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CENTERPIECE

FOCUS ON: MARKETING

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OFF YOUR SEAT, ON YOUR FEET AND TO THE STREET:

BUILDING COMMUNITY-BASED AUDIENCES

BY DONNA WALKER-KUHNE

Introduction

After spending more than 20 years actively involved in the performing and visual arts as a performer, educator, marketing executive and consultant, I have come to the conclusion that the arts are the only tool we have that successfully crosses ethnic and cultural barriers, bridges misunderstandings, erases social strife, and celebrates diversity. I have learned that when diverse groups of people share the common experience of participating in the arts, they are not only enriched by the experience, but they also develop an appreciation for our shared humanity. Consequently, making the arts accessible to as broad an audience as possible in order to build a better society has become the moral imperative behind my work in audience development.

Those of us currently engaged in the effort to open the doors of our institutions to every segment of our community, those of us working to create an environment where people can support, enjoy and learn from the arts, as well as those of us fighting to maintain and grow the bottom line for our arts institutions, have an arduous but essential and noble mission. It is a mission that will undoubtedly influence and shape numerous generations to come. But for this effort to take root, it must be ensconced in something much deeper than a desire to increase box office income. Instead, it must be based on a sincere desire to reach out to others, to share the universal, unifying and transcending power of the arts.

Audience development is a science that requires a strategic plan that is holistically integrated into the fabric of your arts institution. The strategic plan must be grounded in the history of the institution, as well as the history of the audience you are seeking to attract. It must be based on an understanding and a willing openness toward diverse cultures.

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Changing Demographics

Who are the people we are trying to reach? In 1990, *Time Magazine* published a cover story, "America's Changing Colors," in which it noted that, by 2056, most Americans would trace their descent to Africa, Asia, the Hispanic world, the Pacific Islands or the Middle East. This dramatic change in our nation's ethnic composition will have a major impact on our future. But we don't have to wait that long. Current social and generational changes are already having an effect. Our potential audiences include new immigrant groups from throughout Asia, Europe, Africa and Latin America.

Whether you're engaged in theatre, dance, visual arts, music or the commercial entertainment industry, the changing demographics of the 21st century demand that a change in how you do business, not just for the sake of the survival of your institution, but for the sake of our collective cultures.

The reality of our nation's changing demographics and the globalization of our world means that we can no longer expect to support the arts without some sophisticated, well-developed, thought-out plan of how to embrace diverse audiences. There is tremendous competition for these audiences that can and will only increase as technology continues to drive our society.

There is a Buddhist concept of dependent origination that holds that everything is linked in an intricate web of causation and connection, and nothing — whether in the realm of human affairs or of natural phenomena — can exist or occur solely of its own accord. A 1999 article in the *Miami Herald* quotes George C. Wolfe, who further explains this concept. "We are all incomplete versions of something else that gets completed by somebody else's story. And what is so wonderful about the Americas is that we need each other to fill in the blanks. Part of your story bleeds into mine, and part of mine bleeds into yours. It's that fragmentation of identity that tells us who we are."

We are not simply discussing ways to increase audience attendance: we are talking about how to build a better society, how to transcend differences that have held us back for centuries. I believe the arts are the safest arena in which we can work these things out.

It's not simply about getting butts in the seats or increasing financial returns; it is about permanently redefining the face of audiences for art and culture. The purpose of executing a strategic audience development plan is to build a long-lasting foundation for your institution, grounded in the very communities you are opening your doors to serve.

Toward a Culture of Nonviolence

We can't talk about developing audiences without some consideration about how the world has changed since September 11. It affects everything including how we talk to one another and what we think about each other. Audience development becomes a way we can all participate in creating a nonviolent future.

Philosophically, we should focus on dialogue and build consensus based on a global ethic. I believe through these and other efforts, we can help change America into a culture of peace. People who appreciate art and culture have a tendency to believe in the possibility of the future; they have hope and they value peace.

Definition of Terms

Let's talk about the language and history of audience development. What does it mean? I have heard a lot of definitions and justifications. Some feel it is a means of putting butts in the seats. Others think that its purpose is fulfilling a grant request. Still, some think of it as reaching a specific numeric goal so that the number of diverse audiences attending events at the institution can be discussed at the next board meeting. I feel all these definitions/explanations are short sighted because there is very little at the foundation. They lack a vision and a strategy for implementation.

I define audience development as the cultivation and growth of long-term relationships, firmly rooted in a philosophical foundation that recognizes and embraces the distinctions of race, age, sexual orientation, geography and class. Audience development also is the process of engaging, educating and motivating diverse communities to participate in a creative entertaining experience.

