CRC

CULTURAL
RESOURCE
COLLECTIVE

ARTSFUND

TRG
ARTS

Current Member Organizations

Organization — City	Primary Contact
5th Avenue Theatre — Seattle	Chris Marcacci, *Director of Marketing*
ACT Theatre — Seattle	Jessica Howard, *Director of Sales & Audience Services*
ArtsFund — Seattle	Andrew Golden, *CRC Coordinator*
ArtsWest — Seattle	Laura Lee, *Managing Director*
Book-It Repertory Theatre — Seattle	Patricia Britton, *Marketing and Communications Director*
Broadway Center for the Performing Arts — Tacoma	Lacey Wright, *Director of Marketing*
Capella Romana — Portland, OR	Mark Powell, *Executive Director*
Early Music Seattle — Seattle	Rachel Woolsey, *Marketing Director*
Flying House Productions — Seattle	Matthew Ramsey, *Director of Development & Marketing*
Intiman Theatre — Seattle	Amber Tofoya, *Communications Manager*
Museum of Glass — Tacoma	Michelle Verkooy, *Membership Coordinator*
Museum of History & Industry — Seattle	Jackie Durbin, *Director of Marketing & Communications*
Museum of Northwest Art — La Conner	Christopher Shainin, *Executive Director*
Museum of Pop Culture — Seattle	Anisa Ishida, *Marketing Analysis Manager*
Nordic Heritage Museum — Seattle	Erik Pihl, *Community Engagement*
Northwest Boychoir & Vocalpoint! Seattle — Seattle	Maria Johnson, *Executive Director*
Pacific Northwest Ballet — Seattle	Lia Chiarelli, *Director of Marketing & Communications*
Pacific Science Center — Seattle	Rob Wiseman, *Director of Individual Giving*
Seattle Aquarium — Seattle	Marika Wegerbauer, *Philanthropy Database Specialist*
Seattle Art Museum — Seattle	Cindy McKinley, *Senior Marketing Manager*
Seattle Arts & Lectures — Seattle	Amelia Peacock, *Community Engagement Coordinator*
Seattle Chamber Music Society — Seattle	Seneca Garber, *Director of Marketing*
Seattle Children's Theatre — Seattle	Kanani Reichlin, *Sales and Database Coordinator*
Seattle Opera — Seattle	Kristina Murti, *Director of Marketing & Communications*
Seattle Pro Musica — Seattle	Katie Skovholt, *Managing Director*
Seattle Repertory Jazz Orchestra — Seattle	Emily Grosenick, *Operations Manager*
Seattle Repertory Theatre — Seattle	Evan Cartwright, *Data Operations Manager*
Seattle Shakespeare Company — Seattle	Jeff Fickes, *Communications Director*
Seattle Symphony — Seattle	Christy Wood, *Director of Marketing*
Sound Theatre Company — Seattle	Theresa Thuman, *Producing Artistic Director*
Taproot Theatre Company — Seattle	Nikki Visel, *Marketing Director*
Tasveer — Redmond	Rita Meher, *Executive Director*
Town Hall Seattle — Seattle	Zac Eckstein, *Patron Services Manager*
Village Theatre — Issaquah	Jamie Lilly, *Director of Marketing*
Woodland Park Zoo — Seattle	Lorna Chin, *Associate Director, Relationship Data Services*

