



---

# **PALMERSTON NORTH CITY COUNCIL**

---

## **MINUTES ATTACHMENTS ARTS, CULTURE & HERITAGE COMMITTEE**

---

**9AM, WEDNESDAY 4 MARCH 2020**

COUNCIL CHAMBER, FIRST FLOOR,  
CIVIC ADMINISTRATION BUILDING,  
32 THE SQUARE, PALMERSTON NORTH

---



## **ARTS, CULTURE & HERITAGE COMMITTEE MEETING**

4 March 2020

<b>5</b>	<b>Presentation - Centrepoint Theatre</b>	
1.	Presentation - Centrepoint	4
2.	Centrepoint Theatre Audience Engagement	21

# centrepoin**t**THEATRE

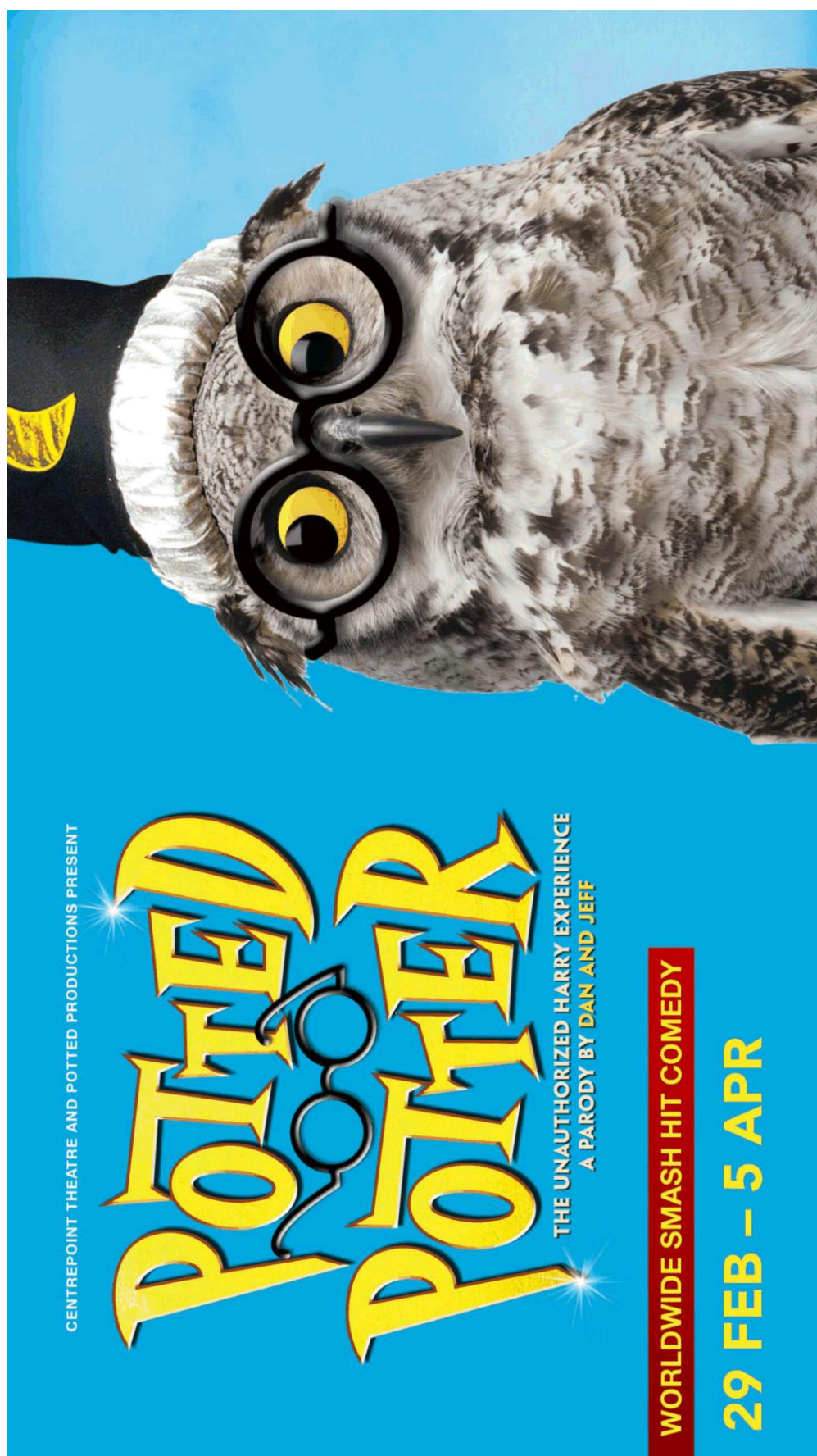


# Our mission

Be the leaders in professional performing  
arts for the central North Island

## How will we lead

- Taking our work to the regions
- Growing our education offerings
- Building our work