Audience development is a specialized form of marketing that requires more than the mastery of traditional marketing techniques such as direct mail, subscription drives, membership drives or advertising and press campaigns. Audience development is the merging of marketing techniques with relationship-building skills, because in order to have a lasting impact on your prospective audience, the relationship must be both personal and institutional. Your mission is to make a connection to their hearts by demonstrating the value of incorporating the arts into their lives.

Because audience development is a collaborative process, another key component is internal marketing. Every executive in your organization, every member of your board, every department in your organization must understand and support this initiative. Audience development is proactive, not reactive.

Points of Entry

The approach to diversify audiences effectively must be fluid — an approach that allows the audience entrance to the work — without expectations that they will respond to your activities in the same way. For example, when engaging in audience development, you should not have the expectation that everyone will be willing to pay for a ticket or buy a painting. His or her approach may be to sample the work in some way. We create the door — create the point of entry that provides access, as well as the opportunity to sample the work through the creative use of space, productions and resources.

Historically, our country has separated groups of people based on race, age and class. So there are large numbers of people who have not been invited to the party. After a while, you believe you are not welcome and you lose interest; you decide to do something else. America's history of racism, disregard for the elderly and infatuation with the young has created a schism that influences the choices we make for our leisure time and search for cultural fulfillment.

David Nasaw, a professor in New York, recently penned the book, *Going Out: The Rise and Fall of Public Amusements*. He documents from the beginning of the 18th century to the present, the systematic way African Americans in particular have been excluded from all forms of public entertainment.

Asians and Asian Americans were never as significant a factor in the amusement world. Most of their leisure time was spent in their own communities. Seldom did they venture outside of their communities; therefore, they were not affected by segregation as were blacks. What was objectionable was not the conduct of blacks but their mere presence. This book further documents how blacks were portrayed in every form of public amusement in a degrading way with black audience members forced to sit in the worst sections of the theatre. After the civil rights movement, amusement parks were developed to make it difficult for inner city communities — primarily blacks — to attend. The decision to build theme parks outside the city was not coincidental. It was to ensure a predominately middle- and upper-class clientele. I share this commentary with you as a point of view that may offer insight into choices and behavior activities of a particular group of people.

The goal of audience development is not to fix the so-called "black problem." Neither is it about rescuing a forgotten or neglected group of people. With regard to race and ethnicity, the goal is to bridge the gap created by the systematic exclusion of people of color from art and culture. The goal also addresses the lack of young audiences who voluntarily attend performances and exhibitions.

In addition to race, the concept of a diverse audience can also be governed by location. Motivating audiences to attend a cultural production in a city representing efforts to engage rural areas is also important. Every city has an "other side of the tracks." In New York City, many Upper Eastsiders never venture downtown, and many residents of the surrounding boroughs never come into Manhattan. The issue is not one of developing an appreciation for the art form; rather it is encouraging an audience to extend its geographic comfort zone.

Audience development is also responsive to social trends. In a recent survey released by the League of American Theatres and Producers, it was noted that the younger theatre audience is more ethnically diverse than its elders. Asian, Hispanic and African American theatregoers accounted for 12.9 percent of the total Broadway audience and 10.9 percent of the total Off-Broadway audience. In the 18-24 year-old range, Asian, Hispanic and African American theatregoers represented 20 percent of the Broadway audience and 25.4 percent of the Off-Broadway audience.

Overall, the survey found that the audience for Broadway is now younger than the audience in 1991. In 1997, 41.8 percent of theatregoers were under 35 — a seven percent increase since 1991. The student population also grew by four percent.

The Public Theater

My mission at the Public, as outlined by George C. Wolfe (Producer at the Public) when he recruited me in 1993, was to help him develop an audience that reflects the society in which we live. George gave me full creative rein to introduce new programs to the Public that I had found successful in my previous position as the Director of Marketing for the Dance Theatre of Harlem. But he also gave me the liberty to be inventive and develop new programs. Even more important than the creative control George gave me, he insisted that the entire organization give me 100 percent, proactive support. Audience development, therefore, became an initiative for our entire organization, not just my department. We all had a vested interest, and we all invested in the process.

