



**President's Message from
Bruce Labadie**



This has not been the best of years for many of us in the presenting world, and we hope that this organization has helped in some way provide some assistance through the various programs that we provide: our annual information exchange conference; our encouragement of young people in the field, our new work and touring program; our advocacy through our list serve.

It has been a good year for California Presenters with our balanced budget, grants from the National Endowment for the Arts, the James Irvine Foundation and the California Arts Council, and our sold-out conference in May in San Francisco.

We are announcing a series of professional development webinars for presenter members featuring prominent national arts figures, the first with the Kennedy Center's Michael Kaiser on December 11, and two more to follow in 2010.

We are working currently on a tour of the West with the National Council for the Traditional Arts, and in November, we received a \$20,000 grant from the National Endowment for the Arts to help us with the planning process.

Our 2010 conference will be held in San Diego June 2-4 and we are in the planning process. Let us know if there are topics or speakers that might be of interest to you.

Hoping that you have a happy holiday season, and that next year will bring better times.

Bruce Labadie
brucelabadie@yahoo.com

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**CALIFORNIA PRESENTERS
NEW WORK**

**REQUEST FOR
2011-2012 ARTISTIC PROJECT
PROPOSALS**

Proposals Due: Friday, January 29, 2010
California Presenters seeks proposals for exceptional new performing arts projects for touring in the 2011-2012 season.

Representatives of the top ten ranked projects will be invited to make "California Presenters New Work" presentations to share the artistic visions of their new performance pieces with California Presenters' membership on June 3, 2010, at the Artist Information Exchange (AIE) conference in San Diego, California. The chance to get a distinguished group of presenters in one place with their undivided attention does not present itself very often. Several successful tours have been generated through this process.

In addition, and depending on available funds, presenters of the selected project(s) may be eligible to receive grants through the CP's Tour Support Program.

RFP may be downloaded at www.calpresenters.org

**2010 ARTIST INFORMATION
EXCHANGE CONFERENCE**

San Diego

June 2-4, 2010

SEE PAGE 6 FOR DETAILS

Job Listing Sites

Association of Performing Arts Presenters

<http://www.artspresenters.org/networking/jobbank.cfm>

Western Arts Alliance

<http://www.westarts.org/jobs.html>

California Arts Council

<http://www.cac.ca.gov/jobs/>

Arts Northwest

<http://www.artsnw.org/>

Western States Arts Federation

<http://artjob.com>

International Society for the Performing Arts Foundation

<http://www.ispa.org/jobs/index.html>

Southern Arts Federation

<http://www.artsopportunities.org/>

Send your job listings to admincoordinator@calpresenters.org and we'll post them in our e-mail bulletins.

California Presenters

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Ruth Rosenberg, editor

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California Presenters Meeting At APAP

California Presenters will hold its Special Interest Session on Monday, January 11, 2010 during this year's Arts Presenters Conference in New York City.

This roundtable discussion is open to all California presenters, regardless of membership status. Listen to and share ideas gleaned from the first three days of the conference.

The meeting will take place from 8:00-9:30am in Conference Room H of the Sheraton New York. For more info, contact Ruth at admincoordinator@calpresenters.org.

California Presenters' Statement of Professional Ethics

- Professional ethics should be adhered to by member organizations and their representatives.
- Inherent in the relationship between presenters, artists, and artist management, which form the core professional activities in the presenting field, should be a commitment to honesty and integrity in the performance of one's professional duties.
- Members will conduct their professional activities in good faith.
- Members will not breach professional confidences.
- Members will not abuse their professional affiliation by seeking inappropriate benefits that result in personal gain.
- Members will not engage in or participate in activities where one has a real or perceived conflict of interest.
- Members will conduct their business within the letter and spirit of all applicable laws, and governmental and institutional regulations.

the James Irvine foundation



NEW MEMBERS

California Presenters added these new members in 2009:

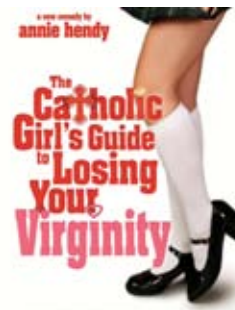
Gail Benedict, *University of California, Merced*
Emerson Bran, *Emerson Bran Management*
Butch Coyne, *Center of Performing Arts, Santa Clara University*
Rebecca Czapnik, *Circus Oz*
Elisa Echeverria, *Department of General Services, City of San Jose*
Kimberly Gordon, *Peninsula Jewish Community Center*
Natalie Hall, *Sunset Cultural Center, Inc.*
Tien Hsieh, *Concert Pianist*
Dan Mankin, *Dance Palace*
Jamie Maraviglia, *Clark Center for the Performing Arts*
Lou Moore, *Wallis Annenberg Center for the Performing Arts*
Sally Oken, *Oshman Family JCC*
Carolyn Palmer, *L.A. Philharmonic*
Gail Pisani, *Theatre Publications/Pisani Printing*
Mladen Puljic, *Mondo Mundo Agency*
Brian Schaefer, *ArtPower! University of California, San Diego*
Marianne Sciolino, *Sciolino Artist Management*
Heather Silva, *Arts & Lectures, University of California, Santa Barbara*
Marsha Waggoner, *Modesto Community Concert Association*
Lorraine Wright, *Montalvo Arts Center*
Ben Yonas, *Yonas Media*

It's time to renew!

Your 2009 California Presenters membership is about to expire.

Watch your mail for a 2010 renewal form. Your prompt renewal will keep CP going and growing!

2010-11 Presenter Tour Support Grant deadline extended



California Presenters has extended the deadline for New Works Tour Support funding available to presenter members of California Presenters for participation in a tour of ***The Catholic Girl's Guide to Losing Your Virginity***.

The application deadline has been extended to: **January 29, 2010**. Guidelines and application: www.calpresenters.org/resources/

Introducing the play ***The Catholic Girl's Guide to Losing Your Virginity***, a new, bold, fresh and proven, two-person show; written, produced and starring, Annie Hendy. It is a story about Lizzy, who upon finding out her priest was arrested for soliciting prostitutes, embarks on a twenty-five day quest to lose her virginity by her twenty-fifth birthday. It is a story of faith and religion, but ultimately it is about one girl's journey to find love.

This show opened at The Hudson Guild Theatre in Los Angeles where it enjoyed a sold-out, ten-week run! *The Catholic Girl's Guide* next traveled to the 2006 Cincinnati Fringe Festival, where it played six sold out performances and was chosen as both the Audience and Critic's "Pick of the Fringe." In January 2007 *The Catholic Girl's Guide* was picked up for the previously-booked 2006-2007 season at the Tony Award-winning Cincinnati Playhouse in the Park. This is the first time Playhouse Producing Artistic Director, Ed Stern, has booked a non-Playhouse production into the regular season! The play sold out the entire extended run and both parties involved made back their initial expenses before the show even opened.

"We know that Catholics like to go see theatre with the success of the show *Late Nite Catechism*, which has toured throughout California. And with the 16 million Catholics in California, I can think of no better stimulus package for your theatre!" says Annie Hendy.

"Cincinnati Playhouse in the Park was proud to produce Annie Hendy's *THE CATHOLIC GIRL'S GUIDE TO LOSING YOUR VIRGINITY*. The show proved to be a wonderful success - audiences being wildly entertained. The show is certainly not limited to Catholics. Anyone who remembers the trials and tribulations of dating, anyone who likes to laugh...hell, anyone who breathes will love this show." Ed Stern - Artistic Director of Cincinnati Playhouse

The Washington Center for the Performing Arts assumes management of Minnaert Center for the Arts



The Washington Center for the Performing Arts, the largest performing arts center in south Puget Sound, has undertaken an operational expansion involving management responsibility for the Kenneth J. Minnaert Center for the Arts on the campus of South Puget Sound Com-

munity College in Olympia. The Minnaert Center, 5 years old and previously managed directly by the College, features a 500-seat proscenium theater, a 80-100 seat black box theater, a soaring lobby, offices, and a fully-equipped catering kitchen.

With the financial cutbacks being experienced throughout Washington state government - including Washington's higher education system - the College found it increasingly difficult to cover the costs of managing the building. The College and the Washington Center entered into discussions last spring and signed a contract in August, with Washington Center management responsibility commencing on September 1. The Center is providing rental, technical, front-of-house, box office, and concessions support for all activities in the two theaters.