Cultural Resource Collective
Steering Committee

Evan Cartwright (Chair)
Data Operations Manager
Seattle Repertory Theatre

Lia Chiarelli
Director of Communications & Marketing
Pacific Northwest Ballet

Lorna Chin
Associate Director, Relationship Data Services
Woodland Park Zoo

Seneca Garber
Director of Marketing
Seattle Chamber Music Society

Andrew Golden
CRC Coordinator
ArtsFund

Chris Marcacci
Director of Marketing
5th Avenue Theatre

Cindy McKinley
Senior Marketing Manager
Seattle Art Museum

Benjamin Moore
Arts Advocate
Formerly of Seattle Repertory Theatre

Frank Stilwagner
Director of Development
Village Theatre

Nikki Visel
Marketing Director
Taproot Theatre Company

Rob Wiseman
Director of Individual Giving
Pacific Science Center

—As of June 2017—

History and Description

Launched in late 2009, the Cultural Resource Collective currently comprises over 30 Puget Sound area cultural organizations. These organizations work together to manage their patron data in a secure and private central database managed by TRG Arts, with local facilitation by ArtsFund. The effort initially started with nine organizations and has grown to over thirty current members spread over five counties in Washington and Oregon. Following pricing changes by TRG in the spring of 2015 and subsequent restructuring of the Collective, members renewed their commitment to and support of the mission of the CRC. The program has been made possible not only by this dedication of its users, but also through the continued efforts of the CRC Steering Committee, myriad active database users, generous support from the Boeing Company, and administrative support from ArtsFund.

There are numerous benefits to the CRC's collaborative approach. While most organizations already have the capacity to research their patrons' attendance at their own events, the CRC enables them to know how their patrons interact with other cultural organizations in the region, as well as the wider marketplace. This tool provides an invaluable understanding of the Puget Sound community that goes beyond event attendance and speaks to issues relating to the lifestyle values and choices of the community, the economic impact of arts and culture, the nexus with tourism, and targeted audience development by identifying specific areas with growth potential.

Through this collaborative approach, powerful facts about the region's arts and cultural audiences have been discovered. The database currently holds more than 1 million unique active households, with records existing in all 50 states. 77% of the one million households reside in the four-county region. Discoveries like this enable CRC participant organizations to create more efficient and effective audience development strategies, provide substantive evidence for grant applications, and disprove notions that those who participate in the arts are privileged and few.

Mission: The Cultural Resource Collective enables Puget Sound arts and cultural organizations to better understand the Northwest patron and build a community of collaboration in order to grow audiences, maximize fundraising opportunities, increase tourism, and strengthen advocacy.

Goals

1) To understand the changing nature of our region's arts and cultural participant, with the intent of building audiences for the future, improving diversity and access and providing a higher level of sophistication to smaller arts groups in terms of demographic analysis.

2) To perform detailed research and data mining that is sector wide, immediate and constantly adaptive, and is immediately available to help guide decision-making and identification of opportunities within organizations and as a group.

3) To increase effective communication by arts and cultural organizations to the community by minimizing redundancy, improving cultural awareness, and promoting diversity of opportunity.

4) To build the culture of collaboration between arts and cultural groups with an expectation of improvement in organizational efficiencies and, potentially, generating artistic output.

The Case for the CRC

WHAT IS IT?

Using patron, member, and donor databases from over 30 cultural organizations in King and Pierce counties, we build a SECURE, dynamic, universal and single point of access to thousands of potential new prospects for an organization. Data cooperatives provide three main functions to help achieve a number of objectives:

- Research and Analysis: The database can be used as a research tool to learn more about arts and cultural attendees and their behaviors within the market. Analysis can be performed to obtain descriptive information about patrons (i.e. demographics and psychographics) or information about how attendees interact within and between each participating organization.

- Share Data Hygiene Expense: List hygiene, address correction, and merge/purging of patron databases are necessary to mount effective direct marketing campaigns. Cooperative database participants can share in the expenses for this hygiene, allowing each organization to save significant money.

- Create Effective Ways to Prospect: Exchanging lists of active patrons is the cheapest and most effective way to augment one's pool of prospective clients. Cooperative databases frequently define parameters for participation and engagement principles for list exchanges that ensure efficient and ethical practices. Ultimately, participating organizations can use this information to learn how best to market to specific constituent groups in order to maximize sales and reduce marketing expenses.

WHY DOES OUR REGION NEED IT?

