

nct

MARKETING PLAN

2018



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Executive Summary

The goal of this marketing plan is to increase the attendance to the Nevada Conservatory Theatre (NCT). In order to thoroughly achieve this goal, a data-driven approach relying on data gathered through the NCT ticketing database, Executive Director Norma Saldivar, and several sources of secondary data.

As of now, the NCT doesn't have a real brand identity, and for a theatre that is housed on the UNLV campus there is hardly any awareness of its existence to the students. The theatre needs to gain awareness in on campus in order to tap into the Las Vegas live theatre market share.

In order to accomplish our goal of increasing attendance, it is proposed that a new campaign, called the "My Theatre" campaign be launched. This campaign is meant to create a sense of ownership and community to the NCT on and around campus and begin the transition from being just another theatre to being the students, faculty, alumni, Clark County, and all-around UNLV theatre. This will be done using a combination of strategic promotions, partnerships with other UNLV performing arts groups, and improvements to the customer experience that the NCT provides.



Internal information

Description of Nevada Conservatory Theatre

Mission Statement

To Entertain, Provoke, and Inspire

What do they do?

The Nevada Conservatory Theatres presents plays of all shapes and sizes to provide a learning experience for UNLV students. According to Norma Salvadori, the theatre “features professional actors, designers, and directors working alongside advanced graduate and undergraduate students recruited from around the country.”

How are they different from other types of theatres?

The NCT is a teaching theatre, their main purpose is to provide an accurate theatre performing experience for students in the Performing Arts College in order for them to graduate from UNLV with a diverse acting portfolio.

History

The NCT opened in 2002, with support from UNLV. Attendance started at a high point, however it has decreased significantly since the opening of The Smith center.

Past Events Offered

According to Norma, in the past, before the Smith Center opened, the theatre was reported to be at over 80% capacity, with 11 performances and 8 shows per season. Here is a list of the plays the NCT performed over the past 5 years:

2016-2017

Fall

- The Bomb-itty of Errors *September 2-11*
- Macbeth *October 14-30*
- Sense and Sensibility *December 2-17*

Spring

- Metamorphoses *February 17-26*
- Disgraced *March 31-April 9*
- Peter Pan *April 28-May 14*

2015-2016

Fall

- Much Ado about Nothing *September 17-20*
- Water by the Spoonful *October 2-11*
- Title TBA *October 23-November 1*
- A Christmas Carol *December 2-13*

Spring

- To Kill a Mockingbird *February 12-28*
- Suburbia *March 10-13*
- Kiss me, Kate *April 29-May 8*
- Organic and Home Grown Playwright’s Festival *Shown as TBA on website*

2014-2015*Fall*

- My Children! My Africa! *September 19-28*
- Nevada *October 10-19*
- The Last Five Years *November 6-9*
- As You Like It *December 5-14*

Spring

- Six Characters in Search of an Author *February 20-March 1*
- Collaboration with Cockroach Theatre *March 19-22*
- The 25th Annual Putnam County Spelling Bee *May 1-10*

2013-2014*Fall*

- Dog Explosion *September 20*
- Brighton Beach Memoirs *October 10*
- Line *Dates not available on website*
- A Christmas Carol *Dates not available on website*

Spring

- Seminar *February 6*
- Good Person of Szechuan *Dates not available on website*
- Five Women Wearing the Same Dress *Dates not available on website*
- Grease *Dates not available on website*

2012-2013*Fall*

- On the Verge *September 14-23*
- Romeo and Juliet *October 5-14*
- Rabbit Hole *November 9-18*
- Arcadia *November 30-December 9*

Spring

- Gemini *February 1-10*
- Equus *March 8-17*
- The Learned Ladies *April 12-21*
- Urinetown *May 3-12*

Current Events Offered

The current attendance has fallen to 28%-54%, with an average attendance of 36%. Based on the average attendance the Judy Bailey has an estimated 180 person attendance, and the Black Box has an estimated 63 person attendance. Within the past couple years there has been a reduction to 6 shows and 8 performances per show. The shows in the current 2017-2018 year are:

Fall

- Take Me Out *September 29-October 8*
- Good Kids *October 20-November 5*
- A Christmas Carol (adaptation) *December 1-17*

Spring

- Fences *February 9-18*
- Julius Caesar (All female version) *March 9-25*
- Pippin *April 27-May 6*

Prices

There are two ways to purchase tickets for the NCT, online and in person at the box office. These prices differ slightly, with the box office prices offering cheaper options. The pricing structure is as follows:

Judy Bailey Theatre
Online

Section	Normal	Senior/Student/Military
A	\$33	\$29.75
B	\$27.50	\$24.75

Box Office
\$28.33

Black Box
Online

Normal	Senior/Student/Military
\$16.50	\$14.75

Box Office
\$17

Box Office Packages
1 Show Package
Adult: \$20
Student: \$10

2 Show Package
\$35
Two tickets (one for you and one for a friend) to two plays

3 Show Package
\$45
Two tickets (one for you and one for a friend) to three plays

Successes and Failures so far

Successes

- Repographics relationship
- Eat More Art Las Vegas
- Partnership with local LGBT groups

Norma has been able to develop a relationship with the reproductive services to get deals on the expensive window wraps she needs created each season, as well as any other printed materials.

Sarah O' Connor, owner of the art blog "Eat More Art! Vegas", now operates the Marketing/PR department of the NCT. With her resources and connections in the community, Sarah's addition to the NCT is a success.

In order to promote the plays, "Fences" and "Take Me Out", the NCT partnered with the LGBT groups on campus to increase their attendance.

Failures

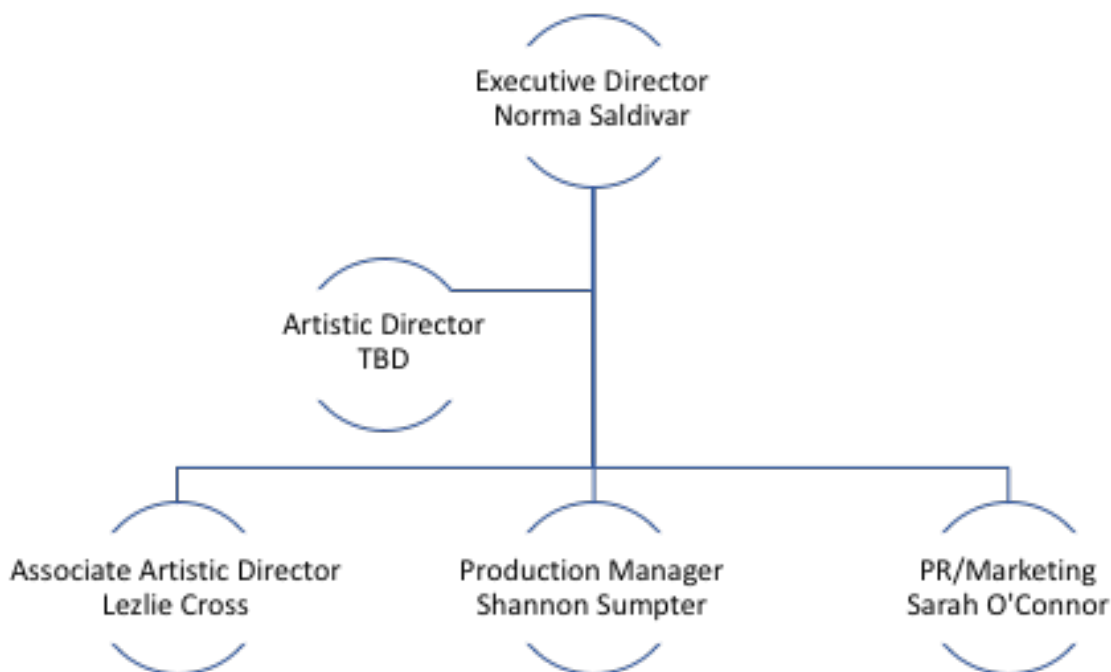
- No database in place before Norma arrived
- Politically charged version of a Christmas Carol

Before professor Saladori took control of NCT leadership last year, there was no real organization or marketing plan present. One thing, in particular, that Norma considers a huge failure for the theatre was their lack of a database. Since they had no way of gathering data from their audience a marketing plan was difficult to implement.

A second event that Norma considers to be a failure was the advertisement of the Christmas Carol play this past December. There was slight adult content in the performance, and since this was not advertised in the marketing materials there were a few complaints from parents who brought their children to see it.

