



42nd National Conference and Theatre Tour

July 15-18, 2018 ✦ Austin, TX

TOOLS & TECHNIQUES: 1st Segment

Monday, July 16, 2018

9:30 AM - 10:45 AM and 11:15 AM – 12:30 PM

(All six sessions will be repeated after a 30-minute break.)

Last Updated: 7/5/18

At the Sheraton Austin Hotel at the Capitol

See presenter biographies following session descriptions

Rust Belt, Rural and Vibrant - The Rejuvenation of the 135-Year-Old Struthers Library Theatre

In 2008, the Struthers Library Theatre was bereft of any significant programming and financially dependent on rentals. The theatre was technologically antiquated, physically weary, and inaccessible for special needs patrons. The theatre has since had two successful capital campaigns, thoughtfully revitalized its systems, and expanded the façade while keeping its 135-year historical integrity intact. In 2007 the Struthers started a theatre school. Warren Players, one of the country's oldest performance troupes, joined the Struthers Theatre's umbrella. As mandated, the new executive director raised money for capital improvements, expanded programming, and brought in new revenue. The capital campaign raised just under \$1.1 million. Because of methodical brand building, programming grew and audiences expanded from local to regional. With this success, the inadequate seating and accessibility became blatantly apparent. Engaging professional architects and theatrical designers resulted in a new four-story elevator, interior retrofitting, wheelchair lift into the library, roof replacement, new balcony seating, new marquee, sidewalks, and retaining walls. The total cost was \$2.75 million, an enormous challenge for a town under 10,000 people. Yet again the community responded and raised the money - proving that even after 135 years the Struthers Library Theatre is still the pride of the community. In this session, we will discuss how the programming inspired physical changes to the structure, covering planning, design, bidding, fundraising, permitting, licensing, utilities, contracts, insurance, communications, and those pitfalls that required us to go back to the drawing board.

Presenters: **Marcy O'Brien**, Executive Director, and **Charles Gray**, Artistic Director, Struthers Library Theatre, Warren, PA

Yes You CAN: An Access Model in the Garden State

Historic theatres present hazards: doors are too narrow, stairs too plentiful, slopes too steep, seating, stage or dressing rooms inaccessible, no listening devices, and problems with restroom navigation. Many of these flaws began to be corrected with the adoption of the Americans with Disabilities Act of 1990. Working with historic theatres today, one typically finds early solutions were added on, but not seamlessly integrated into the overall design. In 1992, the New Jersey Theatre Alliance (NJTA) established a partnership with the New Jersey State Council on the Arts (NJSCA) to design and implement a project called the Cultural Access Network, or CAN, that educates and supports the cultural community in their access work. CAN has been cited as a model program by the National Endowment for the Arts (NEA) and was awarded the Access Leadership Award from the NEA and Coca-Cola in 2004. This session will present the unique partnership between the NJTA and the NJSCA, reviewing how the partnership was developed, how professional expertise is utilized, and how the technological changes since its founding have helped to shift the



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program's focus. Highlights will include the role of an access advisory committee, the importance of a self-assessment survey, the design and implementation of a long-range ADA plan, innovative programs and marketing strategies, and steps you can take to enhance facility access to your historic theatre for seniors and people with disabilities, including Autism.

Presenters: **Michael R. Schnoering, FAIA**, Partner, Mills + Schnoering Architects, Princeton, NJ, and **John McEwen**, Executive Director, New Jersey Theatre Alliance, West Orange, NJ

Transforming Patrons to Evangelists: A Case Study & Hands-on Customer Journey Mapping Workshop

Historic theatres are dependent upon the continual engagement of core constituents as a baseline for managing year-over-year success. Strategically increasing the customer base is massively important to the ongoing growth of any theatre operation. Yet, executive marketing and development professionals are not always clear on who that core audience is, and rely on macro-based digital and analog communication initiatives that are not fully reaching future audiences and, therefore, limiting growth opportunity and future financial impact. Enter the Customer Journey Mapping program, an initiative that deploys a focused and targeted high-touch, interactive strategy to manage a patron's movement to a higher level of engagement. Initiating a Customer Journey Mapping strategy will open a better understanding of a theatre's target audience, and provide an opportunity to create highly focused communication and touch initiatives that deliver proven business results that are known to decrease churn, and increase customer satisfaction, retention, and overall revenue by as much as 77%. This session will introduce a real-time customer journey case study from the Historic Music Hall in Portsmouth, NH, followed by a hands-on workshop to illuminate the customer journey mapping program for all participants, opening the door to a marketing and communication strategy that fundamentally shifts the approach on managing patron relationships. The session will introduce tools and techniques to assist theatres in transforming core patron relationships into long-term invested evangelists for historic theatre operations across the country.

