

# Best Campaign Ideas: Segmenting your way to better ROI and increased loyalty



Hosted by  
Claudia van Poperingen  
Director of Accounts



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**What's your biggest  
opportunity in 2015-16?**

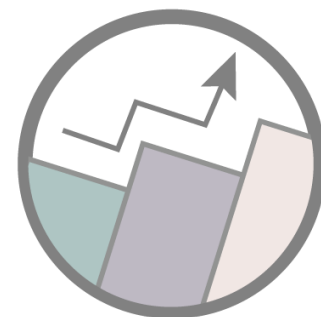
# Type of campaigns covered today:

Single ticket

Second date

Subscription and

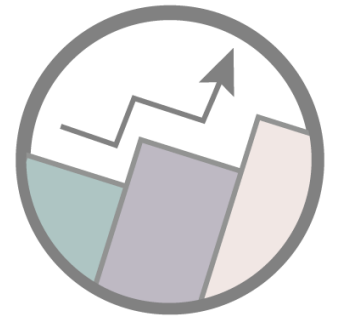
membership acquisition



# Single ticket campaigns

Best practices

Case studies





**Best practice:  
marketing what's in demand**



# BLOCKBUSTERS

## What to do

Advance sales

Start NOW

Capacity sold: 100%

Keep selling until it's full or over

Greatest investment

Your time and resources

# BLOCKBUSTERS



## What to do for existing patrons

Have a priority plan for every level

Know how you'll invite every type of patron

Remember PLI?

Donors and consummate loyalists

The magic of "and"

From 1<sup>st</sup> time to second or last time to NOW



**ADVOCATES**

**BUYERS**

**TRYERS**





# BLOCKBUSTERS

## What to do for existing patrons

Have a priority plan for every level

Know how you'll invite every type of patron

Take care of loyalists first

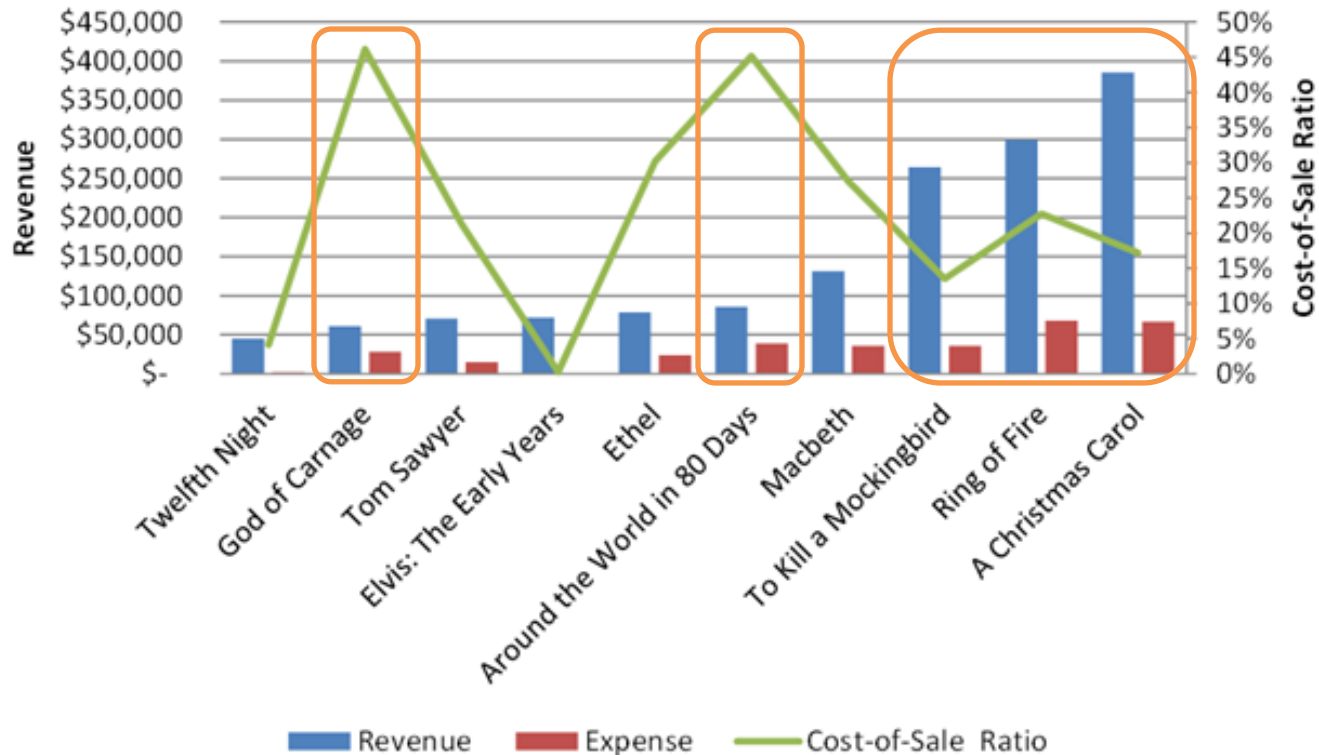
First in line for the best seats, additional tickets, member preview