Assets

Leadership



Theatre building information

The NCT acts out their scheduled performances in the Judy Bailey Theatre (500 seats) and the Black Box Theatre (175 seats). Both buildings are owned by the Performing Arts College. The NCT maintains a partnership with the Performing Arts College to use these theatres and in return the conservatory theatre provides “soft goods.” These can be considered the curtains on stage, costumes, brochures, ect. Since the buildings are owned by the Performing Arts College, the NCT is not allowed to alter the physical structures in any way.

Database Information

There is a database that is gathered by the box office (owned and operated by the Performing Arts College). According to NCT website, there are more than 2,000 subs and 18,000 attendees in the database, but according to Norma, the website has not been updated and they have significantly fewer than reported. This database is poorly managed, and the data is difficult to obtain for the NCT. The college is in the process of changing the system the box office uses, predicting a better future for the NCT in gathering purchasing data for their plays.

Funding

The NCT considers a \$500,000 cost to run the theatre. The State funds the NCT's faculty and graduate student actors. 1/3, or \$166,650 is paid for from the revenues of the plays. Other costs are paid for by large donors and foundations.

Why attend the NCT?

The NCT has a vast assortment of creative talent and local talent to provide students with a unique performing arts experience. Actors and directors from around the country come to the NCT for the opportunity of acting with the department.

Competitive Advantage

UNLV provides the location and backing of the NCT, and with that comes a built-in market of students for the theatre to tap into. Having a community theatre creates a sense of ownership for the consumers and creating this connection on campus can lead to a steady stream of attendees.

With the NCT being a teaching theatre, buying a ticket to a show is more than just paying for entertainment. Each ticket is helping a student of the performing arts grow and develop their craft.

Professional actors are flown in to act alongside students. Having established professionals in each show enhances the quality that the NCT has to offer.

Communications Resources

- Eat More Art
- Free Website Hosting
- Reprographics
- Constant Contact Database

The owner of the art blog, Eat More Art! Vegas, has been brought onto the NCT team to manage the Marketing and PR department. Her connection to the art blog provides a public relations resource to the NCT.

UNLV provides free website hosting for the NCT, as well as a reprographic service on campus for discounted marketing material production. The NCT also has access to the University's Constant Contact lists to send out e-blasts.

Goals

The current goals and objectives of the NCT, as explained by Norma, are as follows:

- Grow student awareness of the arts
- Identify/Regain lost subscribers
- Secure community partners
- Increase donations and identify donors
- Update the database
- Determine a price point for tickets

Current Marketing Activities

- Window wraps
- Flyers
- Postcards
- Review Journal Ads
- Morning shows
- Social Media
- Group Sales

Before Norma took the lead in the NCT, the only marketing materials produced were the large window wraps hanging in the theatre, flyers passed out on the campus, and postcards delivered to certain zip codes. Now Norma has added ads in the Review Journal, morning shows, social media, a mailing list to target potential customers, and the purchase of a new database that will contain over 15,000 names and numbers.

Window wraps

The NCT creates large window wraps to advertise each new season. These are displayed in the windows of the Judy Bailey theatre. Leadership finds that in addition to advertising the new season these window wraps are a solid selling point when showing potential donors what the NCT has to offer.

Flyers

Flyers promoting specific shows and seasons are made to pass out to students on campus.

Postcards

Postcards with performance dates are sent out at the start of each season to NCT subscribers.

Review Journal Ads

According to the NCT, part of their budget goes towards ads in the Las Vegas Review Journal.

Morning Shows

Social Media

Sarah O' Connor, writer of the "Eat More Art! Vegas" blog, is now heading the Marketing/PR department. She advertises the NCT on her website and manages the social media for the NCT. This includes Facebook, Instagram, Twitter, and YouTube.

Group Sales

The NCT has started selling tickets in packages that include comp tickets so attendees can bring friends or family without incurring an additional cost.

Strengths and Weaknesses

Strengths

- The NCT is beginning to promote specific plays rather than the seasons in order to reach the target audiences each play is made for.
- They save money on the venue due to their partnership with the Performing Arts College.
- Good location in the performing arts area next to a parking garage.
- Norma has increased marketing budget by 3X, making it easier for them to increase their marketing assets.

Weakness

- The NCT does not have its own strong brand. They have a logo, but no solid branding behind it for fear of disassociating itself from the university.
- Ticketing prices are too high
- Box office has inadequate database
- The budget is a factor of sales, taking up 1/3 of the budget. This is not the wisest practice because when sales go down so does the budget, which can cause sales to go down more and lead to a downward spiral.
- There is no independent NCT website; it is a series of pages within the UNLV website that make it very easy to get lost and increasingly difficult to navigate.

Evaluation of success factors

The NCT has a history of not utilizing valuable marketing tools available to them, such as their database, social media, or even the strategic campus location they have. With the arrival of Norma Salvadori, the marketing department in the NCT seems to be going in the right direction by advertising in the Review Journal and purchasing a mailing list. It seems, however, that the NCT is failing to promote the theatre itself. Without a prominent brand in their promotion materials, the theatre could easily become lumped into the other performing art activities offered at UNLV and loose potential customers to the competition on campus. It would also seem beneficial for the theatre to increase the number of shows they do each semester, since that seems to have worked in the past. Offering more shows creates an opportunity to target other segments with a diverse array of shows.

Customers

The following table breaks down customer attendance and revenue by play, performance, and showing.

	Dates		Performances	Ticket orders	Attendance	Paid Attendance	Comps	Revenues	Ave. Ticket prices	Tcks per Perf	Rev per Perf.
Bomb-itty of Errors	9/2/17	9/11/17	7	266	677			\$9,968.85			
	Fri, Sept 02, 2016	7:30:00 PM	1	51	111	47	64	\$1,124.73			
	Sat, Sept 03, 2016	7:30:00 PM	2	37	99	64	35	\$1,551.05			
	Sun Sept 04, 2016	2:00:00 PM	3	42	95	80	15	\$1,993.47			
	Thur Sept 08 2016	7:30:00 PM	4	23	50	35	15	\$1,015.62			
	Fri Sept 09 2016	7:30:00 PM	5	36	89	46	43	\$1,192.45			
	Sat Sept 10 2016	7:30:00 PM	6	34	133	54	79	\$1,480.67			
	Sun Sept 11 2016	2:00:00 PM	7	43	100	62	38	\$1,610.86			
	TOTALS			266	677	388	289	\$9,968.85	\$14.73	97	\$1424.12

	Dates		Performances	Ticket orders	Attendance	Paid Attendance	Comps	Revenues	Ave. Ticket prices	Tcks per Perf	Rev per Perf.
Macbeth	10/14/17	10/30/17	11	423	915			\$9181.68	\$10.03	83	\$834.70
	Friday Oct. 14	7:30:00 PM	1	49	91	61	30	880.83			
	Sat Oct. 15	7:30:00 PM	2	34	77	66	11	\$1,004.57			
	Sun Oct. 16	2:00:00 PM	3	51	99	82	17	1171.96			
	Thurs Oct. 20	7:30:00 PM	4	38	80	48	32	\$738.78			
	Fri Oct. 21	7:30:00 PM	5	31	81	63	18	\$970.30			
	Sat Oct. 22	2:00:00 PM	6	17	44	17	27	\$941.46			
	Sun Oct. 23	2:00:00 PM	7	29	62	45	17	\$809.86			
	Thurs Oct. 27	7:30:00 PM	8	45	94	57	37	\$382.50			
	Friday Oct. 28	7:30:00 PM	9	22	51	24	27	\$790.55			
	Sat Oct. 29	7:30:00 PM	10	33	72	54	18	\$470.90			
	Sunday Oct. 30	2:00:00 PM	11	30	67	32	35	\$691.95			
	TOTALS			423	915	549	269	\$9181.68	\$10.03	83	\$834.70