LEGACY PERFORMING ARTS TRUST PALMERSTON NORTH BRINGS YOU







# CRINGE WORTHY

A musical slice of Kiwiana  
in the 70's

COMEDY/MUSIC

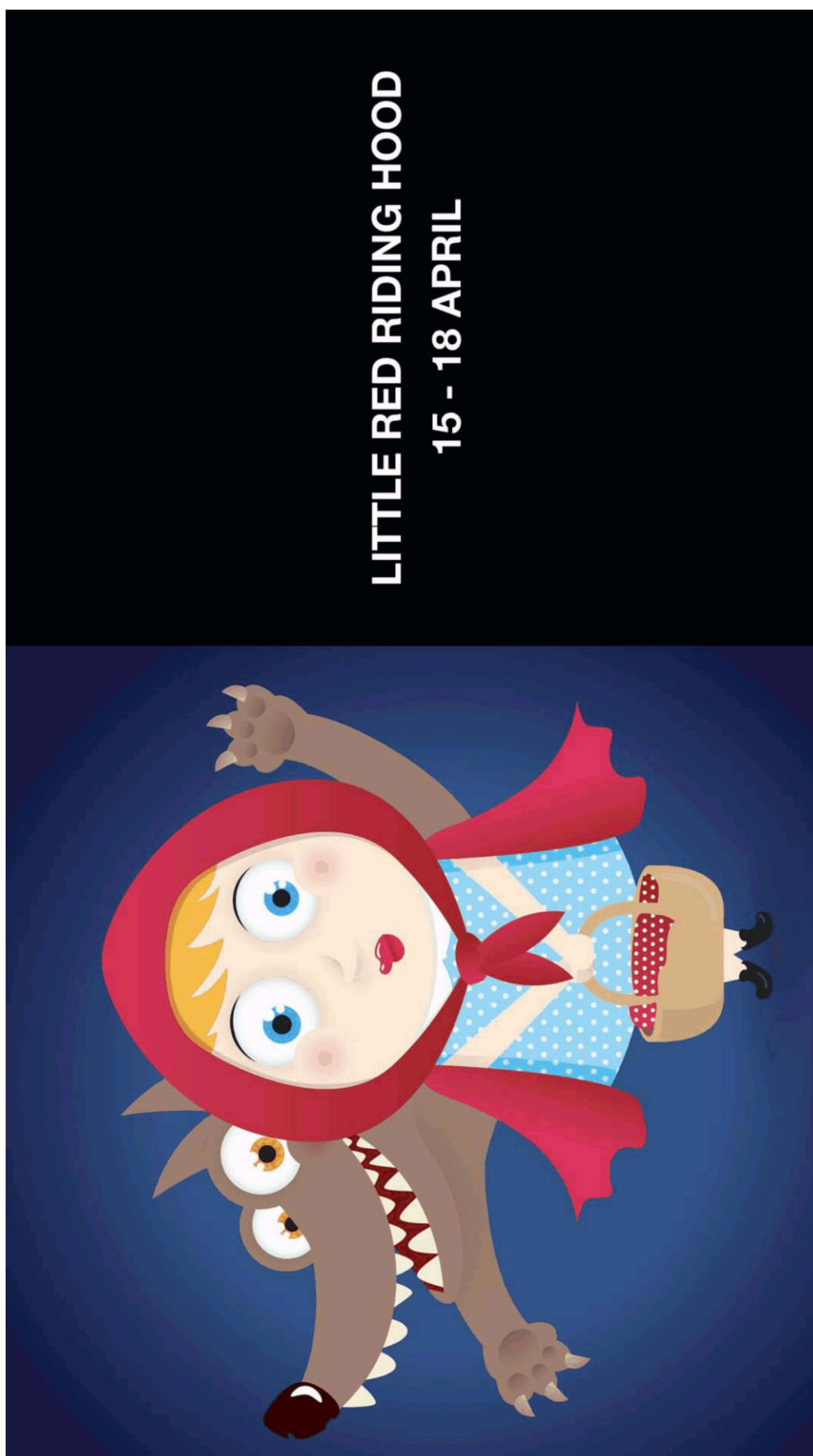
18 JUL – 9 AUG