# Cost of Sale

## “Equal” spending



Cost-of-Sale Summary  
2012-2013





# BLOCKBUSTERS

## What about new patrons?

Time to focus on acquisition efforts  
Best chance to get new patrons

Time to trade

Know what organizations you have the highest  
crossover with

## Case Study: Pensacola Opera

*Carmen* sells out, single ticket revenue 33% above goal

### The Situation

Pensacola Opera is a \$1.3 million organization which stages two productions a year with two performances each. For the past several years, the company had been focused on institutional stabilization—paying off debts, completing a capital campaign for establishing cash reserves, bolstering its endowment, and making capital improvements. In the meantime, the company was having trouble consistently meeting revenue goals for their productions.



Photo by Michael Duncan, featuring Auct...  
Chad Shelton as Don Jose, Anne S...  
Eamon Pererya as El Remendado, and the

Budgeted \$5,250 to sell \$64,800 in single tickets, a cost of sale ratio of 8%

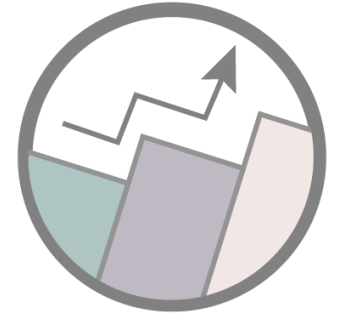
Increased marketing budget to spend at 19% cost of sale level.

*More on this case at [www.trgarts.com](http://www.trgarts.com)*

To Executive Director Erin Kelley Sammis, it was clear that the company needed to shift its attention to growing sustainable patronage and revenue. In the summer of 2013, Sammis engaged TRG for a consultancy that would begin by focusing on increasing single ticket revenue and volume.

# Pensacola Opera

## Segmenting for *Carmen*



- Patrons who had previously bought tickets to other blockbuster productions like *Show Boat* and *Madama Butterfly*.
- New single ticket buyers from the previous season.
- A broad prospect pool, including lapsed subscribers and previous ticket buyers from the last five seasons, as well as traded lists from the local arts community and regional opera companies in Georgia and Alabama.
- Lapsed subscribers and previous single ticket buyers specifically.

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Photo by Michael Duncan, featuring Au Chad Shelton as Don Jose, Anne Eamon Pererya as El Remendado, and th

Surpassed ticket goal by 33%.

Four weeks out, *Carmen* revenue was pacing ahead of goal by 172%

Per capita revenue for *Carmen* single ticket buyers was \$52, a 13% increase.

*More on this case at [www.trgarts.com](http://www.trgarts.com)*

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**RIGHT AUDIENCE**  
**RIGHT MESSAGE/MEDIA**  
**RIGHT TIME**



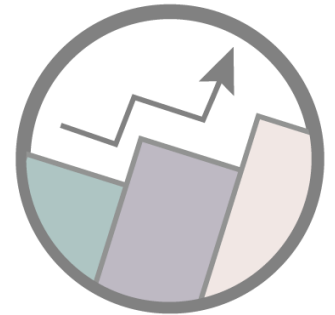
# Questions about single tickets?



