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## Studio Theatre: An Internship Report

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**STUDIO THEATRE**

**An Internship Report**

**Submitted to the Graduate Faculty of the University of New Orleans**

**In partial fulfillment of the requirements for the degree of**

**Master of Arts**

**In**

**Arts Administration**

**By**

**Eugenia Siero**

**B.A. University of New Orleans, 2012**

**December 2015**

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## **Abstract**

The following internship report is a documentation of my work with Studio Theatre in Washington DC during the summer and fall of 2015. This report is based on my experience as an intern with the Marketing Department, where I had the opportunity to develop several large projects for the theater's 2015-2016 season.

Studio Theatre is a strong organization that produces excellent modern plays and strives to present the best work to its audience with every single show. This paper will discuss the different duties of the internship, as well as the organization's history and structure, organizational strengths and weaknesses, and its future direction.

## Preface

I chose to intern at Studio Theatre and move to Washington DC to acquire professional theater experience outside of New Orleans. At Studio I would have the opportunity to build strong bonds with the theater and increase my qualifications to be employed by similar organizations in the future. Studio runs on a \$5 million budget, with a strong organizational structure. Operating as a 501 (c) (3) nonprofit in DC, this theater presents provocative plays that challenge the boundaries of modern society. The company supports new work and provides state of the art entertainment.

My internship in the Marketing Department mainly consisted of developing marketing plans for the main series plays for the 2015-2016 season and assisting with PR duties for the summer benefit event called *Taste of Studio*. Additionally, I conducted market research for college courses related to the topics found in the plays, and provided group sales communication materials for universities in the District of Columbia, Virginia and Maryland.

Studio Theatre provided me with further learning opportunities in other areas of the department, such as ticket sales, public relations and digital marketing. I was able to participate in partnership meetings with publications such as the *Washington Post*, which allowed me to explore other aspects of marketing to which I have not been exposed.

## **Chapter One**

### **The Organization**

#### **History**

Studio Theatre was founded in 1978 by Joy Zinoman in a shared space that was located two blocks away from where the theater is now on 14<sup>th</sup> Street NW. The producing theatre company was an outgrowth of an acting Conservatory she had established in 1975.<sup>1</sup> Since the very beginning the vision of the theater was clear: Zinoman wanted to create a space full of provocative, fun and modern plays for DC audiences. Helping her in this effort was set designer Russell Metheny, and Virginia Crawford, a prominent arts advocate in the District of Columbia.

Building on a core subscription play series, Studio added a Special Events series in the 1980's, which brought unique performances and one-of-a-kind events to DC. The theater also created 2ndStage "to encourage the development of actors and directors. This programming complemented Studio's Subscription Series, broadening the work that Studio

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<sup>1</sup> Studio Theatre. (2015). *About*. Retrieved August 10, 2015, from History:

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

produced for its audiences.”<sup>2</sup> This range of offerings helped Studio to become the leading theater for audiences interested in new work in the city. The institution has been a huge part of the revitalization of this neighborhood for more than 35 years and receives strong local support.

After 30 years of great leadership the founding Artistic Director Joy Zinoman retired in 2010, leaving the theater in the hands of a new Artistic Director, David Muse. Under his leadership the theater continues to build on the history of “stunning performances of remarkable contemporary plays in intimate spaces, while expanding its commitment to developing new work with contemporary writers and starting a long-term process to establish Studio Theatre as a home for international work in DC.”<sup>3</sup> As a new face of such an established theater, David Muse strives to fulfill high expectations by bringing new and interesting work that caters to Studio Theatre’s audience.

The 2014-2015 is a great example of the progress that Studio has made under Muse’s direction. This season has demonstrated how strong the work presented on Studio’s stage is by getting astonishing and revealing reviews from the most important publications around the city. The main series was particularly successful thanks to the positive audience reactions towards plays like *Bad Jews* by Joshua Harmon, directed by Serge Seiden who has been directing at Studio Theatre since Joy Zinoman was the Artistic Director, and *Choir Boy*

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<sup>3</sup> Studio Theatre. History. 2 January 2015. 1 September 2015 <[www.studiotheatre.org](http://www.studiotheatre.org)>.



by Tarrell Alvin McCraney directed by Kent Gash. It has been works like these that position Studio's shows as must sees around Washington DC.

*DC Theatre Scene* writer Ryan Taylor starts his review with the following statement "With a title as juicy as *Bad Jews*, a writer better be able to back up the bravado with some serious skill. Luckily for DC audiences, Joshua Harmon is a young writer of uncommon emotional insight, rhetorical skill and giant brass balls. His skill in nomenclature being the least of his considerable talents, Harmon has crafted the funniest American comedy of bad manners I've had the pleasure of falling in love with in a good few years."<sup>4</sup> He praises the piece throughout the review and ends it by encouraging the audience to a buy a ticket and go see it for themselves instead of taking his word for it. *Bad Jews* is provocative, modern, funny and young. Which is why it sold out and it is making another appearance on the main series of the 2015-2016 season.

Another example of successful pieces is *Choir Boy* which, as described by *The Washington Post*, "deals with themes of major social import: homophobia; the burden of expectations; the significance of questioning received wisdom; the challenges young black men face as they come of age."<sup>5</sup> This reinforces Studio's efforts to present works that open up conversations on social issues in entertaining but impactful ways. *Choir Boy* is a perfect

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<sup>4</sup> Taylor, Ryan. [Bad Jews at Studio Theatre](#). 12 11 2014. 05 11 2015 <dctheatrescene.com>

<sup>5</sup> Wren, Celia. [The Washington Post](#). 13 01 2015. 04 11 2015 <washingtonpost.com>.

match for Studio's audience and it represents the theater's style by touching on important subjects with a fresh twist.

## **Mission**

Studio has demonstrated its commitment to a mission that involves the close interaction between audience and the work presented on its four stages. It has opened up opportunities for international artists to showcase their pieces to the Washington DC. audience and continues to search for the best modern plays to produce them and take them to the next level.

“Studio Theatre is dedicated to the best in contemporary theatre, producing an uncommonly rich and wide-ranging repertoire of provocative new writing from around the world alongside unique special events and inventive staging of contemporary classics. Devoted to artistic excellence, Studio Theatre strives to present audiences with extraordinary writing, sophisticated design, and stunning performance. Our commitment to connecting actors and audience is built into our architecture, where none of our four performance spaces seats more than 225 patrons. No theatre of comparable budget size operates such exclusively intimate spaces.”<sup>6</sup>

A commitment to its mission comes to life with every show that is staged at Studio, this is reflected on the stunning set designs, compelling and interesting story telling, and is reinforced with the support that they give to new actors and writers within each season.

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<sup>6</sup> Studio Theatre. [about/mission](#). 1 January 2015. 5 September 2015

<[www.studiotheatre.org](http://www.studiotheatre.org)>.

Studio has a well-established core mission that serves as a guide and the leadership faithfully follows it.

## **Management Structure**

### **Staff Leadership**

Studio Theatre's Artistic Director is David Muse who took over in 2010 after its founder Joy Zinoman retired. Studio also has a Managing Director, Meredith Burkus, who was hired to become David's right hand. By its fifth year under a new Artistic Director Studio had a complete turnover of staff in every department, with 2015 being a particularly big transition year. For example, the Development Department has a new Director, Rodney Trapp, who came on board in the summer of 2015, as well as the Associate Artistic Director, Matt Torney. Mr. Torney has an impressive background in theater in New York City and will be directing the fifth play of the main series, *Hedda Gabler*, in May 2016. As these important positions were being filled, the theater continued to welcome its class of apprentices in July who will be part of the staff for a year. (See Appendix A for complete Organizational Chart)

### **Board of Directors**

24 members integrate Studio Theatre's Board. These members have made individual donation commitments of \$5,000 a year, but often contribute more than that

amount. Artistic Director, David Muse, and Managing Director, Meredith Burkus, both report to the board frequently. The board meets every four to six weeks or nine times a year; David, Meredith, and Board Chair Roberta S. Terkowitz jointly plan these meetings. (See Appendix B for Board members)

## **Marketing**

The Marketing Department consists of a Director, Beth Hauptle, who started in 2010 though recently resigned to become the Director of Ticket Sales at Center Stage in Baltimore. The department has a Publications and Communications Manager, Liz O'Meara Goldberg, who is in charge of PR, and a Digital Marketing Manager, Rachael Wilkinson, who administers the organization's web site and Social Media Content. The department relies on the help of a full time Graphic Designer, Shawn Helm, two apprentices and two or three interns depending on the season. The Marketing Department collaborates directly with the box office to optimize ticket sales, promotions and discount strategies. The collaboration between these two departments is crucial for the success of the seasons.

