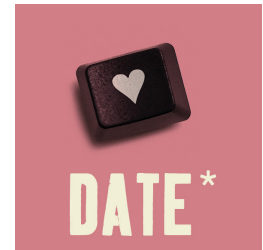


# OFF CENTER @ THE JONES

# SEASON 1 OVERVIEW

**4** Prototypes = **4** World Premieres = **19** Total Performances



Each prototype  was designed to test new practices that engage the next generation of artists and audiences.

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## NEW ENTRY POINT

**66%** of the total ticketing accounts were **new to the DCPA**

**81%** average total audience **capacity** 

**160+** local artists collaborated with us

**10 partnerships** with local businesses/organizations 

## INEXPENSIVE INNOVATION

Production Expenses: **\$92,000**

Marketing Expenses: **\$8,000**

  
**LINKS AROUND  
CLICK AROUND**

## AWARDS

**THE DENVER POST**  
Special Achievement  
2011 OVATION AWARD



**2012 Best Cheap  
Entertainment  
Award**

# SOCIAL MEDIA SNAPSHOT

In **8 months**, we grew from no online presence to:



**280 Fans**



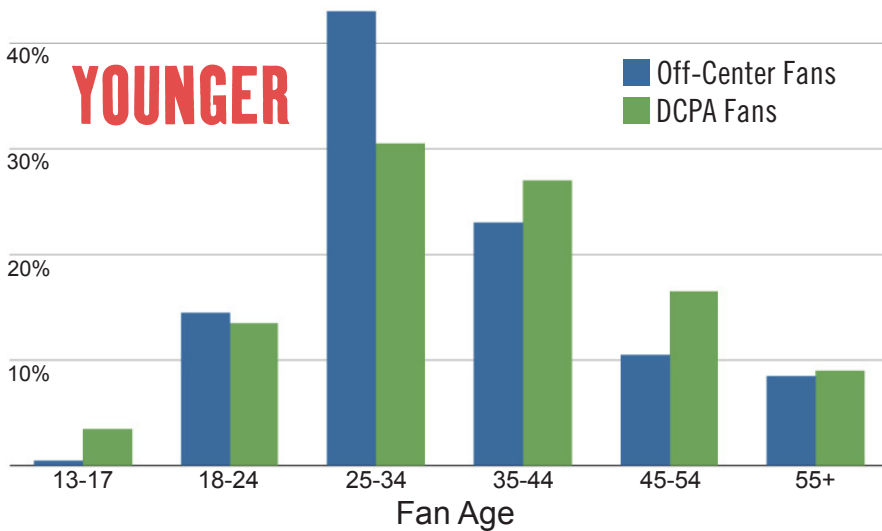
**153 Followers**



**13,694 Views**

## FACEBOOK STATS

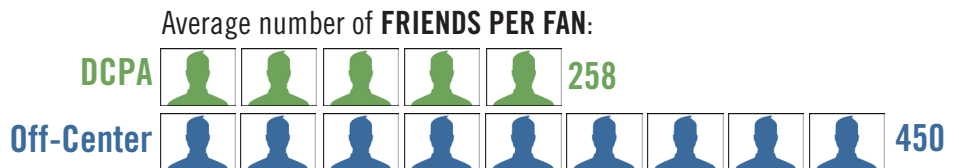
Compared to the DCPA Facebook fans, Off-Center fans are...



