

<p>Marketing: strategy, campaigns and tactics</p>	<p>As in the case of audience development, there is no single, accepted definition of arts marketing and the debate about whether arts marketing is different to any other sort of marketing continues.</p> <p>What is certain is that most arts organisations do marketing to some degree these days. It works best when both strategy and day-to-day tactics are in place. This tool kit looks at the difference between the two, offers a framework for putting together a strategy and presents ideas for tactical marketing and quick fixes.</p>
<p>What do we mean by arts marketing?</p>	<p>It is quite difficult to find specific definitions of arts marketing, but there are plenty of attempts to put marketing in a nutshell. None of the following is right or wrong, see which one you think sums it up best.</p> <p><i>Marketing is the management process responsible for anticipating, identifying and satisfying customer requirements efficiently and profitably.</i></p> <p style="text-align: right;">Chartered Institute of Marketing</p> <p><i>Marketing is a co-ordinated process that aims to make the best use of available resources, to communicate a product proposition to a target market in order to achieve agreed objectives and then monitoring how successfully this has been done.</i></p> <p style="text-align: right;">Peter Verwey, TMA Marketing Manual</p> <p><i>Marketing's starting point is to identify (usually using some form of research) customers' needs and wants, and then to develop a product or service that can satisfy those needs.</i></p> <p style="text-align: right;">Moi Ali, The DIY Guide to Marketing, Directory of Social Change</p> <p><i>Marketing is so basic that it cannot be considered as a separate function. It is the whole business seen from the point of view of its final result, that is, from the customer's point of view ... business success is not determined by the producer but by the customer.</i></p> <p style="text-align: right;">Peter Drucker</p> <p><i>Marketing is simply a particularly effective way of approaching the work that your organisation wants to do. Marketing involves standing back, taking a hard look at your organisation and working out exactly what it</i></p>

needs to do to achieve its objectives. This planned approach to your work means that you can concentrate your limited resources of time and money on the things that will get you where you want to be.

Heather Maitland, *The Marketing Manual*

The aim of arts marketing is to bring an appropriate number of people, drawn from the widest possible range of social background, economic condition and age, into an appropriate form of contact with the artists and, in so doing, to arrive at the best financial outcome that is compatible with the achievement of that aim.

Keith Diggle

<p>Why have a marketing strategy?</p>	<p>Endless lists, brochure proofs waiting, call from local newspaper to return, meeting with volunteers about next week's leaflet distribution, web training this afternoon —does— <u>does</u> this sound like your average day?</p> <p>Many marketing staff (and those for whom marketing is only part of the JD) find themselves propelled by the sheer volume of daily tasks. The trouble with that scenario is that we are so busy doing it, there's never any time to check we are doing the right things.</p> <p>A marketing strategy is a key document not only for the marketing manager but for the whole organisation. A good strategy marries the purpose and function of the organisation (this is why we are here, this is what we do and this is who we do it for) with the financial and organisational factors that make the company viable. It tells the story of how what the organisation does will be delivered to audiences or users and to their satisfaction.</p>		<p>3 good reasons for having a marketing strategy:</p> <ol style="list-style-type: none"> 1. The process of putting it together results in increased awareness and understanding by all staff of where the company is going and how it will get there. 2. If you abide by it, it helps you use time and resources efficiently – no red herrings or unhelpful sidetracking – just a clear road ahead! 3. It enables you to put your lists to one side from time to time and see the bigger picture.
<p>What should the marketing strategy look like?</p>	<p>Guidelines for putting it together</p> <ol style="list-style-type: none"> 1 Put your business plan in place first – the marketing strategy is a close relative. 2 Create a strategic team. Pool expertise and use the process to illustrate the benefits of strategic 	<p>Suggested Headings</p> <p>Mission Statement or Vision Usually just a sentence or two.</p> <p>Introduction Keep it brief. Might include information about the organisation, summary of the strategic planning process, list of team members, timescale that</p>	<p>Beware the marketing strategy in disguise</p> <p>A funding application is not the same as a marketing strategy, even if they share some facts and figures.</p> <p>A marketing strategy is written for your organisation to help it thrive.</p>

