Index

A
Accessibility: increasing, 51, 85, 92–94; and online ticketing, 173–176
Acknowledgment: of customer special occasions, 241, 254; of long-term subscribers, 224
Address, organization Web site (URL), 171, 173
Adelaide art festivals, 247
Advertisements: per day, 19; types of, 107–108; unfamiliar names in, 53
Advisory panels, consumer, 151
African Americans, 44–45, 228
Afterwork Masterworks, 230
Age: and introductory memberships, 228; segmenting the audiences by, 26–39, 205; and ticket purchasing, 102–103, 173, 201, 219
Ahmanson theater, 186
AIDA (awareness, interest, desire, and action) of customers, 82
Airline pricing, 129
Alabama Shakespeare Festival, 210
Aldridge, J., 172, 177
Allen, J., 254, 259
Allpress, V., 232–233
Alvin Ailey American Dance Theater, 263
Amado, D., 94
Amazon.com, 177, 247–248
American Ballet Theatre (ABT), 263
American Conservatory Theater (A.C.T.), 98, 121, 123, 155, 213–214, 236; market research study, 157
American Express National Audience Research Project, 54, 59
American Symphony Orchestra League, 218
Analysis: brand identity, 200–205; SWOT, 68–69, 74. See also Capacity utilization analysis
Anderson, D., 126
Anderson, H. C., 197
Apologies to customers, 254, 258
Ars Viva, 195–196
Art versus entertainment, 12–13, 91–92
Artistic benefits from subscriptions, 211
Artists, meeting the, 37, 39, 257
Arts Council England, 13, 29, 119, 242
Arts Council Silicon Valley, 62, 245–246
Arts education: attitudes toward, 13–14; programs for children, 34–39, 76, 179
Arts Marketing Association of Great Britain, 172
Arts marketing insights, 19–23
Arts Marketing Taskforce study, 110
Arts participation, trends in, 10–16
Arts Victoria, 110
Artsopolis Web site, 62, 245–246
Asian Americans, 45–47, 232
Association of British Orchestras, 101
Atlanta Symphony Orchestra (ASO), 37
Attendance, performing arts: attitudes toward, 12–13; and cross-attendance patterns, 110, 201–202; perceived value of, 119–121, 124–125; and social factors, 58–64; the state of, 6–16; strategies for increasing frequency of, 242–248; and subscription declines, 217–218. See also Barriers to attendance; Subscriptions
Attitudes: and public relations, 109; of single ticket buyers, 210–211, 217–218; toward arts attendance, 12–13, 156; toward arts education, 13–14; toward marketing, 19, 82; toward subscribing, 217–219
Audience: perspective on subscriptions, 214–216; size and diversity maximization, 124
Audience Builder strategy, 243
Audience surveys, 201–202; on ticket purchasing, 121–124, 140, 217–218; transactional surveys, 148–150
Audiovisual brochure, Guidebook and CD, 94
Australia. See names of specific groups
Australian Council for the Arts, 190

B
Baby boom generation, 26–27, 40
Ballet attendance, 63
Barletta, M., 40
Barriers to attendance: breaking down, 16–17, 168; functional, 28; lack of interest, 120; price, 132–133; risk and uncertainty, 52–54. See also Attendance, performing arts
Baumol, W., 118
Bavarian State Opera, 214
BBC Philharmonic, 101
BBC Radio, 7
bbc.co.uk, 177
Bedbury, S., 194, 197
Benefits to customers, 46; artistic, 211; augmented product, 92–94; celebrating special occasions, 241, 254; and cognitive space, 57–58; customized e-mail, 182–183, 185–186; discounts or other, 131–132; frequent ticket buyer, 242–243; and the product or offering, 90–97; and segmentation, 81–82; staging unexpected, 256–257; as subscribers, 220–223
Bernstein, L., 37, 265
Berry, L., 85, 148, 259
Big Deal membership program, 33
Bilingual direct mail, 44
Blackwell, P., 196
Blaine, P. F., 38–39
Blind carbon copy (bcc) e-mail, 190
Blogs (Web logs), 170–172
Blue and red oceans, 236–237
Board of directors: brainstorming, 202–205; development, 75
Boorstin, D., 6
Book discussion groups, 260
Boorstein, D., 89
Borda, D., 181
Boston Symphony, 62
Bowen, W., 118
Box office: personnel outreach marketing, 86–87, 102, 186, 247, 255; versus Internet sales, 168, 173, 174. See also Staff
Brand identity, 75, 193–194, 197; development, 200–205
Branding, 193–194, 197; campaign implementation, 206–207; opportunities, 205–206; process case studies, 195–207; two-year results of, 207–208; for women, 40–41
Breaking point, ticket price, 123
Britain, 101, 124. See also names of specific groups
Britten, Benjamin, 137
Brochure, season, 195–196, 221, 233–234
Brooks, D., 42
Brosius, P., 38
Brown, A., 15–16, 58, 59, 60, 213, 219
Brustein, R., 25
Buffet, W., 117
Building on Success plan, San Francisco Ballet (SFB), 78–79
Buzz communication, 46–47, 111–114, 205