## **Development**

Out of all the departments, Development has been through the most changes recently. Despite this, the department is starting the 2015-2016 season on good footing, having recently hired a new Director, Rodney Trapp, after not having one for about six

months. Development also has a Major Gifts Manager, Zach Lynch; a Manager of Partnerships and Events, Nikki Grizzle; and an Institutional Giving Consultant, Lisa Buchs; plus one apprentice. This department oversees major, individual and corporate gifts. This year the development team seeks to increase corporate giving for Studio Theatre by creating more promotional partnerships with companies located in Washington DC. The Development Department is in charge of all partnerships of the theater, and events such as galas and other special occasions that the theater hosts throughout the year.

## **Education**

Led by an Education Manager, the Education Department plays a very important role at Studio because it is in charge of the Conservatory, which is one of the most important assets of the organization. Its founder Joy Zinoman established the Conservatory prior to the beginning of the theater, and the organization works hard to maintain this impressive component in order to create more revenue and provide a service to the DC community. This side of the theater offers inspiring acting and directing training for adults and young people in Washington DC. “For over forty years a highly trained and devoted faculty led by Joy Zinoman has provided close, individual attention utilizing a renowned curriculum helping students to free creativity, acquire a process and expand as artists.”<sup>7</sup>

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<sup>7</sup> . [www.studiotheatre.org/about/education](http://www.studiotheatre.org/about/education). 1 January 2015. 5 September 2015

<[www.studiotheatre.org](http://www.studiotheatre.org)>.

This department employs the following staff: Education Manager, Zach Campion; Administrative and Education Assistant, Anderson Wells; and one apprentice. Aside from the administrative staff, the Conservatory hires more than 20 instructors for its classes year round. In addition to the Conservatory, the Education Department runs the apprenticeship program as well as the internship program for Studio, providing the support and basic guidance to every new class of interns and apprentices each year.

- **Conservatory**

The Conservatory offers a wide variety of acting classes in different categories such as realism, classics, and comedy. It also offers body and voice classes that include movement, improvisation, standard stage speech and dialect. The Conservatory offers its students training in directing, auditioning and musical theater. These classes are offered to people who are interested even if they are not actors; those students with less acting experience are placed in beginner classes. Everybody is welcomed at the Conservatory.

The Conservatory also has a summer intensive program, which involves full-day immersion. Morning classes include movement, voice, and improvisation. "Daily afternoon acting training includes monologues and scene study from both contemporary and classical literature. Another program is called *Studio in Play*, which is a student matinee program that allows the students to become involved with the artist processes of creation."<sup>8</sup> These

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<sup>8</sup> [www.studiotheatre.org/actingconservatory](http://www.studiotheatre.org/actingconservatory)

students are able to attend workshops with the writers, designers, directors and other staff of the productions.

- **Apprenticeship**

Studio Theatre invests a lot of time and effort on its apprenticeship program. The apprentices receive housing and a small stipend for a full year. They all live together in one of Studio's properties, which is located very close to the theater for their convenience. The apprentices are treated as full time staff and get a great chance to network in the industry.

## **Production**

Studio Theatre produces all its plays in house. The theater employs a set of in house technicians and crew, as well as temporary production crew hired from outside as needed. This department has the largest staff due to the fact that Studio produces an average of fifteen plays per year. The Production Department has a Production Manager, a Resident Stage Manager, one Technical Director, Properties Director, Costume Shop Manager, Master Electrician and Sound Technician, plus three apprentices and four interns. (See Appendix C for *Chimerica* Production Schedule example)

## **Box Office**

Benjamin Dugoff who is the Director of Ticket Sales and Audience Services runs Studio Theatre's box office. Additional staff includes a Box Office Manager, a Subscriptions Manager, an Associate Manager of Ticket Sales and Services, an Audience Services Manager, eleven Audience Services Associate Managers, and four Audience Services Associates. The box office is in charge of tickets sales and pays extreme attention to subscriptions in order to communicate to the rest of the departments the progress of such sales. The Marketing and Development Departments are closely involved with the Box Office in order to optimize ticket and subscription sales, and to maintain donors.



## **Chapter Two**

### **The Internship**

I started my internship with the Marketing Department on June 10, 2015. On my first day Anderson Wells who is the Administrative and Education Assistant gave me a tour. Mr. Wells showed me around the theater and gave me a lot of background information on the history of the organization, as well as basic tips to make my way around the office. I was introduced to the full staff and then I was returned to my supervisor, Liz O'Meara Goldberg. She gave me an apprentice manual to read that contained information about some of my duties.

During the summer the Marketing Department had three interns including me: one for digital marketing, one for market research, and I was assigned to PR and communications. Since the department did not have an apprentice during the early part of the summer because they start in July, I was assigned most of the tasks that the apprentice would've been in charge of for that period of time. I researched advertising buys for local print and online publications, such as the *Washington Post*, *Blade*, *TheaterMania* among many others. This was an interesting and exciting task because I was working with a real budget and was also in contact with these publications, which were new to me. I felt a great responsibility to research and recommend the best media on which to invest money to make the campaigns more effective, and was given free range to discuss and make suggestions to accomplish this goal.

After having a week to become familiar with the organization and my department, I sat down with the Director of Marketing, Beth Hauptle, and my direct supervisor, Liz O'Meara Goldberg, to discuss my goals for the internship. I explained to them that I wanted to be involved in all aspects of the department. I asked to be included in the marketing planning for the plays, events and galas, and to have access to the budgets in order to understand the resources with which the department was working. After that meeting, I felt confident I was going to be heard and my ideas were going to be taken into consideration.

As soon as I was familiar with the plays and schedules, I started to develop marketing plans for the shows. During the summer, there was only one play on the stage, *Silence! The Musical*, which was based on the well-known 1991 movie, *Silence of the Lambs*. This time, the feared Hannibal Lector was to sing profanity and be accompanied by dancing lambs. This was a spoof of the original thriller with sexual overtones and vulgarity. The director's vision for this production was to execute cabaret style theatre and turn the musical into a drag show-like performance. The marketing team wanted to reach out to an audience that would be interested to attend these types of shows.

After a department meeting in which we discussed the target audience, the budget, and social media strategies, I put a simple marketing plan together that could be executed in a short period of time because the play was a month away. I was assigned to research possible partnerships with local clubs or businesses that offered Drag shows in order for us

to offer their customers special discounts and distribute our printed marketing materials around the city.

Once I finished my research of potential partners, I was in charge of contacting them by e-mail and asking them to promote our play on their web and social media sites in exchange for tickets or for promotional space on our social media. This project helped me to become more aware of the existing partnerships that Studio had established throughout the years, and the possibilities that the theater has for other partnerships in the future. It also increased my confidence, seeing that some of my ideas were accepted and being implemented

Once the push for *Silence! The Musical* was over I started to work on the summer benefit event, *Taste of Studio*. This was the first event created by the new Development Director, Rodney Trapp. The event was a modification of the theater's annual garage sale event, in which Studio would sell the props and costumes of the season just finished. In 2015 the Development Director decided to make it a food and beverage benefit event.

The event had three different ticket levels: \$15 ticket which included a beer and gave access to a beer garden and prop sales only; a \$90 ticket which granted access to the second and third floor of the theater, where food and local vendors were located; and a VIP ticket for a \$175 value. The VIP ticket guaranteed access to the four floors including the mixology suite with open bar on the fourth floor.