Sense & Sensibility	12/2/17	12/17/17	10	383	908			\$16,042.01	\$17.67	83	\$1,458.36
	Fri Dec 2	7:30:00 PM	1	47	90	46	44	\$1,227.19			
	Sat Dec 3	7:30:00 PM	2	35	77	72	5	\$2,008.02			
	Sunday Dec 4	2:00:00 PM	3	44	66	62	4	\$1,643.39			
	Thur Dec 8	7:30:00 PM	4	32	69	36	33	971.33			
	Friday Dec 9	7:30:00 PM	5	23	77	52	25	\$1,341.50			
	Sat Dec 10	2:00:00 PM	6	27	131	67	64	\$1,994.16			
	Sun, Dec. 11	2:00:00 PM	7	54	148	125	23	\$3,295.42			
	Thurs Dec. 15	7:30:00 PM	8	16	59	18	41	\$513.94			
	Friday Dec. 16	7:30:00 PM	9	19	49	22	27	\$617.70			
	Sat Dec 17	7:30:00 PM	10	23	117	63	54	\$1,859.95			
	TOTALS			383	908	563	320	\$16,042.01	\$17.67	83	\$1,458.36

Metamorphoses	2/17/2018	3/8/18	12	315	596			\$9,208.61	\$15.45	50	\$767.38
	Friday Feb 17	7:30:00 PM	1	48	78	40	38	\$970.19			
	Saturday Feb 18	7:30:00 PM	2	30	47	36	11	\$691.23			

	Dates		Performances	Ticket orders	Attendance	Paid Attendance	Comps	Revenues	Ave. Ticket prices	Tcks per Perf	Rev per Perf.
	Sunday Feb. 19	2:00:00 PM	3	52	92	84	8	\$1,934.31			
	Thursday Feb. 23	7:30:00 PM	4	18	31	16	15	\$396			
	Friday Feb. 24	7:30:00 PM	5	30	52	22	30	\$527.97			
	Saturday Feb 25	2:00:00 PM	6	32	65	47	18	\$1,063.25			
	Sunday Feb 26	2:00:00 PM	7	21	49	41	8	\$1,013.33			
	Thursday March 2	7:30:00 PM	8	9	24	12	12	\$289.75			
	Friday March 3	7:30:00 PM	9	10	16	8	8	\$206.25			
	Saturday March 4	7:30:00 PM	10	22	40	22	18	\$561			
	Sunday March 5	2:00:00 PM	11	33	88	56	32	\$1,319.08			
	Wednesday March 8	7:30:00 PM	12	10	14	9	5	\$227.25			
	TOTALS			315	596	393	203	\$9,208.61	\$15.45	50	\$767.38

Disgraced	3/31/18	4/9/18	7	276	535			\$5,485.40	\$10.25	76	\$783.63
	Friday March 31	7:30:00 PM	1	37	75	29	46	\$405.36			
	Saturday April 1	7:30:00 PM	2	38	68	47	21	\$745.96			
	Sunday April 2	2:00:00 PM	3	54	104	87	17	\$1,258.45			
	Thursday April 6	7:30:00 PM	4	24	45	32	13	\$472.35			
	Friday April 7	7:30:00 PM	5	35	77	56	21	\$821.62			
	Saturday April 8	2:00:00 PM	6	38	67	53	14	\$784.07			
	Sunday April 9	2:00:00 PM	7	50	99	70	29	\$997.59			
	TOTALS			276	535	374	161	\$5,485.40	\$10.25	76	\$783.63

	Dates		Performances	Ticket orders	Attendance	Paid Attendance	Comps	Revenues	Ave. Ticket prices	Tcks per Perf	Rev per Perf.
Peter Pan	4/28/18	5/14/18	11	498	1420			\$25,758.82	\$1814	118	\$2146.57
	Friday April 28	7:30:00 PM	1	70	197	134	63	\$2,875.24			
	Saturday April 29	2:00:00 PM	2	67	265	222	43	\$5,165.92			
	Sunday April 30	2:00:00 PM	3	60	167	153	14	\$3,844.46			
	Thursday May 4	7:30:00 PM	4	23	54	33	21	\$734.91			
	Friday May 5	7:30:00 PM	5	28	62	42	20	\$1,052.90			
	Saturday May 6	2:00:00 PM	6	58	143	101	42	\$2,459.87			
	Sunday May 7	2:00:00 PM	7	61	167	126	41	\$3,142.89			
	Thursday May 11	7:30:00 PM	8	13	35	19	16	\$496.50			
	Friday May 12	7:30:00 PM	9	34	88	50	38	\$1,228			
	Saturday May 13	7:30:00 PM	10	35	106	88	18	\$2,155.58			
	Sunday May 14	2:00:00 PM	11	49	136	105	31	260255			
	TOTALS			498	1420	1073	347	\$25,758.82	\$1814	118	\$2146.57

After comparing the data provided by the NCT, several seasonal and cyclical trends were discovered. High seasonal points of attendance are clustered at the end of the Fall and Spring semesters. This is most likely due to the winding down of the semester, as well as impending winter and summer breaks. These plays make between \$5,000 and \$10,000 more than the other plays in their UNLV semesters. The spring semester earns more revenue than the fall semester, with the final play making over half the revenue for the semester.

Factor	Attendance	Revenues	Comps
<i>Time</i>			
2:00PM	2350	\$39,738.30	565
7:30PM	2438	\$32,324.86	1053
<i>Day</i>			
Thursday	498	\$6,011.68	225
Friday	1194	15,108.05	471
Saturday	1509	\$23,386.61	478
Sunday	1573	\$27,329.57	340

The above table breaks down the NCT database further, numbers shown are for the entire two semester season. Thursday performances have the lowest attendance, less than half that of Friday shows, with growth throughout the weekend peaking on Sundays. Shows performing at 2:00pm have a lower attendance, but they make more money than 7:30pm shows because they have about 50% less comped seats.

	Total #	Revenue
Unique Customers	865	\$41,511.26
Season Ticket Holders	132	\$6,186.70

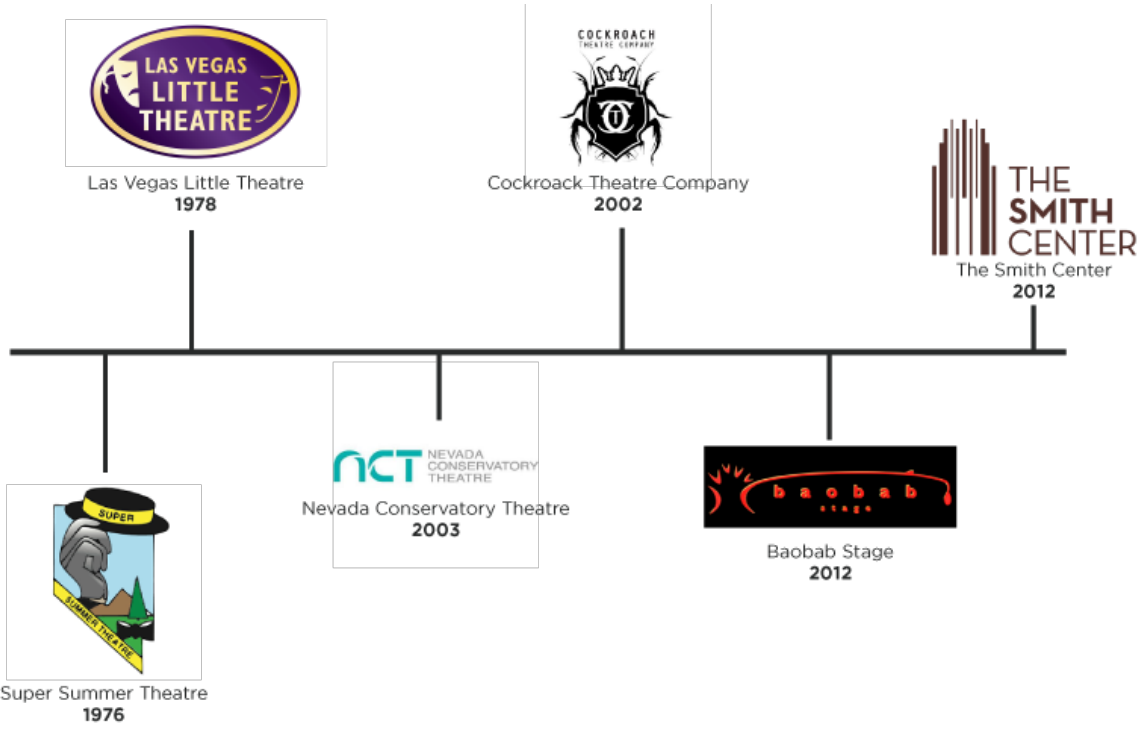
As shown above, there are 865 unique purchasers in the NCT database. This makes up 40% of the total purchases. Season ticket holders take up significantly less, with only 132 unique purchases, making up 15% of the unique purchasers.