Our team effort resulted in the formation of partnerships with community organizations, social groups and churches that never before had a relationship with the Public. We developed community-based arts programs that benefited those communities, but also opened the door of the Public to new audiences who began to think of the theatre as a member of their own community. We also developed a business partnership with several companies, such as Barnes & Noble bookstore. Our artists read excerpts from their work in Barnes & Noble's stores throughout the city. This partnership grew to include bookmark stuffers promoting work at the theatre, and tables where our staff could recruit for theatre memberships. In addition, we established over 400 group sales leaders in the Asian, African American, Latino and gay and lesbian communities, which averages more than \$100,000 annually in group tickets sales alone.

The First 90 Days — Research, Review, Analysis

My staff and I spent the first 90 days in our new Department of Community Affairs and Group Sales conducting research. We consulted community leaders, organizational directories, religious directories and telephone directories. We asked: "Why haven't you been to the Public? Is it the price of the tickets? The productions? The theatre's image?" The answers to those questions directed our next steps. We followed up with meetings. One of the keys to successful audience development is face-to-face, life-to-life and heart-to-heart contact. During the initial phases of our outreach campaign, my staff and I were only in the office long enough to set up appointments and maintain written correspondence. The rest of the time, we were working in the community.

My staff and I later talked amongst ourselves about the importance of having a strong sense of purpose, a strong will, as well as an invincible spirit, so that we could listen openly to the concerns being expressed by these organizations — without

feeling personally attacked or defeated. We talked about the power of the arts to transcend differences and the bigger picture of a mutual partnership. That bumpy beginning actually turned out to be a great benefit. It forced us to develop a presentation that was more inviting, which entailed spending more time listening and engaging in dialogue.

Making Everyone Welcome — Open House

Three months after my staff and I began our initial cultural explosion campaign, we held an open house celebration, which has since become an annual event. We invited all of the people whom we had been talking to about the Public — all of the people we had met during our research phase.

The theme of our open house was exploring, respecting and appreciating cultures from around the world. Our guests included religious leaders, group leaders, educators and the heads of social and professional groups. The open house served as a major point of entry for many of our new friends by introducing them to the Public and its history through guided tours of all five theatres and the lobby area.

Before our guests left, we asked them to fill out a survey. (They were given a gift bag when they turned in their surveys.) The surveys told us a lot about what people thought of our institution and what they wanted to see. We added this information to our research database. The open house laid the foundation for the emergence of a collaborative energy forged between the Public and our new community partners.

Sharing the Space

We created another point of entry by making our space available for free to a variety of our community partners for fundraisers, board meetings and/or staged readings. Some groups attending a performance also held a pre- or post-performance reception, and when possible, cast members or the playwright would attend. We formally welcomed each group, using the opportunity to talk about our ongoing events at the Public. We encouraged all of our visitors to sign our mailing list. It became a mutual exchange of information and a sharing of resources. It was part of our effort to make the Public more accessible and available to the community.

Many of the cultural groups with whom we spoke wanted to have a presence at the Public. My staff and I knew we were entering dangerous territory by discussing programming, but we promised to share their concerns with the Public's literary department. Out of our discussion with the literary department grew a new, monthly program called Free at Three. It gave our new cultural partners a forum in which to showcase their own work to their constituents. Free at Three also provided us with the opportunity to set up programs related to our productions while providing a forum for our new audiences to use dialogue and interchange to deconstruct or demystify themes from those shows.

A Telephone Call Launches Our Youth Group Sales — Laguardia High School

Our youth initiative began as the result of a phone call in December of 1993 from a teacher at Laguardia High School for the Performing Arts. "I'm an English teacher and I teach Shakespeare," said Dr. Barbara Rowes. "My kids are falling asleep in class. Do you have any Shakespeare?"

We quickly established a student ticket price and developed a relationship with her to bring theatre to her students in a creative way. Over the course of three years, Dr. Rowes has brought more than 5,000 students to the Public who purchased tickets to see three shows per year.

After the first year, students started bringing their parents. We did not change the price. In this way, entire families could see the show with tickets ranging between \$15 and \$20 each, instead of the \$40 ticket price.

The relationship developed from the students as audience members to claiming the Public Theater as their watering hole. They made friends with the house staff. Several of them got internship positions at the theatre, working with our technical and production departments, as well as with the administration. They created their own points of entry in addition to performances, and they felt empowered to be at the Public.

Shakespeare in the Park — Shakespeare in the Boroughs

In 1995, we made an observation that audiences of color were not attending Shakespeare in the Park productions in substantial numbers. My department conducted an informal survey and discovered that the problem was not a lack of interest, but rather, the availability of tickets.