# Second Date Campaign

Best practices

Case studies



# EVOLUTION OF A PATRON



**NEW  
SINGLE  
TICKET  
BUYER**

**REPEAT  
TICKET  
BUYER**

**MULTI  
TICKET  
BUYER**

**SUBSCRIBER  
/MEMBER**

**DONOR**

**ADVOCATE/  
INVESTOR**

# EVOLUTION OF A PATRON



**VISITOR /  
TICKET  
BUYER**

**MEMBER**

**RENEWING  
MEMBER**

**DONOR**

**ADVOCATE/  
INVESTOR**

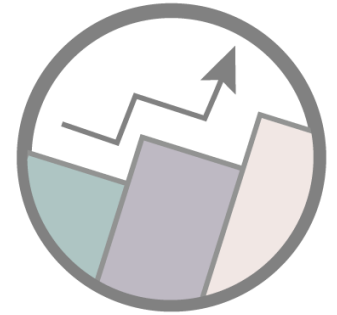
**ROI**

**EXPENSES**

4 out of 5 new patrons leave...  
and never come back.



# #1 recommended strategy: The Second Date



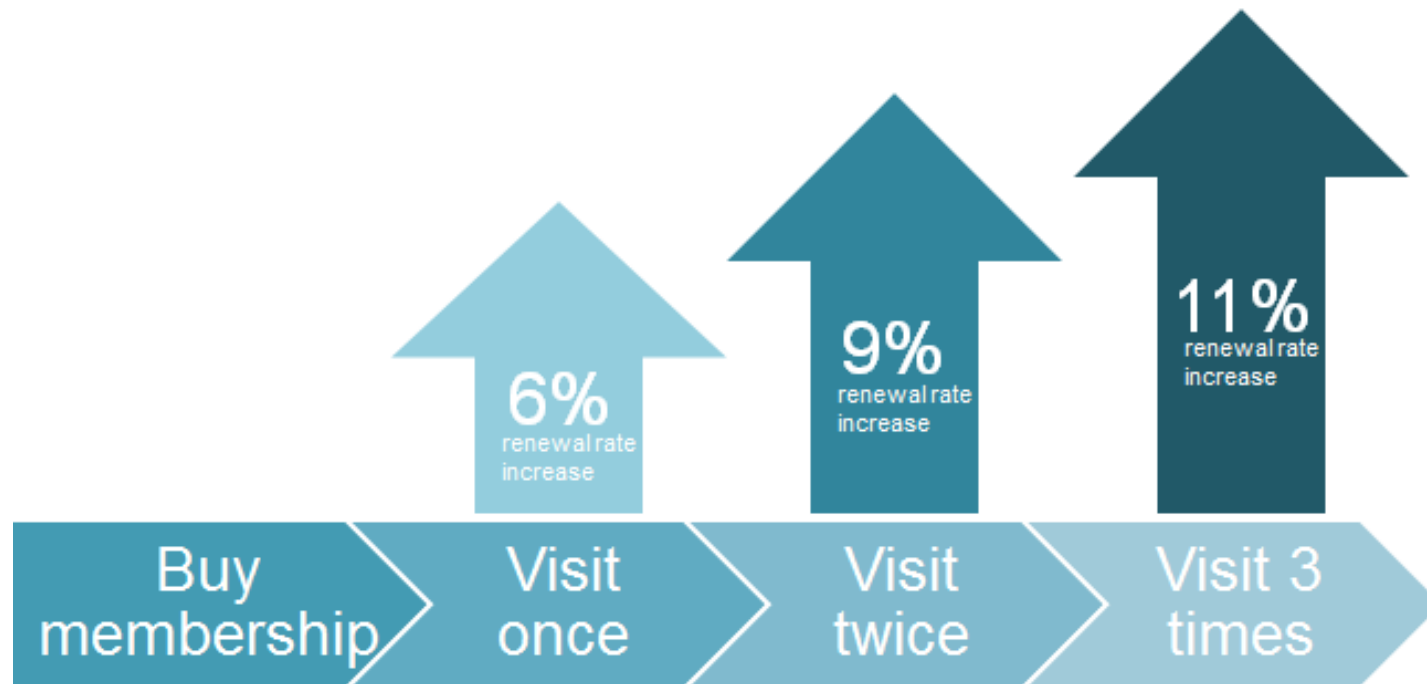
1. Get the phone number!  
You must be able to contact them again
2. Then, ASK  
Personally  
Directly  
Follow up soon after the first date

# Second date for members



## 1. New members are vulnerable

Repeat visitation is critical to membership



## 2. Personally invite them back

Increase renewal rate



## Case Study: Seattle Repertory Theatre

Tripled retention among specially cultivated group of new ticket buyers

### The Scenario:

When recession hit during the 2008–09 season, sales at Seattle Repertory Theatre (SRT) were already in a state of decline. Revenue losses had prompted across-the-board budget cuts by 30% for the following season. Enter Katie Jackman, who had just been hired and now is SRT's Director of External Relations. She and new colleagues Jeremy Scott, Patron Development Manager, and Ashley Coates, Marketing Manager, rallied around the challenges ahead.