	Total #
Student	291
Comp	1556

The table above displays the total number of paid student attendees as well as the number of comps in the database the NCT provided us. Students make up only 5.8% of the total database, this number is low considering that the theatre is located on a college campus. Complimentary tickets, however, make up 30.8% of the total purchases in the database.

Industry

Short history of the local Performing Arts business



Las Vegas started with many small live theatre businesses, such as the Las Vegas Little Theatre (est. 1976) and Super Summer theatre (est. 1978) (lvlt.org) (supersummertheatre.org). After the Thomas and Mack was built in 1983, much of the live theatre market that was allocated across the valley began shifting from the small businesses to larger more funded venues (thomasandmack.com). The multi-purpose feature of the Thomas and Mack, as well as it's university funding, created a demand for other large performing buildings to be made such as the Smiths Center whose massive support and funding makes it one of the largest players in the local performing arts industry (thesmithcenter.com).

National Performing Arts Industry

Submarkets

The sub market of Production/Broadway Shows can be categorized by what the National Arts uses in their 2016 report (Kushner, 2016):

- Broadway Shows
- Touring Broadway Shows
- Live Theatre
- Concerts
- Plays
- Musicals
- Not-for-profit theatres

Revenues and growth

National Performing Arts Industry

According to the United States Census Bureau Quarterly Services Survey, the Performing Arts industry in the United States is worth approximately \$9.9 billion as of the 2017 operating year. Quarter 4 revenues from 2017 were estimated using an average of the 2013-2016 quarterly changes between quarter 3 and 4. Based on the annual % change there appears to be growth in the industry (U.S. Census Bureau 7).

	Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total	Annual % Change
2009	\$2,205	\$2,041	\$1,986	\$2,639	\$8,871	
2010	\$1,757	\$2,061	\$2,152	\$2,840	\$8,810	-0.7%
2011	\$1,831	\$2,138	\$2,334	\$2,842	\$9,145	3.8%
2012	\$1,870	\$2,022	\$2,028	\$2,367	\$8,287	-9.4%
2013	\$1,803	\$1,897	\$2,001	\$2,196	\$7,897	-4.7%
2014	\$1,908	\$1,995	\$2,187	\$2,088	\$8,178	3.6%
2015	\$1,876	\$2,265	\$2,479	\$2,328	\$8,948	9.4%
2016	\$2,039	\$2,501	\$2,687	\$2,407	\$9,634	7.7%
2017	\$2,383	\$2,403	\$2,609	\$2,531	\$9,926	3.0%

** Quarter 4 of 2017 revenues estimated using an average of the 2013-2016 quarter 4 percent change

National Live Theatre Industry

Based on a survey of 131 theatres conducted by the Theatre Communications Group, presented in table 2 of the Theatre Facts 2016 report, the National Live Theatre Industry has an average income of \$4.3 million as of 2016. The industry has grown dramatically, 16.2% between 2012 and 2016 (Voss 8).

Year	2012	2013	2014	2015	2016	4-yr % change
Income (in \$ million)	\$3.7	\$4.2	\$4.3	\$4.2	\$4.3	16.2%

The Theatre Communications Group divided the sample of 131 theatres into 6 groups based on their annual expenses and analyzed each groups average income, the set up of the groups are shown below (Voss 1).

With the NCT’s arrangement with the Performing arts college, they have less expenses than normal theatres, so they would fall under groups 1 or 2. The average earned income for these sections of live theatres, as shown in table 15 of the Theatre Facts 2016 report, is displayed below.

Averaged Earned Income		
	Group 1	Group 2
Total Ticket Income	\$228,032	\$87,719
Total Other Earned Income	\$79,758	\$21,756
Total Investment Income	\$25,101	\$ (103)
Average Earned Income	\$332,890	\$109,371

This shows that, based on the Theatre Communication Group survey, even though the national average earned income for live theatres is \$4.3 million, the size of theatre that the NCT is has a national average income of closer to \$100,000-\$300,000 (Voss 27).

Local Performing Arts Industry

Based off of information from shows.vegas, there are 265 shows with tickets available to purchase in the Las Vegas area. These shows are broken down into Adult, Cirque Du Soleil, Comedy, Concerts/Special Events, Family, Hypnosis, Impersonators, Magic, Music, Musicals, and Theatre, Production, Sports, Tribute, and Variety.

Local Live Theatre Industry

According to shows.vegas, after narrowing shows down to Musicals and Theatre, only 15 shows are available for ticket purchase between for the remainder of the 2018 year.

Major Players

The following Performing Art providers can be considered majors players based on history, funding, and support:

- Smiths Center
- Super Summer Theatre
- Las Vegas Little Theatre
- Nevada Conservatory Theatre
- Cockroach Theatre

The Smith Center was constructed in 2012 with the intention to become a center for fine arts. Since their opening they have launched two major Broadway tours, and produced two original shows, not to mention housed several world class performances. In the 2016-2017 year alone, they sold over 300,000 tickets (Annual Report 2017). Even though the Smith Center may not be as old as other players in town, the amount of support for it is overwhelming, the center started with 60 founders, including the City of Henderson and NV Energy (“Our donors”) With constant funding and support from the community, The Smith Center could be considered the giant in the Local Live Theatre industry.

Both the Super Summer Theatre and the Las Vegas Little Theatre started in the 1970s. Their age alone makes them both considerable forces in the local live theatre industry. The Las Vegas

Little Theatre has considerable government backing, as well, from the National Endowment for the Arts and the Nevada Arts Council. The grants that these government organizations give them help support their expansion and goal of both providing entertainment and teaching new actors (Lv-Little-Theatre).

With UNLV providing a professional background, and a location in the central of a student community, the Nevada Conservatory Theatre has the ability to be a major player in the Las Vegas live theatre industry. They provide a learning experience to practicing actors while giving the community a chance to support the next great generation of performing artists.

The Cockroach Theatre is a popular live theatre experience provider for purveyors of unique art. They are known for putting on uncommon plays while keeping costs down by using a theatre they own. Their positioning sets them apart from the rest of the market by focusing on a less competitive market segment; customers that want new and uncommon performances.

The Las Vegas Market

The Las Vegas market is different from most live theatre markets for the following reasons:

- More competition
- Local and international customers
- Large players that threaten smaller business

With every casino offering live entertainment, and larger venues, such as The Smith Center and the Thomas and Mack, offering all forms of live entertainment, it is safe to say there is a lot of competition in the local live theatre industry. This puts small businesses with less funding in a difficult position since there is not enough funding allocated to marketing or improving venue conditions.

According to the 2017 year-end-summary conducted by the Las Vegas Convention and Visitors Authority, over 42 million people visited Las Vegas in 2017. When the local market is added, the available consumers for local live theatre is significantly higher than less visited areas of the country (Las Vegas Visitor Statistics).

Trends and Issues

According to a study done by TCG to 120 theatres across the country, live theatre income is highly responsive to the health of the market. When the stock market takes a dramatic downturn, capital losses of theaters tend to increase as dramatically (Voss, 2016).

Selected 10-Year Average Earned Income Trends (inflation adjusted)										
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Single Ticket Income	1.85	2.01	1.65	2.01	2.1	2.25	2	2.08	2.3	2.2
Subscription Income	1.55	1.53	1.5	1.4	1.38	1.4	1.45	1.4	1.38	1.43
All other Earned Income	1.1	1.15	1.05	1	1.05	1	1.4	1.3	1.38	1.5
Endowment Earnings/ Transfers	0.49	0.25	0	0.3	0.25	0.2	0.25	0.3	0.15	0.3
Capital Gains (Losses)	0.47	-0.25	-0.6	0.25	0.45	-0.25	0.45	0.4	-0.05	-0.25

**Income based off of close estimation

It is also important to note that the data suggests that 2016 began a cycle of prosperity for the theatre industry (Voss, 2016). The talent pool may be increasing as well. According to the NAI, employment in the past has been steadily growing (2002-2013). Artists make up 1.5% of the workforce. This is good news for the NCT because it means they have a pretty steady and reliable resource of actors. (Kushner, 2016)

Funding is another trend that affects the live theatre industry. According to a survey conducted by the Theatre Communications Group, city/county funding as well as United Arts funding has been decreasing, and funding from trustees and foundations have become a main source of income for theatres (Voss, 2016).