For *Taste of Studio*, I was assigned to find social media influencers and bloggers from DC who would share the event with their followers. I researched all local Instagram accounts with 1,000 followers and above; I created a list of food blogs and local event websites to advertise in them. After, I created two different e-mail campaigns: one for social media accounts, and one for the blogs and publications.

The Marketing Department had a \$4,000 advertising budget for this event, and I was authorized to distribute those funds between publications and social media channels. Most Instagram posts were free since the theater offered the account owners two VIP tickets to attend *Taste of Studio*. We invested \$1,000 between Facebook and Twitter paid advertising, \$500 on three different Instagram contest posts on highly followed food accounts, and the rest on the food blog, *Bitches Who Brunch*, one online publication, *Borderstand*, and online ads on *The Washington Post*.

This was a challenging but fun assignment; I have always been interested in event planning, so this helped me explore important aspects of the process such as creating partnerships and ticket sales strategies. I also gained more PR experience as the contact person for all the promotions and I was at the event welcoming all the social media guests.

This benefit event was a challenge for the whole organization since it was the first year that it was done and the planning took place a month before the event date. Studio was expecting to sell 500 tickets and only 200 were sold. The Marketing Department did

not have enough time to strategize in the most efficient way in order to reach out to the right audience, which was reflected on the low attendance.

### **2015-2016 Season**

There were two main projects assigned to me for the new season; one was to propose marketing plans for the nine plays of 2015-2016, and the other consisted of the research for university courses related to the plays, followed by group sales emails. The 2015-2016 season is made up of seven plays as the main series and two plays that are part of a new project developed by David Muse called *Studio X*, which are lower budget plays created by new writers.

I developed the same pattern for all the proposed marketing plans. I suggested different merchandise for each play and provided different budgets for consideration. Studio usually provides patrons with pens, bags, and key chains among other promotional materials during events, which is something it wants to continue in future seasons. I added innovative ideas for contests on social media to give away tickets, and I also suggested the use of video as a promotional tool, which is something the theater has not done enough in the past years. (See Appendix D for *Chimerica's* Marketing Plan)

## College courses research

As my final task, the Director of Marketing, Beth Hauptle, gave me this project before she left. I researched every university in the District of Columbia, Virginia and Maryland to find courses related to each play of the season. I created separate spreadsheets for each play, which included the contact information for faculty of the different institutions. The research started after I read each play to learn the themes in each, and sought the classes that touched on such subjects. For example, *Chimerica* is a play based on the massacre in Tiananmen Square in Beijing in 1989 during which a journalist captured an iconic photograph of the “tank man”. This play comments on China-America relations, human rights, and communism. I found classes on International Relations, Mandarin, China Economics, and US-China politics among other topics that related to the show. This was a very long task because in most cases the information was not easily accessible. Once I finished with all the universities and classes for the nine plays, I created personalized group sales emails in order to contact the faculty and start selling them the tickets at a group discount rate. (See Appendix E for Sample Group Sales Email)

## **Chapter Three**

### **SWOT Analysis**

Strengths, Weaknesses, Opportunities and Threats

#### **STUDIO THEATRE**

<b><u>Strengths</u></b> <ul style="list-style-type: none"><li>• <b>Strong graphic identity</b></li><li>• <b>Established reputation in Washington DC</b></li><li>• <b>Recurrent donors and subscribers</b></li><li>• <b>Enthusiastic and young staff</b></li><li>• <b>Location and facilities</b></li></ul>	<b><u>Weaknesses</u></b> <ul style="list-style-type: none"><li>• <b>Low staff retention</b></li><li>• <b>No parking space</b></li><li>• <b>Short-term planning</b></li></ul>
<b><u>Opportunities</u></b> <ul style="list-style-type: none"><li>• <b>Promotional partnerships</b></li><li>• <b>Young audiences growth</b></li><li>• <b>Corporate funding</b></li></ul>	<b><u>Threats</u></b> <ul style="list-style-type: none"><li>• <b>Neighborhood night life perception</b></li><li>• <b>Increase in competition</b></li></ul>

This SWOT analysis is based on observations made throughout my participation in the internship, examining the practices of the organization in different situations.

## **Strengths**

### **Strong graphic identity**

Studio Theatre redesigned its brand image in 2012 and launched a new website with new institutional colors, which was something the theater did not have before. Studio invested in an outside advertising agency that helps them with the overall design of each season, and then the full time in house Graphic Designer follows those same design templates to create the rest of the advertising pieces that are used for a particular season. The new colors are orange, black, and white and are used equally throughout all promotional material pieces, print and digital. This marketing strategy serves as a rule setter helping the whole organization to have a cohesive public presence.

Having a strong graphic identity helps the public recognize any advertising from Studio Theatre. It is not only about the colors and the new website; the marketing team pays great attention to detail in the branding of the theater in all social media channels as well as print publications. The Marketing Department controls all the photo-shoots for the plays, which also allows them to adhere to the brand. Even though this new graphic identity is fairly new to the institution, they have managed to convey a strong statement



with the use of these designs, images, colors and fonts, making Studio's brand more recognizable to the public in Washington DC. (See Appendix F for 15/16 Season Poster)

### **Established reputation in the city**

Since the theater's founding, the quality of Studio's work has been recognized by sustained community support as well as with 329 nominations and 63 Helen Hayes Awards for excellence in professional theatre.<sup>9</sup> Studio Theatre has been part of the DC theater community since 1978. It has maintained a level of work that appeals to a returning audience. People in the city know that Studio is the place to go to if they are looking for modern and innovative plays. Studio relies on a large number of subscribers who have a taste for new work. The organization has managed to build trust between the audience and the creative choices made season by season. This relationship has allowed the theater to continue to keep its name among the most recognized companies of its size in Washington DC with a solid reputation for high quality presentations.

### **Recurrent donors and subscribers**

If it weren't for the faithfulness of community support Studio Theatre enjoys, it would not be possible for it to have a strong financial standing. For the 2015-2016 season, Studio Theatre had 300 new season subscribers. Studio also maintained most of its past

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<sup>9</sup> [Studiotehatre.org/history](http://Studiotehatre.org/history)

season subscribers, which is great news. The theater relies on recurring donors, who are involved with the progress of the theater.

### **Enthusiastic and young staff**

Most of the staff have theater backgrounds and are very passionate about what they do. Studio is full of young and energetic individuals that love to come to work and strive for success. There is a lot of effort in running such a busy institution and it would not be possible if the staff did not have a positive attitude towards their work. The organization provides them with a flexible and energetic work environment that also motivates them to keep doing excellent jobs.

### **Location and facilities**

Studio Theatre's building is located on the corner of 14<sup>th</sup> Street, NW, Washington, DC. This is a prime location, which helps the theater in great ways. The young neighborhood in which it is located attracts younger audiences than other theaters around Washington DC. The building as a whole is composed of four theaters: The Mead, The Milton and The Metheney, each with a capacity of about 200 seats, and a black box theater called Stage 4 that seats approximately 120 people. These medium size theaters help Studio accomplish its goal of intimacy between the audience and actors. Aside from the theaters, the building has space for the administration: open space office where the departments are grouped in sections not separated by walls. All of these spaces are in excellent condition

and have a very modern and elegant look that serve different purposes and make the building a great asset for the organization.

## **Weaknesses**

### **Low staff retention**

Even though everyone gets along really well and the work environment is very welcoming, Studio Theatre has a hard time retaining its full time staff. There are several aspects that influence this problem of staff retention; such as, low salaries, job uncertainty, and constant recruitment from other organizations. But the most recurrent factor is job uncertainty. Since I started the internship there were several staff shifts: new people coming in, senior staff transitioning to other jobs at the end of the 2014-2015 season. This type of transition has been a common trend since the new Artistic Director took charge in 2010 and persists through this season. The senior staff shifts create uncertainty among the employees. The departments are often left without one full time staff for a significant amount of time while the new person comes in, which can create a negative impact on the overall performance of such department as well as the institution.