"We had declining sales in all categories. At the same time, there weren't around what to do, especially when patrons came in for the first time."

Acting on counsel from TRG Arts, Jackman and her team set aside budget and moved with model resolve toward a singular goal: securing a same-season with single ticket buyers who had attended for the first time in 2009–10.

*4 year retention study*  
*New buyers*

*SRT achieved second date in same season*

*TRIPLED retention rate*

*Revenue kept growing.*

*More on this case at [www.trgarts.com](http://www.trgarts.com)*

SEATTLE REPERTORY THEATRE

JERRY MANNING, ARTISTIC DIRECTOR

PO BOX 900923 | 155 MERCER STREET | SEATTLE, WA 98108

Non-Profit Org  
US Postage  
98102  
Seattle, WA  
Permit No. 9743

Thanks for trying out Seattle Rep.  
Come back for **FREE!** **DETAILS INSIDE** ▶



We hope you had a great first visit to Seattle Rep, and you won't want to miss these next two shows! Get your tickets now for *The Brothers Size*, a music-infused drama from one of the country's most exciting new playwrights. Or join us for a new staging of Steinbeck's classic novel *Of Mice and Men*.



Same Format Each Time

Calendar Driven Offer

K.I.S.S Principle







**HUBBARD STREET  
DANCE CHICAGO**

Thanks so much for joining us for our Spring Series! We hope you enjoyed seeing us dance as much as we enjoyed dancing for you.

We're thrilled about our upcoming Summer Series, which includes a World Premiere by our Resident Choreographer Alejandro Cerrudo alongside

BACK

Non-Profit Org.  
U.S. Postage  
PAID  
Chicago, IL  
Permit #4244

**Respond to this special invitation and save  
50% on priority tickets to  
Summer Series, June 5-8, 2014**

Please visit [hubbardstreetdance.com/summer](http://hubbardstreetdance.com/summer) and use promo code **INTERNATIONAL**, or call the ticket office at 312-850-9744.

I hope to see you back in the theater soon.

Glenn Edgerton  
Artistic Director

**P.S. This offer expires April 30 and is subject to availability, so please don't delay! We want to make sure you receive priority seating. Visit [hubbardstreetdance.com/summer](http://hubbardstreetdance.com/summer) or call 312-850-9744 and remember to use the code: **INTERNATIONAL**.**

Offer not valid for section 5 seats, in combination with any other offer or on previously purchased tickets. Subject to availability.

Hubbard Street Dancers in *Falling Angels* by Jifi Kylián, from left: Kellie Epperheimer, Bryna Pascoe and Jacqueline Burnett. Photo by Todd Rosenberg.



# Thank You!



818 SOUTH 2ND STREET  
MINNEAPOLIS, MN

PHOTO: PETER MACON

Dear <NAME>,

we enjoyed your Guthrie experience.

We are very excited about two upcoming productions this season, *My Fair Lady* and *Vanya and Sonia and Masha and Spike*, and we would like to invite you to come back and save 50% on tickets to either of these productions when you attend by August 1:

*My Fair Lady* begins June 28

*Vanya and Sonia and Masha and Spike* begins July 19

For complete show information visit our website at [www.guthrietheater.org](http://www.guthrietheater.org).

To take advantage of this special offer call our Box Office at 612.377.2224 and mention the code "H84" or bring this card to the Box Office. But hurry – the deadline to receive this offer is Friday, June 27! Come back to the Guthrie for another great performance – you'll be glad you did.

P.S. Don't forget – attend by August 1 and save!

This special offer is subject to availability and excludes Saturday evenings and Area 1A seating. Limit 4 discounted tickets per household. Not valid online, or with any other offers or discounts. Handling fees may apply.

**BACK**



**FRONT**

# Thank You!

Dear <NAME>,

Thank you for attending *Tristan & Yseult*. We hope you enjoyed your Guthrie experience.