Cultural shared community databases have already been successful in a number of other cities (e.g. Philadelphia, Houston, Denver) where visual arts organizations, performing organizations as well as scientific organizations participate. Given that the current marketplace continues to rapidly advance technologically, non-profit cultural groups can no longer to afford to operate without an in-depth understanding of who their patrons are.

The cultural community has traditionally relied on general survey analysis, secondary national research, anecdotal information, and institutionally specific data to define the cultural audience in our region. This all tends to be both sporadic (e.g.: ArtsFund's Economic Impact Survey occurs every 5 years), generally directed by outside interests (i.e. not driven by the arts and cultural organizations themselves), high in margin for error due to survey honesty, or simply lacking in scope.

The CRC provides current, detailed information on actual patron behavior at any time, and can easily be used to inform and execute marketing and development strategies.

Examples of the CRC's Utility

Museum of History and Industry

MOHAI has used the CRC database to assist with its annual acquisition campaign which occurs during the summer. Holiday show lists are valuable resources during the holiday season, but in the summer, organizations are less likely to restrict usage. MOHAI pulls several holiday single ticket buyer lists from large arts and cultural organizations. In past years they mailed to 65,000 households, and identified 2,500 lapsed donors from the group that they targeted with direct letter and package.

Pacific Science Center

Pacific Science Center offers monthly *Parents' Night Out* events all year round for parents to have a night out while their children enjoy hands-on activities and exhibit exploration after hours. The program has existed for a number of years and tends to see a high number of repeat guests. To help expand and increase their audience, the Science Center started to send a postcard every six months announcing upcoming dates and themes for *Parents' Night Out* events. It used the Cultural Resource Collective to compile a list of local parents who have children in grades K-5 that have participated in youth and family programs at similar cultural institutions. The first time it created this mailing was in January of 2014, and with the added marketing channel it filled the program to capacity every month that was listed on the postcard. The *Parents' Night Out* program numbers continued to grow with a targeted marketing approach courtesy of the Cultural Resource Collective.

The membership manager at Pacific Science Center added, "I have used TRG/CRC previously at EMP Museum and now at Pacific Science Center and it has proven to be an invaluable tool in networking with peer organizations and in membership acquisition campaigns. Often organizations can get caught up soliciting to the same lists over and over, exhausting those contacts. As a non-profit, funds are obviously scarce and purchasing lists is not always feasible. By using the CRC, I can thoughtfully, strategically and cost-effectively implement acquisition campaigns at key fundraising times throughout the year."

EMP Museum & Special Events

EMP Museum was hosting a special opening night gala for its Battlestar Galactica exhibit with actors from the show. Tickets were $1,000 per person, and EMP needed a way to maximize attendance and revenue while minimizing cost. To do this, EMP pulled all of its lists in eMerge (now known as Data Center) and then filtered them according to households that were science fiction readers and fell into certain income ranges. From their entire database, EMP mailed invitations to 270 households that met these requirements, and sold 26 tickets for $26K in revenue.

Seattle Symphony and Program Advertising

When recruiting advertisers for its show programs, Seattle Symphony has run demographic reports on audience lists of similar shows that previously occurred to determine the potential demographic profile of future audiences. The Symphony then uses this data to inform potential advertisers of the audience profiles that will be viewing their ads, increasing the likelihood of participation.

Requirements for Participation

The power of this resource depends entirely on its members being active and responsible participants. In order to be eligible to join the CRC, and organization must:

1. Have at least one designated staff member responsible for the CRC account
2. Have a minimum of 1,000 records in their database
3. Pay the annual membership fee

As CRC members, organizations are expected to:
1. Update their data or add new data at least twice a year
2. Use shared information in a respectful and ethical manner
3. Respond to all trade requests in a timely manner
4. Participate in community wide research

Membership Fee

Member support covers the costs associated with Data Center licenses, special reporting, and staff support provided by the CRC Coordinator. Please refer to the table below to determine your organization's annual membership fee. The CRC membership year runs July 1st-June 30th. If you join during the membership year, your membership will be pro-rated for the remaining portion of the year.