Presenters: **Robert Friend**, Vice President of Business Development & Consulting, PatronManager, New York, NY; **Tina Sawtelle**, Chief Financial Officer, The Music Hall, Portsmouth, NH; and **Kevin Patterson**, Senior Account Executive, PatronManager, Carmel, IN

Building Fundraising Muscle and Implementing Successful Capital Campaigns

Often theatre volunteers and staff have little or no capital campaign fundraising experience. This workshop will start with pre-campaign planning, move into the board campaign and Leadership Gifts, and finish with the Public Campaign! Faculty will share examples from several historic theatres to show board and staff members best practices and strategies for implementing successful capital campaigns.

Presenters: **Halsey North**, Chairman, and **Alice North**, President, The North Group Inc., New York, NY; and **Susan Palmer**, Principal, The Palmer Westport Group, Santa Fe, NM



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Maximizing Movies for Historic Theatres -- Fulfilling Mission, Creating Magic

Many historic theatres incorporate cinema as part of their programming mix, some still operate exclusively as cinemas. This session will address topics of interest to theatre managers either currently showing movies or contemplating adding them as part of their programming mix. Areas to be discussed will include: film as part of the programming mix – first-run, art, indie, repertory; film as a core cultural program; differentiating your theatre from the Barca-lounger multiplex; themed or event programming; festivals; presentation; food & drink; and marketing of specialty film and event-related programming. In short, what are the tools and strategies we need for specialty film exhibition in the age of IMAX, streaming and multiple platforms? Can we fulfill mission, create magic and be competitive all at the same time? A panel of experts in the field will discuss their approach to film programming and how it serves the mission of the theatre and how they compete in their community. Panelists will represent both nonprofit and for-profit points of view as well as full-time and part-time cinema programming.

Presenters: **Paul Beutel**, *moderator*, former Executive Director of Paramount Theatre, Austin, TX; **Russ Collins**, Executive Director & CEO, Michigan Theater Foundation, Ann Arbor, MI; **Stephen Jannise**, Film Programmer, Paramount and State Theatres of Austin, TX; **Henri Mazza**, Vice President of Partnerships and Events, Alamo Drafthouse, Austin, TX; **Stephanie Silverman**, Executive Director, Belcourt Theatre, Nashville, TN; and **Barak Epstein**, President, Aviation Cinemas / The Texas Theatre, Dallas, TX

The Importance of Coordination and Cooperation Between Development and Marketing

Coordination: the process where different elements of a complex body communicate openly, so as to enable them to work together more efficiently, and the ability to fuse together different parts of an organization smoothly and effectively. Cooperation: the process where groups of organisms work and act together for common or mutual benefits. Nowhere are these two concepts more important than in the offices of a historic theatre, where so many moving parts and constantly changing tasks, priorities and deadlines are the norm. This session focuses on the value and importance of coordination between fundraising and marketing staff, and how a cooperative, collegial environment will strengthen both functions of your theatre. Everyone in the theatre world would likely agree that every staff member has a seemingly endless to-do list. We all face looming deadlines and competing priorities. This is especially true for fundraising and marketing staff. And in smaller theatres, that may even be the same staff person! This session will show how taking time to coordinate between these two functions can actually save time, enhance productivity and even help management with staff retention. A panel consisting of two seasoned fundraising professionals and two experienced marketing professionals will present their “top ten” list of reasons why cooperation and coordination between development and marketing is critically important to a theatre, along with a discussion of some recent scholarly publications that highlight how cooperation will grow and become a part of the organizational culture if practiced regularly. Next, each panelist will give 3-5 minutes of remarks focusing on their own experiences and success stories. Finally, the session will become a dialogue between the panelists and the audience, as the moderator fields questions from participants. The session is designed to present the subject matter in a light-hearted and humorous fashion, and to be a true give and take between the four panelists, and, in turn, between the panel and the audience.



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Presenters: **Diana Gordon**, CFRE, *moderator*, President, and **Mallory Rine**, Marketing Manager, Orpheum Performing Arts Centre, Wichita, KS; **Becky Hancock**, Executive Director, and **Lilia Honaker**, Director of Marketing & Outreach, Historic Tennessee Theatre Foundation, Knoxville, TN

Presenter Biographies

Paul Beutel is former Executive Director of the Paramount Theatre in Austin, TX, where he programmed the Paramount's summer classic film series from 1990 to 2005. Paul most recently served as Managing Director and Senior Programming Manager for the Long Center for the Performing Arts in Austin.

Russ Collins is Executive Director & CEO of Michigan Theatre Foundation, which operated the Michigan and State Theatres in Ann Arbor, MI. Russ is also Founding Director of Art House Convergence.