Average Contributed Income and Total Income							
	2012	2013	2014	2015	2016	1-yr % change	4-yr % change
Federal	29.9	31.8	28.8	29.2	32.2	10.40%	7.70%
State	74.3	85.6	91	133.3	123.4	-7.40%	66.00%
City/County	243.9	117.5	128.7	136.3	124.4	-8.80%	-49.00%
Corporations	236.1	239.5	232.2	241.3	286.6	18.80%	21.40%
Foundations	697.3	600.3	674.1	750.1	900.6	20.10%	29.20%
Trustees	353.9	400.8	444.9	662.1	745.8	12.60%	110.80%
Other Individuals	845.8	874.5	893.6	976.6	1,055.80	8.10%	24.80%
Fundraising Events/Guilds	339.7	364.7	419.6	425.7	440	3.30%	29.50%
United Arts Funds	22.6	20.2	22.1	24	21.5	-10.10%	-4.90%

**Numbers in thousand U.S. dollars

Best Practices

Based on information pulled from local live theatre and performing arts websites, the following items could be considered “best practices” in the industry:

- Ticketing database
- Sponsorship
- Stand-alone website

Ticketing database

According to Jack’s database marketing class, having a profile for customers to use when buying products is a valuable resource because it can be used to gather purchasing data over time. This data can be used to market to specific consumers with different tastes. This may come in handy in the live theatre industry since a show can be marketed to customers who have purchased tickets for a similar genre. The Smith Center already has a database system in place on their website, making it easy for customers to purchase tickets directly from the Smith Center and provide valuable purchase data to The Smith Center marketing team.

Sponsorship

Using sponsors to fund programs or advertising is another common practice among the live theatre industry. It gives the theatre an opportunity to lower expenses while pairing their name with a more established company. The Super Summer Theatre uses the Las Vegas Review Journal as a print media partner as well as countless other sponsors displayed on their website.

Online Presence

No matter the owner of the theatre, having a website dedicated to news, descriptions of shows, contact information, and the ability to purchase tickets on a platform the theatre can control is important for the user experience. It helps make information readily available and gives search engines a second spot to draw results from, increasing the search engine optimization (SEO) for the theatre. Every local player in the Las Vegas live theatre industry has its own website, including the Thomas and Mac, a UNLV owned venue.

Success Requirements

Based on the data discussed in this internal analysis, the following are considered success requirements in the local live theatre industry:

- Stand-alone website
- Brand Awareness

As far as expectations go, websites are something that could be considered necessary for the live theatre world. Every performing arts and live theatre venue has a website with descriptions of shows, news, and a ticket purchasing interface. Having a website some-what establishes validity in the live theatre world.

Branding awareness is also considered a necessity, since the product is more than just the plays or the seasons; it is the company. Having an established brand and using it in all marketing materials helps create a link between the entertainment and the company, resulting in a relationship with the consumer that persists when they are deciding on where to get that entertainment experience again. Having a strong brand awareness links the experience to the provider, leading the consumer to return to the company when searching for a similar experience.

Customers

Live Theatre Customers

Demographics

Based off of 2017 MRI data, live theatre goers that have attended a performance in the past year tend to be white educated women aged 55 and over with a household income of \$75,000 or more and are 52% more likely to be working in a professional career and 36% more likely to be working in a management or financial occupation as well as 52% more likely to be working in professional and related occupations. Individuals that did not graduate high school are 56% less likely to have attended a live theatre performance in the past year, and younger consumers (18-24) are 28% less likely to have attended a theatre performance in the past 12 months.

Attended a Live Theatre Performance in the past 12 Months			
Target	Total	% Target	Index
Total	245,907	10.60	100
Men	118,605	8.05	76
Women	127,302	12.98	122
Graduated college plus	74,377	17.06	161
Attended college	70,115	9.97	94
Graduated high school	71,936	6.96	66
Did not graduate HS	29,479	4.69	44
Post graduate	27,137	19.67	186
No college	101,415	6.30	59

Attended a Live Theatre Performance in the past 12 Months			
Target	Total	% Target	Index
Age 18-24	30,250	7.63	72
Age 25-34	43,784	9.10	86
Age 35-44	40,355	9.79	92
Age 45-54	43,107	10.86	102
Age 55-64	41,177	12.36	117
Age 65+	47,233	12.84	121
Management, Business and Financial Operations	24,956	14.39	136
Natural Resources, Construction and Maintenance Occupations	13,942	6.23	59
Other Employed	43,825	7.46	70
Professional and Related Occupations	34,500	16.12	152
Sales and Office Occupations	32,690	11.19	106
\$150,000+	36,490	17.90	169
\$75,000-\$149,999	73,652	13.13	124
\$60,000-\$74,999	24,808	9.91	93
\$50,000-\$59,999	18,259	9.23	87
\$40,000-\$49,999	19,532	6.65	63
\$30,000-\$39,999	21,468	7.20	68
\$20,000-\$29,999	21,138	6.09	57
<\$20,000	30,559	5.24	49
American Indian or Alaska Native	2,989	7.83	74
Asian	7,640	5.96	56
Black/African American	31,610	6.28	59
Black/African American only	29,790	6.23	59
Other	24,498	5.38	51
Other Race/Multiple Classifications	35,283	5.73	54
White	185,148	12.19	115
White only	180,834	12.28	116
Spanish Or Hispanic Origin Or Descent	38,369	7.35	69

Frequency of Attendance

Based off of a 2015 NHCS survey with a base of 3,204, found in the Simmons One View database, attendees of live theatre are most likely to attend 1-2 times a year.

National Live Theatre Attendance		
Attendance	# Of attendees	% Of total
5 or more times	348	9.70%
3-4 times	537	17.10%
1-2 times	2119	66.10%

Regular Goers Vs. Occasional goers

When comparing regular theatre goers (attended a live theatre performance in the past month) to occasional goers (attended a live theatre performance in the past year) a couple noticeable differences arise in the consumer model. Regular goers are 112% likely to have post graduate education, while occasional goers, though also likely, are 86% likely to have post graduate education. Regular goers are also more likely than occasional goers to be age 65 or more and are 5% more likely to have a household income of \$40K-\$49K compared to regular goers who are 37% less likely to have that income range.

		Regular Goers		Occasional Goers	
Target	Total	% Target	Index	% Target	Index
Total	245,907	1.18	100	10.60	100
Men	118,605	0.89	75	8.05	76
Women	127,302	1.46	123	12.98	122
Graduated college plus	74,377	2.02	171	17.06	161
Attended college	70,115	1.17	99	9.97	94
Graduated high school	71,936	0.54	46	6.96	66
Did not graduate HS	29,479	0.65	55	4.69	44
Post graduate	27,137	2.51	212	19.67	186
College	101,415	0.57	48	6.30	59
Age 18-24	30,250	0.59	50	7.63	72
Age 25-34	43,784	0.62	52	9.10	86
Age 35-44	40,355	0.92	78	9.79	92
Age 45-54	43,107	1.16	98	10.86	102
Age 55-64	41,177	1.43	121	12.36	117
Age 65+	47,233	2.10	178	12.84	121
Management, Business and Financial Operations	24,956	1.51	128	14.39	136
Natural Resources, Construction and Maintenance Occupations	13,942	0.99	84	6.23	59
Other Employed	43,825	0.64	54	7.46	70
Professional and Related Occupations	34,500	1.63	138	16.12	152

		Regular Goers		Occasional Goers	
Target	Total	% Target	Index	% Target	Index
Sales and Office Occupations	32,690	0.84	71	11.19	106
\$150,000+	36,490	2.10	178	17.90	169
\$75,000-\$149,999	73,652	1.59	135	13.13	124
\$60,000-\$74,999	24,808	0.57	48	9.91	93
\$50,000-\$59,999	18,259	0.74	63	9.23	87
\$40,000-\$49,999	19,532	1.23	105	6.65	63
\$30,000-\$39,999	21,468	0.80	68	7.20	68
\$20,000-\$29,999	21,138	0.70	59	6.09	57
<\$20,000	30,559	0.43	36	5.24	49
American Indian or Alaska Native	2,989	1.12	94	7.83	74
Asian	7,640	0.97	82	5.96	56
Black/African American	31,610	0.61	52	6.28	59
Black/African American only	29,790	0.60	51	6.23	59
Other	24,498	0.83	70	5.38	51
Other Race/ Multiple Classifications	35,283	0.88	74	5.73	54
White	185,148	1.34	113	12.19	115
White only	180,834	1.34	113	12.28	116
Spanish Or Hispanic Origin Or Descent	38,369	1.14	96	7.35	69

NCT Customers

The following table breaks down the tickets purchased in the 2016-2017 year by student, faculty, subscriber, senior, comped, military, adult and a miscellaneous category.