C
Cambron, J. E., 94, 218
Cameron, B., 49
Canberra Arts Marketing, 32–33
Capacity utilization analysis, 128, 135, 136–141; importance of, 160; using internal data, 157
Capacity, venue: managing, 98–100; utilization pricing, 124–128, 133, 137
Capital campaign, Preserving a San Francisco Jewel, 77
Carlzon, J., 256
Carr, E., 185, 188, 190
Carter, M., 141
Casual Friday concerts, 32
CD, Guidebook audiovisual brochure, 94
Cell phone ringtones, 169
Center Theatre Group, Los Angeles, 220–221
Chaplin, C., 96
Charlotte's Web (White), 107
Cherry Lane Theater, 51
Chicago Opera Theater (COT), 136–141, 170–171, 184; audience survey, 201–202; brand identity issues, 199–207
Chicago Shakespeare Theater, 257
Children: concerts for very young, 37–38; educating and marketing to, 34–39, 51, 76, 101, 179; tickets for, 21
Chinese audiences, 48
Choice, freedom of, 57, 226–229, 233–234
Chugs, milk, 2–4
City of Birmingham Symphony Orchestra (CBSC), 51
Civic Light Opera (Pittsburgh), 111
Classical music: alternative venues for, 100, 101, 126; attendance statistics, 7–8; audiovisual brochure, 94; marginalization of, 53, 93–94; offputting label of, 50, 52; predicting the decline of, 8–9
Classical Music Consumer Segmentation Study, Knight Foundation, 56–57, 60, 218–219, 236
Clients or frequent attenders, 178, 242–248
Clurman, A., 19, 57, 249, 251–252
CMR (customer management of relationships), 252–253
Collaborations, art organizations, 96, 102; with arts councils and tourist venues, 245–246; and cooperative marketing, 110–111, 245–246; e-mail publicity, 187; on market research, 121–123, 155–160; Web site link, 171, 172
Color and branding, 198–199
Color, people of, 44–45, 228
Command-and-control approach to marketing, 17
Commissions, concierge, 178
Communication: augmented product, 92–94; box office personnel, 86–87, 102, 186, 247, 255; dialogue with consumers, 250–251; mix and tools, 106–114, 141; perception and information, 103–104, 239; performance as, 92; and product promotion, 103–116
Community Partnership Initiative, New York City, 36
Competition: audience experience comparison, 204; or collaboration, 83–84; and pricing, 124–125
Complaints, managing customer, 253–255, 258
Complimentary tickets (comps), 99, 158, 159, 242–243
Concerts: after-Christmas, 127; Afterwork Masterworks, 228; Casual Friday, 32; family, 51; Friday Night at the Movies, 96; lower-priced neighborhood, 126; matinee, 28; MusicPlus, 96; rush hour, 20; season packages, 221; season preview, 20; Supermarket Symphony, 101; Symphony with a Splash, 93; Symphony with a Twist, 32; Very Young People’s, 37. See also Programming; Scheduling
Concierge service, 178, 258
Connect-and-collaborate marketing mind-set, 17
Connections and relationships: customer scenario, 84–85, 260; with customers, 94, 233, 250; social, 58–59
Consumer advisory panels, 151
Consumers: costs and value, 119; E-loyalty of, 176–178; power of, 60, 250–251, 252–253; relevance to, 67. See also Customers
Coppock, B., 126
Corey, E. R., 91
Cost disease, 118
Costs, marketing: and demand, 99–100; as investments, 116; single ticket versus subscriber, 211–212; of subscriber renewal, 223–224
Costs to the arts organization, 118, 183, 246; controlling non-ticket direct, 134–135, 136–141, 264
Costs to the consumer, 119, 214–216, 222–223; analyzing value and, 117–124; sacrifice and, 25, 256
Credit card information, 175, 176, 222–223
Critics: influence of, 212, 213; teen reviewer, 36
CRM (customer relationship management), 251–253
Cross-attendance patterns of arts attenders, 110, 201–202, 204–205
Cross-selling, 245, 251
Cultural programming, 42–43
CultureFinder.com survey, 164, 180, 182, 183, 184–185, 187
Customer advisory panels, 151
Customer scenarios, creating, 84–85
Customer segment pricing, 130–134
Customer service strategies, 253–261
Customer understanding: developing, 21–23; insights into, 19–21
Customers: AIDA factors for, 82; benefits sought by, 56–58, 211; buyer readiness of, 82; the cognitive space of, 57–58; decision making by, 54–55; E-loyalty ladder, 176–178; initiators and responders, 59–62; Internet benefits to, 168, 182; interviewing, 151–152; measuring satisfaction of, 255–257; nontraditional, 51; observation of, 147–150; occasions special to, 241, 254; risks and uncertainties facing, 52–54; sacrifice levels, 25, 256; segmenting, 81–82, 187; social factors motivating, 58–64; subscriptions limitations for, 214–216; target market selection of, 82, 84–85, 111, 205–206; typical subscriber, 226–227; as word-of-mouth marketers, 111–114
Dallas Symphony Orchestra (DSO), 179
Dance attenders, fears of, 54
Dance-in-Schools (DIS) program, 76
Dancers, meeting the, 39, 257
Danilian, S., 47
Data collection: box office, 86–87, 102; from customers and clients, 178, 187, 192; market research, 154, 158
Databases, customer: and CRM, 251–253; for groups, 233; leveraging, 247–248; marketing based on, 86–87, 102, 110–111; and segment targeting, 243–244
Dayton Contemporary Dance Company (DCDC), 21
Dean Foods Company, 2–4
Decision making: importance of price in, 158; rational and emotional,
54–55; and value migration, 67. See also Ticket purchasing
Delacoma, W., 207
Delaware Symphony Orchestra
Guidebook, 94
Demand chain, 227
Demand, fluctuations in, 99–100, 213
Demographics. See names of specific groups
Dempster, D., 7
Dickens, C., 98
Dickie, B., 145–146, 170–171, 184, 200
Direct mail, 44, 110, 111
Direct marketing, 109–111
Discounts. See Ticket pricing
Diversity, expanding audience, 44–45, 76, 228
Documents, strategic planning, 78–79
Donations, subscriber and single ticket buyer, 212, 237
Druckenbrod, A., 93
Drucker, P., 259
DSOkids.com, 179
Dunnett, H., 243
Dychtwald, K., 27
Dynamic subscription promotion (DSP), 210