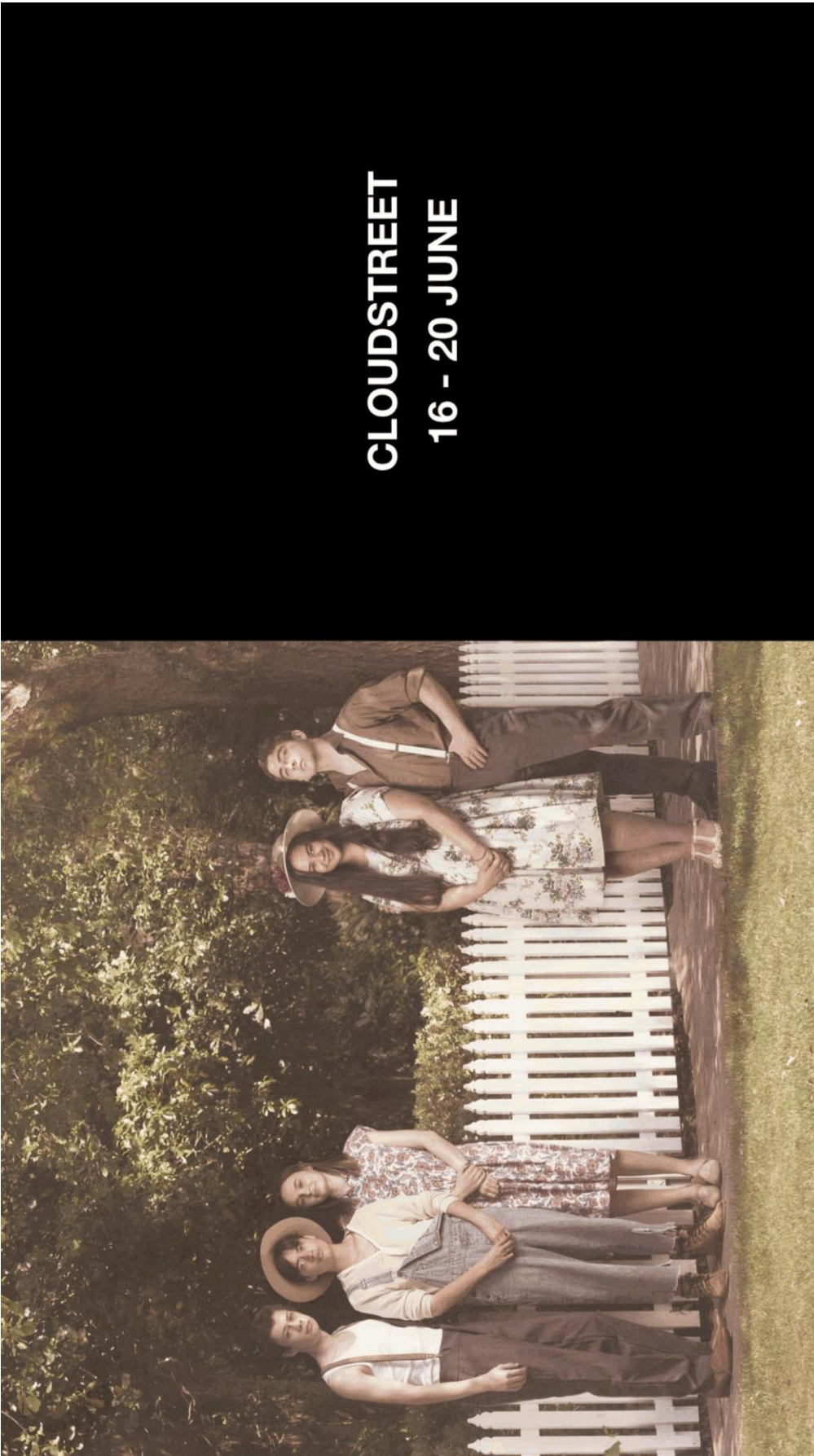


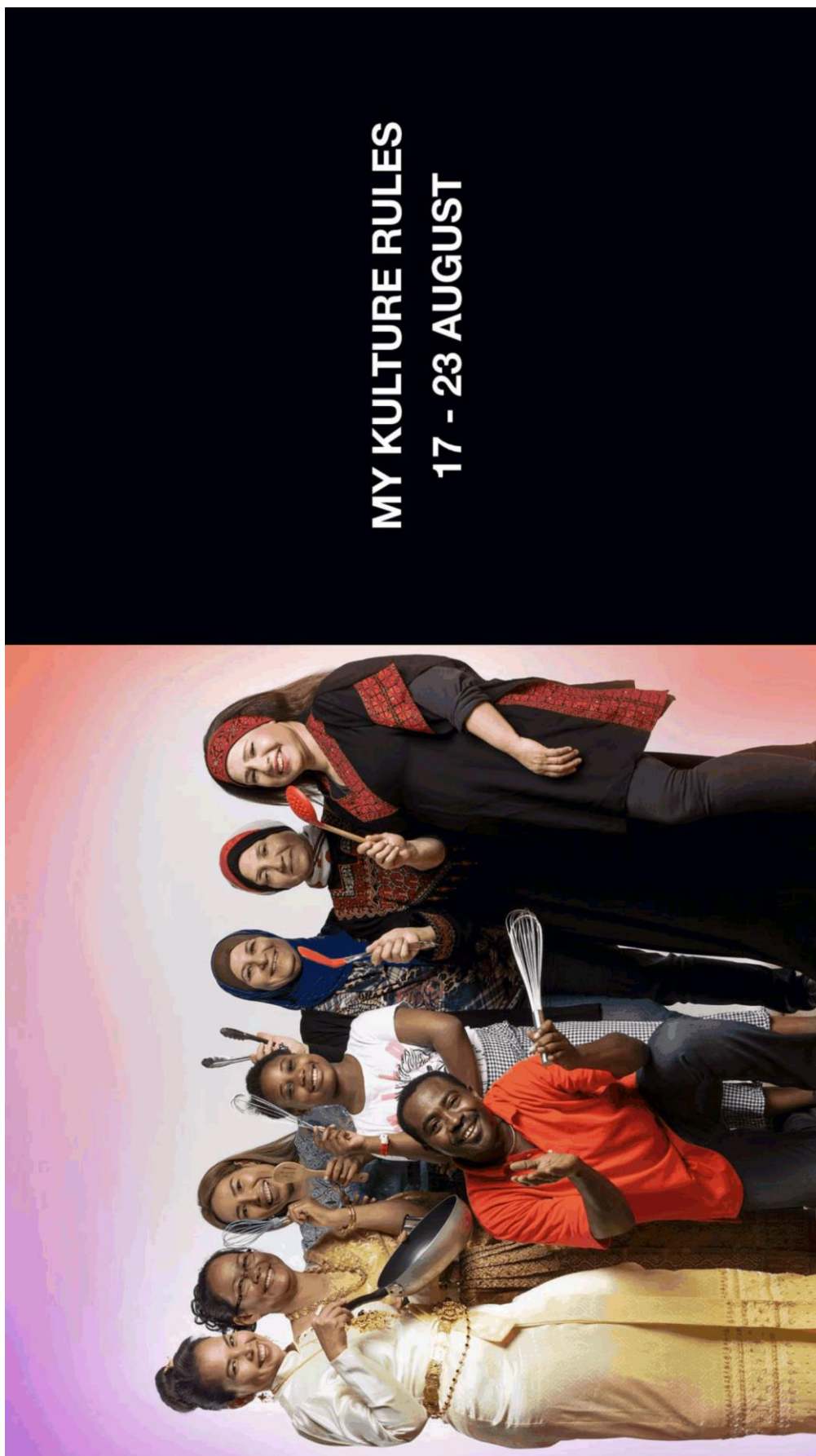






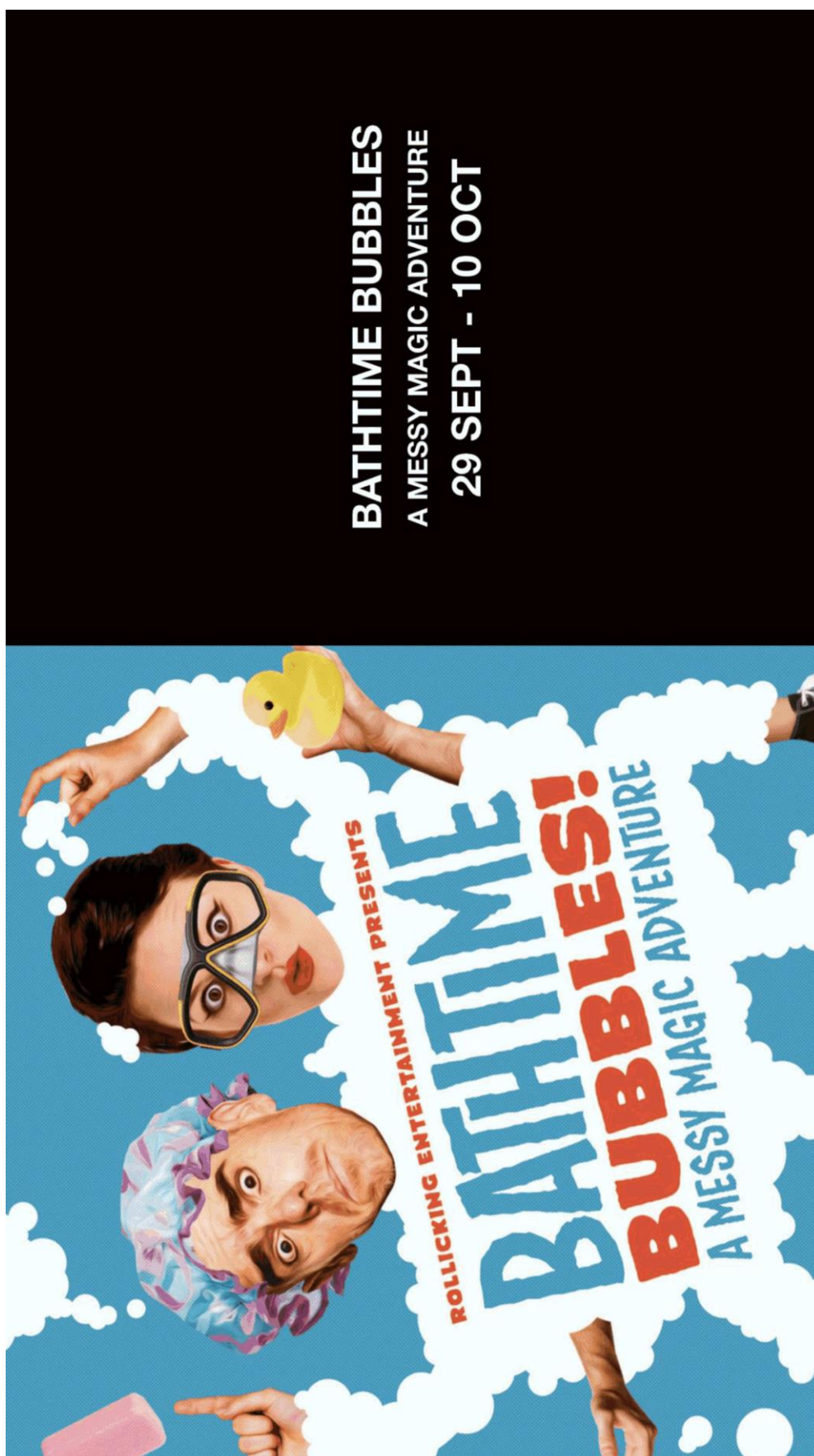
**LITTLE RED RIDING HOOD**  
**15 - 18 APRIL**