	<p>marketing.</p> <p>3 Look at where your organisation is now. You need to know your starting point.</p> <p>4 Information about 'now' might include: artistic policy, products, resources, income sources, promotion methods, your attenders, partnerships, sales data such as average ticket yield, size of customer database, subscriber numbers.</p> <p>5 You can't beat a SWOT analysis. It's easy for everyone to join in and helps focus on the real issues</p> <p>6 Use the SWOT to make decisions about priorities in order to agree aims and objectives. Any aims, objectives and targets in the marketing strategy should match priorities outlined in the business plan.</p> <p>7 Draft it and circulate for</p>	<p>strategy covers.</p> <p>SWOT Analysis Edit if necessary. Identify the big issues that have informed the aims and objectives.</p> <p>Aim(s) and Objectives Aims are the overall things you want to achieve; objectives are the individual steps you need to take to achieve the aim. Objectives need to be SMART: specific, measurable, actionable, realistic and given a timescale.</p> <p>Strategic Process or Action Plan Not detailed task lists, but a summary of how you plan to achieve your aims and who is involved. Include key target dates and any crucial deadlines.</p> <p>Resources Identify any significant resources needed to carry out the strategy and where they will come from (eg annual marketing budget, box office system upgrade, part-time assistance for PR campaign).</p> <p>Monitoring When and how will progress be</p>	<p>It is not written for your funders, sponsors, supporters, benefactors – though your relationship with your stakeholders will impact on your objectives and strategic approach.</p> <p>A marketing strategy is not a list of targets or action points. It needs the big picture thinking to give it oomph.</p> <p>Strategy is the key word. If it doesn't take the long-term view, it's not a strategy. Don't include day-to-day detail or long action lists. When your strategy is in place, it is easy to construct separate, effective campaign plans for individual objectives, events or products.</p> <p>Marketing audit, situational analysis, market assessment, competitor analysis... anything that provides valuable information about your organisation's status and helps you make the big decisions is useful, but none of these constitute a strategy without the aims, objectives and the route</p>
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	<p>comment. The format and length are up to you. The chapter headings to the right can be used as a general guide. Succinct plans are often the best.</p>	<p>monitored and by whom? Appendix Data that is relevant to the process and useful as background, but not necessary for everyone to read.</p>	<p>by which you will achieve these. If someone reads the strategy and doesn't recognise your organisation or gasps at the objectives, it's probably fantasy. Nothing is achieved by setting unrealistic aims – except, perhaps, demoralised staff.</p>
<p>SWOT Analysis This simple exercise, which your strategic planning team should do together, enables you to identify the internal and external factors that are affecting your organisation and how best to deal with them. Step One: ask everyone to identify the organisation's strengths, weaknesses, opportunities and threats. You can do it separately and share your thoughts at a subsequent meeting, or do it together. S = Strengths (example: excellent artists creating relevant work for our participants; a high-quality, refurbished building that is 100% accessible and liked by its users) W = Weaknesses (example: small staff means limited flexibility and difficulties during holidays and illness; ancient box office system prone to breakdown) O = Opportunities (example: new 3 year funding agreement allows forward planning; regeneration of local area with spin-off benefits in terms of improved facilities for visitors and better profile) T = Threats (example: out of town location with poor signage and public transport links; arts do not feature in local authority priorities) Step Two: analyse the results of your SWOT and use it to pinpoint the major issues. This will help shape the objectives in your strategic marketing plan. Tips</p>			

	<ul style="list-style-type: none"> ●Focus on the big issues. It is about your strategic aims, not niggling day-to-day worries that could be fixed by an individual. ●Strengths and Weaknesses tend to be internal factors, but don't forget to think about what people outside the organisation think about you, as well as your own perceptions. For instance, you might think you have a welcoming staff but what do your customers think? ●Opportunities and Threats tend to be external factors. You may have little or no control over them, but identifying them enables you to work towards maximising opportunities and minimising threats. ●It is perfectly possible for something to crop up in two columns. For instance, a small, but committed, staff team might be both a strength and a weakness. ●The analysis in Step Two is vital, otherwise the SWOT is a meaningless exercise. Think about maintaining your strengths, minimising the impact of weaknesses and threats, and seizing opportunities which will help you achieve your aims. Make sensible decisions about which ones need the most effort. 	
<p>Develop a campaign plan</p>	<p>Once you have your strategy in place, it is easier to develop campaign plans to support individual objectives.</p> <p>The idea of yet more plans can seem ridiculous, but it's just a process of assembling the information that will help you drive the activity and monitor progress.</p> <p>If you get bogged down in day-to-day 'must remember' lists or meeting frenzy, a quick glance at your campaign plan will have you back on track.</p>	<p>5 steps to a campaign plan</p> <p>1 Start with the objective or product: eg your company's services, the workshop you need to fill, the schools' programme you need to promote, the Christmas production you need to sell.</p> <p>2 Gather all the information you need: eg dates, targets, required outcomes, information on content, pricing, special features.</p> <p>3 Choose the audiences you will target: eg everyone on your database, children under 12, families, folk music fans</p> <p>4 Choose the methods by which you are going to market the product: eg sandwich board, leaflet, television advertisement</p> <p>5 Put it all in an action plan with tasks, deadlines and resources identified.</p>