E

E-loyalty, 176–178
E-mail: benefits of, 183–185; with customers, 86–87, 102, 114, 182–183; invitations to friends, 61–62, 134, 189; list building, 186–188; marketing, 180–192, 248; message types, 188–191; and online ticketing, 175; opt-in arts, 180, 182, 185–186; strategy, 185–186
E-postcards, 189
Economic benefits of subscriptions, 211–212
Economy, the new information, 18
Edinburgh art festivals, 247
Education: and appreciation, 106; childhood arts, 62; and music piece introductions, 93; and outreach objectives, 75–77; U.S. population, 13
Edutainment concept, 92, 93
Elderhostel, 30
Elitist attitudes, 105–106; special rather than, 198–199, 241
Elliott, J., 111
Emerson, R. W., 143
Emotions, cultural, 197, 257
English National Opera, 120
Entertainment versus art, 12–13, 91–92
Ethnicity, segmenting by, 42–47
Evaluation: of market research, 155; of marketing plans, 71, 78
Excellence, artistic, 79, 80, 92
Exchange privileges, 22, 176, 220, 238–240. See also Ticket pricing
Experience, customer: the arts event product, 91; and decision making, 55; focusing on the, 249–261; and sacrifice, 25, 256; and satisfaction, 255–257; turning around negative, 253–255; words for opera attendance, 203–204
Experience economy, the, 17–18
Experimental artistic works, 74, 211–212
Experiments, marketing, 152
Expiration, complimentary ticket, 242–243
Extended payment plans, 222–223

F

Fall for Dance Festival, 120–121
Family tickets: marketing, 38–39, 254; types of, 21
FAQs (frequently asked questions), 172
Fast Company—Roper Starch
Worldwide survey, 164–166
Festivals, arts, 36, 90–91, 94, 120–121, 174, 246–247
Financial management: based on subscriptions, 211–212; long-range planning, 78; and organization costs, 118, 264. See also Costs, arts organization
Find the Phil series, 114
Finish strong principle, 255
First-time subscribers, 131–132; and renewals, 223–224
Fischer, H., 6–7
Five-year strategic plans, San Francisco Ballet, 72–80
Fleming, R., 125
Flex plans, 230–231
Florida Grand Opera, 174, 184
Flynn, T., 79
Focus groups, 231; research, 150; resistance to, 54
Fogel, H., 53
Ford Foundation, 210
Ford, H., 65
Founder, the organization, 69
Four C’s: of customer value, 89; the customer’s, 18
Four P’s marketing framework, 89
Free tickets (comps), 99, 158, 159, 242–243
Friday Night at the Movies concert series, 96
Fringe festivals, 246–247
fuel4arts.com, 190
Future of Retirement survey, 27