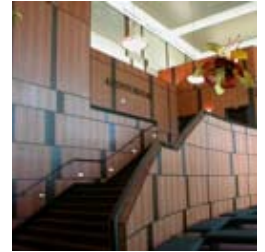
Tom Iovanne, Executive Director of The Washington Center for the past 20 years, said "Taking on responsibility for The Minnaert is a great way to utilize the skills and expertise of our existing management staff, deepen the employment and training opportunities for our operations staff, leverage our investments in technology, and in general help us weather the recession storm."



The Washington Center has rebranded its box office operation as OlyTix, and will regularly staff just its current box office location. The College's box office will be staffed on nights of performance only, but tickets will be available by telephone and online 24/7. The Center intends to make its ticketing services available to other organizations in the community as well.

The Minnaert Center is busy throughout the year with both college and rental activity and The Washington Center is actively planning an extension of its own

presenting program for the 2010-2011 season. The intent is to begin with a small series entitled *New Horizons at The Minnaert - presented by The Washington Center*, and will use the series as a laboratory for new marketing approaches that will inform development of the Center's own future marketing plans.



With this new relationship the Washington Center becomes the only arts organization in the state of Washington actively managing two separate complexes with four distinct performance spaces.

Photos courtesy of the Washington Center

CP receives NEA support for new partnership with NCTA

California Presenters is pleased to announce the receipt of a \$20,000 Access to Artistic Excellence grant from the National Endowment for the Arts. This funding supports a collaboration with the National Council for the Traditional Arts (NCTA) to commission, produce and subsidize the presentation of the Western states tour of *Don't Fence Me In: Songs, Music and Poetry of the American West*.

The *Don't Fence Me In* tour will mark the first in a series of three conceptual tours that CP and the NCTA envision taking place from January 2010 through December 2014. This five-year initiative will not only build on the productive and valued partnership that CP and the NCTA began 20 years ago, but will also address the unmet need for access to top-quality performances of traditional art that CP members now face. NCTA-produced tours are consistently well-received by audiences; however, NCTA's ability to meet the demand of CP member organizations has been greatly diminished in recent years due to the rising costs of mounting tours and a decrease in the availability of funding to support tours. This new partnership is designed to remedy the situation.

CP Members Crow!



The 8th annual NAPAMA Award for Excellence in Presenting the Performing Arts will be presented to **Dan DeWayne, Director of University Public Events and Chico Performances** for California State University. The award presentation will take place at the Arts Presenters' Conference, at the very beginning of

the APAP Member Meeting & Plenary on Saturday, Jan 9, 2010, 12PM at the Hilton Hotel in New York.

The NAPAMA (North American Performing Arts Managers and Agents) Award is given each year to a distinguished presenter in recognition of the awardee's dedication to the future of presenting the performing arts, professionalism, respect for colleagues, and high ethical standards. The award includes a citation for excellence, and the recipient's organization receives \$1,000 toward its endowment for presenting. California Presenters congratulates Dan!

Wallace (Wally) Farrelly retired Oct. 31, 2009 after 35 years as Director of Cultural Events for the **College of the Arts at California State University, Fullerton**. In the transition period before a new director is hired, he'll continue booking artists for the College's 2010/11 season part time in emeritus status. Wally was an inaugural member of California Presenters and served on the board as chair of the educational development committee.

Gustavo Dudamel took his place as Music Director of the **Los Angeles Philharmonic** on Thursday, October 8, 2009 and the Music Center's live simulcast extended the celebration beyond the Walt Disney Concert Hall to an even larger community. This was the Center's first simulcast.

1,500 adults and children, toting blankets and picnic baskets, gathered together on the Music Center Plaza to experience the live simulcast of the Inaugural Concert: *Gustavo Dudamel and the LA Phil*. One of the evening's highlights

was a personal greeting from backstage by the conductor himself. Offering a warm thank you, Dudamel expressed his hopes that the Plaza audience enjoyed the concert. The crowd enthusiastically responded with another standing ovation. The Music Center Celebrates Dudamel event was made possible by the generosity of Helen and Peter Bing and Thomas Safran & Associates.