~~We are very excited about two upcoming productions this season, *My Fair*~~

We are very excited about two upcoming productions this season, *My Fair Lady* and *Vanya and Sonia and Masha and Spike*, and we would like to invite you to come back and save 50% on tickets to either of these productions when you attend by **August 1:**

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**BACK**



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MINNEAPOLIS, MN

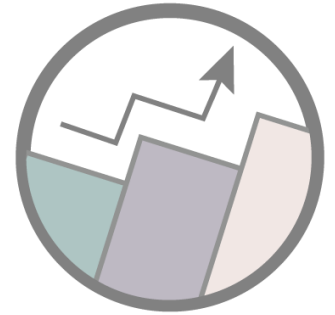
PHOTO: ANDREW DURAN



**FRONT**

# Same season buyers

## Why are they important?



- They are your “right now” patrons.
- Your active patrons.



# % of Active Patrons

## % active in last 2 years

**Source:** your database or ticketing system

**Timespan:** 2 most recent seasons or years

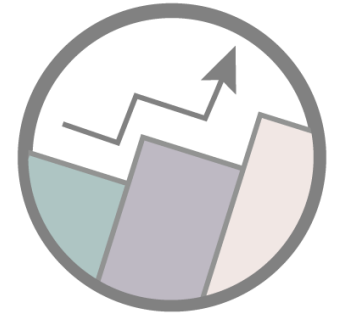
Count of households that had  
*any* interaction this year and last year

---

Total households in your database

# Active Patrons

## What does it mean?



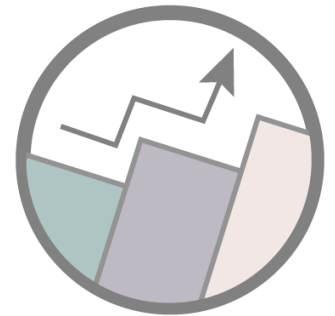
1. Indicator of organizational health  
Note that “health” doesn’t mean *growth*
2. Ability to upgrade loyalty  
Make an upgrade plan! Follow up.
3. Bring in enough patrons to replace the ones lost



# Questions about the second date?

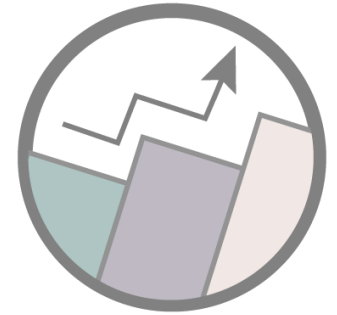
# Subscription and Membership Acquisition

## Where to focus





# Add value to cultivate existing patrons or members



1. What appeals to recapture or renewal segments?
2. Programming matters
3. Continue to build relationships

# YEAR TWO



Life onstage.

## Continue Dating

- Cultivation Group is special segment  
Still no “pouncing”
- Goal: Keep coming back  
Prevent high first-timer attrition
- Special offer, theirs alone  
Come back....often

**3  
Plays  
\$99**

# SEATTLE REPERTORY THEATRE

Jerry Manning, Producing Artistic Director / Benjamin Meevy, Managing Director

## 2010-2011 SEASON

The Best Deal in Town:  
3 PLAYS FOR \$99!

### BACK TO THE THEATRE ONE IS TALKING ABOUT!

"The Rep continues to produce shows that are entertaining, accessible and memorable across all ages and walks of life."

—Broadway World

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a creative center of  
theatre scene."

City Arts

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Seattle Repertory Theatre"

—Seattle Times  
Footlight Award

is why  
Seattle."

in Break

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Follow us on Twitter: @seattlerep  
Read our blog: <http://blog.seattlerep.org>

## SEATTLE REPERTORY THEATRE

155 Mercer Street | P.O. Box 900923 | Seattle, WA 98109

[www.seattlerep.org](http://www.seattlerep.org)

**TR**  
ARTS

## 2010-2011 Season

### Package Highlights

- Pick any three shows from either of our two theatres
- Your seats will change each time you come, but you'll always receive the best seats available
- Enjoy 100% ticket flexibility

Looking for more ticket options?  
Visit [www.seattlerep.org/subscribe](http://www.seattlerep.org/subscribe)

Plus, with your three-play package, you get all of our fantastic subscriber benefits.

Subscribers enjoy completely free, no-hassle ticket exchanges. Something come up? Swap your tickets for another night at no charge, no questions asked.

- coffee...on us!
- E-mail performance reminders with traffic and parking updates
- Restaurant Discount Card—Save up to 20% on local restaurants
- \$5 off additional tickets
- Seat Repeat—Come back and see your favorite show for free!