Barak Epstein has operated the 1931 built Texas Theatre in Dallas since 2010 which has been called "one of America's great movie houses" by Filmmaker Magazine. Barak also co-founded the Oak Cliff Film Festival in 2012 which has been named one of the "Top 50 Film Festivals worth the entry fee" by MovieMaker Magazine. Barak is currently in the planning and funding stages of a balcony second screening room renovation at the Texas Theatre.

Robert Friend is Vice President of Business Development and Consulting at PatronManager in New York, NY. Robert has over 30 years of leadership in the non-profit and commercial performing arts and sports industries. He has extensive experience in strategic and financial business operations with significant expertise in fundraising, marketing, sales, and technology. As global head of business development and strategy for Patron Technology, Robert is responsible for developing and implementing market strategies that drive sales, market intelligence, and revenue growth for the PatronManager CRM software solution and plays a major role in the company's growth and transformation objectives. Robert is an Adjunct for the Brooklyn College Graduate Training Program in Performing Arts Management. He served as Executive Director for the Arenafootball2 Mohegan Wolves, as Director of Institutional Advancement for Connecticut's Garde Arts Center, as Director of Marketing and Operations for California's Tony Award-winning La Jolla Playhouse, and Associate Director of Marketing for Connecticut's Long Wharf Theatre. Robert is a graduate of Boston's Emerson College and serves on the College's Board of Trustees. He is a past member of the League of Historic American Theatres Board of Directors. And, currently serves as Secretary of the International Ticketing Association (INTIX) Board of Directors.

Diana Gordon is a certified fundraising executive with over 25 years in nonprofit arts organizations. She became President & Chief Development Officer of the Wichita Orpheum just over two years ago, after a long tenure leading fundraising efforts for fine arts at Wichita State University.



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Charles Gray is a playwright, librettist and Artistic Director at Struthers Library Theatre in Warren, Pennsylvania. Previously, Gray has worked at Three Rivers Shakespeare Festival, Pittsburgh Public Theater, Court Theatre Chicago, San Jose Repertory Theatre and Teatro Visión de San José. She has co-written the musicals, "Between Dirt & Sky" and "Ciribiribin" as well as authored two musical adaptations, "A Christmas Carol: A Rock Musical" and "The Wonderful Wizard of Oz." While at Struthers Library Theatre, Gray has expanded educational programming to create SLT Academy for musical and technical theatre studies.

Becky Hancock is the Executive Director of the Historic Tennessee Theatre Foundation in Knoxville, TN. She leads the organization in its mission is to preserve, maintain, and operate the Official State Theater of Tennessee and focuses much of her time on fundraising.

Lila Honaker has been working in the entertainment industry for nearly 15 years in the music, performing arts, and television sectors. In her current role at the Tennessee Theatre, she is responsible for the overseeing the Tennessee Theatre brand, creating awareness for the non-profit organization, fundraising through donations, grants and sponsorships, and developing special events, educational programming, and community outreach and partnerships. Lila has a background as a performer, is a member of Tennesseans for the Arts and Americans for the Arts, and volunteers with Knoxville organizations to present marketing solutions sessions to emerging nonprofits and small businesses.

Stephen Jannise is the Associate Director of Film Programming for the Paramount and Stateside Theatres in Austin, TX. For the past six summers, he has curated the Paramount Summer Classic Film Series, an annual Austin tradition that showcases over 100 classic films on 35mm, 70mm and digital formats. He also programs holiday films and other special screenings throughout the year. Prior to his time at the Paramount, he was the Film Program Director of the Austin Film Festival for two years. In that role, he booked major studio and indie films for the annual festival, including the marquee headliners that played at the Paramount. Stephen has lived in Austin since 2008, when he moved there to earn his master's degree in film studies at The University of Texas at Austin.

Henri Mazza joined the Alamo Drafthouse in 2001 and has served in a variety of roles in the creative team during that time. Currently he serves as Vice President of Partnerships and Events, overseeing brand sponsorship programs, studio promotions and partnerships, and large scale special events such as live streams and pop up Rolling Roadshow screenings. In these roles he has produced hundreds of events inside Alamo Drafthouse theaters, as well as screenings and events inside other historic theaters and movie palaces across the U.S.

John McEwen serves as the Executive Director of the New Jersey Theatre Alliance, a service organization for the state's 35 professional theatres. The Alliance provides advocacy, technical assistance, and programming that supports collaboration among the state's non-profit professional theatres, encourages professional theatre activities, provides a wide range of marketing and audience development initiatives, and helps member theatres in their growth and development. John is the Founder and Chairman of the Cultural Access Network of New Jersey, Vice President of ArtPRIDE, and Trustee of the New Jersey Fund for the Blind, and The School of the Arts at Montclair State University. He has consulted with many organizations on board development, long-range planning, fundraising



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and cultural access. John received his Bachelor of Arts from Montclair State University and his Master of Arts from New York University, where he has served as an adjunct professor in their Arts Administration Program.