As a consequence of the uncertainty of their job most junior staff starts to look for new positions somewhere else and decide to leave before the new supervisor starts to avoid getting fired, this represents a long-term issue for the institution because each departure forces a big transition, training, redistributing tasks, etc., in addition to the time required to fill those positions.

### **Lack of parking**

Studio Theatre does not have parking space available for its audience or staff. Even though DC is a metropolitan city with very reliable public transportation, it makes it difficult for those who drive to attend a play at Studio. The theater has a partnership with the Washington Plaza Hotel, which is located a few blocks away from Studio and offers parking at a cost of \$13 per evening. This could be a determining factor for some people since during harsh weather conditions people would rather take their own cars than taking public transportation. Studio does not have a budget or a plan yet to build a parking garage, which represents a weakness for the organization now and in the future.

### **Short term planning**

Studio Theatre plans one season at the time. A literary committee and the Artistic Director choose the plays six months to a year prior to each season. This is not a good time frame for large-scale productions like the ones that Studio does yearly. For example, for the 2015-16 season the fifth play was not scheduled until a month before the season started, which caused a problem for the marketing materials that were being created and distributed ahead of time. The first play catalog had to be printed and distributed with a note that said “fifth play to be announced”. Then once Studio decided to go with *Hedda Gabler* by Henrik Ibsen as its fifth play, the brochures and other marketing pieces had to be

updated and reprinted. This cost the institution extra money, and affects the overall work pace of the departments.

## **Opportunities**

### **Promotional partnerships**

Studio Theatre has an excellent reputation among the DC community; its name speaks for itself. By having a strong reputation, Studio can reach out to different businesses and obtain support for events and other projects throughout the city. Taking into consideration the vibrant neighborhood where it is located, the theater has great opportunities to build new partnerships with all the new businesses that are growing in this area. Building partnerships is something that Studio has been doing for years, but they are lucky enough to have more room to grow in the near future with numerous new businesses and restaurants around the building.

### **Young audiences expansion**

Due to the nature of the work that is produced at Studio Theatre, it is possible to attract young theatergoers. The location helps because 14<sup>th</sup> Street is where people in their twenties and thirties go out to enjoy themselves. The Marketing Department works really hard on creating strategies that would appeal to people in their twenties who attend bars and restaurants around the 14<sup>th</sup> Street corridor, such as distributing coasters with the

plays' information for free for the bars to use. Studio offers discounts for people under thirty and also has student rate tickets as low as \$20 per person. This brings mostly single ticket buyers to the shows but exposes the work to a young demographic that can certainly become subscribers in the future. Studio plans to maintain all the discounts that they have so far for the young audience and continues to develop more strategies that are inviting and exciting to this demographic.

### **Corporate funding**

The new Development Director, Rodney Trap, has expressed on several occasions that one of his goals is to increase the number of corporate sponsors for Studio Theatre. He sees room for big corporations to support the theater's work; this is not a revenue source that has been explored yet in depth by Studio. This is great news for the organization because expanded corporate funding means less dependence on individual donors and government grants.

### **Threats**

#### **Neighborhood nightlife perception**

The neighborhood where Studio is located is one of the most vibrant and young neighborhoods in DC. It is full of restaurants, bars, and clubs that add excitement to the DC nightlife. But this can represent a threat for the theater in the future. In a few years people

might not associate going to see a play in this location because they would associate 14th Street with drinking, eating, and partying only. The rapid changes of this area of the city has converted the corridor into a party zone, which has very limited parking space, is very crowded almost every night including week days and offers an atmosphere that caters to young people in its majority. This trend could affect attendance rates forcing Studio to double its efforts to reach out to the DC community with more aggressive marketing campaigns that would remind the public that Studio Theatre is still a great option for them to get a different kind of entertainment. Most theaters around the city are located close to quite areas which are more accessible so the audience will have other options to choose from and Studio will need to invest a good amount of its budget into redirecting the audience to its doors.

### **Increase in competition**

Washington DC can be called a theater city because it is known for well-established institutions that have been setting examples of excellent performing arts in the US. There are more than 100 theaters in the city and the number continues to increase each year. This trend represents a threat to Studio because the competition for ticket buyers and funding is already brutal, and can only get worst with the opening of similar institutions at a rapid pace.

Studio is a financially stable organization, but this could change as a result of the increase in competition in a short period of time. For example, Mosaic Theater just opened

its doors in 2014. A *Washington Post* article states “with an initial-year operating budget of \$1.5 million, a staff of six and the high expectations of his supporters, Mosaic is drawing a level of attention rarely experienced by theater start-ups in Washington.”<sup>10</sup> The organization announced its 2015-2016 season with an inaugural production called *Unexplored Interior*. An article on *Broadway World* for Washington DC describes the play as a piece that “represents the scope and scale of Mosaic Theater Company's artistic and cultural ambitions as a space for bold art and big conversation around some of the most pressing social issues of our day.”<sup>11</sup> This type of work is not far from the shows that are produced at Studio, in cases like this the DC audience can be inclined towards the new instead of attending one of Studio's plays which can cause a negative impact on ticket sales.

There are other factors that are taking competition between institutions to another level. Grounded organizations like the Kennedy Center have significant expansion plans. Audiences want to be part of successful organizations that offer new and exciting alternatives. The Kennedy Center raised \$136 millions for its capital campaign “ Building the Future”, on a press release the institution reveals that “ the reimagined Layout Includes Three Land-Based Pavilions Plus a New Bridge to Link the Center with the Potomac River

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<sup>10</sup> Marks, Peter. *Theater & Dance*. 06 05 2015. 13 11 2015 <washingtonpost.com>.

<sup>11</sup> The Kennedy Center. "Update Design for Expansion Project." 07 05 2015. 13 11 2015 <www.kennedy-center.org>.



Waterfront”<sup>12</sup> this is a huge deal to the city, people will want to support an organization that is capable of accomplishing a goal of this scale leaving Studio Theater and other smaller organizations as a second choice when it comes to donations and support.

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<sup>12</sup> Broadway World. "Mosaic Theater Company of DC to Open First Season ." (2015).

## **Chapter Four**

### **Best Practices**

#### **Marketing Department**

##### **Marketing plans**

Studio Theatre has a 5 million dollar annual budget, and it designates about 10% of that budget to the Marketing Department. The 2013 Nonprofit Communications Trend Report states, “the \$5 million budget mark is where the shift between informal and formal planning takes place. For organizations with budgets under \$5 million, only 25% have a written and approved plan for 2013. Of those with budgets over \$5 million, 36% have a formal and approved plan.”<sup>13</sup> In the past recent years the Marketing Department at Studio has concentrated its efforts on the main series subscription campaigns, which are planned months in advance. These plans are submitted to the Artistic Director and Managing Director for approval and are discussed in full staff meetings.

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<sup>13</sup> Leroux Miller, K. (2013). *Nonprofit Communications Trend Report*. Lexington: Nonprofit Marketing Guide. Page, 4

For the subscription campaigns, the marketing team meets with the Literary Director to understand the scripts and details of the stories to feed the creative process. After those meetings the department is able to create the subscriptions campaign for the entire season.

The plans include advertising buys for print and online publications, subscribers benefits, photography, scheduled photo-shoots, e-mail blasts, social media strategies and the budget for all of it. The plans are a great organizational tool because they help to track and execute planned timeframes and deadlines for the department causing the staff to work more efficiently. Full marketing plans are also a useful communication tool between the departments inside of a big institution like Studio Theatre because they facilitate the information flow among staff members.

Larger organizations generally follow the season-long marketing plan model for subscriptions and single ticket sales combined, which Studio is considering to apply in future seasons. This would involve developing the subscription campaign and a full-season single ticket campaign simultaneously, months before the season starts. These master plans are great tools for all theaters of similar size to assure high-ticket sales.