G
Games, symphony online, 179
Garber, M., 107
Garden, cultivating the, 265
Gates, B., 249
Gays and lesbians, 41–42
Gehry, F., 97
Gender, segmenting by, 39–42
Generations, appealing to different, 26
Generations X and Y, 31
Getting There program, 29
Gift cards, 63–64
Gift certificates, 63, 64, 241
Gifts and donations: attracting major, 75, 77–78; individual, 77, 212, 237
Gilmore, J. H., 17–18, 229, 256–257
Gladwell, M., 49–50, 113
Goals: and organization objectives, 70, 74–75; subscription campaign, 221–222
Godin, S., 113, 182, 185–186
Government funding, 78
Grandparents and grandchildren, 28–30, 51
Grandtravel, 29–30
Great Britain, 28
Group sales, 176; booking strategies, 232–233; to seniors, 28; to teenagers, 35; using ORBIT, 61–62. See also Target market selection; names of specific groups
Guerrilla marketing, 47
Guest tickets, 63
Guidebook audiovisual brochure, 94

H
Hain, B., 166
Half-price tickets. See Ticket offerings
Hamel, G., 5
Hammer, M., 23
Hanover Opera, 214
Harper, M., 264
Harris Poll, 13–14
Harris Theater, 136, 200, 205
Hearst, W. R., 163
Heatherington, A., 195–196
Hessler, U., 214
Hierarchy of human needs, 81–82, 84
High 5 Tickets to the Arts festival, 35–36
High technology age, 114; Internet marketing, 94, 103, 163–180; marketing paradigms, 166–167; and marketing to teenagers, 33–34; and music listening, 14–15
Hispanics, 43–44
History of subscriptions, 210
Holistic marketing concept, 252–253
Homoki, A., 214
Hong Kong art festivals, 247
Hubbard Street Dance Chicago, 96

I
Ideavirus environments, 113
Image, positioning the organization’s, 83–84. See also Branding
Incentives: e-mail form completion, 186; mail survey response, 158–159; sales promotion, 108–109, 114, 134, 161
Information: and communication perception, 103–104; e-mail newsletters, 188–189; economy, 18; important to consumers, 104–105, 182, 187; privacy of customer, 61, 178, 180, 187, 190–191; sharing with hubs, 113–114; using service quality, 257–259; Web site content and, 170–172, 176

Initiator consumers, 59–62, 111–114, 233

Inoculation motivation experiment, 49–50

Insights: arts marketing, 19–23; customer, 19–21

Institute for Public Policy Research (IPPR), U.K., 120

Instruments, nontraditional musical, 101

Integrated marketing management, 115–116, 141, 207, 227–228

Internet marketing, 94, 103, 163–180

Internet ticket sales, growth of, 31–32.

See also online ticketing

Internet use: statistics, 164

Internet users: Asian American, 46; surveys of, 164–165

Interruption marketing, 182

Interviewing, in-depth customer, 151–152

Intravenous marketing, 184–186

Intrinsic and extrinsic benefits to consumers, 56–57

J

Jain, D. C., 18

James, J., 190

Jensen, J., 12

Jin, X., 46

Joffrey Ballet, 41

Joseph Jefferson Committee, 239

Joss, T., 246

Jupiter Research, 164, 165

Keenan, C., 33

Keeping Score educational program, 38

Kim, W. C., 236

Klein, G., 55


Koenig, L., 80

Komische oper, 214

Kotler, P., 18, 86, 90, 155, 194, 209, 226

Krause-Hardie, R., 61

Kretschmer, O., 214

Kurth, M., 37

L

Language: branding, 194; marketing adjectives and, 105–106, 188; marketing copy, 105; opera description adjectives, 202–203; Web site information and, 170

Lapsed subscribers, 124, 224–225; welcoming back, 226

Lateral versus vertical marketing, 85–87

Latinos. See Hispanics

Lauterborn, R., 89

League of Chicago Theaters, Play Money, 63

LeBrecht, N., 6

Lesbians and gays, 41–42

Leventhal, H., 49–50

Levinson, J. C., 65

Life cycles: and cognitive space, 57–58; product or offering, 95–97; segmenting by customer, 26–39