Budget Size	Membership Fee
For Profit	$3,000
>$10M	$3,000
$5M-$9.9M	$1,800
$1M-$4.9M	$1,000
$500K-$999K	$600
$499K and Below	$300

All organizations will have the same accessibility within the database. If you have any questions about the tiered membership model please contact Andrew Golden at andrew@artsfund.org, or 206.788.3048.
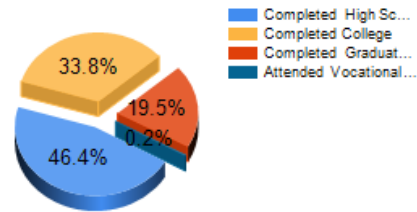
Examples of CRC Reports

HOUSEHOLD CROSSOVER REPORT

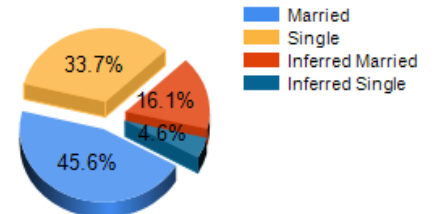|	Total	Crossover	Org 1	Org 2	Org 3	Org 4	Org 5	Org 6	Org 7	Org 8	Org 9
Org 1	114,450	79,624		316	2,910	3,696	3,587	2,922	1,019	3,994	7,975
Org 2	1,684	1,102	316		46	70	58	66	23	78	121
Org 3	9,767	7,692	2,910	46		593	366	348	118	549	1,089
Org 4	10,217	8,562	3,696	70	593		420	672	296	501	1,234
Org 5	42,815	24,569	3,587	58	366	420		510	164	1,302	1,760
Org 6	34,353	11,772	2,922	66	348	672	510		2,273	434	1,249
Org 7	3,793	3,366	1,019	23	118	296	164	2,273		110	378
Org 8	72,562	28,531	3,994	78	549	501	1,302	434	110		1,242
Org 9	42,847	30,295	7,975	121	1,089	1,234	1,760	1,249	378	1,242	
Org 10	76,738	51,010	16,868	242	2,022	3,405	2,117	2,891	956	2,288	6,486
Org 11	29,843	15,902	3,885	144	434	829	455	974	314	1,113	1,637
Org 12	88,252	26,348	3,728	62	436	429	988	319	105	2,656	1,026
Org 13	13,288	9,375	2,388	75	216	453	471	537	204	502	783

Demographic/Pyschographic Categories Available
- Age & Gender
- Presence of Children
- Age of Children
- Marital Status
- Ethnicity
- Home Owner/Renter Status
- Income & Net Worth
- Interests/Hobbies- Detailed and General
- Life Stages
- Occupation
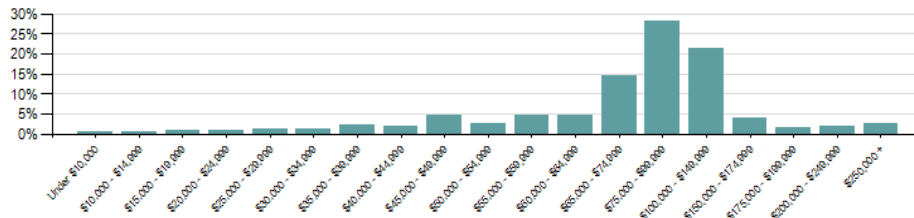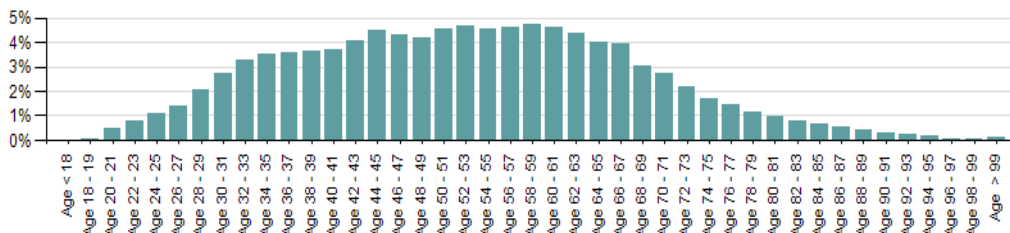- Politics
- Purchases
- Automobile Make

Education
- Completed High Sc...
- Completed College
- Completed Graduat...
- Attended Vocational...