Traditionally, if someone wanted a ticket to Shakespeare in the Park, he or she had to stand in line on the day of the performance in Central Park. To make the tickets more widely available, we identified partnering organizations in targeted communities within each of New York City's five boroughs. Through this system, we would make tickets available on a particular date, and our partners took responsibility for distributing them on a select date.

In addition, we linked that outreach effort to the Shakespeare in the Boroughs performances, creating a triad that linked our audiences to the Public, to Central Park and the additional performances in Brooklyn, Queens and the Bronx. We proactively encouraged our audiences to experience Shakespeare's work by making the admission free. This program also enabled new audiences to enjoy the work of Shakespeare in their neighborhoods as well as in Central Park.

Bring in 'da Noise, Bring in 'da Funk

When the Public's production of *Bring in 'da Noise, Bring in 'da Funk* went to Broadway, the audience networks and business

partnerships we had cultivated made *Noise/Funk* one of the hottest and hardest-to-get tickets on Broadway. It also continued the Public's Broadway tradition by earning several million dollars for the institution.

The national tour extended this effort into targeted African American communities. We designed a variety of events that created points of entry for various layers within the community, from children to adults. The result was that the community felt empowered to promote and sell tickets for the show and the production exceeded projections in all the cities.

Vision

You must begin with a vision. During one of my first meetings with George Wolfe, he shared his vision. He said, "I want to create a theatre that looks and feels like New York City and this country. That's as simple as it is. People might call it multiculturalism or diversity. To me, it's just creating theatre that looks and feels like the people we serve."

The night following my meeting with George, I had a dream that I can, to this day, still see vividly. It was set in the lobby of the Public. It was a brightly lit party. There were people from all different walks of life, from neighborhoods throughout New York City, as well as from all over the world. They were speaking many different languages, but their common bond was joyous laughter and the sharing of a good time. That vision remains the motivation for my work.

An effective audience development initiative begins with a vision. What do you need to make it happen? Write it down. Review it. With whom do you share this vision? The answer to this question is critical, as explained by one arts institution director quoted in the Lila Wallace-Readers Digest Fund publication, *Opening the Door to the Entire Community: How Museums Are Using Permanent Collections to Engage Audiences*:

"Chartering a new course for audience development can't just be the passion of a museum's director or its marketing or education department. It requires the commitment of the entire institution to conduct business in new ways that reach far beyond the walls of the museum."

Another wonderful example is the Old Town School of Folk Music in Chicago. I believe the Executive Director, Jim Hirsch, exemplifies a true visionary. With the changing demographics of Chicago 20 years ago, specifically in the Latino and African American audiences, Hirsch saw that expanding the marketing efforts would be essential to the school's growth. Hirsch was also aware that many arts organizations were using outreach methods to get involved in communities of color and the bulk of this effort was underwritten by grants. In his model, he used consistent marketing tools and long-range thinking for expanding his audience. He also made a 20-25 year commitment to accomplish this goal.

The steps incorporated into his institution included targeted programming for Latino communities and bilingual marketing

materials; ads in local Spanish media; and flyer distribution in the neighborhood. He created a community outreach department and developed community ambassadors to build contacts, share dialogue and make recommendations for programs. Hirsch notes an important lesson learned — "executing a diversity plan in one community does not always translate exactly to every other target community. The principles of sensitivity, respect, openmindedness and risk taking are fundamental to audience development. Having someone on staff who is permanently responsible for diversity is a necessity — it helps to institutionalize the effort and keep all staff on board and sensitized to this commitment."

Tools

Let's talk about specific tools that will enable this process. Framing these tools is the art of listening — Stephen Covey, author of *The 7 Habits of Highly Effective People*, says listening is more important than asking questions. Successful audience development requires that we talk to our potential audience, hear what it has to say and incorporate its ideas into the work of our institutions. I believe the art of listening is also extending the utmost respect to everyone you are speaking to.

Ten Tools for Building Audiences

- 1. Investment.** To invest in the process means providing the resources, staff and budgets to support this effort. It also means that you recognize it is a long-term process and, with a solid investment of resources and creativity, it will translate into amazing results.
- 2. Commitment.** Commitment to this process is essential, particularly when working with a small budget and minimal resources (staff, time and product). You must also be creative, tenacious and focused. Having a passion is imperative.
- 3. Research.** This is the most important component, and it never stops. There are several types of research necessary to embark on this effort. Quantitative, which tells us the numbers and percentages of ticket buyers, and specifically reports on buying habits, providing statistics we can interpret. Qualitative research shows how and why a particular audience member responds to a cultural product. When we engage in oral research, it is important to consider how we ask the questions and how we hear the answers. One of the first steps is to find out how people perceive your product. How do you prepare yourself to ask the question? First, you need to acknowledge that you don't have the answer. That's okay. Secondly, you are asking from a place of sincerity, genuine interest and compassion. There is no need for guilt or recrimination. The answer to your questions may not be true. But that's irrelevant. The point is that it's their perception and that's our starting point.
- 4. Review and Analysis.** Once you've completed your research, the next step is review and analysis. What opportunities can you create internally to manifest these

plans? The review and analysis phase underscores why it is so important to have institutional support so that you can actually create the programs and events, such as discounts or free events, or use other internal resources, to attract a broader audience.