Lincoln Center Theater (LCT), 226–229

L’incoronazione di Poppea (Monteverdi), 137, 139

Linehan, F., 247

Links, Web site, 171, 172

Lipman, S., 6, 43

Lipuma, K., 9

Lissner, S., 34

Listening, service, 257–258

London Symphony Orchestra (LSO), 169
Long-term subscriber renewals, 224
Los Angeles Philharmonic, 32
Louisiana Philharmonic, 114
Loyalty of customers, 175–178, 225–226, 255, 259
Lyric Opera of Chicago, 136, 201–202, 204, 205–206, 207, 239

M
Maesincee, S., 18
Magic of Music Initiative, Knight Foundation, 56–57, 58–59, 60
Mail survey, market research, 156
Mailing lists: coded, 222; e-mail, 186–188; exchanges, 110
Malmö Symphony Orchestra, 37–38
Marcus Aurelius, 25
Mark Taper Forum, 186, 220–221, 258
Market research, 21, 143–161; budgeting for, 144–146; collaborations, 121–123; employee, 259–261; experiments, 152; the power of, 161; preparing to conduct, 146–147; process and steps, 153–155; techniques and processes, 147–153; ticket pricing, 135–136
Marketing, attitudes toward, 19; costs as investments, 116; customer-centered approaches to, 49–52; definition of, 12; direct, 109–110; as influencing behavior, 104–106; insights and advice, 264–265; institutional, 208; integrated, 115–116, 192; mix elements integration, 141, 207, 227–228; new paradigms of, 166–167; the state of, 16–19; steps in strategic, 80–87; up-selling and cross-selling, 245
Marketing planning. See Strategic planning and marketing
MarketResearch.com, 43
Maslow, A., 81–82, 84
Matinees, timing of, 28, 51
Matura, M., 228
Mature adults, 27–28; singles, 30–31
Mauborgne, R., 236
McAuliffe, J., 218
McCoy, G., 79
McGinneva, L., 91
McGlaughlin, F., 89
McIntyre, A., 243, 244
McMillan, S., 17, 97
Me Generation, 31
Measuring customer satisfaction, 255–257
Melbourne Theatre Company, 141
Membership plans, 231–232
Memories, making, 257
Men and women, differences in marketing to, 40–41
Meyer, D., 93
Microsoft Encarta, 19–20
Milk chugs, 2–4
Milwaukee Repertory Theater, 127
Mind-set, the marketing, 16–17
Miniseries, 230
Minneapolis Children’s Theatre Company (CTC), 38
Mintel, 165
Mission, organization, 69–70, 117, 143; statement revision, 73–74, 80
Moir, B., 93
Money-back guarantee, 220–221
Monteverdi, 137
Morriss Hargreaves McIntyre, 197, 243, 244
Mothers, scheduling for, 51
Movie industry decline, 9
Movies, concerts with silent, 96
Multiple-stage marketing campaign, 115–116
Music, classical. See Classical music
Musicians visiting elementary schools, 37
MusicPlus series, 96
Mystery shoppers, 148

N
Naisbitt, J., 235
National Endowment for the Arts (NEA), 8
National Longitudinal Survey of Youth (1997), 33
National Orchestra Week (NOW), 101
NBR New Zealand Opera, 232–233
Neighborhood concerts, 126
Netflix.com, 177, 247–248
Network building, 113, 164, 228
New Jersey Theatre Alliance, 133
New or experimental artistic works, 74, 211–212
New venues, promoting, 98
New York City Ballet, 39, 210
New York City Center, 120–121
New York City Opera, 32
New York Philharmonic: Vail Valley Music Festival, 246; Very Young People’s Concerts, 37
Newell, F., 252, 253
Newman, D., 210–211, 213, 215, 235
Newsletters, e-mail, 36, 188
Newspaper advertising, 108, 109
Niche specialties, 83, 208
Nights, singles, 30
Nonintenders and intender-rejectors, 120
North Carolina Blumenthal Performing Arts Center, 254
North City Arts, 101
The Nutcracker (Tchaikovsky), 39, 79, 91