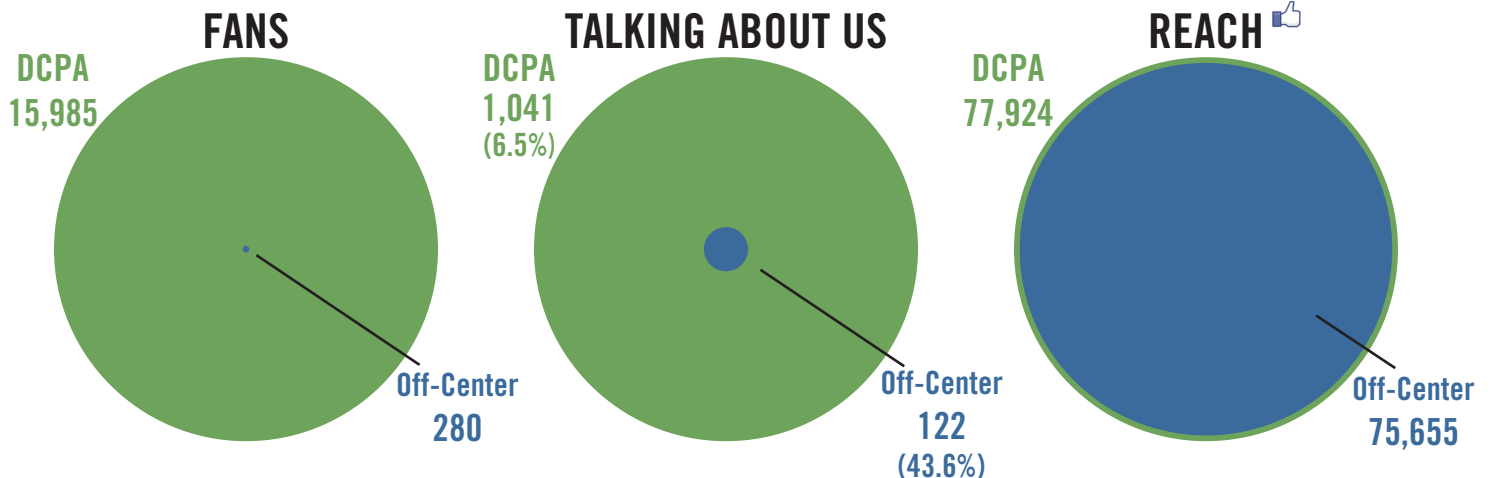
**CLOSER TO US**

	Off-Center	DCPA
from DENVER	<b>68%</b>	<b>38%</b>
from elsewhere in CO	<b>14%</b>	<b>31%</b>
from outside CO	<b>18%</b>	<b>31%</b>

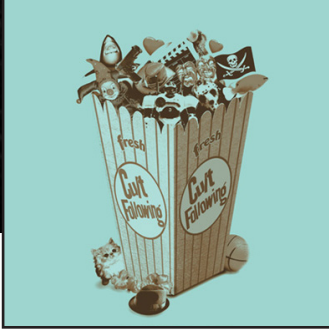
**MORE CONNECTED**



**MORE ENGAGED**



# PROTOTYPE 1: CULT-FOLLOWING



A monthly live movie where six recurring actors improvise their way through a story that intertwines five **movie moments** selected by the audience.

CAN WE **BUILD A LOYAL AUDIENCE** THAT COMES BACK REGULARLY?

**TEST:** A monthly show with recurring themes influenced by audience suggestions

**RESULTS:**

- **30%** of accounts bought tickets to **more than one show**
- **17% crossed over**, purchasing tickets to another Off-Center show
- The consistent experience creates a more **connected and loyal audience**



DOES AN **IMMERSIVE EXPERIENCE** ENHANCE THE SHOW?

**TEST:** Include the bathrooms, lobby, and bar in the overall design of the show by considering the audience's experience from the moment they walk in the door

**RESULTS:**

- The **Off-Outline**,<sup>💡</sup> which unifies the vision for all elements of the show (on stage and off)
- **No "warm-up"** period for the audience - they interact and engage with the show from the minute it begins
- Adventurous audiences are more likely to see something new when it is packaged as a **complete night out**



CAN WE CREATE NON-TRADITIONAL EVENTS THAT ATTRACT AND ENRICH **CORPORATE PARTNERSHIPS**?

**TEST:** Special performance for Ashford University staff that included a reception, the show, and an improv workshop

**RESULTS:**

- **Positive feedback** from Ashford reinforcing this concept
- **70+ new people** experienced a night out at Off-Center
- The beginnings of a model where corporate events **offset the cost** of production

**HIGHLIGHT:** The **Denver Broncos Cheerleaders** provided January's guest pick movie moment. The **behind-the-scenes video** is one of our most popular on YouTube...

# PROTOTYPE 2: THE L&J&J PROJECT



A celebration of stunt blogger Lawrence Dai's 365th viewing of *Julie & Julia*. It began outside of The Jones with Lawrence's Fan Club and culminated with a screening of the movie complete with live actors, hundreds of pop-up slides, and live stunts like mass onion chopping.

## CAN WE CREATE A SUCCESSFUL TIMELY EVENT IN CONVERSATION WITH **POP CULTURE**?

**TEST:** An event timed to coincide with a blogger's 15 minutes of fame

### **RESULTS:**

- This unique event attracted **local media attention** and helped expand Off-Center's **national reach** because of the blog's online audience
- Our **least-attended show**, which highlighted the need to build more of a following before future one-time events
- A **new model** for expanding source material into a theatrical event in a short amount of time

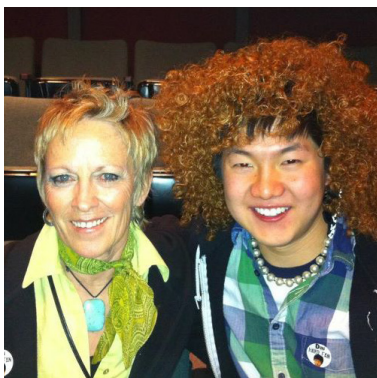


## CAN WE CREATE **OFF-SITE EXCURSIONS** RELATED TO THE SHOW THAT ADD TO THE EXPERIENCE?

**TEST:** Fan Club limo ride to greet Lawrence at the airport, dinner at Le Grande Bistro before the show

### **RESULTS:**

- For those who joined us, the experience and connection with the show were **significantly enhanced**
- Coordinating these outings was hugely **time consuming** and we needed more staff to help with it
- We were unable to set up these extra packages on our **ticketing system** because it was too complicated