<p>Identify your product and its key selling points</p> <p>and</p> <p>Identify your target audience(s)</p>	<p>Think about the product</p> <ul style="list-style-type: none"> ●Content, style ●Main theme or message ●Key selling points – newsworthy storyline, famous person in lead ●Unique selling point (usp) – only UK appearance, Anytown’s only Christmas panto ●remember the 4 Ps – Product, Place, Price and Promotion <p>and from the audience’s point of view, will it:</p> <ul style="list-style-type: none"> ●make them laugh, cry ●feel a sense of achievement ●relax and unwind ●meet new friends ●introduce new experiences ●showcase local talent <p>and what else might they need to know about:</p> <ul style="list-style-type: none"> ●ease of booking/travel ●eats/drinks ●bring anything with them? ●disability access ●start/finish times, intervals ●suitability for youngsters 	<p>Decide which audiences might want the product</p> <ul style="list-style-type: none"> ●older/younger ●professionals/students/retired ●regular attenders/new attenders ●theatre fans ●folk music regulars ●families ●schoolchildren ●local residents ●camera club enthusiasts ●local or bigger catchment area ●football fans ●people who collect art ●creative writing enthusiasts
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	<p>Tips Before you plan the detail of your campaign, spend a minute matching your product benefits to your target audiences – it will help you write persuasive copy. If it's complex, you could plot it on a matrix.</p> <p>Think about the competition. Are you competing against other similar events, Saturday morning swimming/football club, major sports event on tv, weather, Christmas shopping? You can't remove the competition but you can work to maximise your product benefits and overcome any potential barriers.</p>																														
	<p>ANNUAL PANTO – product benefits matched to target audiences</p> <p>entertainment for all ages</p> <table data-bbox="499 651 1227 798"> <tr><td>families</td><td>x</td></tr> <tr><td>schools</td><td>x</td></tr> <tr><td>groups – young</td><td>x</td></tr> <tr><td>groups –older</td><td>x</td></tr> </table> <p>full production with scenery, costumes and music</p> <table data-bbox="499 837 1227 984"> <tr><td>families</td><td>x</td></tr> <tr><td>schools</td><td>x</td></tr> <tr><td>groups – young</td><td>x</td></tr> <tr><td>groups –older</td><td>x</td></tr> </table> <p>local DJ in title role</p> <table data-bbox="499 1024 1227 1054"> <tr><td>groups – young</td><td>x</td></tr> </table> <p>well-known story</p> <table data-bbox="499 1094 1227 1204"> <tr><td>families</td><td>x</td></tr> <tr><td>schools</td><td>x</td></tr> <tr><td>groups – young</td><td>x</td></tr> </table> <p>audience participation</p> <table data-bbox="499 1244 1227 1355"> <tr><td>families</td><td>x</td></tr> <tr><td>schools</td><td>x</td></tr> <tr><td>groups – young</td><td>x</td></tr> </table>	families	x	schools	x	groups – young	x	groups –older	x	families	x	schools	x	groups – young	x	groups –older	x	groups – young	x	families	x	schools	x	groups – young	x	families	x	schools	x	groups – young	x
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<p>The right tools for the job</p>	<p>Choose the right tools</p> <ul style="list-style-type: none"> •printed publicity <ul style="list-style-type: none"> •leaflets •posters •invitation •postcard •bookmarks •invitation •postcard •beer mats •advertisements <ul style="list-style-type: none"> •newspapers 	<p>and the right methods</p> <p>print distribution – all the suitable outlets you can think of and deliver to - or use a commercial service</p> <p>door-to-door – through the letterboxes of homes you've identified as being your targets</p> <p>direct mail – your entire database, targeted segments, new mailing lists you've bought, borrowed or swapped (in accordance with data protection legislation!)</p> <p>sales promotion – targeting audiences with attractive offers, early booking incentives, discounts for multiple bookings, coupons collected through the newspaper, special rates for local clubs</p> <p>inserts – leaflets in local newspapers, piggy back other people's mailshots</p>

