

# OFF CENTER

@ THE JONES

## SEASON 3 RECAP

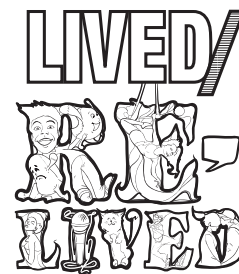
2013-2014



A live, unscripted movie created by six actors in the style of a movie genre selected by the audience.



A live taping of a new game show where contestants from the audience compete in everyday tasks made terrifyingly difficult. The winner gets cash, the loser has to spin the dreaded Wheel of Misfortune.



Three true stories from Denver locals brought to life on stage with music, video, puppets, and aerial dance.



## THE GAYEST OSCAR PARTY EVER

An Oscar-viewing party at Hamburger Mary's complete with a rainbow carpet, silent auction, live performances during commercials breaks, Drag Queens, and plenty of gold booty shorts.

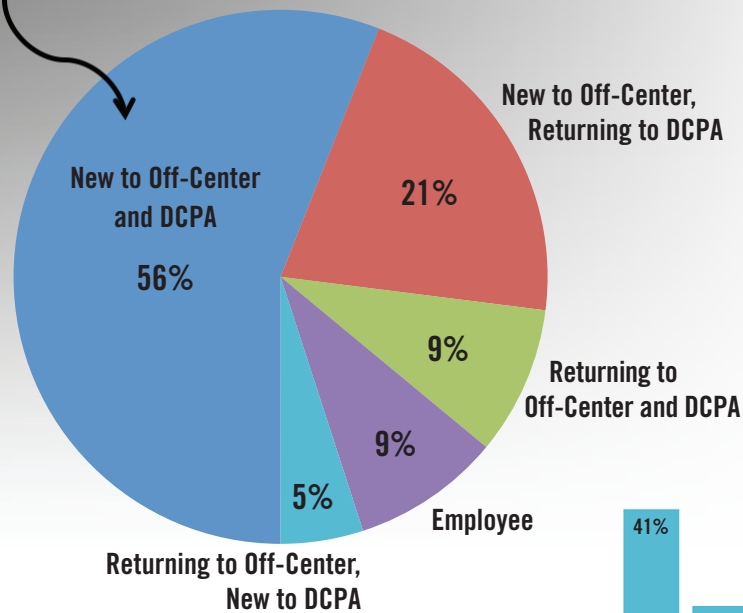


Off-Center is a test kitchen and audience generator for the Denver Center Theatre Company