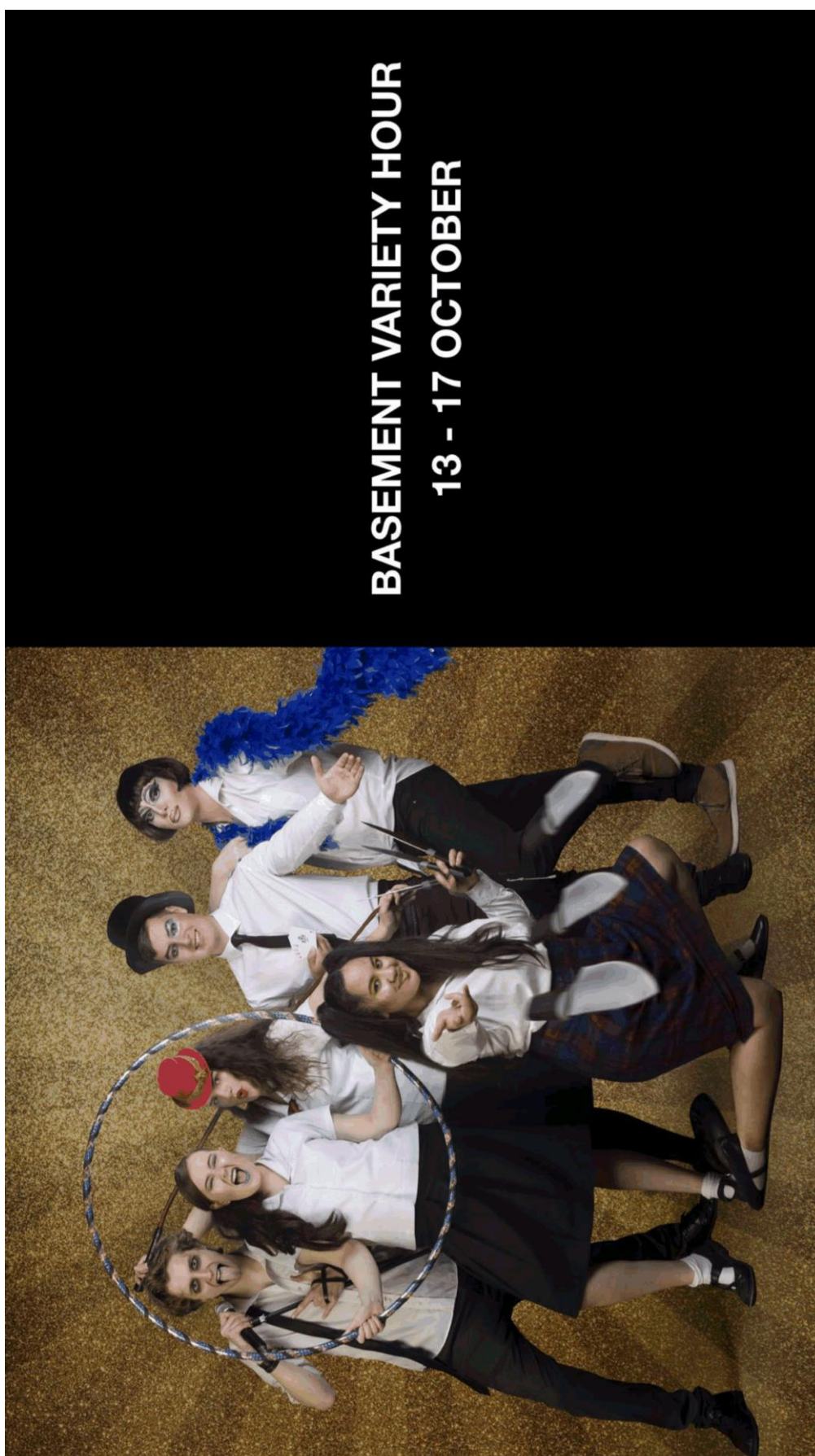




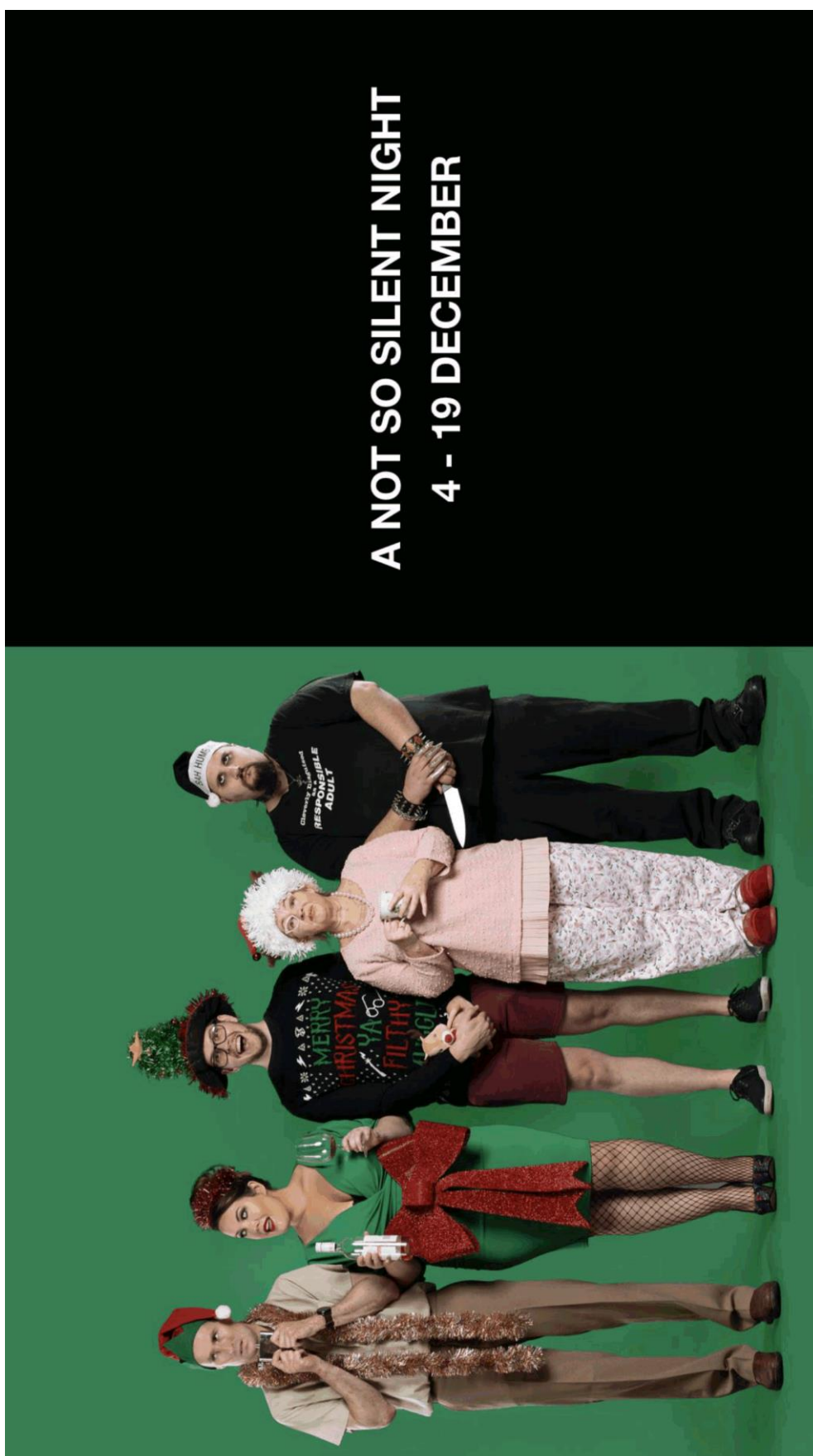












A nice thing...





# centrepoinTHEATRE

---

## **Audience Engagement Strategy**

(1 April 2019 – 31 March 2021)

---

## About this document

This strategy document defines Centrepont Theatre's direction for audience engagement over the two years 1 April 2019 – 31 March 2021. It sets goals and priorities for audience-related activity and outlines agreed actions in the form of an "Implementation Plan" for each priority area of activity.

The strategy does not include our day-to-day marketing activity for shows, seasons and subscription campaigns. It looks at the big opportunities and areas we need to progress, in order to create and maintain long-term sustainable audience growth.

Following a period of declining attendance, reduced community engagement and financial losses between the years 2013 and 2017, Centrepont Theatre came under new management in 2017. This change of leadership brought with it strong community connections and marketing expertise. The turnaround in attendances is tangible, but we are acutely aware that this growth must survive future staff turnover and developments in the external environment.

The Audience Engagement Strategy that follows supports radically realigning the organisation with our community, understanding what our audiences and potential audiences need and want, testing new ideas and pulling the company back from decline or, at worse, closure.

As a team, we view this as a living and evolving strategy. With every season, production, campaign and initiative we will be experimenting, tracking and learning. These insights will be fed into refinements and future planning. Intended to be a two-year "continually updated" strategy, it will be formally reviewed and updated in March each year.

## What is our vision for audience engagement success?

Participation and attendances continue to grow. This can be seen in increased retention of new audiences, return of lapsed audiences and frequency of attendance by existing audiences. Greater diversity can be seen amongst our audiences. Those who attend in person at our theatre and/or gather around our online channels feel part of a community, connected to Centrepont Theatre and to each other. Our long-term loyal supporters have come with us on the journey to grow audiences and they continue to support us with ticket sales and donations. We have a strong presence in the central North Island region where we tour, and these audiences feel connected to us year-round. We genuinely understand, respect and know our audiences, using data and effective internal processes to manage this at scale.

## WHERE ARE WE NOW?

### About Centrepoint Theatre's Mission

#### Our Vision

Centrepoint Theatre aims to set the standard in professional performing arts in the Central North Island. This standard is about not only professionalism in the work we produce but how we engage with audiences and deliver a satisfactory experience to them.

#### Our Mission

We will build an organisation capable of creating excellent theatre, nurturing new talent, developing **broad audiences** and encouraging **wider participation**.

#### Our Values

1. We value **manaakitanga** - **hospitality, kindness, generosity, support** and the process of showing **respect, generosity** and **care** for others.
2. We value the **positive impact** that theatre can have on people. We believe that although we may not literally save lives, **theatre can certainly be life-saving**.

### Our brand personality

"Centrepoint Theatre is **modern, friendly, charming, funny** and **confident**. Centrepoint is also **dedicated, community focused**, and **proud** of its high **professional** standard in delivering excellent theatre.