	<ul style="list-style-type: none"> •magazines •specialist publications •radio •tv <ul style="list-style-type: none"> •promotion in public spaces <ul style="list-style-type: none"> •information displays •banner •sandwich board <ul style="list-style-type: none"> •pr, media <ul style="list-style-type: none"> •press release •previews •photo/interview opportunity <ul style="list-style-type: none"> •newsletter •personalised letter •phone call •text message •email •web advertisement 	<p>posters and displays – at your venue, at other people’s, in public places where you can reach your target audience eg libraries, supermarkets, waiting rooms, leisure centres, tourist information centres</p> <p>paid-for advertising – careful decisions needed to maximise budget</p> <p>media liaison – send press releases, offer photographs, set up interviews, target specialist publications</p> <p>telemarketing – use a phone call to tell your audience about a new show, remind them about a forthcoming one, or offer them something special</p> <p>electronic mailshots – email is ideal for quick reminders or punchy newsletters</p> <p>on-line – news flashes, competitions – on your web site or other people’s</p> <p>personal touch – give talks, brief information centre and library staff to prompt word of mouth, take the arts editor for lunch.</p> <p>mobile phone campaigns – see the online toolkit</p>
	<p>Tip If your budget allows you to use a range of different tools and marketing methods, use another matrix to help you match methods to target audiences. It can help focus your effort and resources. For instance, a newsletter packed with information and helpful hints might be ideal for a family audience, whilst a simple flyer mailed to your most committed attenders might be all they need to tempt them.</p>	

<p>Action Plan</p>	<p>Contents</p> <ul style="list-style-type: none"> ● Summary of the information you've assembled: <ul style="list-style-type: none"> ● product characteristics and benefits ● target audiences ● marketing tools ● marketing methods ● Task list with action dates and deadlines eg: <ul style="list-style-type: none"> ● request info from artist – 12 weeks before ● write, design and print leaflet – 10 weeks before ● research mailing lists – 8 weeks before ● write press release – 7 weeks before ● take delivery of print – 7 weeks before ● book print distribution – 7 weeks before ● book advertising – 6 weeks before ● do mailshot – 6 weeks before ● put posters up – 3 weeks before ● top up leaflets – 2 weeks before ● organise radio interview – 1 week before ● email late bookers list – 5 days before ● Targets eg <ul style="list-style-type: none"> ● box office income ● visitor/participant numbers ● profile achieved (eg pr) ● group bookings ● schools visits 	<p>Tips</p> <p>Assembling yet another plan might seem laborious; it's a tool for you so only include what you need to keep the campaign on track. Short is good.</p> <p>Always build in safety margins to your timetable. Touring companies, visiting artists, designers may not always supply to your deadline.</p> <p>Remember that specialist publications are often monthly and have much longer lead in times than local newspapers.</p> <p>Weekly newspapers work on staggered deadlines: the arts and features pages are often the earliest to go to print, whilst the news is the last.</p> <p>Targets are like objectives: SMART. Make them things you can measure. Make them realistic.</p>	
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	<p>Budget</p> <ul style="list-style-type: none"> ●allocate staff time to major tasks and deadlines ●assign actual costs to expenditure items ●match to available budget ●mechanisms for measuring progress against targets 	<p>Monitoring and Evaluation</p> <ul style="list-style-type: none"> ● Not just about ticket sales or attendances and the effect of advertisements ● Measure effort and time, not only direct expenditure ● Evaluate the campaign – starting with the thinking and ending with the tactics 	
<p>Tested tactics and quick fixes</p>	<p>Sometimes you need to hit the ground running. Unexpected competition, sales slumps, events booked in at short notice may demand a campaign of action that's ready to run in days ... or even hours.</p>		