Theresa Yvonne, formerly Arts Program Manager for the Grand Theatre Center for the Arts, City of Tracy, has taken the position of Performing Arts Manager for the Lancaster Performing Arts Center. She started her new position in November.

The Eli and Edythe Broad Stage and Edye Second Space at the Santa Monica College Performing Arts Center is pleased to announce the hiring of **Thomas McKenzie** as their Education and Outreach Coordinator/Grant Writer. Mr. McKenzie oversees Arts Insights, The Broad Stage's education and outreach program. The Eli and Edythe Broad Stage is dedicated to contributing to our cultural community through excellence in education and the arts. The Arts Insights series promotes artistic excellence, creativity, collaboration and the free exchange of ideas in an open, caring community of learners from every age and background. Mr. McKenzie also secures government and foundation grant support for the organization. He brings over a decade of non-profit administration experience and grantsmanship to the position. Before moving to Los Angeles, he worked with Wisconsin-based organizations: Peninsula Players, Paul Sills Community Theatre, Birch Creek Music Performance Center, and American Folklore Theatre. Since moving to Los Angeles in 2001, he has worked with Antaeus Theatre Company, Arts in Education Aid Council, and The Road Theatre Company. He recently held the position of Executive Director at the Fellows of Contemporary Art, and he currently serves on the Advisory Board of Outpost for Contemporary Art.

For the last five years, **UCSB Arts & Lectures**—in collaboration with community non-profit partners—has presented free public performances, workshops, meet-the-artists, and lecture/demonstrations to over 40,000 Latino community members in Santa Barbara County through their *¡Viva el Arte de Santa Barbara!* community arts project. The brainchild of director **Celesta Billeci**, *Viva el Arte* was created to provide Spanish-speaking residents, most whom live in traditionally low-income neighborhoods, with free access to the performing arts. This successful program features Mexican and Mexican-American artist ensembles who present weekend residencies to three targeted neighborhoods in Santa Barbara County and includes annual performances by award-winning Mariachi Los Camperos di Nati Cano. Previous artists who have also participated in *Viva el Arte* include Celso Duarte, Grandeza Mexicana, Perla Batalla, and Mariachi Reyna. Artist residencies include public performances at neighborhood venues, workshops with at-risk youth in juvenile facilities, and lecture/demonstrations at low-income housing complexes.

Arts & Lectures and its partners are excited to announce that the 2009-10 *Viva el Arte* season has been awarded

CP Members Crow con't

the California Arts Council/Department of Justice Music Presenting Grant. This grant will assist in subsidizing these free residencies so that Arts & Lectures and its partners can serve an estimated 15,000 community members this year. In addition to the CAC/DOJ grant, the program has also been funded by other prestigious foundations, including the National Endowment for the Arts and The James Irvine Foundation.

Zoot Velasco with the **Muckenthaler Cultural Center** reports "we have received enough corporate sponsors and grants to make our five Second Sunday festivals and two holiday festivals free this summer! We also have two other series sponsored for free admission."

Three California universities are among 31 semifinalists in the Association of Performing Arts Presenters 2010 Creative Campus Innovations Grant Program, including the **Irvine Barclay Theater**, University of California, Irvine and the California State University, Long Beach's **Carpenter Performing Arts Center**.

Semifinalists were chosen from a pool of nearly 150 applicants and will each be given \$7,000 to help develop each project concept for full consideration in the next selection process of this grant program. Up to 10 one-to two-year project grants, ranging from \$100,000 to \$200,000 each, will be awarded in August 2010 to college and university based presenters.

The partnerships developed through the Creative Campus Innovations Grant Program integrate the work of arts presenters across the campus, including but not limited to, the academic curriculum and within the surrounding community.

Funded by the Doris Duke Charitable Foundation, this grant program supports innovative partnerships for projects that go beyond conventional practice and perspectives on collaboration and learning, connects arts and nonarts constituencies through the creation of new interdisciplinary work, and stimulates discussion and debate on such issues as creativity, knowledge transfer, and community interaction.