**YOUR SATISFACTION IS ALWAYS GUARANTEED.**

### God of Carnage **BAGLEY**

by Yasmina Reza | OCT. 1—24, 2010

This 90-minute thrill ride takes you into the most dangerous place on earth: parenthood. An innocent squabble over a playground incident becomes an all-out, fur-flying, hilarious brawl between two couples in this new play from Yasmina Reza ("Art"). *God of Carnage* stormed Broadway, nabbing the 2009 Tony for Best Play and earning knock-out reviews.

"Gleefully nasty fun. The best play in town!"  
—*New York Post*

**K.**

—NOV. 28, 2010

This portrait of three (yes, tall) women at different stages worthy of mention in the same breath as *Who's Afraid of the Balance* (Wall Street Journal). A young woman has a fling with an elderly client, gets put through the wringer, and her life is laid out in all of its glory. Winner of the Tony Award, *Women is one of Albee's*

"One of America's finest playwrights...A perfect illustration of why theater is an indispensable art."  
—*New York Times*

**BAGLEY**

DEC. 5, 2010

August, 1936, rural Ireland. Step into the kitchen of the five fiercely proud Mundy sisters, a place for talking, laughing, and lively dancing—moments that defy the hardships of their daily life. Their brother, a missionary, has just returned from Uganda, and the sisters find themselves each on the brink of momentous change. Friel's Tony-Award-winning play captures a beautiful and exuberant silver of these women's lives, a summer where love—and everything else—seemed possible.

"Suffused with so much beauty, lyricism, and heartache that it will take your breath away."  
—*The Wall Street Journal*

### The K of D, an urban legend **LEO K.**

by Laura Schellhardt | JAN. 14—FEB. 20, 2011

Truth: Before Charlotte's brother died, he kissed her. Legend: Everything Charlotte kissed from that moment on also died. Actress Renata Friedman brings an entire town to life in a summertime ghost story about a small-town girl with a lethal skill. Originally developed in Seattle, the show returns after a triumphant run at the New York Fringe Festival.

"...Remarkable...Describing Friedman's cracked-mirror performance virtuoso is hardly adequate."  
—*Seattle Times*

### The Brothers Size **BAGLEY**

by Tarell McCraney | FEB. 4—27, 2011

The Louisiana bayou, West African mythology, and family interplay swirl together in this absorbing drama from one of the country's most exciting new playwrights. A wandering soul recently released from prison clashes with his straight-and-narrow brother. Yet even as they grapple with their own notions of freedom and tradition, they remain fiercely intertwined.

"Listen closely, and you might hear that thrilling sound that is one of the main reasons we go to the theater, that beautiful music of a new voice."  
—*New York Times*

### Of Mice and Men **BAGLEY**

by John Steinbeck | MAR. 18—APR. 10, 2011

John Steinbeck's heartbreaking American classic comes to life in his own stage adaptation. Lenny and George—farm workers in Depression-era California—are trying to scrape together enough money to buy a house of their own. But when Lenny stirs up trouble on the job, George must choose between protecting his friend or staying the course towards his version of the American dream.

"...the enduring power of John Steinbeck's dramatization of his 1937 novel...grab[s] its audience by the heart and never let[s] go."  
—*New York Times*

### This **LEO K.**

by Melissa James Gibson | APR. 8—MAY 15, 2011

Four friends fast approaching the end of their 30s test the boundaries of their relationships in this piercing, beautifully crafted new play. The decidedly un-romantic comedy centers on a New York poet and single mother and her fling with a married friend that sets the group into a tailspin. A huge hit Off Broadway, don't miss this West Coast premiere.

"Melissa James Gibson's tart, melancholy comedy is the best new play to open Off Broadway this fall."  
—*New York Times*

### The Agony and the Ecstasy of Steve Jobs **BAGLEY**

created and performed by Mike Daisey | APR. 22—MAY 22, 2011

Dubbed "the master storyteller" by the New York Times, the hilarious and razor-sharp Mike Daisey weaves together gonzo journalism, unscripted performance, and autobiographical tales that cut to the bone of some of the most captivating topics in American culture. He now turns his lens to Apple and Steve Jobs, asking the question, "How did one obsessive man change the world to his liking?"