**OUR RECIPE:**  
IMMERSIVE  
CONVERGENT  
CONNECTIVE  
INVENTIVE  
NOW

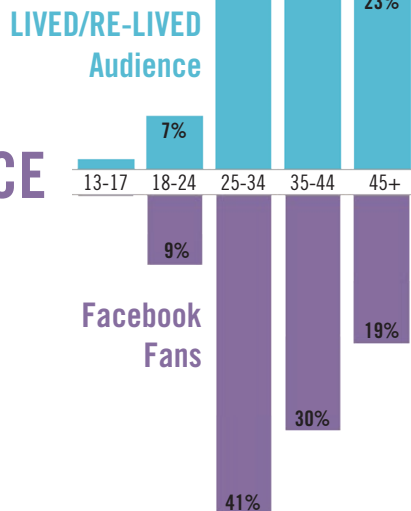
## BRINGING IN A NEW AUDIENCE

56% of ticket buyers were new to DCPA



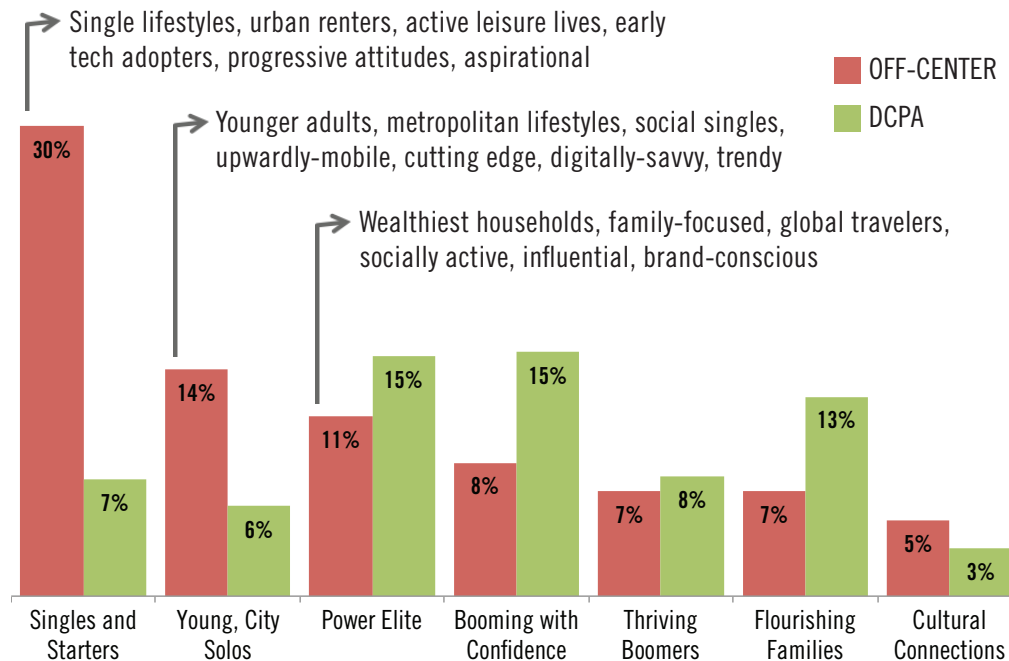
## ATTRACTING A YOUNGER AUDIENCE

76% of the LIVED/RE-LIVED audience surveyed and 80% of our Facebook fans are between 18 and 44



## ENGAGING A DIFFERENT AUDIENCE

Top 7 Off-Center audience Mosaic Groups compared to DCPA audience



Mosaic Groups are a cross-channel consumer classification designed to help companies better understand demographics, lifestyles and behaviors. They are developed through analysis of a number of data sources using cluster analytics, then tested against additional market research.

**1,639**  
TOTAL ATTENDANCE

**79%**  
TOTAL AUDIENCE CAPACITY

**57%**  
TOTAL PAID CAPACITY

## SOCIAL MEDIA



**730 FANS**

Up 60% from last season



**433 FOLLOWERS**

Up 43% from last season



**55,114 VIEWS**

Up 104% from last season

# BEYOND THE JONES

Off-Center's learning impacts the larger organization and the field

## CURATION MODEL ON THE MAINSTAGE

Thanks to funding from the Doris Duke Charitable Foundation, we tested Off-Center's Curation Model on the world premiere production of [The Legend of Georgia McBride](#) by Matthew Lopez. The show and expanded experience were a tremendous success; here are some highlights:



- **Local drag queens** performed in the lobby after every show, helping us build an authentic relationship with the LGBT and drag communities. Many of these performers were involved with DRAG MACHINE at Off-Center last season.

- We allowed **drinks in the theatre** as an experiment, and this was so successful (and less messy than anticipated) that drinks were allowed

into all DCTC theatres, and this policy now remains.

- 2.5 times more people responded to our post-show email survey than normal; 78% of the comments about the expanded experience were positive. **People especially enjoyed the lobby decor** and new drink policy.

- The large majority of those who had been to the Ricketson Theatre before **rated this experience more positive than their previous experiences** at the Ricketson.

- **25% of single tickets** (660 tickets total) were purchased by people **new to the DCPA**.

**Next Steps:** This experiment in mainstage Curation was so successful that we are working on scaling the idea so we can curate every production in the DCTC 2014-15 season. A cross-functional Curation Team is currently working on developing and implementing this new strategy.

## NATIONAL RECOGNITION

- ★ DCTC and Off-Center leadership have **presented at 10 national conferences** over the past 3 seasons.

- ★ Off-Center Curators gave a **live-streamed talk** at the EmcArts **National Innovation Summit for the Arts** in Denver. As part of the conference, Off-Center hosted a work-in-progress showing of WHEEL OF MISFORTUNE for Summit attendees.

- ★ *The Chronicle of Philanthropy*

featured Off-Center in its **"Face of Philanthropy"** series, which included a full color, two-page photo of WHEEL OF MISFORTUNE.

- ★ EmcArts featured Off-Center as one of its two **case studies on innovation and adaptive capacity in the arts**.

## PARTNERS AND SPONSORS

**gyro:** The international marketing firm finished their two-year pro-bono work, leaving Off-Center with **new marketing strategies** and a fresh tagline: **We're all a little OFF.**

**openbox** NYC-based design and innovation consultancy partnered with us to devise a new **strategic approach to programming** for Season 4.

