## Current Member Organizations

### Organization — City
- 5th Avenue Theatre — Seattle
- ACT Theatre — Seattle
- ArtsFund — Seattle
- ArtsWest — Seattle
- Book-It Repertory Theatre — Seattle
- Capella Romana — Portland, OR
- Early Music Seattle — Seattle
- Flying House Productions — Seattle
- Museum of History & Industry — Seattle
- Museum of Glass — Tacoma
- Museum of Northwest Art — La Conner
- Nordic Heritage Museum — Seattle
- Northwest Boychoir & Vocalpoint! Seattle — Seattle
- Pacific Northwest Ballet — Seattle
- Pacific Science Center — Seattle
- Seattle Aquarium — Seattle
- Seattle Art Museum — Seattle
- Seattle Arts & Lectures — Seattle
- Seattle Chamber Music Society — Seattle
- Seattle Children’s Theatre — Seattle
- Seattle Opera — Seattle
- Seattle Pro Musica — Seattle
- Seattle Repertory Jazz Orchestra — Seattle
- Seattle Repertory Theatre — Seattle
- Seattle Shakespeare Company — Seattle
- Seattle Symphony — Seattle
- Seattle Youth Symphony Orchestra — Seattle
- Sound Theatre Company — Seattle
- Tacoma Arts Live (Formerly Broadway Center for the Performing Arts)
- Taproot Theatre Company — Seattle
- Tasveer — Redmond
- Town Hall Seattle — Seattle
- Village Theatre — Issaquah
- Whim W’him — Seattle
- Woodland Park Zoo — Seattle
- YMA: Young Musicians & Artists — Portland

### Primary Contact
- Reesa Nelson, *Marketing and Engagement Manager*
- Amy Gentry, *Director of Sales & Marketing*
- Katy Corella, *CRC Coordinator*
- Michael Wallenfels, *Marketing Manager*
- Glen Miller, *Director of Marketing & Communications*
- Mark Powell, *Executive Director*
- Gus Denhard, *Director of Marketing*
- Chelsea Sadler, *Marketing Director*
- Mariely Lemagne, *Membership Program Manager*
- Michelle Verkooy, *Membership Manager*
- Christopher Shainin, *Executive Director*
- Jan Woldseth Colbrese, *Deputy Director of External Affairs*
- Maria Johnson, *Executive Director*
- Lia Chiarelli, *Director of Marketing & Communications*
- Rob Wiseman, *Director of Individual Giving*
- Marika Wegerbauer, *Philanthropy Database Specialist*
- Cindy McKinley, *Senior Marketing Manager*
- Amelia Peacock, *Community Engagement Coordinator*
- Seneca Garber, *Director of Marketing*
- Kanani Reichlin, *Sales and Database Coordinator*
- Kristina Murti, *Director of Marketing & Communications*
- Katie Skovholt, *Executive Director*
- Emily Grosenick, *Operations Manager*
- Evan Cartwright, *Business Operations Director*
- Jeff Fickes, *Communications Director*
- Christy Wood, *Senior Director of Marketing and Sales*
- Bryan Lindeman, *Data & Operations Manager*
- Theresa Thuman, *Producing Artistic Director*
- Lacey Wright, *Director of Marketing*

—*As of December 2018*—
Cultural Resource Collective
Steering Committee

Evan Cartwright (Chair)
  Business Operations Director
  Seattle Repertory Theatre

Lorna Chin
  Associate Director, Relationship Data Services
  Woodland Park Zoo

Lexi Clements
  Associate Marketing Director
  Pacific Northwest Ballet

Katy Corella
  CRC Coordinator
  ArtsFund

Seneca Garber
  Director of Marketing
  Seattle Chamber Music Society

Reesa Nelson
  Marketing & Engagement Manager
  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

—As of November 2018—
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 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.”

**Museum of Pop Culture & 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, an 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.

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<th>Budget Size</th>
<th>Membership Fee</th>
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<td>$300</td>
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All organizations will have the same accessibility within the database. If you have any questions about the tiered membership model please contact Katy Corella at katycorella@artsfund.org, or 206.508.0299.
Examples of CRC Reports

### 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

### HOUSEHOLD CROSSOVER REPORT

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<td>204</td>
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### Education
- Completed High School: 33.3%
- Completed College: 19.5%
- Completed Graduate: 4.2%
- Advanced Vocational: 46.4%

### Marital Status
- Married: 33.7%
- Single: 45.6%
- Inferred Married: 16.1%
- Inferred Single: 4.6%

### Estimated Income

### Age
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.

- **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.