## DOES A **LIVE TWITTER FEED** DISTRACT FROM OR ENHANCE THE SHOW?

**TEST:** Live Twitter feed displayed on a TV during the entire show, audience and performers encouraged to live-Tweet

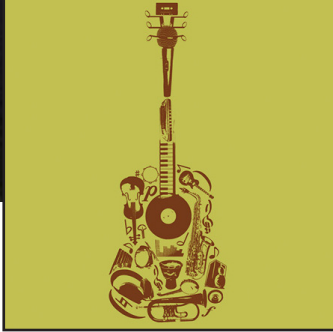
### **RESULTS:**

- It created a conversation between people **inside and outside** of the theatre
- It was fun for the Tweeters and acted as **another character** in the show for people who didn't participate
- The TV screen wasn't big enough so it was **hard to read** the Tweets

**HIGHLIGHT:** Amy Adams' mother heard about the show on Facebook and attended of her own volition.



# PROTOTYPE 3: SQUARE OF ICE



An American Idol style competition where 15 local groups (ranging from folk singers to slam poets to avant garde filmmakers to ballerinas to a punk band) performed their best interpretation of Johnny Cash and competed for a \$500 Cash prize.

CAN WE **COLLABORATE WITH A VARIETY OF NON-THEATRE ARTISTS** ON ONE COHESIVE SHOW?

**TEST:** An open call for artists' best take on Johnny Cash

## RESULTS:

- We supplemented the online submission process with direct recruitment and booked **15 diverse acts**
- The **logistics were complicated** but now we know what equipment is needed and how to approach collaborations with non-theatre artists
- The Johnny Cash **focus** inspired the disparate acts and **unified** the event



HOW **LATE** IS TOO LATE?

**TEST:** The shows had to start at 10:20pm (after *Heartbreak House* ended) because of noise bleed concerns

## RESULTS:

- The **houses were smaller** than expected and many people told us it started too late
- Season 2 will be scheduled around shows in The Space Theatre to **avoid this issue**
- Even though other events that our target audience attends start late, **past 9pm is too late** to start for us



CAN WE CREATE A CONVERSATION AND **BUILD BUZZ ONLINE** AROUND THE SHOW?

**TEST:** Live Twitter feed during the show and voting to determine the winners

## RESULTS:

- Building on what we learned from L&J&J, we had **large Twitter feed** screens that were extremely successful
- **693 votes** were cast for the finalists via text messaging, Twitter, and Facebook even though our live audience was small
- This show generated the most social media buzz we've had and **dominated**

**Twitter and Facebook** because performers' fans, voting, and registered #CashRemix Twitter feed

**HIGHLIGHT:** Boba Fett and the Americans, a **flash mob marching band**, crashed The Jones...



A digitally enhanced one-woman show written and performed by local Luciann Lajoie about finding love online. Featuring Luci live on stage surrounded by projections representing the Internet and the 100+ online daters she interviewed.

## HOW DO WE CURATE A SCRIPTED PLAY?

**TEST:** We curated DATE\* from its early drafts to a full production

### RESULTS:

- The play changed from a 6-actor piece to a one-woman show with **90+ actors on video**
- We blended a traditional new play development process (readings and workshops) with **new methods:** multimedia work, curation, and the commitment to presenting a full production
- It was a **successful collaboration** that benefited the play, playwright, and Off-Center



## CAN PRESENTING VS. PRODUCING WORK IN OFF-CENTER?

**TEST:** LuciCo, an independent company, produced DATE\* and Off-Center presented it

### RESULTS:

- Presenting allowed us to do the show under a non-Equity contract - we **could not afford** Equity rates
- Off-Center's goals and the producer's goals were not completely aligned, which **complicated** the process
- Presenting **limited our ability** to effectively experiment, expand the experience, and evaluate our work

## CAN WE RUN A SHOW FOR 4 WEEKS AND BUILD WORD OF MOUTH TO INCREASE TICKET SALES?

**TEST:** Performances Friday and Saturday nights for four consecutive weekends

### RESULTS:

- The **final weekend sold out**, and the average capacity for the second two weekends (**89%**) was significantly higher than the first two weekends (**63%**)
- **Reviews** came out after the first weekend but did not increase second weekend sales, the lowest of the four
- After closing, we still received calls and had people ask about the show - we **left them wanting more**

**HIGHLIGHT:** Casting and filming **90+ local actors** to appear on video in the show.

# FOOTNOTES



**PROTOTYPE** = an early model built to test a concept or process that can be learned from and replicated. Off-Center provides real, working examples that can be evaluated and modified before they are taken to scale on our mainstages.



**58%** paid capacity = **\$29,000** total ticket revenue



## PARTNERSHIPS:



Facebook defines **REACH** as the total number of people that saw any content related to a Page in a given time frame (in this case between 3/1/12 and 5/20/12). This includes organic likes, shares, and posts and paid advertising. Off-Center's large reach is likely a combination of effective paid Facebook advertising, fans that post a lot and have large networks of friends, and the large number of artists involved with the shows helping to promote them.



**MILWAUKEE REP** is creating a new series of programming modeled on Off-Center. We have been advising them based on our experiences. We believe that our Recipe, curatorial model, and even our shows can be replicated elsewhere and can benefit the performing arts field at large.