California Presenters' Ruth Rosenberg and **Don Roth**, Executive Director of the **Mondavi Center, UC Davis** are both serving on the Leadership Team of Sacramento Mayor Kevin Johnson's *For Art's Sake Initiative*, chairing the Arts Education and Film committees respectively. Mondavi Center's Associate Executive Director and CP Treasurer **Jeremy Ganter** also serves on the Initiative's Facilities committee. A year-long initiative, *For Art's Sake* seeks to create a collective vision and direction for arts in Sacramento.

*Have something you'd like included in the next CP newsletter?
Send it to admincoordinator@calpresenters.org*

SAVE THE DATE!!

2010 ARTIST INFORMATION EXCHANGE CONFERENCE

June 2-4, 2010

Catamaran Resort Hotel, Mission Bay
San Diego, CA

It's not too early to register for the
2010 Artist Information Exchange!

Conference and registration info
are on our website:
www.calpresenters.org/meetings/



10 Ways to Supersize Your Theatre's Revenue

You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete.

—Buckminster Fuller

By Andy Nagle

With production costs rising, audience bases dwindling and an economy in dire straits, theatres are looking for methods to increase revenue in new and inventive ways. The following is a discussion of techniques to maximize profits.

1. "I don't work with kids or animals!"

If you haven't incorporated youth programs into your theatre, you are missing out on the surest way to make money. If you already have a youth program in place, we'll bet you aren't fully realizing the potential of kids. We know – you didn't get involved in theatre so you could babysit kids, but between a few summer youth shows and youth grants you can certainly bolster a sagging budget. If you are worried about tarnishing your theatre's image by adding children's shows, you can include youth programs so that they are virtually invisible to your subscription base.

a. **Summer youth programs.** Children's theatres charge kids up to \$850 each for participating in a show. Coupled with the fact that hordes of relatives and family friends will buy tickets to see the young actor perform, whether it's a good show or a show that only a mother could love. Keep the youth show runs short and make sure you tailor the number of performances to cast size and anticipated audiences. Most children's programs not only select shows with large casts, but also expand the number of ensemble parts to include every child who registers with the program. Youth theatres gain added revenue by selling DVDs, show T-shirts, "Break-a-leg" program ads, refreshments, cast photos ...with most of the work being done by parent volunteers. Audition workshops during the year will supplement income and are well attended. Summer theatre camps for youth similarly offer revenue opportunities.

b. **Acting classes for home schooled children or retirees.** There are more than 1.5 million home schooled children in America with very few outlets for drama education. http://www.usatoday.com/news/education/2009-01-04-homeschooling_N.htm

c. **Boy and Girl Scout merit badge courses.** Both organizations offer theatre merit badges, but little guidance on how to secure them. Boy Scout merit badge requirements: <http://www.boyscouttrail.com/boy-scouts/meritbadges/theater.asp> Girl Scout Earned Age-Level Awards: http://www.girlscouts.org/program/gs_central/insignia/list/junior.asp

d. **Youth grants.** Ask any grant writer, youth grants are like shooting fish in a barrel. You probably can't get youth grant money for your general coffers, but you can certainly use grant money to buy tech equipment, improvements to the house, etc. Wrap it around a youth workshop and you've upgraded your supply of wireless mics!

e. **Summer weekday matinees for youth groups and seniors.** If you have a children's show in the

summer, you can supplement earned income by scheduling performances for youth summer camps and senior groups. Church summer camps, YMCAs and the like have loads of kids each with \$10 in their pockets for field trips. These organizations are looking for cultural outings to bus the kids to.

Added bonus: Cultural institutions are already subsidizing education programs and you'll be doing something good.

2. Get me a Latte – and a grant!

A much underutilized resource for theatres is college interns. Internships are semester long or summer long and are jointly supervised by an academic advisor at the college and a representative of your theatre. Consider that you can secure publicity and marketing interns to help you write press releases, organize press premieres, coordinate opening night events, arrange interview and photo opportunities with performers, edit biographies for show programs, and updating your data bank of press contacts.

If you have a staff grant writer, odds are they could use the assistance of a grant writing intern to research grant opportunities, renew your donor base of individuals and organizations, network with other non-profit arts organizations to develop joint grant writing opportunities and help write grant applications.

