



SCT Full Board Meeting  
November 19, 2019  
4:30pm  
West Rehearsal Hall

**Attendees:**

Trustees: Eve Alvord, April Berg, Meghan Browne, Amy Chasanov, Roberto Dondisch, Bob Evans, Stacie Foster, Barbara Larimer, Anh Nguyen, Eleanor Nolan, Andrew Parcel, Louise Pietrafesa, Natasha Rivers, Scott Ruthfield, Lee-Norah Sanzo, Laura Smith

By Phone: Sally Rampersad

Staff: Courtney Sale, Malia Arguello, Carlyne Holcomb, Johamy Morales, Lesley Fox, Janelle Walz, Rachel Whalen, Clare Hausmann Weiland

Guest: Jonathan Shmidt Chapman

President Laura Smith welcomed everyone. Thanks to all Trustees who fulfilled their pledges early and helped with the theatre's tight liquidity situation. The Kaiser Permanente payment came which also helped with cashflow.

**Strategic Planning**

Ms. Meghan Browne and Ms. Anh Nguyen gave an update on the progress of the Strategic Planning Committee, which they lead. At this point, they are still working on the feasible budget numbers for a few different scenarios. The goal is to narrow down to two different scenarios with accompanying budget numbers and resulting tradeoffs. The Staff is still working on historical data packets which will be used to determine fiscal impact. The Board engaged in a brief discussion which generated more questions. The committee decided to take the comments and feedback into further planning. The agenda moved forward as the data from Marketing and TYA/USA could help inform next steps.

**Marketing Analysis**

Ms. Carlyne Holcomb reviewed the results of a Marketing analysis for FY19. Data was collected by TRG, a results group specifically for arts organizations.

They gathered data from 1,400 subscription households and 4,500 single ticket buyers.

Interesting takeaways:

- 50% of Subscriptions (Subs) & Single Ticket Buyers (STBs) fall in the 38-42 year old category
- 24% of Subs and 19% of STBs attend without children
- the majority of children who attend are either 1-2 year olds or 4-5 year olds
- typical patron is female, White, annual income of \$65,000 - \$150,000, a homeowner living in North/Northwest Seattle, 1-child family, likes literature, most likely drives a Toyota/Subaru
- 3,200 patrons returned from the previous season
- 1,400 patrons returned from a different season
- 5,000 patrons were first-time attendees

The Marketing department is conducting surveys after shows and at the end of the season to determine why patrons are attending

### **TYA/USA Presentation, Part 1**

Mr. Jonathan Schmidt Chapman, the Executive Director of Theatre for Young Audiences/USA, presented the results of the first nationwide survey of TYAs. They gathered data from 1,000 members. It is important to understand the difference between presenting theatres (those that invite other theatres' productions to perform on their stages) versus producing theatres (those that create their own productions).

The fastest growing productions are those for the very young (1-5 year olds).

93% develop new works

Artistic Directors most frequently consult other Artistic Directors when choosing material for their seasons

SCT is #1 nationally for influencing other Theatres for Young Audiences – 7 titles with 13 different productions across the country

73% of theatres do not do any pre- or post-show visits to groups who attend shows

The New Victory Theatre did a 5-year longitudinal study on schools with no arts in their curriculum. They built an arts program to take into schools over three years, including nine productions and 45 school visits.

Takeaways:

- Children who see live theatre are more able to imagine the lives of other people

- Children who see live theatre before age 8 are more likely to think of theatre as something for them
- Seeing live theatre has intrinsic impacts on social behavior
- Pre-show engagement creates more impact
- Children discover and develop hope through the performing arts

### **Equity, Diversity and Inclusion**

First of all, the EDI Task Force is changing the name of their group to Equity Group. Ms. Natasha Rivers is co-chairing with Mr. Bob Evans. Current members are Ms. Stacie Foster, Ms. Amy Chasanov and Ms. Alice Forsythe. New members are always welcome.

The next meeting is Dec. 4<sup>th</sup>, from 5:30p – 6:30p in the Managing Director's office. In the future, group members will be leading Trustees through various exercises as well as improving perception across Staff, Trustees, Creatives and the Audience.

The group is also working on their committee charter.

If anyone has any ideas for tools to promote equity, diversity and inclusion, please contact Mr. Evans or Ms. Rivers.

### **Ghosted**

Ms. Chasanov saw a performance of this show at Rainier Beach High School. She was impressed by the support staff and materials that were available to students immediately after. She encouraged everyone to see a school performance and witness the impact of this play on the audience.

### **Development**

Currently, Contributed Income is 23% to goal.

The NEA just approved a grant for *The Best Summer Ever!*

Fueling Transformation Timeline:

- Dec. 2<sup>nd</sup> – table commitments due
- Dec. 10<sup>th</sup> – email and print invitations will be sent
- Jan. 24<sup>th</sup> – guest names are due
- Jan. 29<sup>th</sup> – remind guests
- Feb. 5<sup>th</sup> – 11:30am registration, 12:00pm program start

### **TYA/USA Presentation, Part 2**

Mr. Shmidt Chapman continued his presentation on the state of Theatres for Young Audiences.

The SCT Board members are automatically eligible to receive TYA Connects, the bi-monthly newsletter.

Theatres for Young Audiences are scattered across the nation, which makes it difficult to make connections with each other on a day-to-day basis.

There is a leadership vacuum for leaders of color with no clear path to management positions.

There are no established apprenticeships.

There is a need to build a stronger relationship with the NEA (National Endowment for the Arts) and other funders.

Theatres for Young Audiences are neither seen as arts organizations by arts funders nor as educational organizations by educational funders.

TYA theatres rely on Contributed Income more than typical theatres due to the average ticket price being lower, but the production costs being the same.

Other Contributed Income challenges include high patron turnover as audience “ages out”. Most young families not in a place to be philanthropic, most patrons are 4-8 years old.

While about 20 states do not have a professional TYA, 20 TYA theatres have opened since 2000.

Overwhelmingly, TYAs have white leadership.

Webinar (which covers all of this information) – Dec. 5<sup>th</sup> at 2:00pm EST on the TYA/USA website.

TYA theaters need more information on school show audiences.

The next big study will be conducted by the Anti-Racism Coalition. They will look into diversity among playwrights, directors and other creatives.

The Center for Scholars and Storytellers has looked at 10-year trends in diversity including casting. Their results will be presented in May at the TYA/USA conference in May. The conference is from May 14-17, 2020. There will be a special networking event on May 13<sup>th</sup> & 14<sup>th</sup> for Board members of TYA theatres.

There being no further business, the meeting adjourned at 6:45pm.