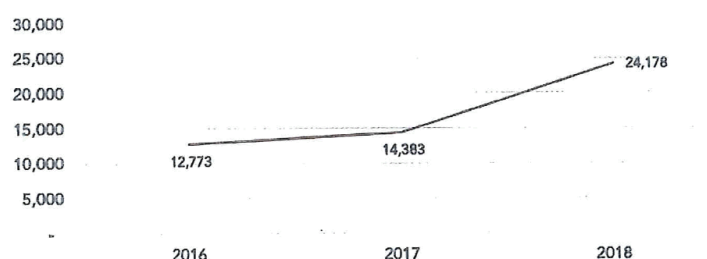
We aim for a **fun, warm** and **colloquial** tone in our communication, that reflects the real human being behind each message. We genuinely understand and respect and know our audiences."

### Who are our current audiences?

Centrepoint audiences had been going into a decline over a period of years, reaching a low in 2016. Since the changes in management, attendances have been growing markedly, with an increase from 2016 to 2017 of 13% and a further increase between 2017 and 2018 of 58%. Initial results and projections in 2019 indicate that this growth is continuing.

	Mainstage	Education	Dark Room	Community Engagement	Corporate Engagement	Total
2016	11,021	32	1,720			12,773
2017	9,096	83	2,880	404	1,920	14,383

2018	15045 + 3379 (Fringe)	178	2,084	2,433	1,599	24,718
------	-----------------------------	-----	-------	-------	-------	--------



We acknowledge that although we know many members of our audience and community on a personal level, our data collection has not been a focus until recently. Regular post-show surveys give us some insights. Our typical audience member is a New Zealand European woman aged between 50 – 69, relatively conservative and making a social occasion out of their visit.

Audience brand awareness and loyalty is high amongst our survey respondents. Current audience members expect consistent, high quality work from the theatre and are easily put off by content they deem inappropriate. It is common for members of our audience to express that they are strong supporters of our theatre and the value that we provide to the community. They rank our customer service as our most consistently excellent quality. Any negative feedback tends to be focused on venue facilities, rather than the quality of our productions.

Many Manawatu residents know of the theatre and will call themselves good attendees. This may actually mean they come to a show once every 4-5 years.

According to Creative New Zealand's most recent Audience Atlas results, the "Essence", "Expression" and "Enrichment" Culture Segments are well-represented in our audiences and the "Affirmation" and "Stimulation" segments offer the greatest opportunity for growth.

## How do we connect with audiences now?

### Stakeholder Engagement

- Stakeholder Engagement a high priority
- Personal relationships with stakeholders
- Regular contact, visits & hosting with sponsors and funders by AD & GM
- These connections both a strength and a risk
- Artists are treated with great respect ("nurturing new talent" and "setting the standard" are key components of Centrepoint Theatre mission)
- Artists provide connections with community



Marketing Channels/Tactics	<ul style="list-style-type: none"> <li>We utilise a range of marketing channels/tactics</li> <li>Most communication with current audiences and community is via Facebook (organic and paid posts), e-newsletters (permission-based list of approximately 1265 subscribers) and media releases</li> <li>We also utilise posters, flyers, billboards, press ads and foyer screens</li> <li>Typically, promotion for a specific show (outside of season programme promotion) begins 5 – 4 weeks before a show opens</li> <li>Regular framework but will also deploy tactics specific to a show's marketing plan or theme</li> </ul>
Audience Touchpoints	<ul style="list-style-type: none"> <li>Owned digital properties – website, Facebook page, Instagram &amp; Twitter accounts</li> <li>Email newsletters and promotions</li> <li>Point of ticket sale (phone, web/in person)</li> <li>Cheap Tuesday (in person before or on day)</li> <li>Study Guides for schools for every show</li> <li>Visits and contact from AD, GM &amp; team</li> <li>Community events</li> <li>In the theatre (incl. Dark Room)</li> <li>Q &amp; A (once per season, every season)</li> </ul>
Internal Resources	<ul style="list-style-type: none"> <li>Audience engagement viewed internally as team-wide responsibility.</li> <li>The Centrepont Theatre team works very efficiently to manage marketing activity for each season and multiple productions, stakeholder engagement and community/ corporate initiatives, but as with all organisations of our size this resource is stretched.</li> <li>Audience related activity sits primarily with our GM, AD, MM and BO Manager roles.</li> <li>Staff are brought into a culture of respect for audiences, stakeholders and artists</li> <li>Staff kept well informed</li> <li>Tools/ infrastructure - Patronbase CRM, MailChimp EMS, website, social channels,</li> </ul>

## Audience Development SWOT

### STRENGTHS (Internal )

- Increasing attendance between 2017 & 2019
- Team commitment and determination
- Marketing expertise on team including at AD and GM level
- Audience-focused organisation mission/values
- Returning subscribers
- Growing attendance for community engagement activity
- Value placed on stakeholders, including artists and staff
- Strong brand awareness and positive sentiments
- Personal relationships with stakeholders

	<ul style="list-style-type: none"> <li>History of theatre – long standing, reputation, trusted</li> <li>Programming – a lot on offer</li> <li>Multiple entry points for audiences</li> <li>Multiple touchpoints</li> <li>Control of end-to-end experience</li> <li>Excellent/recognised customer service</li> <li>Current audience engagement initiatives, e.g. Cheap Tuesday, Study Guides, Fundraising Previews</li> <li>Online following/community</li> </ul>
<b>WEAKNESSES</b> (Internal)	<ul style="list-style-type: none"> <li>Personal connections = risk</li> <li>Audience data – assumptions/survey-based info</li> <li>Non-diverse audiences</li> <li>Aspects of venue e.g. toilets impacting experience</li> <li>Not segmenting audiences</li> <li>Stretched resources and potential burnout</li> <li>Under pressure as an organisation right now</li> <li>Lack of diversity in audiences</li> </ul>
<b>OPPORTUNITIES</b> (External)	<ul style="list-style-type: none"> <li>Sponsors</li> <li>Audiences beyond Palmerston North (touring)</li> <li>30% young people in Palmerston North</li> <li>Audiences and participants other theatre companies</li> <li>Lapsed attendees</li> <li>Other digital tools e.g. Facebook ads tool, SEM</li> <li>Content marketing, especially video</li> </ul>
<b>THREATS</b> (External)	<ul style="list-style-type: none"> <li>Competition – many opportunities in Palmerston North for theatre participants/audiences</li> <li>Small population with a limit to growth opportunities</li> <li>Conservative audiences?</li> <li>Netflix and other alternatives to “going out”</li> <li>Staff turnover</li> <li>Fragmentation of media</li> <li>Serving current audience but not “wider participation”</li> </ul>

## WHERE DO WE WANT TO BE?

### Our 2-Year Audience Engagement Goals

Our two-year goals aim to lead us towards our longer-term audience engagement vision. They are very much focused on the groundwork that is necessary to build a strong foundation and for long-term audience growth and engagement. We need to be realistic about our resources, but ensure we focus on priority work.

1. Understand **what we need to know** about our audience and why
2. Overcome **current barriers** to collecting and using data
3. **Better use data** to segment and communicate with audiences.
4. Bring back **lapsed audiences** and increase retention of **new attendees**
5. Retain **current audiences** and increase **frequency of attendance**
6. Increase **age, location, ethnicity + Culture Segment diversity** in our audiences
7. Grow our **online communities** and increase their **conversion** to attendance
8. Find efficient ways to **amplify our personal approach**, without burdening staff.