"Mike Daisey has proven himself that rare theatrical creature: An entertaining performer with something valuable to say—gripping and vital."  
—*Variety*



John Ayler in *Gleamings of the Rose*, photo by Derek Sparks

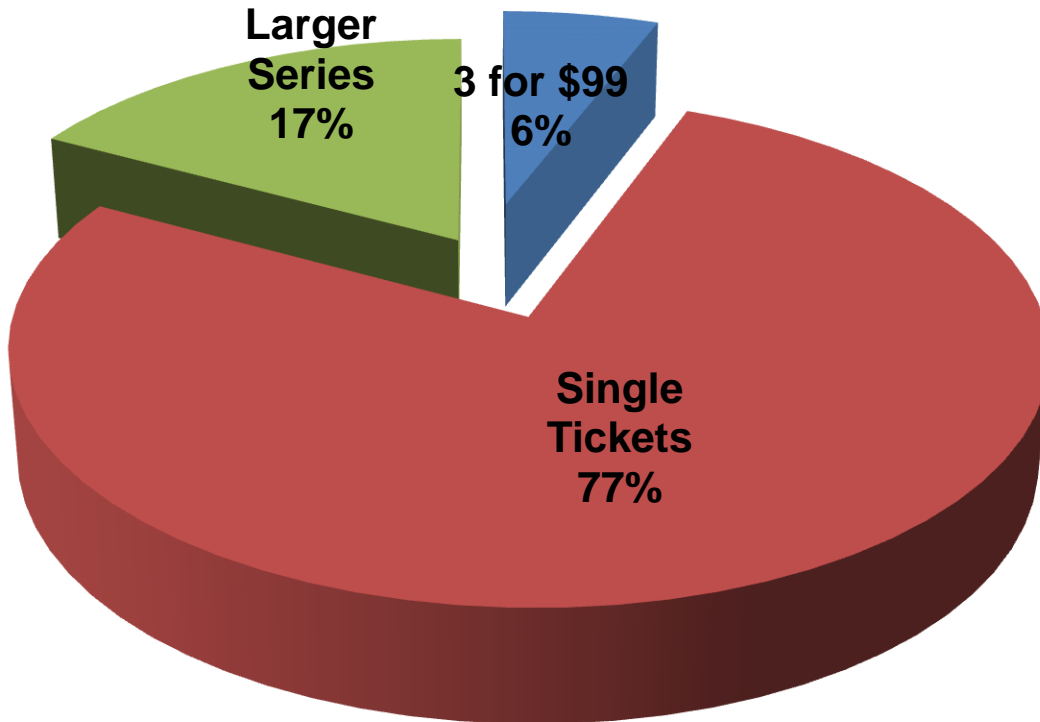
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# YEAR TWO RESULTS



## 30% Returned



- 5 Average Tickets Purchased
- 16% Donated
- \$126 Average Spent per Household
- 30% Cost-of-sale