Halsey and Alice North jointly head The North Group Inc. which, since 1987, has been assisting historic theaters across the country with an integrated approach to planning, board development, and fundraising designed to strengthen organizations' fundraising capacity and effectiveness. Both are active members of LHAT (Board members since 2010) and the Association of Performing Arts Professionals (active since 1975). APAP has awarded an annual service award in their honor since 2013.

Marcy O'Brien, Executive Director, came to the job in 2007. With negligible theatre experience, she relied on her history of operations management, marketing, public and community relations, assets that she acquired in both large and small business and as community activist. Earlier careers included American Airlines field supervisor and corporate staff analyst, college instructor, interior designer, award-winning columnist and freelance writer for national newspapers and magazines and running a national direct marketing business.

Susan Palmer is Senior Consultant for The North Group Inc. Prior to forming the Palmer Westport Group, Susan was Executive Director of The Colonial Theatre, Pittsfield, MA; a co-founder of Barrington Stage Company – a producing theatre company that recently won two Tony awards for The Putnam County Spelling Bee; managing director of The Berkshire Theatre Festival; Information Systems Manager at Jacob's Pillow Dance Festival; Director of Major Gifts at WGBY Public Television.

Kevin Patterson is currently a Senior Account Executive with Patron Technology. A 25 year veteran of the performing arts, with expertise in rehabilitating distressed organizations, Kevin held executive positions with the Austin Lyric Opera, Indianapolis Opera, and Anchorage Opera. As an arts administrator he has worked with The Lyric Opera of Chicago, Pittsburgh Opera and Santa Fe Opera companies among others. A professionally trained and licensed auctioneer, Kevin specializes in consulting and conducting benefit auctions for social benefit and performing arts organizations around the United States. His understanding of audiences and their desire for experience driven fundraising has resulted in millions of dollars in special events fundraising income for organizations. Kevin also blogs and hosts podcast on issues in the arts at 10toCurtain.com.

Mallory Rine has led the Marketing Department at the Wichita Orpheum for five years. She focuses on increasing and diversifying audience through social media, web presence, rebranding, outreach, and engagement.

Tina Sawtelle is the Chief Financial Officer of the Music Hall in Portsmouth, NH and has held various financial leadership positions over the past 20 years spanning across retail, higher education, health care, and arts & entertainment industries. Tina has served in a number of volunteer capacities including as treasurer and board member for the Homemakers Health Services in Rochester, NH and presently acts as an alumni advisor to her alma mater, the University of New Hampshire, where she participates in the Paul T. Paul College of Business and Economics FIRE Peer Advisor program as well as the Women in Business Mentor program. Tina resides on the seacoast area in NH with her family.



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Michael R. Schnoering, FAIA is a Partner with Mills + Schnoering Architects, LLC, a full service architectural firm with broad experience in the planning and design of new buildings and historic preservation. He manages many of the firm's theater and educational projects. In his work with historic theatres, he is particularly focused on project planning, budgeting and fundraising, program development, site design, and project scheduling. He is also interested in engaging with owners and managers of mid-century Modern theatres to help them understand and enhance their newly historic buildings, and he specializes in identifying and designing integrated solutions to accessibility challenges. In 2016, he was elevated to the College of Fellows of the American Institute of Architects for his work on the revitalization of theaters. Mr. Schnoering holds a Bachelor of Architecture Degree from the New Jersey Institute of Technology (NJIT) and is a Registered Architect in 15 states. He serves on the Board of Directors of the League of Historic American Theatres (LHAT), the New Jersey Theatre Alliance, the Cultural Access Network (a project of the New Jersey Theatre Alliance), and the 1719 William Trent House Association.

Stephanie Silverman is Executive Director of the Belcourt Theatre in Nashville, TN and has been with the theatre since 2007. The Belcourt is a nonprofit film house dedicated to presenting the best in contemporary & repertory cinema from around the world. The historic 1925 theatre once housed the Grand Ole Opry and is now nationally recognized as one of the country's best art house theatres for both its programmatic vision and fiscal stability. Silverman serves as treasurer and founding member of the leadership group for the Art House Convergence, an organization founded by the directors of leading art houses across the U.S. to act as a support organization for theatres at all levels of maturity and stability through research, mentoring and an annual conference. Prior to her tenure with the Belcourt, Silverman worked for several nonprofit arts organizations including the Dance Center of Columbia College Chicago, Chicago, IL; John Michael Kohler Arts Center, Sheboygan, WI; founded the Arts on the Green Festival in Omaha, NE. She also worked with RMS Titanic, Inc. (now Premier Exhibitions) and artist management agency Exceptional Artists and has served as a panelist at the League of Historic American Theatres national conference, the National Performance Network Conference, and the Art House Convergence. She lives with her husband and four children in the heart of Nashville, Tennessee.