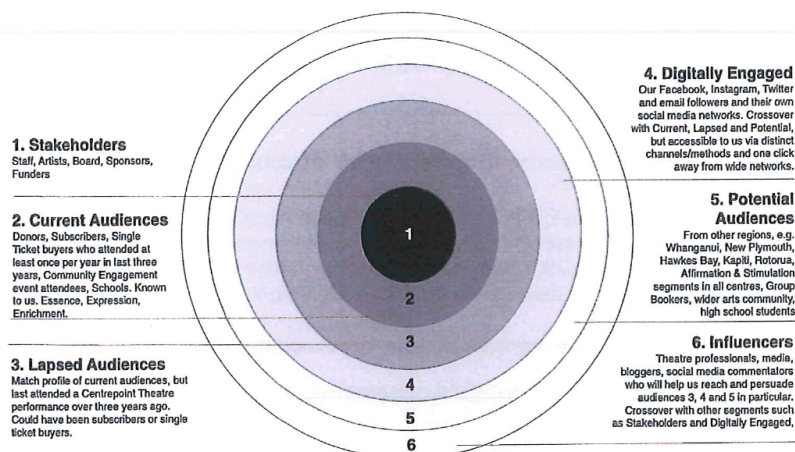
### Our Target Audiences

Through this process of developing audience goals and priorities, we have become aware that audience segmentation based on data is an essential priority for us. The Centrepont Theatre team know our audiences. We have a personal connection with many of them, we know people in the community and we welcome people into our theatre with our value of Manaakitanga, inherently understanding their expectations.

We know we have been experiencing audience growth since a change of leadership and increased marketing expertise on our team and bringing Centrepont Theatre back into the consciousness of lapsed attendees. We understand via Audience Atlas which Culture Segments appear to comprise our audience and which Culture Segments hold potential for us. However, we cannot currently articulate from where most of this growth is coming (current vs. lapsed vs. new audiences) nor are we yet segmenting audiences based on data.

The following audience segments are based on what we currently know, with a major focus for this next two years of developing evidence based on data to support or refine these assumptions.





	Segment	Description	Long-Term Strategic Focus
1	<b>Stakeholders</b>	Staff, Artists, Board, Sponsors, Funders	<ul style="list-style-type: none"> <li>• Inform &amp; get buy-in</li> <li>• Personal relationships</li> <li>• Enlist support</li> <li>• Access networks</li> </ul>
2	<b>Current Audiences</b>	Donors, Subscribers, Single Ticket buyers who attended at least once per year in last three years, Community Engagement event attendees, Schools. Known to us. Essence, Expression, Enrichment.	<ul style="list-style-type: none"> <li>• Understand what we need to know</li> <li>• Articulate distinct segments</li> <li>• Inform &amp; get buy-in</li> <li>• Cross-fertilisation</li> <li>• Increase value &amp; frequency of ticket purchases</li> </ul>
3	<b>Lapsed Audiences</b>	Match profile of current audiences, but last attended a Centrepoint Theatre performance over three years ago. Could have been subscribers or single ticket buyers.	<ul style="list-style-type: none"> <li>• Understand what we need to know</li> <li>• Articulate distinct segments</li> <li>• Re-connect</li> <li>• Encourage return attendance</li> <li>• Ongoing retention</li> </ul>
4	<b>Digitally Engaged</b>	Our Facebook, Instagram, Twitter and email followers and their own social media networks. Crossover with Current, Lapsed and Potential, but accessible to us via distinct channels/methods and one click away from wide networks	<ul style="list-style-type: none"> <li>• Understand who they are and are they converting</li> <li>• Increase #</li> <li>• Deepen engagement</li> <li>• Encourage conversion</li> </ul>



5	<b>Potential Audiences</b>	From other regions, e.g. Whanganui, New Plymouth, Hawkes Bay, Kapiti, Rotorua, Affirmation & Stimulation segments in all centres. Group Bookers, wider arts community, high school students	<ul style="list-style-type: none"> <li>• Increase visibility</li> <li>• Be inventive</li> <li>• Identify and locate</li> <li>• Offer entry points</li> <li>• First-time attendance</li> <li>• Capture data</li> <li>• Repeat attendance</li> </ul>
6	<b>Influencers</b>	Theatre professionals, media, bloggers, social media commentators who will help us reach and persuade audiences 3, 4 and 5 in particular. Crossover with other segments such as Stakeholders and Digitally Engaged.	<ul style="list-style-type: none"> <li>• Identify and befriend</li> <li>• Invitations to participate</li> <li>• Keep informed</li> <li>• Access networks</li> </ul>

## HOW WILL WE GET THERE?

### Strategic Priorities: Overview

1. **Strategic Priority 1:** Collect, interpret and utilise audience data
2. **Strategic Priority 2:** Initiatives for current, lapsed and new audiences
3. **Strategic Priority 3:** Digital communication and engagement
4. **Strategic Priority 4:** Maximise stakeholders and influencers
5. **Strategic Priority 5:** Reach and connect with regional audiences

### Strategic Priorities: Detail

#### Strategic Priority 1: Collect, interpret and utilise audience data

##### Goals it will serve

- All

##### Priority Audiences

- Current Audiences, Lapsed Audiences, Digitally Engaged, Potential Audiences

##### Implementation Plan Years 1 & 2

1. Audit of current data in Patronbase *(by June 2019)*
2. Define what we need to know about our audiences *(by July 2019)*
3. Identify gaps between "need to know" and available data *(by September 2019)*
4. Build internal capability in use of Patronbase, including non-box office team members *(by September 2019)*
5. Set-up of Patronbase (fields/reporting/integrations) to capture what we need to know *(by October 2019)*
6. Develop internal data entry standards for use by every staff member inputting customer data *(by November 2019)*
7. Define distinct audience segments *(by April 2020)*
8. Create communications plan based on above and aligned with Strategic Priority 2 "Initiatives for current, lapsed and new audiences". *(by August 2020)*
9. Implementation of communications plan *(from September 2020)*
10. Feed learnings back into communications/campaign planning *(from October 2020)*
11. Continued post-show surveys to research audience insights and sentiment *(ongoing)*
12. Explore better ways to work with Patronbase longer term *(by April 2020)*

##### Resources required

- **Technology:** Patronbase setup and integrations with other platforms
- **Budget:** Patronbase customisation and training
- **Staff:** Conduct audit, define "need to knows", Patronbase capability, Patronbase set-up, Define audience segments, Create & Implement communications plan, Reporting

- **Partnerships:** Work with Creative New Zealand and/or experienced Patronbase users to better understand and explore Patronbase capability

### Success Measures

- Enhanced internal capability across more than one team member in Patronbase (*by September 2019*)
- Clear internal agreement on what we need to know about our audiences and how to obtain that data (*by October 2019*)
- First pass at audience segmentation model created, based on data from Patronbase (*by April 2020*)
- Communications plan based on defined audience segments documented and being implemented (*by September 2020*)
- Can confidently say we know our audiences and are using data to segment and communicated with them (*by April 2021*)

### **Strategic Priority 2: Initiatives for current, lapsed and new audiences**

#### Goals it will serve

- Better use data to segment and communicate with audiences.
- Bring back lapsed audiences and increase retention of new attendees
- Retain current audiences and increase frequency of attendance
- Find efficient ways to amplify our personal approach, without burdening staff.