	Student	Faculty	Subscriber	Senior	Comps	Military	Adult	Other	Total
# Of tickets	291	17	1139	332	1556	45	770	901	5051
% Of total	5.8%	.4%	22.5%	6.6%	30.8%	.9%	15.2%	17.8%	100%

Attendance

5,051 tickets were processed in the 2016-2017 year for NCT performances, 30% of these tickets were comped by the theatre, 22% were bought by subscribers, and 15% were given no discounts (categorized as only adults).

Subscribers

22% of the tickets purchased in the NCT database were categorized as subscribers, making up the second largest category in the database. This shows that season ticket holders are making the theatre money and they should continue to promote this to their customers.

Students required to attend

Among the 5,051 tickets that were processed in the 2016-2017 year, 291 tickets were bought by students, making 6% of the NCT’s users students. This percentage is quite low for a theatre that is located on a college campus. This could be because information about student discounts aren’t as readily available, so many of the adult purchases could have been made by students.

NCT Demographics

Unique Purchasers

Out of all tickets bought in the 2016-2017 year, 2176, or 43%, were bought by unique purchasers. This number is high and shows that the theatre isn’t retaining as many customers as they should. With the local market only being so large, they cannot afford to only pursue new customers. The following table breaks down the demographic data for the unique purchases by student, season ticket holder, regular purchaser, and overall. Certain demographic data could not be obtained for the entire database, so each section (income, gender, ethnicity, ect) displays the total number of entries that had available information for that section as well as the percentage over such total for each category.

	All Purchasers		Season Ticket Holders		Regular		Student	
	#	%	#	%	#	%	#	%
AGE								
18-24	89	11.6%	4	2.9%	47	8.6%	38	46.3%
25-34	75	9.8%	2	1.5%	62	11.4%	11	13.4%
35-44	120	15.6%	9	6.6%	99	18.1%	11	13.4%
45-54	120	15.6%	5	3.7%	106	19.4%	9	11.0%
55-64	144	18.8%	27	19.9%	112	20.5%	5	6.1%
65-74	130	16.9%	40	29.4%	79	14.5%	6	7.3%
75+	90	11.7%	49	36.0%	39	7.1%	2	2.4%
Total	768	100%	136	100%	546	100%	82	100%
INCOME								
>20,000	69	9.0%	7	5.1%	50	9.1%	12	15.0%
20-29	45	5.8%	9	6.6%	29	5.3%	7	8.8%
30-39	52	6.8%	6	4.4%	39	7.1%	7	8.8%
40-49	50	6.5%	9	6.6%	35	6.4%	6	7.5%
50-59	52	6.8%	6	4.4%	40	7.3%	6	7.5%
60-69	69	9.0%	18	13.2%	45	8.2%	5	6.3%
70-79	51	6.6%	12	8.8%	32	5.8%	7	8.8%

	All Purchasers		Season Ticket Holders		Regular		Student	
	#	%	#	%	#	%	#	%
80-89	54	7.0%	11	8.1%	38	6.9%	5	6.3%
90-99	40	5.2%	8	5.9%	30	5.5%	2	2.5%
100-124	81	10.5%	16	11.8%	57	10.4%	8	10.0%
125-149	70	9.1%	14	10.3%	45	8.2%	8	10.0%
150-174	37	4.8%	8	5.9%	29	5.3%	0	0.0%
175-200	35	4.5%	4	2.9%	27	4.9%	4	5.0%
200-250	31	4.0%	5	3.7%	24	4.4%	2	2.5%
250-299	11	1.4%	0	0.0%	10	1.8%	1	1.3%
300-399	16	2.1%	1	0.7%	15	2.7%	0	0.0%
400-500	6	0.8%	2	1.5%	4	0.7%	0	0.0%
Total	770	100%	136	100%	550	100%	80	100%
GENDER								
Male	289	38.3%	59	42.4%	216	37.7%	32	37.2%
Female	465	61.7%	80	57.6%	357	62.3%	54	62.8%
Total	754	100%	139	100%	573	100%	86	100%
ETHNICITY								
Far Eastern	8	1.2%	2	1.8%	2	0.4	4	5.2%
Pacific Islander	5	0.7%	2	1.8%	2	0.4	1	1.3%
Western European	459	67.7%	81	72.3%	336	67.5	41	53.2%
African American	11	1.6%	3	2.7%	7	1.4	1	1.3%
Asian	10	1.5%	0	0.0%	8	1.6	2	2.6%
Caucasian	4	0.6%	2	1.8%	2	0.4	0	0.0%
Central American	1	0.1%	0	0.0%	0	0.0	1	1.3%
Eastern European	39	5.8%	4	3.6%	32	6.4	3	3.9%
Hispanic	59	8.7%	3	2.7%	38	7.6	16	20.8%
Mediterranean	47	6.9%	8	7.1%	35	7.0	4	5.2%
Middle Eastern	10	1.5%	5	4.5%	4	0.8	1	1.3%
Scandinavian	13	1.9%	1	0.9%	10	2.0	2	2.6%
Other	12	1.8%	1	0.9%	22	4.4	0	0.0%
Total	678	100%	113	100%	486	97.6	76	100%
STATES								
Nevada	832	95.1	143	99.3	563	89.5	90	94.7
New York	3	0.3	0	0.0	2	0.3	1	1.1
California	35	4.0	1	0.7	30	4.8	3	3.2
Virginia	4	0.5	0	0.0	2	0.3	0	0.0
Florida	2	0.2	0	0.0	2	0.3	0	0.0
Tennessee	1	0.1	0	0.0	1	0.2	0	0.0
Pennsylvania	1	0.1	0	0.0	1	0.2	0	0.0

	All Purchasers		Season Ticket Holders		Regular		Student	
	#	%	#	%	#	%	#	%
Massachusetts	2	0.2	0	0.0	2	0.3	0	0.0
Indiana	1	0.1	0	0.0	1	0.2	0	0.0
Michigan	1	0.1	0	0.0	1	0.2	0	0.0
Illinois	1	0.1	0	0.0	1	0.2	0	0.0
Wisconsin	1	0.1	0	0.0	1	0.2	0	0.0
Utah	8	0.9	0	0.0	8	1.3	0	0.0
Texas	4	0.5	0	0.0	3	0.5	1	1.1
Oklahoma	1	0.1	0	0.0	1	0.2	0	0.0
Washington	2	0.2	0	0.0	2	0.3	0	0.0
Oregon	3	0.3	0	0.0	3	0.5	0	0.0
Arizona	1	0.1	0	0.0	1	0.2	0	0.0
Total	875	100.0	144	100.0	629	100.0	95	100.0
LOCAL CITIES								
Henderson	195	24.3	45	31.3	137	21.8	13	13.7
Las Vegas	437	54.4	77	53.5	368	58.5	58	61.1
Summerlin	68	8.5	11	7.6	48	7.6	9	9.5
Boulder City	19	2.4	4	2.8	12	1.9	3	3.2
North Las Vegas	84	10.5	7	4.9	64	10.2	12	12.6
Total	803	100.0	144	100.0	629	100.0	95	100.0
ZIP CODES								
89052	48	5.5	19	13.2	30	4.8	2	2.1
89117	30	3.4	7	4.9	23	3.7	4	4.2
89121	30	3.4	10	6.9	18	2.9	4	4.2
89123	29	3.3	4	2.8	27	4.3	2	2.1
89129	27	3.1	3	2.1	22	3.5	3	3.2
89012	26	3.0	8	5.6	19	3.0	2	2.1
89074	26	3.0	16	11.1	14	2.2	1	1.1
89135	25	2.9	5	3.5	17	2.7	2	2.1
89134	25	2.9	7	4.9	19	3.0	2	2.1
89114	22	2.5	0	0.0	0	0.0	0	0.0
89014	22	2.5	2	1.4	17	2.7	4	4.2
89130	18	2.1	2	1.4	14	2.2	4	4.2
89131	18	2.1	2	1.4	15	2.4	1	1.1
89148	19	2.2	1	0.7	18	2.9	0	0.0
89119	16	1.8	8	5.6	6	1.0	4	4.2
89147	16	1.8	3	2.1	11	1.7	4	4.2
89031	15	1.7	1	0.7	13	2.1	2	2.1
89128	14	1.6	0	0.0	13	2.1	2	2.1