**Westword** Denver's alternative weekly newspaper signed on to a season-long **media sponsorship for CULT FOLLOWING.**

**MOLSON Coors** The local brewer donated the **free beer** that was given out at CULT FOLLOWING, an essential part of the show.



*Theatre is the new movies*

**6 Performances:** Oct. 10, Nov. 14,  
Dec. 12, Feb. 13, Apr. 10 & May 8

**Total Capacity: 78%**

**Paid Capacity: 54%**

Average **Walk-Ups** Per Show: **28**  
16% attended 2 or more shows

**Ticket Price: \$15**

Includes 2 free beers and popcorn

Click on the photos for [video highlights](#).

## PROTOTYPE 1: CULT FOLLOWING

### GOAL:

A recurring show to **anchor the Off-Center season** with familiar elements and a different story every time.

### INSPIRATION:

Past seasons of CULT FOLLOWING; movie genres; the ensemble of actors.

### EXPERIMENT:

- An **unscripted live movie** performed by 6 recurring actors, altering the format developed in Seasons 1 and 2 by making it **fully improvised** for the first time. All technical elements (lights, sound, projections, costumes) were improvised along with the performers.
- Each show was **in the style of a movie genre** selected by the audience.
- **Audiences influenced the show** through casting and dressing characters, selecting special props, writing lines of dialogue, and suggesting locations.

### RESULTS:

- The **genre-inspired themes were successful** – people attended in their own genre-related costumes and there was more of a sense of the “cult” than in previous seasons.
- We realized the **value of our ensemble** – they were able to represent Off-Center at a variety of promotional events and performed at **THE GAYEST OSCAR PARTY EVER**.
- The **party atmosphere** at CULT FOLLOWING is a consistent highlight, and audiences tell us they always have fun at the show.

### NEXT STEPS:

We want to change the show significantly to free it up further, but plan on keeping the name, recurring ensemble, lively atmosphere, and regularity. We recognize that it takes time to establish a new show like this and are excited to build on our successes from this season while injecting new energy and ideas into the content of the show.





*The scariest game show ever*

**2 Performances:** Oct. 25 & Nov. 1

	Oct. 25	Nov. 1
Total Capacity	<b>68%</b>	<b>86%</b>
Paid Capacity	<b>32%</b>	<b>59%</b>

**Total Capacity: 77%**

**Paid Capacity: 46%**

Average **Walk-Ups** Per Show: **36**

**Ticket Price \$15**

Click on the photos for [video highlights](#).

## PROTOTYPE 2: WHEEL OF MISFORTUNE

**GOAL:** A show that cannot exist without the audience.

**INSPIRATION:** Halloween; TV game shows; our 1<sup>st</sup> prototype, [THE ULTIMATE WII BASEBALL GAME](#), played by the audience.

### EXPERIMENT:

- An **original game show** where contestants from the audience competed against each other for a cash prize. **Losers spun the Wheel of Misfortune**, receiving a punishment before moving on to the next round.
- **Audience members were assigned a team** when they entered and were encouraged to cheer for their team's contestant.
- The "Lightning Round" was an **interactive video game** designed by a local media designer, an experiment in hacking Wii and Kinect technology for artistic purposes.
- The live show was staged as a two-camera video shoot, and the edited **video recordings were posted on YouTube**, minus all the (fictional) backstage drama.

### RESULTS:

- The show really **could not have existed without the audience**. They were willing to face the gross misfortunes (including getting slapped by an octopus) and brought great energy, suspense, and humor to the show.
- It was very **difficult to rehearse** – we had to bring in test contestants to see how the games worked and prepare for many different outcomes.
- The three **teams unified the audience** and created an extremely lively and competitive atmosphere that enhanced the show.
- The show **didn't run long enough to benefit from word-of-mouth** – we nearly doubled the paid capacity from the 1<sup>st</sup> to the 2<sup>nd</sup> show and are confident we would have increased our capacity further with additional performances.
- While people enjoyed the show, they **wanted more of a story**.