#### Priority Audiences

- Current Audiences, Lapsed Audiences, Potential Audiences

#### Implementation Plan Years 1 & 2

1. As a first step (while more detailed segmentation being developed) locate and categorise all lapsed audiences (4-6 years TBD) in Patronbase (*by August 2019*)
2. Check accuracy of contact data for lapsed audiences (*by September 2019*)
3. Develop personalised contact campaign for lapsed attendees (phone subscribers and email single ticket buyers) with defined "re-entry" offer. (*by October 2019*)
4. Enter data from these initial campaigns into Patronbase (*by November 2019*)
5. Define distinct current, lapsed and new audience segments (using Patronbase data, digital channel data and Culture Segments) (*by April 2020 – see Strategic Priority 1*)
6. As part of communications plan, ensure integration between Patronbase and Mailchimp to enable new trigger emails at audience journey stages. (*by April 2020*)
7. As part of communications plan, set up trigger emails containing messaging and content of relevance at key stages of audience journey, including email sign-up, pre-attendance, post-attendance. (*by May 2020*)
8. Use communications plan to inform development of trial initiatives for each overall segment (*by September 2020 – see Strategic Priority 1*)
9. Develop, plan, implement and track test initiative to encourage current audiences to buy more tickets (*by September 2020*)
10. Develop, plan, implement and track test initiative to encourage lapsed audiences to purchase tickets for 2021 season (*by November 2020*)
11. Develop, plan, implement and track test initiative to encourage identified new audience segments to attend during 2021 season (*by March 2021*)
12. Develop detailed campaign plan for all audience segments for 2021 (*by April 2021*)
13. Feed learnings back into campaign planning (*from April 2021*)

### Resources required

- **Technology:** Patronbase integration with Mailchimp (check current setup and requirements), MailChimp + native social media platform analytics
- **Budget:** Potential design and setup of email templates, Any allocated cost of tickets for initiatives for current, lapsed and new audiences
- **Staff:** Find and clean up current and lapsed audience data in Patronbase, Define audience segments (including new audiences, utilising available info sources), Set-up of trigger emails, Develop deliver and track of trial initiatives, 2021 campaign plan.
- **Partnerships:** Collaborate with other New Zealand arts organisations to gain insights in planning initiatives and campaigns

### Success Measures

- Accurate current and lapsed attendee contact information in Patronbase *(by September 2019)*
- Initial email and phone campaigns to current and lapsed attendees brings in new ticket sales from these groups *(by November 2019)*
- Distinct current, lapsed and new audience segments defined *(by April 2020)*
- Trigger emails set up to deliver automated and relevant messaging *(by May 2020)*
- Trial initiatives implemented and tracked *(by March 2021)*
- Campaign plan for 2021 incorporating learnings from trial initiatives defined *(by April 2021)*

## **Strategic Priority 3: Digital Communication & Engagement**

### Goals it will serve

Increase **age, location, ethnicity + Culture Segment diversity** in our audiences  
 Retain **current audiences** and increase **frequency of attendance**  
**Better use data** to segment and communicate with audiences.

### Priority Audiences

- Potential Audiences, Influencers, Current Audiences

### Implementation Plan Years 1 & 2

1. With guidance from The Audience Connection, undertake a review of all Centrepont digital channels (website, email and social) and prioritise what should stay, go, be added or be optimised, in view of our newly defined audience goals. *(by June 2019)*
2. Collect benchmark metrics for each channel for later comparison *(by June 2019)*
3. Create Channel Plan that defines purpose, audiences, tone of voice, content and posting frequency for each social media channel, and takes into account priority audience segments for this strategy *(by June 2019)*
4. Ensure correct set-up and use of Google Analytics to better understand the user journey on our website and set up some simple goals for tracking conversion (see Strategic Priority 1) *(by December 2019)*
5. Map out user journey for each audience segment on website and identify any content or purchase path pain points; the define an enhancement list to address these over the next two years. *(by March 2021)*
6. Identify Centrepont Theatre Content 'Buckets' or 'Themes' that map to target audiences and goals identified in this strategy and make daily social publishing easier. *(by June 2019)*



7. Create a Publishing Framework, Calendar and Queue to streamline and integrate publishing efforts across email and social media *(by June 2019)*
8. As per Strategic Priority 3, seek ways to maximise digital channels and tools to build online communities from selected regions, including Facebook advertising campaigns to build email lists and social media communities in each priority region *(from October 2019)*
9. Plan and implement a series of paid Facebook advertising campaigns that focus on each individual target audience and moving them one step closer to conversion and/or loyalty. *(by April 2020)*
10. Continue to post a range of visual and video content across all channels, reviewing effectiveness related to audience engagement goals. *(ongoing)*
11. Continue to explore ways to tell stories about our internal stakeholders, supporters and audiences via digital content *(ongoing)*
12. Experiment with using MailChimp and Patronbase personalisation and tools to automate communications – that can ultimately enable amplification of the personal approach in a less labour-intensive and resource-heavy way. See Strategic Priority 2 – trigger emails. *(Explore by June 2020)*

#### Resources required

- **Technology:** Google Analytics setup, Mailchimp/Patronbase setup
- **Budget:** Web developer assistance for Google Analytics integration or setup (minimal - will be known following audit), Digital ad campaigns, Training (included in existing CNZ grant for The Audience Connection)
- **Staff:** Review of digital channels, Channel & content planning, Digital ad campaign planning, Ongoing content development, Email campaign planning & exploring opportunities in MailChimp/Patronbase, Training with The Audience Connection

#### Success Measures

- Clear, documented plan for digital channels *(by June 2019)*
- Digital channel benchmark metrics collected and documented *(by June 2019)*
- Google Analytics set up to measure website conversion and user journey *(by December 2019)*
- Any identified website pain points addressed and put into an enhancement list to be delivered *(by March 2021)*
- Regional Facebook ad campaign launched to build followers *(after October 2019 – dependent on touring activity)*
- Other Facebook ad campaigns executed *(by April 2020)*
- More use of email personalisation and automation tools *(by June 2020)*
- Metrics across digital channels show improvements *(by March 2021)*

### **Strategic Priority 4: Maximise stakeholders and influencers**

#### Goals it will serve

Retain **current audiences** and increase **frequency of attendance**  
Increase **age, location, ethnicity + Culture Segment diversity** in our audiences

#### Priority Audiences

- Stakeholders, Current Audiences, Potential Audiences

### Implementation Plan Years 1 & 2

1. Continue to prioritise stakeholders (Staff, Artists, Board, Sponsors, Funders) and to embed this in our company culture. They are our advocates, with valuable networks.
2. Continue regular personal visits by AD and GM to sponsors and funders. *(Ongoing)*
3. Inform all stakeholders of audience development focus – vision, goals, audience and priorities, to gain buy-in and ideas. *(by June 2019)*
4. Make it easy for stakeholders to share content about our work and community initiatives with their own networks by providing pre-formed, easy-to-share content. *(from February 2020)*
5. Identify influencers in the regions we tour to and build relationships (in person and online – see Strategic Priority 5). *(from October 2019)*
6. Proactively utilise community and corporate events as entry points and plan data-capture (see Strategic Priority 1) and follow-up communications/offers with those who attend. *(Ongoing)*
7. Continue to seek community partnerships to reach potential new audiences. *(Ongoing)*

### Resources required

- **Staff:** Maintaining stakeholder and community relationships, Preparing content and offers for stakeholders and advocates, Identifying and connecting with influencers.
- **Technology:** Data capture
- **Partnerships:** Community partnerships

### Success Measures

- Feedback and other indicators that stakeholders have come with us on our journey and are supporting our audience development initiatives *(by March 2020)*
- More of our content has been shared with stakeholder networks. *(by March 2021)*
- Relationships are built with influencers in regions to support touring activity. *(from October 2019 – depends on touring activity)*
- Ultimately, new audiences attend Centrepoint Theatre productions and community/corporate events as a result of this ongoing focus. *(by March 2021)*

---

## **Strategic Priority 5: Reach and connect with regional audiences**

### Goal/s it will serve

- Increase age, location, ethnicity + Culture Segment diversity in our audiences
- (Regionally focussed) Bring back lapsed audiences and increase retention of new attendees

### Priority Audiences

- Potential Audiences, Lapsed Audiences (potentially, from regions), Influencers

### Implementation Plan Years 1 & 2

1. Feasibility study by AD and GM as to locations and points of contact *(by August 2019)*
2. Pitch from 2019 programme of two works to tour to centres – Masterton, Hawkes Bay, New Plymouth, Whanganui, Taupo.