	All Purchasers		Season Ticket Holders		Regular		Student	
	#	%	#	%	#	%	#	%
89120	14	1.6	3	2.1	7	1.1	1	1.1
89005	14	1.6	4	2.8	10	1.6	2	2.1
89108	13	1.5	2	1.4	8	1.3	3	3.2
89183	13	1.5	2	1.4	11	1.7	2	2.1
89178	12	1.4	1	0.7	10	1.6	2	2.1
89139	12	1.4	1	0.7	10	1.6	1	1.1
89145	12	1.4	2	1.4	8	1.3	3	3.2
89146	12	1.4	2	1.4	9	1.4	1	1.1
89141	11	1.3	0	0.0	10	1.6	2	2.1
89102	11	1.3	0	0.0	11	1.7	1	1.1
89110	11	1.3	1	0.7	5	0.8	5	5.3
89138	11	1.3	3	2.1	9	1.4	1	1.1
Other	322	36.8	24	16.7	225	35.8	28	29.5
Total	875	100.0	144	100.0	629	100.0	95	100.0
MARITAL STATUS								
Married	377	59.3	91	71.7	265	57.9	18	38.3
Single	259	40.7	36	28.3	193	42.1	29	61.7
Total	636	100.0	127	100.0	458	100.0	47	100.0

“Local Cities” information was found using the zip codes found in the NCT demographic database and split using the following breakdown:

City Zip Codes	
Henderson	89002, 89011, 89014, 89016, 89009, 89012, 89044, 89015, 89052, 89077, 89122, 89183, 89074, 89105, 89165
Las Vegas	"89163, 89164, 89166, 89185, 89157, 89158, 89161, 89162, 89152, 89153, 89154, 89155, 89146, 89147, 89149, 89151, 89138, 89143, 89144, 89145, 89133, 89134, 89136, 89137, 89128, 89129, 89130, 89131, 89124, 89125, 89126, 89127, 89109, 89110, 89116, 89117, 89104, 89106, 89107, 89108, 8901, 88905, 89101, 89102"
Summerlin	89128, 89134, 89144, 89145
Boulder City	89002, 89005, 89006, 89046
North Las Vegas	89030, 89032, 89081, 89085, 89087, 89106, 89130, 89031, 89033, 89084, 89086, 89101, 89115, 89131

Season Ticket Holders

Based on the data from the NCT demographic database, season ticket holders are older, 55+, married females who almost exclusively live in Nevada. The most common zip code for season ticket holders to live in are 89052 and 89074. The majority of season ticket holders live in Las Vegas.

Students

Students make up a small part of unique NCT consumers, however their profile leans more towards younger western European women living in Las Vegas. Income breakdowns for this category are less reliable, since most students live with a self-sufficient relative or friend while going to school, skewing household incomes. Student consumers do not seem to be congregated in any specific zip code, however most of them live in the Las Vegas area.

Repeat Customers

There are 322 customers that bought from the NCT more than once, making up only 15% of unique purchasers. With only 15% of consumers coming back for a show it may be helpful for the theatre to conduct retention promotions to get more of their customers to return.

Size of National Market

The national market is forecasted to be 30,596,906 consumers large, with women providing 18,301,990 of the consumers. This forecast was calculated using the percentage of each category provided by MRI data, coupled with the 2016 US Census data.

National Consumers of Live Theatre			
Target	United States	% Target	# Of Target
Total	244,971,227	12.49%	30,596,906
Men	120,552,533	10.11%	12,187,861
Women	124,418,694	14.71%	18,301,990
Age 18-24	31,296,577	10.86%	3,398,808
Age 25-34	43,397,907	12.14%	5,268,506
Age 35-44	40,548,400	12%	4,865,808
Age 45-54	43,460,466	13.44%	5,841,087
Age 55-64	40,061,742	13.25%	5,308,181
Age 65+	46,180,632	12.77%	5,897,267
Race Alone			
White Only	179,682,293	13.8%	24,796,156
Black or African American Only	30,945,958	8.91%	2,757,285
American Indian or Alaskan Native Only	1,997,721	10.38%	207,363
Asian Only	12,776,647	10.94%	1,397,765
Native Hawaiian and other Only	430,656	7.79%	33,548
Some other race	11,637,935	8.78%	1,021,811
Total Population including Hispanic			
Hisp. Lat	42,448,113	8.59%	3,646,293
White (Non-hispanic)	151,771,895	13.8%	20,944,521
Black or African American	30,066,607	8.91%	2,678,935
American Indian or Alaskan Native	1,602,847	10.38%	166,375
Asian Alone	12,631,069	10.94%	1,381,839
Native Hawaiian and other	391,363	7.79%	30,487
Some other race alone	519,846	7.79%	40,496
Two or more races	5,539,487	7.79%	431,526
Two races including Some other race	224,694	7.79%	17,504

National Consumers of Live Theatre			
Target	United States	% Target	# Of Target
Two races excluding some other race	5,314,793	7.79%	414,022
HHI \$150,000+	13,039,842	21.48%	2,800,958
HHI \$75,000-\$149,999	30,247,676	15.1%	4,567,399
HHI \$60,000-\$74,999	12,548,267	12.45%	1,562,259
HHI \$50,000-\$59,999	8,365,512	13.06%	1,092,536
HHI \$40,000-\$49,999	10,392,483	9.23%	959,226
HHI \$30,000-\$39,999	11,010,515	7.51%	826,890
HHI \$20,000-\$29,999	11,841,095	7.79%	922,421
HHI <\$20,000	20,270,847	6.2%	1,256,793
18+ Household Size	2.34		
Educ: did not graduate HS	21,392,334	5.92%	1,266,426
Educ: graduated high school	45,232,896	8.33%	3,767,900
Educ: attended college	62,242,569	11.71%	7,288,605
Educ: graduated college	40,189,920	20.15%	8,098,269
Educ: post graduate	24,577,867	25.38%	6,237,863

Size of Local Market

The local, Clark County, market is forecasted to be 196,766 consumers large, with women providing 115,797 of the consumers. This forecast was calculated using the percentage of each category provided by MRI data, coupled with the 2016 US Census data.

Local Consumers of Live Theatre			
Target	Clark County	% Target	# Of Target
Total	1,575,386	12.49%	196,766
Men	788,184	10.11%	79,685
Women	787,202	14.71%	115,797
Age 18-24	184,492	10.86%	20,036
Age 25-34	306,049	12.14%	37,154
Age 35-44	292,328	12%	35,079
Age 45-54	279,555	13.44%	37,572
Age 55-64	238,840	13.25%	31,646
Age 65+	274,908	12.77%	35,106
Race Alone			
White Only	987,453	13.8%	136,269
Black or African American Only	173,890	8.91%	15,494
American Indian or Alaskan Native Only	10,119	10.38%	1,050
Asian Only	147,343	10.94%	16,119
Native Hawaiian and other Only	3,705	7.79%	289

Local Consumers of Live Theatre			
Target	Clark County	% Target	# Of Target
Some other race	167,622	8.78%	14,717
Total Population including Hispanic			
Hisp. Lat	478,255	8.59%	41,082
White (Non-hispanic)	708,565	13.8%	97,782
Black or African American	166,971	8.91%	14,877
American Indian or Alaskan Native	6,304	10.38%	654
Asian Alone	144,917	10.94%	15,854
Native Hawaiian and other	10,487	7.79%	817
Some other race alone	3,386	7.79%	264
Two or more races	56,501	7.79%	4,401
Two races including Some other race	1,768	7.79%	138
Two races excluding some other race	54,733	7.79%	4,264
HHI \$150,000+	117,336	21.48%	25,204
HHI \$75,000-\$149,999	183,906	15.1%	27,770
HHI \$60,000-\$74,999	87,392	12.45%	10,880
HHI \$50,000-\$59,999	58,261	13.06%	7,609
HHI \$40,000-\$49,999	73,322	9.23%	6,768
HHI \$30,000-\$39,999	70,936	7.51%	5,327
HHI \$20,000-\$29,999	79,039	7.79%	6,157
HHI <\$20,000	117,553	6.2%	7,288
18+ Household Size	2.4		
Educ: did not graduate HS	160,009	5.92%	9,473
Educ: graduated high school	305,828	8.33	25,476
Educ: attended college	461,907	11.71	54,089
Educ: graduated college	212,135	20.15	42,745
Educ: post graduate	105,500	25.38	26,776

Understanding Theatre/Customers

According to a survey conducted by the National Endowment for the Arts, there are three barriers to attendance that interested non-attendees of the arts experience. These include social constraints (having someone to go with), time constraints, and easy access to the venue. They found that when comparing age, older consumers considered having easy access and someone to go with heavily affected their attendance to the theatre. Though these affected younger segments less, 18-29-year olds considered time one of the largest

factors affecting their theatre attendance. Below are the responses to potential barriers that interested non-attendees experienced:

Barrier	Percent that considered it a barrier
Not enough time	47.3%
Too expensive	38.3%
Difficulty getting to venue	36.6%
Lack of people to go with	21.6%
Unfavorable location	9.0%
Not an interesting event	6.6%

According to this survey, the main reason for not attending a performance was that the consumer did not have enough time, followed by expensive ticket prices.