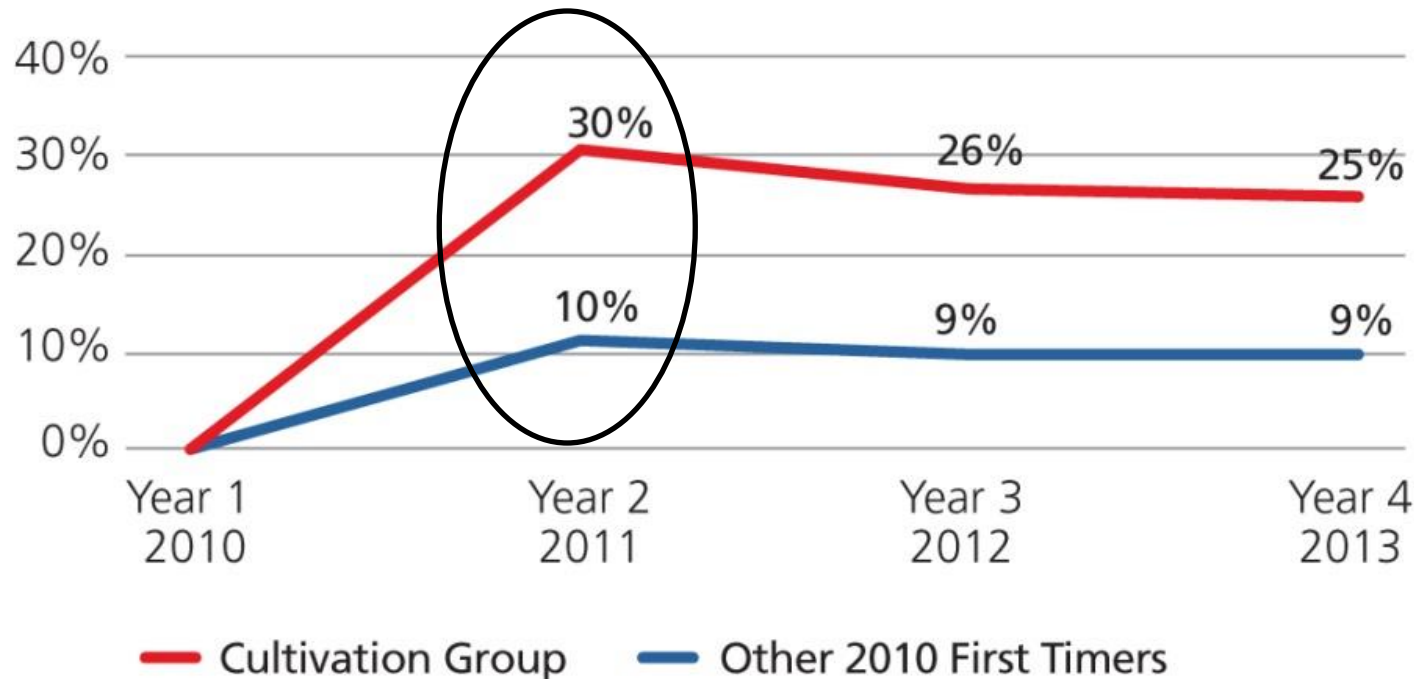
# LAUNCHING LOYALTY



Life onstage.

## With a Second Date

### CULTIVATION PAYS: HIGHER RETENTION RATE



## Case Study: Repertory Theatre of St. Louis

65% one-year increase in new subscribers

### The Scenario:

Repertory Theatre of St. Louis had experienced ups and downs in subscription sales. By 2012, overall subscriptions had been decreasing by 3-8% almost every year since 2008, despite a strong renewal rate.

The underlying problem seemed to be attracting new subscribers. Initial analysis by TRG Arts suggested that, long term, The Rep needed to grow the number of prospects for subscription in their database. TRG also discovered that The Rep likely hadn't been spending enough on marketing new subscriptions acquisitions. Spending on marketing new subscriptions acquisitions had declined in subscription acquisitions.

"The budget and goal [Managing Director Mark Bernstein] was daunting," Director of Marketing Lory Bowman said. Knowing that TRG could provide strategic planning and pricing help for the subscription campaign, Bowman travelled to Colorado Springs in January 2012 to meet with TRG.



Goal: Acquire new subscribers

- Timing
- Segmentation
- Frequency
- Messaging

New subscriber revenue increased by \$167,000, or 65%

New subscriber households increased by 52%.

ROI per piece increased from \$1.63 to \$2.87.

*More on this case at [www.trgarts.com](http://www.trgarts.com)*

## Case Study: Theatre Aquarius

94% of subscribers now subscribe to full

### The Situation:

With the economic downturn that began in 2008, attendance and revenue at Theatre Aquarius began to decline. As the decline coupled with the financial recession continued into the spring of 2011, General Manager Lorna Zaremba hired TRG Arts to analyze the theatre's situation and improve revenue.

This analysis revealed that there were entire elements of the Theatre's business model that were missing, which influenced an atmosphere of waning loyalty, specifically among subscribers. A few contributing factors were:

### Pricing eroded loyalty

Theatre Aquarius has one venue that had been scaled traditionally, with more expensive

*94% of subscribers now subscribe to full series*

*Subscription revenue in 2013-14 has surpassed goal and has increased 20% in two years.*

*More on this case at [www.trgarts.com](http://www.trgarts.com)*

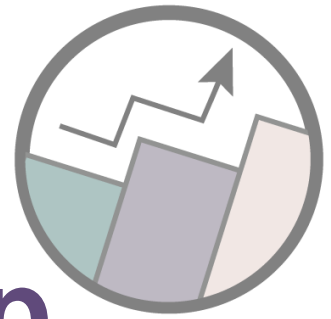


Dofasco Centre for the Arts



# Segmentation

## Find your cultivation group



1. Your segmentation strategy should have loyalty in mind
2. Blockbusters retain and recapture
3. Measure the results

# Best Campaign Ideas: Segmenting your way to better ROI and increased loyalty

Hosted by  
Claudia van Poperingen  
Director of Accounts



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