Theatre management interns can be utilized in a variety of ways, from staffing your box office to helping backstage. You can call the internship coordinator at your local university or college or contact the faculty head of their theatre management, business, marketing or communications department.

Added bonus: Internships are a great way to find entry level employees for your theatre.

3. Go Corporate

Many theatres host corporate team building and staff development workshops grounded in an arts-based curriculum. Through arts experiences such as improvisational games, drama exercises, public speaking and mediation workshops using Boal acting techniques, corporate clients improve communication, creative thinking and group problem solving. You can partner with a consultant to offer a program, or cut out the middleman and develop the program yourself.

Timing is perfect for this as corporations are shying away from employee appreciation events because of some bad press during the recession.

Added Bonus: Theatre people have much to share with the corporate world!

<http://www.37days.typepad.com/thecircleproject>
http://www.jamberry.co.uk/training/performance_team_building.htm
<http://www.interactivetheatre.com.au/>
http://www.lifepositive.com/Mind/Creativity/Teaming_up_Through_Theatre82005.asp
<http://www.baddogtheatre.com>
<http://www.shawfest.com>

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10 Ways to Supersize Your Theatre's Revenue *con't*

4. Hold the Presses!

Whether you are a regional theatre with a publicist on staff or a small community theatre with no staff, you can always improve on your publicity efforts.

a. Daily newspapers- Most people believe that with newspapers on the ropes – slashing their newsroom staffs and the number of pages in their papers – it is harder than ever to get theatre coverage. The opposite is true. An editor who receives a well-written, interesting article about your theatre is more likely than ever to run it provided the editor doesn't have to pay a reporter to work on it. The trick here to make sure your press release comports with newspaper style (<http://www.apstylebook.com>) and is interesting and well-written.

b. Weekly newspapers – Weeklies are largely ignored by theatre publicists. Like dailies, the weeklies' budgets forced them to lay off reporters, so they welcome a good story. They also will give your article more inches and photos. Seniors, who are probably your largest subscription base, read weeklies cover to cover.

Whether you are co-presenting a national touring show or producing a local youth show, submit individual articles about actors or directors to their hometown newspapers, both weeklies and dailies. The producer of the touring show will send press releases about actors who grew up or live in cities near your theatre for the asking. As for the local shows you are producing, you can have cast members fill out a form that makes writing these human interest stories easy.

c. Radio- With the right type of show, you can convince radio station promotional directors to do on-air ticket giveaways. If you are a smaller theatre, you'll probably have more luck with smaller stations or ticket giveaways on websites of the large stations. Stations will also entertain trade outs with you – they run on-air mentions of your show and you run program ads of their station.

d. Television- When you have a show that lends itself to television, pitch it to local television morning shows. Obviously, dramas or comedies aren't going to excite the morning show producers, but consider musicals, dance shows, magicians or interesting novelty shows.

Added bonus: You can delegate much of this work to college interns.

5. Let's go to the movies!

Selling program ads to local businesses is a hard way to raise revenue. Most business people don't see the value in program ads and selling them is a great deal of work for you. You've gone to movies and seen static business ads sandwiched in between movie trivia questions and answers. If you have a video screen or plasma screens, why not run similar ads on a PowerPoint program before shows and during intermissions? Our experience has been that businesses embrace these ads. We have a Beatles musical biography production which we sell ad packages for PowerPoint ads to run with Beatles trivia questions and answers. This brings in

an additional \$2,000 - \$4,000 in revenue for weekend runs, which we split with our venue partners. <http://lajollabooking.com/Artists.html>

Get creative with the packages – include a free pair of show tickets, a program ad and their company logo on your show posters. You should charge more for exclusive business ads to allow that realtor to have the only real estate ad during the show or the neighborhood restaurant to corner the after show dessert market.

If you price your ad packages reasonably, you'll find they are very easy to sell. Your local Chamber of Commerce executive director can sell them by placing a few phone calls to his or her friends. Contact a local advertising agency to see if they will take on your marketing for a commission.

Added bonus: It's easy to find someone proficient in PowerPoint.

6. Dinner and a Show

Most restaurants also don't appreciate the usefulness of an alliance with a theatre. However, a marketing study commissioned by a group of 23 theatres in the Northeast found that nearly 90% of respondents usually patronize restaurants in the area when they go to the theatre. <http://tamaboston.org/survey/index.html> This is a remarkable statistic!