### **Strong communication platforms**

“The importance of tools like press releases and video increases as organizational budgets increase, while the importance of event marketing and in-person presentations

decreases as budgets increase.”<sup>14</sup> As stated in the Nonprofit Communications Trend Report, tools like websites, media relations/PR, and print marketing become more relevant in larger organizations. Studio Theatre devotes a big part of its marketing budget to these elements to assure effectiveness when marketing to the DC audience. For example, the department has assigned \$57,100 of its close to \$500,000 budget to *Design Army*, which is the external advertising agency that takes care of the majority of the season brochures, photography, web graphics, and posters. (See Appendix G for Design Army Budget)

The Marketing Department decides to invest a significant amount of money on professionally designed materials to guarantee high quality pieces. This choice helps the brand, the graphic identity, creates trust between the audience and the theater, and reinforces the visual statement for the stunning plays that are presented on the stage. In addition to the materials that are designed by *Design Army*, there are a lot of marketing pieces that are created by the department’s graphic designer that follow the same design elements and have the same aesthetic look but need to be done in a shorter amount of time. The in house designer is a great asset for the department since having him as part of the staff saves time and money without affecting the quality of the work that is presented to the audience.

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<sup>14</sup>Leroux Miller, K. (2013). *Nonprofit Communications Trend Report*. Lexington: Nonprofit Marketing Guide (Page 11)

## **Social media use**

It is no secret that social media can be a great tool for every Marketing Department since most of it is free. But this is a tool that not all organizations use correctly. There is no magic formula either; it just has to be managed smartly and accurately reflect the organization's voice. Studio has a strong social media presence with more than 18,000 Facebook followers, and 7,600 Twitter followers. The department has a Digital Marketing Manager, Rachael Wilkinson, who creates the digital marketing strategies and manages the accounts as well as the website. All posts serve a purpose and are done with discrete frequency, which allows followers to have all the information they need without being overwhelmed.

Having a full time staff dedicated to social media has helped tremendously in the development of Studio's presence online. This is a privilege that the theater has compared to smaller nonprofits, which allows it to be more efficient with campaigns since all posts are planned out and strategically created accordingly to the season's needs. Studio succeeds on its social media use and still has room to grow in this ever-changing media. This is a platform that is taken very seriously by the department because it is a great outlet to reach out to the target audience.

## **How are other theaters doing?**

As mentioned previously throughout the paper, Studio Theatre is located in a city that is filled with theaters, which makes competition very tough. In order to compare the best practices of Studio, I have selected a similar institution: Roundhouse Theatre. This is a 501(c)(3) nonprofit, producing a six show season of modern classics, new plays and musicals.<sup>15</sup> Round House Theatre also has a \$5 million budget and produces its own plays much like Studio. It has a 400 seat theater and is located in Bethesda, MD.

Round House Theatre has a good website, professionally designed, and managed by an external design company called Precision Design LLC; the site has professional photography and season information, which is essential for the audience. It is noticeable that it has invested time and money on this tool and that it keeps it updated as well with relevant content.

The theater's graphic presence is also well established; it uses red and purple as its main colors and has an overall polished look to its advertising materials as well as the web site. All these choices create a good image of the institution and make it more credible to its audience, especially first time visitors.

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<sup>15</sup> Round House Theatre. Form 990, Page 2

Round House's Marketing Department is much smaller than Studio's. The department is comprised of a Director of Marketing & Communications, Bryan Lee; an Associate Director of Marketing & Communications, Sarah Pressler; and a Graphic Design & Content Manager, Cheyenne Michaels.<sup>16</sup> This amount of staff can cause some limitations in the overall performance of the department since there are a lot of tasks assigned at once to each person. This theater has a \$5 million budget, so its size requires great efforts from the Marketing Department at all times to guarantee successful ticket sales. A department with only three people in an organization of this size can definitely fall short.

### **Round House's social media**

This theatre also takes advantage of the social media platform; it uses Facebook, Twitter and Instagram. Its Facebook page has 8,000 followers, which is significantly lower than Studio's. Its Twitter followers round up to 4,500 people and its Instagram has less than 100 followers, which is very low. There is a lot of room for improvement on its posting patterns, which could enable them to increase followers. But at least the department is making an effort to open up another channel of communication for the audience.

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<sup>16</sup>Round House Theatre. (2015). *About*. Retrieved September 28, 2015, from Staff: [www.roundhousetheatre.org](http://www.roundhousetheatre.org)

Despite the fact that it has very few followers on their Instagram account, Round House Theatre does a good job on its posting style. It keeps it consistent and visually pleasing by posting professional photography and high-resolution graphics with the brand's colors. This is a very good practice since it shows the thought and time invested behind each post.

The communication materials are not easily accessible on the website; it only has one press release available currently, which is not a good strategy. Once again, the small staff can be the main cause of the lack of material available for the press and the theater's regular audience. This can be huge time consuming task for a six show season, but it is worth addressing because it shows commitment to an open and effective communication between the institution and the rest of the audience.



## **Chapter Five**

### **Recommendations**

This series of recommendations is based on the areas where I was able to observe some flaws or difficulties in the Marketing Department and in Studio Theatre as a whole throughout my internship. Some of these problems were mentioned in the SWOT analysis as weaknesses.

#### **Planning two seasons in advance (one year)**

The seasons are planned with very little time ahead and therefore most of the marketing for the plays is done within a month or two before the premiere of each show. This is not enough time for effective advertising to allow the shows to sell out. Studio puts in a lot of effort on those short months and they have had several successful seasons, but if the time frame was more efficient, the overall workflow of the theater will turn into more profitable seasons.

David Dower, Artistic Director of ArtsEmerson in Boston expresses that “A season is the outcome of a process of many decisions, some small, some large, all ultimately made by the leaders of the institution. A season is a very public expression of the priorities of the

institution and of the people accountable for those decisions.”<sup>17</sup> This is very true, there is a lot of work and thought that goes into assembling a single season, Artistic Director David Muse spends more than a few months thinking and searching for the perfect plays to produce on Studio’s stages, but by the time those ideas come together there is almost no time for the rest of the planning from other departments and so the majority of time the staff is rushing to prepare all the necessary tasks concerning the season. And they have become accustomed to this dynamic.

Studio Theatre should plan at least a year in advance. Meaning, that they should have the next season planned out by the time the current season starts. This will allow some room for all the departments to have a more convenient timeline that will give them more time to be innovative and efficient. This will allow better ticket sales since there will be more time for advertising the shows, and the organization will have time to plan more strategically in a different pace that won’t feel rushed.

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<sup>17</sup> Dower, David. "How A Season Comes Together." Journal (2015). [www.howlround.com](http://www.howlround.com)

## **Recommendations for the Marketing Department**

### **Create a year marketing plan**

This idea ties in with the planning ahead of time suggestion. Even though, the Marketing Department at Studio elaborates marketing plans for subscriptions in advance, it is necessary for them to create a full year marketing plan for season subscriptions and single ticket sales to be approved by the leadership before those seasons begin.

The 2013 Nonprofit Communications Trend Report found that “Nonprofits in the West are more likely to plan, with 50% of nonprofits having either a written and approved plan or a written plan for themselves. This compares to 45% in the South, and 42% in the Northeast and Midwest.”<sup>18</sup> This is already a big trend in other regions which Studio should follow for its own success.

With a season long marketing plan, the department will be able to book advertising ahead of time, research the best strategies to reach new audiences and more specific markets. They would also be able to budget more efficiently and get even better rates on some publications. The plan will also encourage more involvement from all staff members

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<sup>18</sup> 2013 Nonprofit Trend Report 2013, Page 21

in the department and will help the Artistic Director to have a better picture of the marketing of the season, which could lead to better suggestions and ideas.

### **Use of video**

Studio has not been using video as much as it should on its social media communications to promote the seasons or individual plays. This season (2015-2016) Studio has decided to create a 45 second video for its season premiere, *Chimerica*. This piece immediately creates another way for the audience to visualize the play and become more interested in buying tickets. Studio should create similar content for every season since we are moving towards a video era. Author Lisa Ostrihoff explains on her article-*How to use online video as a marketing tool* "A recent *Invodo study* discovered mobile consumers are three times more likely to view videos than laptop or desktop users. Simply put, videos are quicker and easier to digest than text-heavy content. Video also enables your brand's content to stand out from the online clutter. The data backs this theory up: *ROI Research* reports users interact with content that incorporates video at twice the rate of other forms of content."<sup>19</sup>

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<sup>19</sup> Ostrihoff, L. (2013, October 24). How to Use Online Video as a Marketing Tool. *The Globe and Mail*.