5. **Follow-up.** After you've conducted your research, listened and assessed the data, give it legs! Discuss internally what you can do — what baby steps you can take that will signal to these communities, "I hear you," "Let's try this," or "What do you think?" Then go back to the people with whom you met to discuss your ideas. It will be a total waste of time, and the organization will lose its credibility and respect, if nothing happens as a result of the time and investment that all parties have made in the process. There must be some measurable accomplishment.
6. **Partnerships.** If you want to create partnerships based on shared benefits and mutual respect, then you must be as diverse in programming as you want your audience to be. This can be difficult. Artistic directors, producers and presenters have a certain mindset about the type of cultural product they want to bring to their audiences. I find it challenging to get them to listen to and to act upon the tastes of new audiences because they are more comfortable and familiar with traditional art and culture supporters. However, we're talking about expanding the base of our institutions to embrace nontraditional audiences. If you ask them, audiences can and will tell you what they like. The ideal programming represents a cultural product for new audiences, as well as the traditional offerings.
7. **Educating the Audience and Artists.** Audience development also means educating your artists and audiences. We have to take on the role as educators. I'm not referring to the wonderful arts and education programs that exist in some schools and community centers. I'm referring to designing systems that inform your artists and audiences about your vision. This means building support based on shared interests. To educate artists means to share with them the vision of your institution so that they become aware of the larger picture. Because we are talking about changing the way arts and culture move through and are embraced by society, we need everyone's input.
8. **Building the Bridge.** Suppose you hear about a party being held every week, but you are not invited. From the buzz around town, the party is the hip place to be. Even though you are not given a formal invitation, you decide to go because you like to party. When you get there, even though it is interesting and exciting, you feel awkward. You are self-conscious. You wonder whether the hosts are whispering about why you are there. You wonder if other guests know you weren't invited. No one speaks to you or acknowledges your presence.

For many audiences previously excluded from arts institutions — whether the exclusion is conscious or unconscious is not the issue — the experience is very

similar. There is a party — an art opening, a dance concert, a theatre production — and they were not invited. It doesn't matter that your display advertisements appeared in the *New York Times*, *Los Angeles Times* or *Chicago Tribune*.

Just as important as the targeted advertising is what happens when your audience crosses the bridge you've built through your partnerships, and accepts your specially targeted invitation to attend an event at your venue. That's why making audience development an institutional vision is a critical component of its success.

9. **Creating Value.** Audience development is not charity work. Rather, we are talking about how to make arts and culture accessible to everyone and how to attack the existing barriers that have for years systematically and subtly denied access. We are not building audiences simply to increase earned income. Creating value is not always reflected dollar-for-dollar in a changed bottom line. While that ultimately is the goal, initially, the effort is to open the doors to our institutions and work to collaborate on programs that diverse audiences want to see. That is what will help keep the doors open.
10. **Expressing Appreciation.** Noted author Henry James once wrote: "Three things in life are important. The first is to be kind. The second is to be kind. The third is to be kind." It all comes down to the little things we do. In our efforts to build new audiences, expressing appreciation is even more important. What do we appreciate? Everything and everybody. When one is magnanimous, when there is a true generosity of spirit, it opens the door for a flow of mutual respect and a willingness to support your efforts.

Visual Arts and Audience Development

There are some wonderful audience development efforts occurring in museums around the country. The Lila Wallace Reader's-Digest Fund cites several case studies in the museum industry. Christine DeVita, President of the Lila Wallace-Reader's Digest Fund, notes: "Nationwide, there is a shift taking place in the fine arts museums spurred by a desire to serve their entire community and make the arts a more meaningful presence in people's daily lives. The result is that a number of museums are taking steps to attract and engage a more diverse mix of visitors by using their permanent collections more creatively."