3. Tour map and timeline produced. (note, we are looking at two works, one GP and one educational (schools) that would be one night per week to each location) *(by October 2019)*
4. Programmed *(by September 2019)*
5. From work in Patronbase on Lapsed Audience contact information in Strategic Priority 2, identify lapsed audiences from relevant centres, and plan/implement re-connection campaign. *(by October 2019)*
6. Identify and connect with Influencers from relevant centres, including invitations to participate. *(by October 2019)*
7. As per Strategic Priority 3, use digital channels and tools to build online communities from selected regions. *(from October 2019)*
8. Media packs to relevant venues and media partners *(by October 2019)*
9. Marketing campaigns including competitions *(2 months out from show)*
10. Collect data and build database of regional audiences for future segmentation and communication *(commence from launch of ticket sales)*

#### Resources required

- **Staff:** AD, GM to conduct tour plan, Education role to contact schools and set up schools tour
- **Budget:** Education role
- **Partnerships:** Collaborate with regional venue contacts

#### Success Measures

- Target audiences according to budget (usually 55-65% sold) reached *(by end of 2020)*
- At least 3 external venues reached in year 1 *(by end of 2020)*
- Relationships with regional schools established and plans for following year underway *(by end of 2020)*
- Relationships with regional venues commenced.
- Education role in place *(TBD)*
- 85% audience surveyed say high quality or above *(this is an internal target)*
- Develop a regional database and online communities *(TBD)*

#### Roles & Responsibilities

AD	<ul style="list-style-type: none"> <li>▪ Stakeholder management</li> <li>▪ Touring feasibility study</li> <li>▪ Regional touring and programming</li> <li>▪ Partnerships and relationships</li> </ul>
GM	<ul style="list-style-type: none"> <li>▪ Oversee implementation of strategy</li> <li>▪ Stakeholder management</li> <li>▪ Touring feasibility study</li> <li>▪ Regional touring and programming</li> <li>▪ Partnerships and relationships</li> <li>▪ Patronbase management</li> </ul>
Marketing Manager	<ul style="list-style-type: none"> <li>▪ Digital channels and content</li> <li>▪ Metrics, benchmarks, audience insights, reporting</li> <li>▪ Content development</li> <li>▪ Day-to-day marketing activity and season campaigns</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Digital advertising</li> <li>▪ Audience segmentation</li> <li>▪ Communications Plan around audience segments</li> <li>▪ Data capture and audience surveys</li> <li>▪ Digital analytics</li> <li>▪ Website enhancements</li> <li>▪ MailChimp + Patronbase automation/personalisation</li> </ul>
Box Office Manager	<ul style="list-style-type: none"> <li>▪ Data collection and maintenance</li> <li>▪ Audience segmentation</li> <li>▪ Patronbase improvements and troubleshooting</li> <li>▪ Executing promotions and offers</li> </ul>

### Reporting & Tracking

Reporting will be based around the Success Measures for each Strategic Priority. By June 2019 we will have set up a basic report to track performance quarterly and annually. This report will grow in detail as we learn more about how to track and measure our audience activity, and get our infrastructure working efficiently.

### Monthly Milestones

Year	Month	Activity
2019	May	<ul style="list-style-type: none"> <li>▪ Define training and implementation coaching from The Audience Connection</li> </ul>
	June	<ul style="list-style-type: none"> <li>▪ Training from The Audience Connection with identified team members, on agreed topics</li> <li>▪ Audit of current data in Patronbase</li> <li>▪ Review of digital channels</li> <li>▪ Collect benchmark metrics for all digital channels</li> <li>▪ Create Channel Plans and other social media tools</li> <li>▪ Social media themes identified and content planning</li> <li>▪ Inform all stakeholders of audience development vision, goals, audience and priorities</li> <li>▪ Set up basic report for tracking and measuring strategy</li> </ul>
	July	<ul style="list-style-type: none"> <li>▪ Define what we need to know about our audiences</li> <li>▪ Plan data capture at community and corporate events</li> </ul>
	August	<ul style="list-style-type: none"> <li>▪ Locate and categorise all lapsed audiences (4-6 years TBD) in Patronbase</li> <li>▪ Touring feasibility study</li> </ul>
	September	<ul style="list-style-type: none"> <li>▪ Identify gaps between "need to know" and available data</li> <li>▪ Build internal capability in use of Patronbase</li> <li>▪ Check accuracy of contact data for lapsed audiences</li> <li>▪ Tour programmed</li> <li>▪ Internal report on strategy to date</li> </ul>
	October	<ul style="list-style-type: none"> <li>▪ Set-up of Patronbase (fields/reporting/integrations)</li> <li>▪ Develop personalised contact campaign for lapsed attendees</li> <li>▪ Facebook acquisition campaigns for touring</li> </ul>



		<ul style="list-style-type: none"> <li>▪ Begin identifying influencers in regions</li> <li>▪ Tour map and timeline produced</li> <li>▪ Identify lapsed audiences from relevant centres, and plan/implement re-connection campaign.</li> <li>▪ Identify and connect with Influencers from relevant centres, including invitations to participate.</li> <li>▪ Media packs to relevant venues and media partners (for tour)</li> </ul>
	November	<ul style="list-style-type: none"> <li>▪ Develop internal data entry standards</li> <li>▪ Enter data from these initial campaigns into Patronbase</li> </ul>
	December	<ul style="list-style-type: none"> <li>▪ Ensure correct set-up and use of Google Analytics</li> <li>▪ Internal report on strategy to date</li> </ul>
2020	January	
	February	<ul style="list-style-type: none"> <li>▪ Content stakeholders can share with networks (template + process)</li> </ul>
	March	<ul style="list-style-type: none"> <li>▪ Map out user journey for each audience segment on website and identify pain point</li> <li>▪ Internal report on strategy to date</li> </ul>
	April	<ul style="list-style-type: none"> <li>▪ Review strategy to date – any updates needed?</li> <li>▪ Define distinct audience segments</li> <li>▪ Explore better ways to work with Patronbase longer term</li> <li>▪ Define distinct current, lapsed and new audience segments</li> <li>▪ ensure integration between Patronbase and Mailchimp to enable new trigger emails at audience journey stages.</li> </ul>
	May	
	June	<ul style="list-style-type: none"> <li>▪ Explore MailChimp and Patronbase personalisation/automation</li> <li>▪ Produce Year 1 Quarter 4 report on strategy</li> </ul>
	July	
	August	<ul style="list-style-type: none"> <li>▪ Create communications plan aligned with "Initiatives for current, lapsed and new audiences".</li> </ul>
	September	<ul style="list-style-type: none"> <li>▪ Implementation of communications plan</li> <li>▪ Use communications plan to inform development of trial initiatives for each overall segment</li> <li>▪ Develop, plan, implement and track test initiative to encourage current audiences to buy more tickets</li> <li>▪ Produce Year 2 Quarter 1 report on strategy</li> </ul>
	October	<ul style="list-style-type: none"> <li>▪ Feed learnings back into communications/campaign planning</li> </ul>

	November	<ul style="list-style-type: none"> <li>Develop, plan, implement and track test initiative to encourage lapsed audiences to purchase tickets for 2021 season (<i>by November 2020</i>)</li> </ul>
	December	<ul style="list-style-type: none"> <li>Produce Year 2 Quarter 2 report on strategy</li> </ul>
2021	January	
	February	
	March	<ul style="list-style-type: none"> <li>Develop, plan, implement and track test initiative to encourage identified new audience segments to attend during 2021 season</li> <li>Produce Year 2 Quarter 3 report on strategy</li> </ul>
	April	<ul style="list-style-type: none"> <li>Develop detailed campaign plan for all audience segments for 2021</li> <li>Begin feeding learnings back into campaign planning</li> </ul>