O

Objectives and goals: arts organization, 70, 74–75; education, 75–77; market research, 153–154, 156; touring, 74, 75, 77, 80
Observation of customers, 147–150
Oceans, blue and red, 236–237
Ogilvy, D., 49
Online marketing, 94, 192; customer expectations about, 167; and ticket sales, 102–103, 133, 173–176
Online ticketing, 173–176
Opera: attendance statistics, 8; barriers to attending, 54; description adjectives, 202–203; ticket sales data analyses, 137–138
Opera companies, number of, 8
Opera Europa, 214
Opinion leaders, 113
Organization, arts: goals and objectives, 70, 74–75; mission, 69–70, 73–74, 80, 117, 143; positioning and image, 83–84; and product life cycles, 95–97; research, 21, 135, 259–261
Organization Relationship Building Invitation Tool (ORBIT), 61–62
Organizers, group attendance, 232–233
Outreach: of box office to customer, 86–87, 102, 186, 247, 255; and education objectives, 75–77

P

Packaged Facts, 44
Packages, season, 221, 233–234
Patron Technology, 102–103, 183
Payment plans, extended, 222–223
Peer group influences, 62–63, 232–233
Performers: meeting the, 37, 39, 257; unfamiliar, 59
Performing Arts Research Coalition (PARC), 8
Permission marketing, 180–183, 185–186
Personal relationships: consumer need for, 59, 233; and E-loyalty, 176–178
Persuasion and marketing, 105–106
Pew Internet and American Life Project, 164
Phone calls to customers, 86–87, 102, 244–255
Pine, B. J., II, 17–18, 229, 256–257
Pittsburgh Ballet Theatre, 111
Pittsburgh Symphony Orchestra, 20, 92, 93
Pittsburgh’s Cultural District database, 111
Place, managing locations and, 70, 97–103, 199
Play Money gift certificates, 63
Pop-Up Project, 101
Popcorn, F., 40–41
Population, the aging, 26–30. See also names of specific groups
Positioning strategies, 83–84; and persuasion, 105–106. See also Target market selection
Posner, R. A., 108
Powell, A., 101
Power, D., III, 256
Prahalad, C. K., 5, 250
Pricing. See Ticket pricing
Privacy policies, online, 61, 178, 180, 187, 190–191
Product or offering, 90–97; or activities, 92; artistic excellence of, 79, 80, 92; augmented, 92–94, 95; core product, 90–92, 211–212; life cycles, 95–97; quality or feature improvements, 95–96
Productivity and arts organizations, 118
Program booklet inserts, 94, 186, 201
Program imperatives, 74–75
Programming: choice and attendance, 122, 124, 158, 215–216, 228–229; experimentation, 74, 211–212; extended run, 231; miniseries, 230; package offers, 221, 227; selecting, 91–92, 236; specific audiences for, 228. See also Concerts
Promotions, sales, 108–109, 134
Prospects, loyalty ladder, 177–178
Public relations, marketing, 109
Publications: market research reports, 154–155; program booklets, 94, 186, 201; season brochures, 195–196, 221, 233–234; strategic plans, 78–79

Q
Questionnaires, survey, 152–153, 157–158

R
Radio advertising, 108
Ramaswamy, V., 250
Ravinia Music Festival, 90–91, 174
Real-time ticket sales online, 175
Recommendations and market research results, 154–155, 159–160
Relationship marketing, 250; CRM or CMR, 251–253
Renewals, subscriber, 136–137, 140, 223–225
Reporting, employee, 259–260
Reports, market research findings, 154–155
Research. See Market research
Resistance to marketing, 19, 63
Resource imperatives, 74–75
Responder consumers, 59–62
Response compression marketing, 116
Retirement and maturity, 27
Revenue management, 128–130
Revenue (or cost recovery) maximization, 124
Reviews, performance, 171
Ries, A., 83
Ringtones, symphony cell phone, 169
Risk and uncertainty factors, 52–54, 118, 212–213
Road-blocking strategy, 115
Rockefeller, J. D., III, 226
Rosen, E., 48–49, 112, 114
Ross, A., 50–51, 105–106
Rotunno, D., 3
Royal Liverpool Philharmonic Orchestra (RLPO), 243
Royal New Zealand Ballet, 131–132
Royal Opera, 120
Royce, J., 221, 244–245, 255
Rush hour concerts, 20
Russian speaking audiences, 47