33.8%
19.5%
0.2%
46.4%

Marital Status
- Married
- Single
- Inferred Married
- Inferred Single

33.7%
16.1%
4.6%
45.6%

Estimated Income

Age

Patron Origination Analysis

Every night is opening night for some portion of every audience. That perspective came from a February 2011 TRG patron origination pilot study that found *half* **of all ticket buyers had a first-time patron experience—**their own personal opening night—**during the course of a season**.
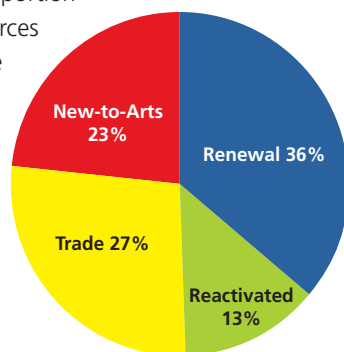
The study tracked two types of new ticket buyers, each comprising about one-fourth of all patron households studied. There were "Premiere Patrons," who were not only making their first visit to one of the study group's theatres or concert halls— **but their first recorded visit to ANY local arts organization.**

The other type of newbie was new to an organization but had a prior ticket purchase history with one or more other groups within the community.

The pilot study also included findings about the patrons organizations already "know." A summary of the study, posted April 12, 2011 on TRG's blog, *Analysis from TRG Arts*, is excerpted on the reverse side.

The Seattle Study Group

TRG's patron origination pilot study included member organizations of the Seattle community database. The pie chart here shows the proportion of each of four basic sources of patrons for the Seattle Community in 2009–10, the most recently-completed season.

Pie chart: Renewal 36%, Reactivated 13%, Trade 27%, New-to-Arts 23%

Seattle Community vs. Overall Findings

As a follow-up to the overall study, TRG developed benchmark metrics for the Seattle community as compared with all organizations in the Patron Origination pilot study.

	Renewal	Re-activated	Trade	New-to-Arts
Seattle Community	36%	13%	27%	24%
Overall Findings	37%	14%	24%	25%

0%   25%   50%   75%   100%

■ **Renewal**—These are retained patrons—single ticket buyers and subscribers that had purchase history with the company in the prior season (2008-09).
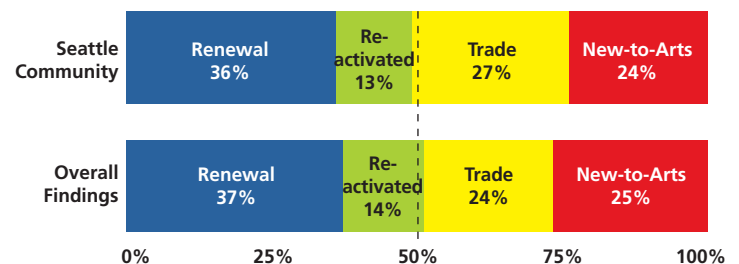
■ **Reactivated**—Patron households whose ticket buying with the company had lapsed for two or more years prior to 2009–10.

■ **Trade**—These are "shared newbies," households that were new to an organization but had a prior ticket purchase history with one or more different organizations within the community.

■ **New-to-Arts—**Premiere Patrons are those new-to-file consumers with no previous attendance history in the arts community. These patrons are not only making their first visit to a theatre or concert hall— but **their first recorded visit to ANY organization in the arts community.**