Some of these plays have stunning stories that would translate better to short videos. Video could be a fun and innovative way to advertise the plays, allowing the audience to have a sneak peek of what the show is about. The Marketing Department could share these videos on the website, Instagram and Facebook to attract even younger audience members who would rather watch a 15-30 second video than read a one page synopsis of the play.

### **Outdoor advertising on public transportation**

Washington DC is a city of commuters; public transportation is part of the daily life of the majority of the population. According to the Washington Metropolitan Area Transit Authority 2014 report, public transportation serves a population of 5 million in Washington.<sup>20</sup> Studio has chosen Rail Dioramas for its outdoor advertising, which are three-dimensional, squared modules with screens located in the middle of the rail platforms. Studio decided to place the main series poster that contains the shows' main information for the 2015-2016 season on the metro stations that are close to the theater this year, but it would be very beneficial for the institution to invest a bigger portion of its budget on more public transportation advertising.

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<sup>20</sup> Washington Metropolitan Area Transit Authority . (2014, February). *About Metro*. Retrieved September 29, 2015, from wmata: [http://www.wmata.com/about\\_metro/docs/Vital\\_Signs\\_Report\\_Q4\\_2014.pdf](http://www.wmata.com/about_metro/docs/Vital_Signs_Report_Q4_2014.pdf)

There are a lot of options that are offered by companies like *Outfront Media*, such as: Bus Headliners, Bus stop Shelters, Bus Tails, Two-Sheet posters, Rail Banners and many more. This is not a cheap option, but it is a great tool for a city like Washington DC. The investment will be very beneficial to the organization in the future because advertising on public transportation in a commuter's city is one of the best ways to reach out to the community. Employing this advertising tool will put Studio at the same level of bigger organizations that are using this media to advertise their seasons, such as the Kennedy Center. Outdoor advertising has wider reach and would increase the possibilities for better ticket sales. All these aspects make this marketing strategy worth the investment.

## **Chapter Six**

### **Conclusion**

Studio Theatre is an impressive example of a great theater. It is striving nonprofit that works constantly towards excellence by presenting the best work on its stages. Despite a few weaknesses, the theater is a remarkable institution that should continue to entertain DC's audience for a very long time. Its financial stability and thirst for innovation guarantees fresh work in every season, which fulfills the audience's expectations. Studio maintains its voice with every creative choice and supports new work to assure growth in the theater community.

This experience has been very fulfilling, I had the chance to move to another city and learn from a great theater. Studio opened my eyes to an interesting and enjoyable world, and gave me the tools to have a positive experience as an intern. I feel as though I contributed to the department and that my learning experience in these few months was greater than I expected. My days at the theatre felt productive and busy, which is something that I have never had in past internships. I would've liked to learn a little more about the website management and also other software like *Tessitura*, which is the donor data base that the theater uses, but I was not given the training for lack of time. Overall I feel like my goals were accomplished and that Studio's Marketing Department was also happy with my performance.

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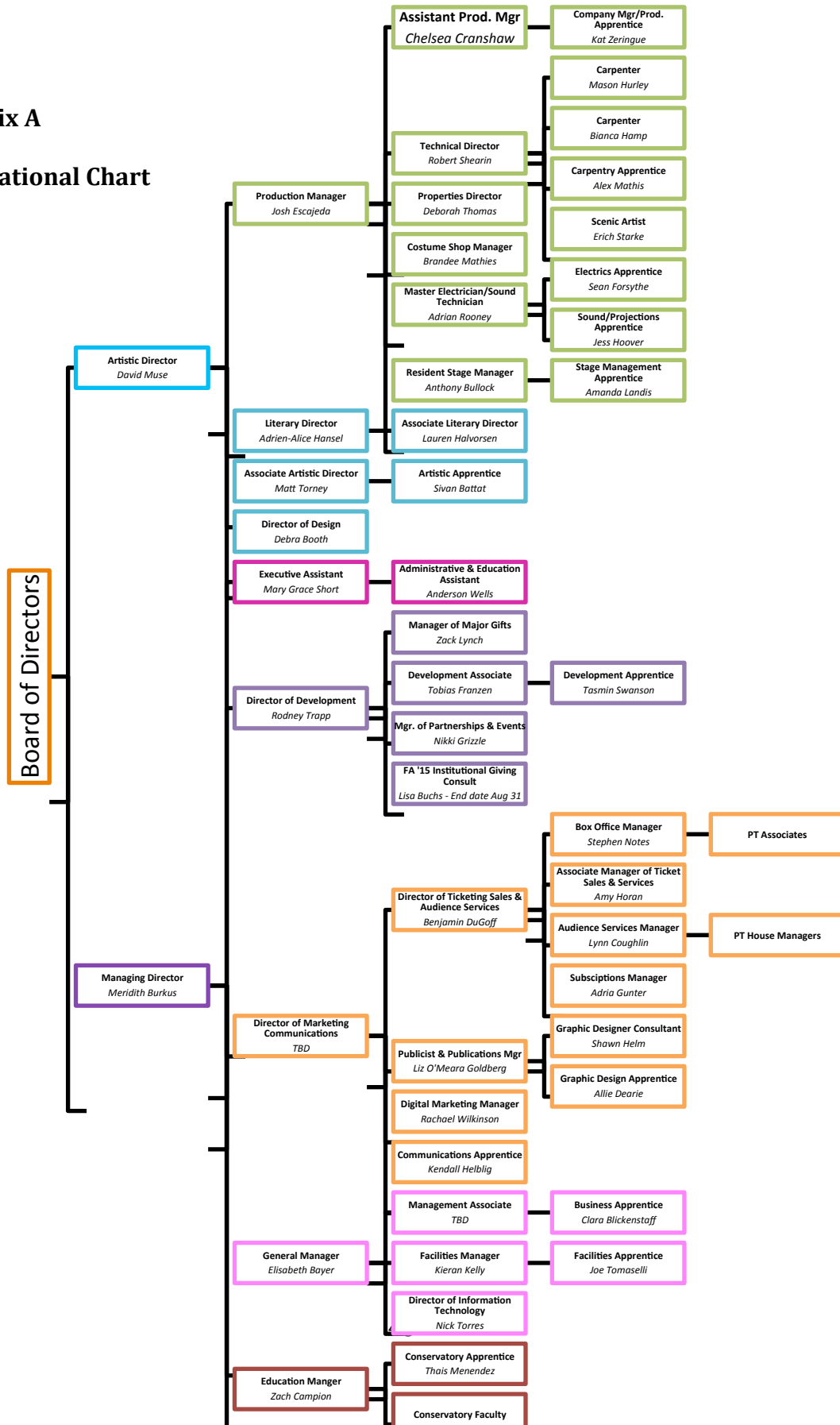
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## **Appendix List**

- A. Organizational Chart 2015
- B. Board of Directors
- C. *Chimerica* Production Schedule
- D. *Chimerica's* Marketing Plan
- E. Sample Group Sales Email
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# Appendix A

## Organizational Chart



## **Appendix B**

### **Board of Directors as of September 2015**

**Bobbi Terkowitz**, *Chairperson*  
Business Development, U.S. Federal Government  
IBM Corporation (Retired)

**Teresa Schwartz**, *Vice Chairperson*  
Professor Emeritus of Public Interest Law  
The George Washington University

**Jon Danforth**, *Treasurer*  
Chief Operating Officer  
JL Systems

**Jean Heilman Grier**, *Secretary*  
Sr. Procurement Negotiator  
Office of the U.S. Trade Representative  
Executive Office of the President