S
Sacrifice gap, customer, 25, 256
Saint Paul Chamber Orchestra (SPCO), 126
Sale pricing, 127
Sales associates, empowering, 60
Sales promotions, 108–109, 134
Salonen, E.-P., 32, 181
San Francisco arts organizations market research study, 21, 121, 155–160, 212, 215, 236; subscriber and single ticket attenders, 217–218, 225
San Francisco Ballet (SFB), 98, 121, 155, 236; long-range strategic planning (1998–2003), 72–79; the next plan (2004–2008) for, 79–80
San Francisco Opera, 31–32, 121, 155, 173
San Francisco Symphony, 121, 155, 236; Keeping Score program, 38
Sandow, G., 93–94, 105
Sawhney, M., 50, 89–90
Scarcity, communicating, 238–239
Scenarios, customer, 84–85
Scheduling: creative, 28, 51, 94; integrated marketing, 115–116; and pricing, 125–127, 128–129. See also Concerts
Schwartz, R., 6
Scotland, 105
Scottish Arts Council, 63
Season brochures, 196–197, 221, 233–234
Season preview concerts, 20
Seat location: preferences, 122, 123, 125, 137–139, 176, 215; problems, 254; and scaling seating sections, 137, 139–140; upgrading, 257. See also Capacity utilization analysis
Self-actualization needs, 81–82, 84
Self-esteem seekers, 84
Self-invention expectations, 57
Seniors: discount tickets for, 135–136; growth in population of, 26–30; Internet use by, 164
Service, customer, 253–261; and internal marketing, 259–261; quality information, 257–259
Services, ticketing, 134–135, 175–176. See also Ticket agencies
Seybold, P., 84
Short, L., 112
Single people, 30–31, 80
Single ticket buyers, 235–248; marketing to, 237–238, 244–245; strategies for attracting, 238–241; subscription sales versus, 11–12, 20, 201, 210–212, 217–218, 236
Slywotzky, A., 67
SmArt database, Pittsburgh, 111
Smith, J. W., 19, 57, 249, 251–252
Social factors, 58–64, 84; peer group influences, 62–64, 232–233; and word-of-mouth, 111–114
Sound Learning school programs, 37
Special event pricing, 125–127; and customer celebration occasions, 241
Sponsorship, corporate, 77–78
Staff: brainstorming, 202–205; input and commitment of, 71; internal marketing with, 259–261; liaison for groups, 233. See also Box office
Standby tickets. See Ticket pricing
Steppenwolf Theatre, 83
Stickiness, Web site, 172
Strategic planning and marketing, 65–66; documents, 78–79; implementation and control, 70–71; long-range, 72–80, 208; and the mission, 69–70, 73–74; objectives and goals, 70, 74–75; process and steps, 68–71, 80–87; by the San Francisco Ballet, 72–80; and SWOT analysis, 68–69, 74
Student ticket offerings, 136, 140, 206, 227
Subject lines, e-mail, 190
Subscriptions, 210–226; alternatives to full-season, 96–97, 221, 229–233; and attracting subscribers, 220–223; and changing values and behavior, 216, 218–219; decline in, 209, 217–218; and discounts, 131–132, 137; early renewal, 136–137; flex plans, 230–231; history of, 210; limitations for the audience, 214–216; limitations for the organization, 212–214, 230; and loyalty, 225–226; pricing single tickets or, 125, 210–212; rationale for, 210–212; renewals and retention, 221, 223–225, 243–244, 255; versus freedom of choice, 57, 226–229, 234; versus single ticket sales, 11–12, 20, 201, 210–212, 217–218, 236–237. See also Single ticket buyers
Subsidies, ticket, 121
Suggestions, soliciting, 224, 260–261
Sulcas, R., 121
Sullivan, G., 264
Supermarket Symphony, 101
Supply and demand pricing, 128
Survey, market research: of attenders at
four San Francisco organizations, 217–218, 225; audience survey, 201–
202; process and content, 157–158;
questionnaires, 152–153, 157–158
Suspects, loyalty ladder, 177
SWOT (strengths, weaknesses,
opportunities, and threats) analysis, 68–69, 74
Sydney Festival, 247
Sydney Symphony, 48
Symphony orchestras, number of, 8
Symphony with a Splash series, 93
Symphony with a Twist, 32
SymphonyWorks, 61