**NEXT STEPS:** We want to create more fully immersive work where the audience plays an integral role in the experience.





*A benefit to benefit Off-Center*

**1 Night Only:** March 1

**Total Paid Capacity: 105%**

**Total Walk-Ups: 4** (standing room only)

**Average Ticket Price: \$43**

Single Tickets: \$35

Tables of 4: \$300 and \$400

**Ticket Revenue: \$3,755**

**Silent Auction Revenue: \$860**

**EVENT SPONSORS:**

Barefoot Wine & Bubbly, Hamburger Mary's, Molson Coors, Out Front Colorado, Stoli USA

**SILENT AUCTION DONORS:**

5280 Magazine, Denver Bike Share (B-Cycle), Denver Center Attractions, Denver Center Theatre Company, Marco's Coal-Fired Pizzeria, Pink-Fog Photo Studio, Sweet Action Ice Cream, Voodoo Comedy Playhouse

Click on the photos for [video highlights](#).

## PROTOTYPE 3: THE GAYEST OSCAR PARTY EVER

**GOAL:**

A fundraiser for Off-Center – a higher ticket price to support our cause.

**INSPIRATION:**

Our large LGBT audience; a low-cost, off-site event; the Academy Awards; desire to increase revenue without touching the ticket price of other shows.

**EXPERIMENT:**

- A **one-night fundraising event** for Off-Center at [Hamburger Mary's](#), a popular gay-friendly restaurant.
- The main event was the Academy Awards – we enhanced the live viewing with performances and activities but **did not provide the primary content**.
- **Higher ticket prices** and a silent auction generated revenue and **low expenses** thanks to volunteer performers and in-kind donations.

**RESULTS:**

- The event **sold out and netted \$3,000**, the first time an Off-Center event has turned a profit.
- The commercial break entertainment was great, but we had **more performers than were needed**.
- The **crowd was not typical for Off-Center** – it was older and many people had not heard of us before. We attribute this to our ad in the DCTC program.
- [The Gayest Trailer Ever](#), a parody of the popular music video “Royals” by Lorde, became our biggest viral hit, receiving over 10,000 YouTube views in one week.

**NEXT STEPS:**

We learned a lot from this first experiment in Off-Fundraising. Hamburger Mary's wants to have us back next year, and we feel like we can do it bigger and better with lower overhead costs.



# LIVED/ RE- LIVED

*The live realization of true stories*

**3 Performances:** March 7, 14 & 21

**Total Capacity: 82%**

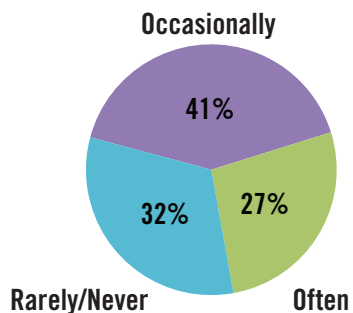
**Paid Capacity: 71%**

Average **Walk-Ups** Per Show: 16

**Ticket Price: \$15**

## LIVED/RE-LIVED AUDIENCE SURVEY:

How often do you see shows at DCPA?



Click on the photos for [video highlights](#).

## PROTOTYPE 4: LIVED/RE-LIVED

### GOAL:

A show inspired by local stories told in unexpected ways.

### INSPIRATION:

[The Narrators](#) (a local storytelling group); diverse local artists; true stories.

### EXPERIMENT:

- **3 true stories** from local storytellers were reimagined on stage by **3 different creative teams**: 1 with puppets, 1 with multimedia, and 1 with aerial dance.
- **The Narrators** selected the storytellers, titled and created the theme for the show, and acted as emcee for the performances.
- **26 local artists** collaborated on this project, most of whom were new to DCPA.

### RESULTS:

- The show was an **artistic and box office success**, with a sold out final performance and a total of 71% paid capacity for the three performances.
- The stories themselves were moving and the creative staging strengthened the **emotional core** of the show – audiences were surprised by this and responded positively to it.
- Thanks to [Kelly Shortandqueer](#), a storyteller who told of his transition from female to male, many transgender people and allies attended the show.
- **80%** of the audience polled was **new to Off-Center**, compared to 47% polled at WHEEL OF MISFORTUNE.
- 26% of the audience polled heard about the show from The Narrators, and the large majority heard about the show from **word-of-mouth**.

### NEXT STEPS:

While CULT FOLLOWING has made Off-Center known for comedy and a fun night out, LIVED/RE-LIVED proved that **audiences also want more serious offerings** with a moving story and a bit more polish. Next season, we are committed to keeping our offerings diverse, with a range of styles and experiences.