**Frederick Boyle**  
Senior Vice President and Chief Financial Officer  
PEPCO Holdings, Inc.

**Meridith Burkus**  
Managing Director  
Studio Theatre

**Susan L. Butler**

**Liz Cullen**

**Mark W. Foster**  
Partner  
Zuckerman Spaeder LLP

**Susan L. Gordon**  
Communications and Financial Consultant

**Albert G. Lauber, Jr.**  
Director, Tax and Securities Programs  
Georgetown University Law Center

**Wendy Luke**  
Executive Coach & HR Consultant  
The HR Sage

**Stanley Marcuss**  
Partner  
Bryan Cave LLP

Washington, DC

**Virginia A. McArthur**

Attorney  
McArthur Franklin PLLC (Retired)

**Herbert E. Milstein**

Partner and Attorney  
Cohen Milstein Sellers & Toll PLLC

**A. Fenner Milton**

Director of the Night Vision and Electronic Sensors Directorate  
US Army

**David Muse**

Artistic Director  
Studio Theatre

**Larry Naake**

Executive Director  
NACo (Retired)

**James Nozar**

Vice President - Development  
JBG Companies

**Jonathan Pitt**

Partner  
Williams & Connolly LLP

**Gerald M. Rosberg**

Vice President, Planning and Development  
Graham Holdings

**Steve Skalet**

Partner and Attorney  
Mehri & Skalet, PLLC

**Jerome Sowalsky**

Vice Chairman  
Feld Entertainment, Inc.

**Robert Tracy**

Real Estate Consultant (Retired)  
Affordable Housing

**Jonathan Tycko**

Founder and Attorney  
Tycko & Zavareei, LLP

**Janet Wittes**

President  
Statistics Collaborative

## Appendix C

### *Chimerica* Production Calendar – DRAFT 7.13.15

LINE PRODUCER: Kevin Faragher

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<b>June 8</b> <b>First Production Meeting</b> <b>4pm</b> <ul style="list-style-type: none"> <li>▪White Model &amp; Ground Plan-BQ</li> <li>▪Prelim Prop List-DT/BQ</li> <li>▪Prelim Snd Cue List-??</li> <li>▪Prelim Costume Plot and Sketches-HH</li> <li>▪Prelim Proj. Plot-ZB-</li> </ul>	9	10	11	12 <ul style="list-style-type: none"> <li>▪Costume Cost Est.-BM</li> <li>▪Props Cost Est.-DT</li> </ul>	13	14
15 <ul style="list-style-type: none"> <li>▪Full Set of Drawings for Cost Out Due-BQ</li> <li>▪Prelim LX/SN Lists Due- MLG, MT, ZB</li> </ul>	16 <i>Silence First Reh &amp; Prod Mtg.</i>	17	18	19 <ul style="list-style-type: none"> <li>▪Set/Paint Cost Est.-RS</li> <li>▪LX/Sound Cost Est.-AR</li> <li>▪Projections Cost</li> </ul>	20	21 <i>Jumpers Scheduled Close MKO Scheduled Close</i>

				Est.-AR		
22	23	24	25	26	27	28
29 Final Build Drawings Due-BQ	30 <i>Silence Design Run &amp; Prod Mtg</i>	<b>July 1</b>	2	3	<b>Independence Day</b>	5
6 Josh's First Day	7	8	9	10 Paint Elevations- BQ	11 <i>Silence Tech</i>	12 <i>Silence Tech</i>
13 Build Begins Apprentices 1 <sup>st</sup> Day	14	15 <i>Silence 1<sup>st</sup> Preview</i>	16 <i>Silence 2<sup>nd</sup> Preview</i>	17 <i>Silence 3<sup>rd</sup> Preview</i>	18 <i>Silence 4<sup>th</sup> Preview</i>	19 <i>Jumpers Ext Close MKO Ext Close Silence Press &amp; Opening</i>
20	21	22	23	24	25	26
27	28	29	30	31 <i>Apple Family Plays 1st Prod. Mtg.</i>	<b>August 1</b>	2
3 <b>First Rehearsal</b> <b>Promo Photos 3-5pm</b> <b>First Rehearsal Event</b> <b>6pm (ALL PRESENT)</b>	4 Rehearsal 12-8 Table Work	5 Rehearsal 12:30-8:30 Table Work	6 Rehearsal 1-7 Possibly start blocking	7 Rehearsal 12-8	8 Rehearsal 1-9	9 AEA DAY OFF <i>Silence Scheduled Close</i>

<ul style="list-style-type: none"> <li>▪Color Model - DB</li> <li>▪Full Renderings &amp; Final Costume Plot - KG</li> <li>▪Revised Prop List - DT</li> <li>▪Revised Snd Cue List - KN</li> <li>▪Proj. Plot Due- ZB</li> </ul>						
10 Rehearsal 12-8	11 Rehearsal 1-7	12 Rehearsal 12-8	13 Rehearsal 12:30-8:30	14 Rehearsal 1-7	15 Rehearsal 1-9	16 AEA DAY OFF
17 Rehearsal 12-8  **Move to Stage this week**	18 Rehearsal 12:30-8:30	19 <b>Staff</b>  <b>Production Meeting (ALL AVAILABLE)</b>  Rehearsal 1-7	20 Rehearsal 12:30-8:30  ▪Final Sound Plot Due-??  ▪Final LX Plot Due-MLG	21 Rehearsal 1-7	22 Rehearsal 1-9	23 AEA DAY OFF

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
2 4 AEA Day Off HANG STARTS	25 Rehearsal 12-6 OR 1-7  <b>Design Run/ Production Mtg. to Follow (ALL PRESENT)</b>	26 Rehearsal 12:30-8:30	27 Rehearsal 12:30-8:30	28 Rehearsal 1-7	29 Rehearsal 1-9	30 Rehearsal 1-7
31 AEA Day Off HANG ENDS <i>Animal 1st Reh.</i>	<b>September 1</b> FOCUS DAY 1 Rehearsal 2-10 <b>Tech Week</b>	2 FOCUS DAY 2 Rehearsal 1-9 OR 2-10	3 <b>Full Tech 2-10pm</b>	4 Tech Prep 10a-2pm <b>Full Tech 2-</b>	5 Apprentices' Tech Prep 10a-2pm <b>Full Tech 2-</b>	6 <b>Full Tech 10/12 11a-11pm 7pm Run</b>



	<b>Planning Meeting – 6pm (ALL PRESENT)</b>	LX Cueing over rehearsal	<b>(ALL PRESENT)</b>	<b>10pm (ALL PRESENT)</b> LX Cueing over rehearsal	<b>10pm (ALL PRESENT)</b> <b>[Move 10/12?]</b>	<b>Through &amp; Production Meeting</b> <i>Silence Extension</i> <i>Close</i>
<b>7 LABOR DAY</b> AEA Day Off	<b>8 POTENTIAL 10/12</b> Rehearsal 3-11 8pm Final Dress & House Integration	9 Tech Rehearsal TBD 8pm First Perf. & PM	10 Tech Rehearsal TBD 8pm Second Perf. & PM	11 Tech Rehearsal TBD 8pm Third Perf. & PM	12 Tech Rehearsal TBD 8pm Fourth Perf. & PM	13 2pm Press 7pm Open & Reception

**Dates to Determine:** Fittings, Move to Stage, Load-in, Props and Costume Check-In During Tech Week, Hair Appointments, Quiet Time

VACATION DATES: Blythe June 29- July 5

Huang July 30- August 7

Geiger August 21- August 28



## Appendix D

### MARKETING PLAN-CHIMERICA

09/13/2015-10/18/2015

#### Audience

Second generation Chinese Americans

Target Universities Departments: Political science, international business, American History students, journalism, photography etc.

#### Basic Ideas

This play will be addressed to a more mature and informed audience who are more likely to subscribe and support the theatre for the long run. This is a great opportunity to generate more subscribers for STUDIO rather than single ticket buyers. The following strategies will be based on this goal.

### Marketing Tools

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- **Professional Video:** 30 sec and/or 15 sec (Murder Ballad Example)

Promotional video-Sneak peak of the play

**Time frame:** August - October on social media chanel

- **Events- September 9<sup>th</sup> (Opening night)**

One night Event to celebrate America-China Relations

Invite a Chef to host a Chinese-American fusion night or get catering and have a buffet and have the atrium decorated with two big flags china and US. Represent the two countries in one room.