Ten quick fixes

- 1** computer + photocopier = instant leaflet
- 2** know your top ten print outlets – deliver to them as a priority
- 3** create a database of individuals/organisations who can respond to late offers
- 4** harness the immediacy of radio – an advertising campaign can be on air in little over 24 hours or run a competition
- 5** word of mouth – offer free tickets to those who can help you spread the word: taxi drivers, leaflets in supermarket bags, party booking organisers
- 6** A4 or A3 colour photocopies make instant posters or display material and in small quantities are affordable
- 7** use free or greatly reduced tickets as rewards – for your staff, supporters, volunteers, subscribers – when the need to put bums on seats is paramount
- 8** build an email list – it's about the most instant form of communication there is and one of the cheapest
- 9** give a discount voucher to the show you want to sell to everyone who books a ticket for something else
- 10** email a press release and photo to all local press – hard-pressed editors like ready-made copy

and –

make your own list of tried and trusted tactics for your pinboard!

Marketing for free

- contact local schools and colleges – if there isn't time to organise a group, they may come as individuals
- use your stakeholders – do your sponsors and supporters have company intranets or staff newsletters where you can promote your event?
- dream up a whacky photocall or stunt and invite the press
- call in favours – the journalist you helped or the colleague you helped out with a free mailshot
- offer to brighten up the local building society window – posters, pointe shoes and production photos make an instant display for the forthcoming ballet
- link up with a local business to share sales promotion – does your Shakespeare production share customers with the high-street bookshop?
- get the audience to do the promotion – a colouring competition for local playgroups creates a colourful foyer display and sells your half-term family show
- get permission to hand out leaflets to potential audiences – at similar events, adult evening classes
- create a mini-advertisement and incorporate it in everyone's outgoing email signature
- put flyers or what's on listings in with posted tickets or on seats in the auditorium and cafe

	<p>Top Tips for Tactical Success</p> <p>Be clear what are you trying to achieve – eg financial targets, bums on seats, increased profile.</p> <p>Beware ‘ free ticket syndrome’. It’s a sad fact that if it is free, people might not attach any value to it. So, on the night, it’s cold and wet and they decide not to use the free ticket you so generously gave them. If you give free tickets to organisations and individuals on a regular basis, that is how they will define their relationship with you, so it will be very difficult to persuade them to pay!</p> <p>It sounds obvious, but start with the tactics most appropriate to the target audience and the ones that are most time and cost effective.</p> <p>Know when to stop. Sometimes, despite good planning, realistic projections and a fabulous campaign, something goes wrong and the audience just don’t want to come. Trying tactic after tactic if there’s no response might mean you are just throwing away time and money. It might be more sensible to call it a day and focus on making your next one a blockbuster.</p>
<p>Demand Pull and other forces: identifying and meeting audience need</p>	<p>Marketing starts with the market</p> <p>Most of this toolkit is concerned with marketing a product which is already identified; however true marketing is a much more cyclic activity than this.</p> <p>Demand Pull is the term used for consumer’s ability to influence what is on offer. An annual traditional, Christmas pantomime might be regarded as a ‘demand pull’ product in a theatre – it is wanted, expected, anticipated and popular. But demand pull is not only about the product, but about the other Ps too; accessibility of information and booking, how much a family group can pay, customer service, catering and other facilities within the theatre building.</p> <p>The charge or counter-argument against meeting audience demands is ‘dumbing down’.</p> <p>Product Push, or supply push is the term used when businesses are trying to change consumer’s</p>

demands by persuading them to try different and new things. In the theatre, we might apply this to cutting edge new writing; experimentation and new work are vital to survival and growth, but creating demand for such work is a demanding task. Viewed with hindsight though, we can see that some writers who were once regarded as experimental and cutting edge are now part of the mainstream, and their place at the cutting edge has been taken by others. The supply of the new, the risky, the unconventional is the enormous – and continuing - challenge for marketing professionals

The charge against product push is 'elitism' or inaccessibility

Technology push is the term applied to rapid advances in technology which lead both consumers and businesses to change what they do and how they do it, even though they may only recently have become aware of the possibilities. Telecoms developments are the best current examples of technology push – where technology is advancing at a much more rapid rate than consumers are able to keep pace with, or where businesses can't yet find new uses for the technologies being developed

What use are these? They can help in campaign planning (and programming planning) to strike a balance between the work which will need more marketing effort and resources (eg the product push items) and those which are likely to be successful in attender / sales terms and may need less attention (demand pull).

