.

Cornerstone Theater Company (Los Angeles) is creating a community response fund to support residencies and increasing community-based marketing.

Deaf West Theatre (North Hollywood, Calif.) is increasing young and deaf audiences at co-producing theatres as it tours *Big River*.

Fringe Benefits (Los Angeles) is leading Theatre for Social Justice Institutes to teach the company’s methods and collaboratively develop plays.

The Haven Project (Portland, Ore.) is launching a teen arts club and expanding the theatre’s youth playwrighting program.

Hospital Audiences, Inc. (New York City) is expanding *Respect*, a production by and for at-risk youth.

Iron Triangle Theatre at East Bay Center for the Performing Arts

(Richmond, Calif.) is expanding its apprenticeship programs, hiring an outreach coordinator, increasing training and evolving site-specific productions.

Miracle Theatre Group (Portland, Ore.) is improving marketing for Spanish-language offerings, hiring a bilingual outreach coordinator and increasing programming.

Queens Theatre in the Park (Flushing, N.Y.) is deepening its relationship with its African-American and Latino audience.

Rainier Valley Cultural Center (Seattle) is enhancing Arts Gumbo (performing and visual arts exhibits and workshops) and SummerSTAGE programs.

Second Generation (New York City) is expanding its community building initiative and adding a full-time marketing manager.

Theater Mu (Minneapolis) is broadening its Asian-American audience, enhancing its website and adding a marketing and development position.

Walk & Squawk Performance Project (Detroit, Mich.) is hiring a community programs coordinator, working with community artists and increasing university audiences.

Youth Speaks, Inc. (San Francisco) is providing ticket subsidies, supplementing artist fees, expanding residencies and creating promotional materials.