Charge Admission for this event and/or create a package for the ticket and the dining experience. \$50 approximate per peron

Season subscribers should have free admission

Restaurant examples:

- Ping Pong- DIMSUM restaurant Dupont and 7th st. Two locations in DC we would be able to advertise and leave some print materials on their locations and website/social media channels.

## **Merchandise**

White bags - CHIMERICA on one side/Chinese lettering on the other side

Phrase: The unknown hero or "Tank man"

Studio's logo on the other side

Fortune Cookies with lines from the play:

- Women hold up half the sky
- The unknown hero
- You're a gray fucking area
- Fang hu-Car Slave
- Che nu- House slave
- Hai nu- Child Slave

Example:

[www.Fortunecookiecreations.com](http://www.Fortunecookiecreations.com)

1000= \$148.75

2500=\$286.25

Up to six customized messages and logo on the back

## **Website Content**

Play-detail Page Content-Full cast, designer listing, placeholder or old headshots – added when show press release goes out

-Final headshots, final actor/designer bios uploaded– when program goes to print

-Other Show Information (run times, warnings, content advisory) added to sidebar; Dramaturg’s Note added to Featured Writing – day of Final Dress

-Studio-specific quotes on Play-detail page – added

When press quote email / ad approved

-Pre-production shots into Press uploaded – after approval of photos

-Production shots into Press uploaded – after approval of photos

-Photo Gallery uploaded to Play Detail page – after approval of photos

-Scheduled talk backs on Play Detail page now, additional ones uploaded as approved

-Any videos / additional media for Play Detail page– uploaded as approved

## **Literary Articles**

### **Universities Group Sales**

Reach out to professors and staff who are teaching classes in subjects that are relatable to the play.

For example: Mandarin,China-America Relations,History of China

### **Social Media Strategies**

#### **Facebook**

- Paid advertising
- Chinese word of the week Facebook post
- Facebook contest- Ticket give away

- Facebook photo album, share reviews, general promotion of the play with pre-production and production images, Facebook giveaway for tickets and a Chinese dinner (if we don't do the event)
- Instagram: Use of official art for the play, pictures from the event, chinese word of the day

## **Twitter**

- Tweet historic facts about the Tiananmen square massacre or china in the 80's related to a line from the play
- Twitter paid advertising, content sharing
- Find influencers that will tweet about the play and invite them to attend

## **Advertising:**

### **Outdoor Advertising –Outfront Media**

Digital boards on bus stops with the entire season making the image of Chimerica more prominent Image (We could design the graphic in a way that it shows half and half of the main art for Chimerica and the entire season) or do just the one with the season.

- **[Bus Stop / Bus Shelter Ads:](#)**

Range of \$1,700 - \$2,500 per ad per 4 week period

Contact info: Dan Langdon

Email: Dan.langdon@OUTFRONTmedia.com

## **Publications**

Target to Politically inclined audiences, students, historians etc.

- Washington Post
- WP+

Washington Post's digital retargeting and ad extension platform

Keyword search:

Utilizing Chimerica's historic content we could get a great use The wp+ to retarget audiences who are searching for similar content on line in the DC area to our website.

Example for Google Ads campaign:

- Tiananmen Square
- Tank man
- China-American relations
- The Washington times

**Meetup groups**

- Chinese Americans for one future

Members 816

- The Washington Chinese language meetup

Members 2,675

## **Appendix E**

### **Chimerica Group Sales Email**

By Eugenia Siero

**Dear Professor,**

Now through October 18, 2015, Studio Theatre is producing the US premiere of Lucy Kirkwood's epic play, *Chimerica*, directed by our Artistic Director, David Muse. I believe that your class touches on several of the topics that this play cleverly brings to life, and it would be beneficial for your students to attend.

All student tickets are just \$20 and we're happy to extend that offer to you and/or other faculty. If you'd like to book a group together, you can do that through me and I can waive our ticket handling fees. Otherwise, your students can purchase individual tickets on our website at <https://www.studiotheatre.org/plays/play-detail/chimerica>

#### **About *Chimerica***

On assignment in China in 1989, photojournalist Joe Schofield captures what will become his most famous image: a protester standing down four tanks in Tiananmen Square. Two decades later, the anonymous subject of that photograph, "Tank Man," continues to haunt Joe.

Invigorated by the energy of the 2012 presidential campaign, Joe decides to track down Tank Man. To the frustration of his long-time editor Frank, Joe pursues his subject with the same fervor that is sweeping America during election season.

On their quest to find answers and resolve mysteries of the past, Zhang Lin and Joe run headlong into a maze of bureaucracy, censorship, and dead ends. Stumbling blindly and occasionally drunkenly into the vortex of time, they bring the memories of Tiananmen Square into the world of 2012, and their obsessions with the past threaten to consume their presents, if not permanently destroy their futures. In their race against and through history to uncover what has fallen out of frame, they run straight into danger, and risk forever altering their lives — or being consumed all together.

*“A gloriously rich, astonishingly mind-expanding play”*- The Guardian

Please don't hesitate to contact me if you have any questions at [agunter@studiotheatre.org](mailto:agunter@studiotheatre.org) or call 202.232.7267 x365.

Best,

Adria Gunter

Subscriptions/Group Sales Manager



Appendix F

**CHIMERICA**  
BY LUCY KIRKWOOD  
DIRECTED BY DAVID MUSE  
US PREMIERE  
SEP 9-OCT 18, 2015

**THE APPLE FAMILY CYCLE**  
BY RICHARD NELSON  
DIRECTED BY SERGE SEIDEN  
OCT 28-DEC 13, 2015

**BETWEEN RIVERSIDE AND CRAZY**  
BY STEPHEN ADLY GURGIS  
DIRECTED BY BRIAN MADDEVITT  
JAN 13-FEB 28, 2016

**2015-2016**

**STUDIO THEATRE**

**MAIN SERIES**  
FIVE-PLAY SUBSCRIPTIONS START AT \$220  
STUDIOTHEATRE.ORG

**MOMENT**  
BY BIRDRE KIMAHAN  
DIRECTED BY ETHAN MCSWEENEY  
MAR 16-APR 24, 2016

**HEDDA GABLER**  
BY HENRIK IBSEN  
DIRECTED BY MATT TORNEY  
MAY 11-JUN 19, 2016  
IN A NEW VERSION BY MARK O'ROUYE

## Appendix G

### Design Army Budget

<b>DESIGN ARMY</b>	
<b>Charged in FY15</b>	
Creative Development \$1200 X 6	7200
Season Brochure 1	5000
On site art direction 1st shoot (6 shows)	1500
Photographer, hair, make up (6 shows)	4750
Creative Development Studio X	5500
<b>Sub Total</b>	<b>23950</b>
<b>Charged in FY16</b>	
<b>Continuing work on FY 16 season</b>	
Creative Development \$1200 X 3	3600
Season Brochure 2	3000
On site art direction 2nd all day shoot (3 shows)	1500
Photographer, hair, make up (3 shows)	4750
Posters	3250
Web graphics	2750
Holiday brochure	1500
<b>Sub Total</b>	<b>20350</b>
<b>2nd Shots of three Main Series plays</b>	
Creative development \$1,000 X 3	3000
On site art direction	1500
Photographer, hair, make up	4050
Posters 2nd Shoots	2250
Web graphics	2000
<b>Sub Total</b>	<b>12800</b>
<b>TOTAL</b>	<b>57100</b>

## **Vita**

Eugenia Siero was born in Valencia, Venezuela on July 18<sup>th</sup>, 1989. She moved to New Orleans in 2007 to learn English and pursue a Bachelor's degree in Film, Theatre and Communications at the University of New Orleans. After graduating in 2012, she worked for Vanguard Film and Video Productions as a Video Editor and New Business Developer. In the fall of 2013 she enrolled in the Arts Administration Program at the University of New Orleans to acquire her Master's degree.