T
Take 5 (High 5 Tickets to the Arts), 36
Target market selection, 82, 84–85, 111, 205–206, 231–232; audience
builder, 243–244; exclusivity of, 238;
membership campaign, 227–228
Task forces, quality improvement,
260
Taylor, D., 196
Tchaikovsky, P., 39, 79, 91
Teachers, coordination with, 76, 179
Teddybear concerts (Nallekonserr),
37–38
Teenagers: High 5 Tickets to the Arts
for, 35–36; marketing to, 33–34
Teeuwisen, J., 41
Telemarketing to customers, 86–87,
102, 244–245; example of poor, 250–251
TelePrompt marketing, 244
Temporary venues, 98
Test Drive marketing, 243–244
Theater companies, number of, 8
Theatre Communications Group
(TCG) survey, 8–9, 11–12, 211, 216
Théâtre Royal de la Monnaie, 214
Theatres, trend, 11–12
Theatres, universe, 11–12
TheatreWorks, 231–232
Thomason, H., 72
Ticket agencies, 102; fees, 134–135,
175–176; online, 175–176
Ticket offerings: discounted or balcony,
99, 127, 128–129, 131–132, 140,
157; gift and guest, 63–64; half-price
or twofer promotions, 30, 109, 129,
206, 257; and managing capacity,
98–100; online, 15; product
augmentation and, 92–94;
subscriptions versus single tickets,
11–12, 123, 210–212, 217–218,
229–230
Ticket pricing: capacity utilization, 124–
128; competition-oriented, 124–125;
customer segment, 130–134;
discrimination strategies, 135–136;
and exchange privileges, 22, 176,
220, 238–240; higher highs and
lower lows, 131, 160; issues, 14,
104–105, 121–124, 157; market
research on, 135, 156; and
memberships, 227, 232; and per-
ceived value, 119–121, 124–125;
product form, 125; progressive,
128–129; quantification, 156; and
reduced-price strategies, 121–124,
132–133, 157; rush, 133, 161;
seating Section A+, 140–141; special
promotions, 134; standby, 133–134;
strategies, 124–141; structures in
survey questionnaires, 157–158;
and subscriber discounts, 131–132,
134, 216
Ticket purchasing: AIDA factors and,
82; avoiding resell, 141; behavior and
changing lifestyles, 10, 216,
218–219; behavior survey, 158; and
customer age, 102–103, 173, 201,
219; and customer interest,
121–122; and distribution, 100–103;
effect of price on, 121–124, 157;
online, 168, 173–176; payment
plans, 222–223; and seat location,
122, 123, 125, 138, 176, 215; shared
data tracking on, 111
Ticketmaster, 35, 102, 175
Tiffany & Company branding, 197–199, 236, 241
Time: leisure, 15, 52, 219; multiple media and response compression, 115–116, 184; popularity of performance, 126–127; poverty, 119; ticket purchasing lead, 216, 218, 240; value for money or, 119
Tomlinson, R., 172, 177
Tommasini, A., 145
Touring: benefits of, 100; objectives, 74, 75, 77, 80
Tourists, cultural and arts, 165, 208, 245–246
Trade-A-Show subscriber benefit, 220
Transactions, customer, 253; surveys, 148–150
Transportation to arts programs, 29
Travel: to cultural events, 29, 165, 245–246; grandtravel, 29–30
Travel Industry Association of America, 7–8
Trevella, P., 131–132
Trias de Bes, F., 86
Trout, J., 83
Trust marketing, 182–183
Turn of the Screw opera (Britten), 137–138
Twofer promotions, 30, 257

U
U27 program (Under 27), 32–33
Unexpected, staging the, 256–257
United Kingdom, 30
Universe trend theatres, 11–12
Unsubscribe options, 190–191, 228–229
Up-selling, 245, 251
Usborne, N., 182–183
Ushikubo, K., 57–58

V
Value, customer: arts attendance and perceived, 119–121, 124–125, 141; of celebrating special occasions, 241, 254; changing behavior and, 216, 218–219; and customer service, 253–261; of customization or variety, 229, 246, 251–252; and e-mail marketing, 185–186; employee sharing of, 260; offering or product, 90–97; and place or locations, 97–103; promotion and communication, 92, 103–116, 185
Value migration, 67
Value-added offers, 244
Venues: alternative, 100; changing, 70, 199; nontraditional, 100, 101; performance, 97–100
Vick, G., 145
Viral marketing, 34, 114, 178, 183
Vision, service, 259
Visitor-centered philosophy, 18
Vogel, P., 189
Voltaire (François-Marie Arouet), 1, 263, 265
Volunteers, expanding and diversifying, 77
Vouchers: flex ticket, 230–231; free ticket, 159

W
Warner, K., 9
Watson, A., 174
Wealth: Asian American population, 46; of teenagers, 33–34; of women, 40
Welch, J., 168
White, E. B., 107
Wilde, O., 195
Williams, R., 193
Williams, S., 15
Willumsen, L., 111
Wilson, R., 47
Windham, L., 177
Women and men, differences between marketing to, 40–41
Women, marketing to, 40–41, 51
Wood, C., 19, 57, 249, 251–252
Woods, S., 166
Word-of-mouth marketing, 34, 111–114, 228, 233
Writers' Theatre, 83, 124, 220
Wuorinen, C., 13
Yankelovich/Burrell, 45
Young adults, marketing to, 31–33

Y
Yankelovich Monitor, 59
Yankelovich Partners, 19

Z
Zaltman, G., 54–55, 152
Zielinski, E. D., 47