Consider offering area restaurants exclusive ad arrangements for types of cuisine (Italian, Continental, etc.). You include restaurant ads on your website, PowerPoint ads during intermissions and before shows, program ads and provide your box office staff with a script for those callers asking for dinner recommendations. If your partner restaurants can be persuaded to offer discounts with presentation of tickets, the restaurant will soon believe the effectiveness of this marketing tool.

Added Bonus: Your restaurant partners will display your show posters and postcards.

7. Old Reviewers Never Die

The Orange County Register downsized to one reviewer and limited him to writing only 40 reviews per year. This is a common trend across the country. We suggest contacting a retired reviewer and asking them to continue reviewing your productions and submitting them to smaller dailies and weeklies in the area. Reviewers may do so without expecting to be paid by the smaller papers. The papers will gladly print the reviews of a former big paper reviewer – especially if they don't have to pay for it. Your retired reviewer may agree to the arrangement so they can continue to see free plays and perhaps help out your theatre.

Added Bonus: You might end up with reviews in more papers.

8. It's Story Time

There is a market for essays, plays, short fiction and other materials performed by actors on DVD or audio recordings. Perhaps you've heard NPR's "Selected Shorts", which is short fiction read by stars of the stage and screen. Universities, colleges and high school history and civic students read materials from the past – Plato, Aristotle, the Declaration of Independence and so on and your DVDs and audio recordings can be used as educational tools. Avoid copyright issues by selecting old, public domain properties. You can also film or record new plays by a company playwright to be sold to patrons.

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CP's Performance West After Party At WAA

In Phoenix, California Presenters hosted a late-night party for attendees of the WAA conference at Stoudemire's Downtown. We'd like to thank our sponsors, Eye For Talent (Bill Smith, bill@eyefortalent.com), and the band *17 Hippies*. A good time was had by all!



CP Board Members and party planners
Adam Philipson, Bruce Labadie and
Sharon Yazowski



Berlin's *17 Hippies* entertaining the crowd



Michael Alexander and
the Eye for Talent team



Tim Wilson, Michelle Roberge, Tom
Mitze and Adam Philipson
enjoying themselves



ArtPower's Brian Schaefer and
Martin Wollesen



Larry Kosson & Michelle
Roberge

10 Ways to Supersize Your Theatre's Revenue *con't*

Added bonus: Your company actors will have an opportunity to make some money.

9. Discount Ticket Brokers – Off with their Heads!

Chances are you are using a discount ticket broker to fill the excess seats in your theatre and you don't like it one bit since brokers insist that you discount tickets as much as 50%. Some of your savvy audience members have figured out how to buy cheap tickets to your shows. If you don't already have an email retrieval feature on your website, your designer can allow audiences to sign up for same day ticket discounts. You can also invite audience members to fill out email address forms in your lobby. When you have a light house, send out a same day ticket discount offer to help fill your seats.

Added bonus: You'll build a larger email base to send newsletters by offering discount ticket offers.

10. Flex your Volunteer Muscle

Many theatres have volunteer programs in place to staff their ushering, kitchen and clerical needs. Studies show that although people are now less likely to make long term volunteering commitments, skilled workers are willing to volunteer for short term projects. If you are non-profit, a great way to find skilled volunteers, such as graphic designers, website designers, accountants, etc, is by listing with organizations such as www.VolunteerMatch.org. If you can articulate a worthy cause associated with your theatre, like providing low cost youth programs, make sure to highlight this in your volunteer listings.

Added bonus: Studies show that volunteering increases your life expectancy.

If you have questions, or would like to receive further information and forms pertaining to this article, contact Andy Nagle at 562. 480.7951 or andy@lajollabooking.com.

Andy Nagle is a retired trial lawyer turned award-winning theatrical producer. He has served on two theatre boards in southern California during the past ten years and is the owner of La Jolla Booking Agency. He has produced 30 musicals, comedies and dramas, including "Ticket to Ride – A Musical Biography of the Beatles" which is now touring. He is a founding member of the newly formed Blue Moon Theatre Company in Whittier, California.