In the same report, Worcester Art Museum Executive Director James Welu states: "The previous installation of the collection assumed visitors had a background in art history. We shifted the emphasis from aesthetics to providing a social and economic context for the objects. This allowed for many more people to appreciate the collection."

Hugh Davies, Houston Museum Director adds, "We have broadened our audiences by forming meaningful partnerships with libraries, churches, community centers and schools, always asking our partners to share costs, but never making that a requirement

for working together.” He added that museums “have to make a conscious effort to climb down from the ivory tower and go to the audiences. The institution as a whole must be willing to share the premise, invite others in and disperse the power.”

The museum director from El Museo del Barrio commented on participation on the local community board, “We are working with the city to create bus routes and a visitor center to extend New York City’s ‘cultural corridor’ beyond its better known boundaries so that residents and tourists are more aware of and have greater access to the cultural opportunities that abound in our neighborhood.”

The Brooklyn Museum of Art initiated a unique program several years ago to tap into the multiethnicity of Brooklyn. In a March 1999 *New York Times* article, Arnold Lehman, Museum Director stated, “A little bit of shouting in museums is not a bad thing.” He was referring to the creative First Saturdays program which is a free monthly event held the first Saturday of every month. Admission is free and music events are scheduled to reflect the diverse population of Brooklyn. Lehman observes that “the point is to make people comfortable in their relationship with the museum, to know that the museum is a welcoming place, a place that accommodates every age, every race, every level of interest.”

Trends for the 21st Century — A National Look at How the Field is Developing

Here’s a look at what’s happening across the United States:

- ❖ Increased family programming.
- ❖ Increased creation of audience development staff in performing and visual arts organizations nationwide.
- ❖ Open Doors Project — sponsored by New York City’s Theatre Development Fund — provides mentoring for high school students with a theatre professional for a year who will accompany them to a performance of a play or musical on or Off-Broadway and discuss and critique the production.
- ❖ The Arts Marketing Center of Chicago provides hands-on audience development strategies to its Chicago-based constituents.
- ❖ National Arts Marketing Project, funded by American Express, provides gifts to cultural organizations that demonstrate an ability to craft and implement an effective audience development plan over a three-year period.

Prescriptions for Engaging Audiences in Art and Culture

There are three essential ingredients of global citizenship:

- ❖ The wisdom to perceive the interconnectedness of all life and living.

- ❖ The courage not to fear or deny difference but to respect and strive to understand people of different cultures and to grow from encounters with them.
- ❖ The compassion to maintain an imaginative empathy that reaches beyond one’s immediate surroundings and extends to those in distant places whether physically, socially or economically.
- ❖ I believe these are the foundations for the prescriptions to engage audiences and can facilitate implementation on a humanistic and philosophical basis. These prescriptions include:
 1. Research your potential audience and your existing audience. Find out what the barriers are.
 2. Cultivate an interest in the arts, from parents to children.
 3. Diversify staff and board. Hire people who mirror the communities you are committed to developing into audience members.
 4. Learn more about cultures by observing without judgment, initiate dialogue about differences you observe, conduct culture-specific focus groups to get information, and read about different cultures.
 5. Build audience development departments or have at least one full-time staff person who is devoted to this effort. It is not a part-time job.
 6. Create programming that reflects the interest and culture of your target audiences. Allow it to be a collaborative process.
 7. Defining audience development requires a broad minded perspective and takes into account the specific needs of a particular community. Therefore it is not limited to ethnicity, but in fact may include age, geography and class.
 8. Build community relations. Communicate with your communities. We have to be engaged. Be active in the neighborhood. Sit on local boards or neighborhood associations.
 9. Synchronize your efforts. Incorporate the ten tools with staff and an awareness that is shaped in a vision for developing audiences.
 10. Build partnerships with the goal of long-term relationships that are creative and fluid.

The Art of Life

In conclusion, I would like to share with you my thoughts on the art of life — to think with a global perspective. The art of life means to respond to our individuality and nature to help shape our identity. The arts have the potential to become the driving force to heal division and create unity. We are at the outset of a

new era in the history of civilization. Art is a vehicle, a tool for social change. In the wake of the September 11 bombings, art has an even more vital role, and the idea of community is even more important. Artists and communities have a responsibility to each other to form alliances, bridges and partnerships that will access both the art and audiences. As part of this new millennium of artists and audiences, we must share our vision with each other. As advocates for peace, we should consider art and culture as a bridge to create this with communities.

As anthropologist Margaret Mead once said, “Never underestimate the power of community. Never doubt that a small group of thoughtful committed citizens can change the world. Indeed it is the only thing that ever has.”

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