Summary	Short-term impact	Medium-term impact	Long-term impact
	<p>For an event with strong visual content, make a splash with a big display or huge poster – a picture speaks a thousand words.</p> <p>Find the human interest angle (star actor met wife last time he appeared at Any Town Theatre) and create an instant news story.</p> <p>Find 5 volunteers, a box of leaflets, give them a free supper and tickets if they complete your distribution round in a day.</p> <p>Play the music from the show in your foyer/café/shop and put up ‘you are listening to’ signs.</p>	<p>You can print a lot of bookmarks for the same price as a thousand leaflets; if your message is short and simple it’s an effective way to deliver it to large numbers</p> <p>Send all the listings services in your area a monthly list of your events in basic format: what, where, when, who for. They’ll love you for doing the work for them and the regularity means people get used to looking in those places for your events.</p> <p>Collect email addresses – even if you’re not yet ready for e-marketing, you don’t want to have to re-contact all your customers when you do go ahead.</p>	<p>Make your box office/front of house/gallery/reception staff part of the marketing team – do they offer customers the new brochure, information on workshops, opportunities to join postal and e-mailing lists?</p> <p>Customer data is a vital tool. If you’ve got a computerised box office, don’t skimp on training and make sure more than one person knows how to use it. If you don’t have one or it’s not appropriate, it is worth setting up other ways of keeping this information.</p> <p>Your brand identity affects the way your customers see you. It’s worth getting it right because it comes across in everything you do from your printed communications to the experience your audience has at an event.</p>

	<p>For anyone to try</p> <p>Create a piece of print from scratch that encapsulates the message and benefits of your event – image, copy, catchphrase, quotes all working together to deliver the key selling points, written in a way that's appropriate for your target audience</p>	<p>For more experienced practitioners</p> <p>Construct a campaign that adds value by teaming up with local partners – pool mailing lists, share advertising, design combined print and tell the local media about it.</p>	<p>May need specialist input</p> <p>Persuade your occasional attenders that they need a closer relationship with you. Start with market research and build your communications with them through mail, email, telemarketing campaigns and special events.</p>
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	<p>Further Reading</p> <p>The Marketing Manual by Heather Maitland (£20 but very comprehensive)</p> <p>'Marketing the Arts' free information sheet, downloadable from ACE publications</p> <p>Voluntary Arts Network – lots of briefing sheets, ideal for small-scale, small-resource organisations available on their web-site</p> <p>DIY Guide to Marketing published by Directory of Social Change – aimed at charities and not-for-profit, so lots of good, common-sense approach and tips on how to do things yourself</p>		<p>Legal and Ethical Issues</p> <p>The Advertising Standards Authority is there to ensure advertisements are legal, decent and truthful. When designing your advert for impact, take care that it doesn't fall the wrong side of these boundaries.</p> <p>Similarly, all your communications with your customers should be clear and honest. If you mislead them once, they are unlikely to trust you again</p> <p>Data protection registration is essential for anyone handling personal data (which includes names and addresses). Check that your registration is up to date; www.informationcommissioner.gov.uk</p>
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	<p>Low cost and time Design a leaflet on the computer. A long narrow leaflet will mean you can get 3 out of each A4 sheet. Photocopy onto coloured paper. Distribute to your top ten outlets, have piles in your box office or reception and hand out to departing audiences from similar events. Enlarge to A4 or A3 for instant posters.</p>	<p>Medium cost and time Look at your database and select the people who have only come once in the past year. Design a special offer (discounted tickets, free drink in bar, two for the price of one - bring a friend, free backstage tour) around event(s) you think they might like. Mail a personalised letter inviting them to take up the offer and include a monitoring mechanism (eg voucher bearing their name and postcode to be handed in when they buy discounted tickets) so that you can measure the success of the campaign.</p>	<p>Resource intensive Select one of your biggest events. Work back 8 months and plan a sustained marketing campaign to hit your target markets through as many promotional techniques as possible. Include as many as you can out of this list: direct mail, follow-up mailshots, bulk print distribution, paid-for advertising, e-mail promotions, media preview and feature coverage. Plot the marketing activity on a calendar and measure the weekly sales to see if there is a relationship between them. Brief your box office to ask 'where did you hear about' when people book this event.</p>
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