A similar survey was conducted by the National Endowment of the arts where they asked a sample of subjects who had attended a live performance in the past 12 months their motivations for visiting the theatre. Options included socializing, location, knowledge, quality, community support, specific artist or performer, cost, and culture. The results were as follows:

Motivation for attending	Percent who considered this a motivation
Socializing with family or friends	72.9%
Location	65.8%
Gaining knowledge/learning something new	64.1%
High-Quality	63.2%
Supporting the Community	51.2%
Specific artist/performer	41.2%
Low cost/free admission	40.9%
Celebrating a culture	24.2%

The most significant factor was socializing, with location and knowledge following in second and third place. According to this survey price is one of the least important motivating factors for consumer of the performing arts.

Even though price was somewhat a factor for not attending a performance, it was rarely a motivation for attending. When pricing tickets it is important to keep pricing low enough as to keep interested individuals from considering it a barrier, but also not to be afraid to price it at or above what the market considers fair since low prices are not a factor that encourages individuals to attend.

Success Factors

Season ticket holders bring in 22% of the theatre’s revenue. The demographics of season ticket holders closely match frequent attendees of live theatre, being 55+ females of white nationality. If this segment was targeted, then the already large about of ticket share that season ticket holders have could increase and help bring the NCT a more reliable and consistent stream of revenue.

Currently, for a theatre located on a college campus, student attendees make up a small share of the NCT’s ticket sales. Creating a targeted campaign towards students could help to establish the theatre in the community and lead to an overall increase in their market share in

the local industry. Students, however, have less disposable income compared to the regular users described above. Positioning the NCT as a University community theatre would be more of an investment in the students for when their income increases after graduating.

A market that the NCT may not be fully utilizing is the university faculty and staff. Advertising to university employees is more sustainable than targeting students because of the convenient location on campus and their time at the university tends to be longer than that of the students. Faculty currently take up less than 1% of the theatre's ticket sales, targeting this group could significantly help the theatre's retention rate and provide an opportunity for employees that have more influence, such as professors, to spread positive word of mouth for the theatre.

Competition

Most Direct/Intense Rivals

The Smith Center

The Smith Center provides a variety of shows for all ages, in venues that range from 140 seat capacities to 2050 seat capacity. The performing arts center opened in 2012 with support from state and federal government, the Wynn Casino, MGM resorts, NV Energy, and several other community focused businesses in the Henderson/Las Vegas area.

Justification

The Smith Center puts on a wide variety of well-known live performances each year, and with the low point of their ticket prices being in the \$30s this competitor can be considered a direct rival. It is also known for being a prestigious elegant performing arts venue backed by the city so donors that are interested in the arts could consider the Smith Center to be a better use of their money.

Super Summer Theatre

The Super Summer Theatre is a nonprofit that puts on a variety of family friendly productions. The theatre presents their plays in Nevada State parks with the option for attendees to bring their own food and beverages. The outdoor venue coupled with the night ambiance that each play is accompanied with gives each attendee a unique live theatre experience.

Justification

With a ticket price of \$15-\$25 the super summer theatre competes with the NCT with price.

Las Vegas Little Theatre

A community theatre put on by the community. The Las Vegas Little Theatre has been around for over 40 years, starting in a small studio only fitting 48 people, to now having two theatres and a total capacity of 200. Actors of all ages and sizes study their art in the LVLT classes and perform in front of their friends and family.

Justification

The LVLT is known as a community theatre, they keep their ticket prices low and use students in their acting classes to perform their plays. The combination of their low prices and the fact that they are a teaching theatre makes the LVLT a serious competitor to the NCT.

Less Intense Serious Rivals

Cockroach Theatre

The Cockroach theatre performs a variety of off mainstream plays, put on by acting students and professionals.

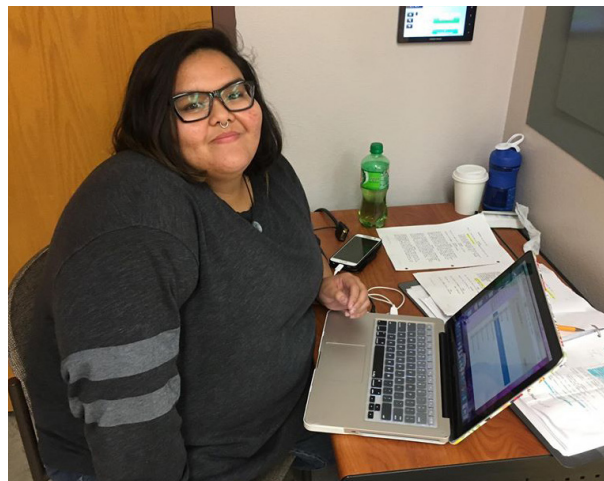
Justification

The Cockroach theatre is known for performing less popular, and sometimes uncomfortable, plays. They are well known in the community and own their venue, so they are able to keep prices down by leasing out the space when not in use. If not for their off-color play choices, they would be considered a direct competitor. Their choice in plays makes them a less serious rival to the NCT but still one they should be aware of.

Indirect Competitor

Las Vegas Strip Performances

Performances on the strip come and go with public trends. The occasional overly popular performance on the strip can take away the local market share from longstanding theatres like the NCT.





The Smith Center

The Smith center provides a professional performing arts atmosphere to all ages with a mission to inspire the entire community to be involved in the arts.

Positioning

The Smith Center features a wide assortment of entertainment from comedy and Broadway shows, to concerts and ballet, as well as a theatre capable of fitting 2050 people at a time.

Venue Location

361 Symphony Park Avenue

Las Vegas, NV 89106

Venue Size

- Reynalds Hall: 2050 Seats
- Myron's Cabanet Jazz: 240 Seats
- Troesh Studio Theatre: 250 Seats

The Smith Center Features three theatres; Reynald's Hall for larger shows that bring in more tickets, Myron's Cabanet Jazz which is set up like a club for smaller shows and concerts, and the Troesh Studio Theatre that could be considered the Smith Centers version of a "Black Box".

Performances

The Smith Center offers a wide variety of performances from kids live entertainment to ballet, for this situation we will only be looking at performances that the Smith Center puts on that could compete with the NCT.

- Shen Yun: A Chinese dance performance telling old Chinese stories (March 8-11)
- Mr. Poppers Penguins: A musical based off of the Hollywood movie with Jim Carrey (March 14)
- Love Never Dies: A sequel to the Phantom of the Opera story (March 20-25)
- Rob Torres in Room to Play: A comedy/circus act performed by Rob Torres (March 22-25)
- The Color Purple: Musical love story taking place in the south (April 24-29)
- Hamilton: Musical detailing the story of American founding father, Alexander Hamilton (May 29-June 24)
- Broadway Las Vegas Series (season): Aside from the shows put on during the year, the Smith Center has a Broadway series season in which it displays several pre-determined Broadway shows. (March 20 - June 24)

Prices

Prices vary depending on popularity of the show and size of the venue. The price ranges for each venue are as follows:

- Reynolds Hall: \$12-\$204
- Myron's Cabaret: \$15-\$100
- Troesh Studio Theatre: \$70

Attendance

Attendance for Broadway theatre and other live theatre performances at The Smith Center is not readily available on their website. However, with several of their Broadway shows being sold out months in advanced it can be gathered that their attendance is near 90%.

Promotional/Marketing Activities

Since print promotions and marketing activities cannot be tracked digitally, the smith center marketing department was contacted to get a more accurate list of the actions they may take to market their current shows/seasons. The following is a list of the marketing activities that the Smith Center uses to promote their theatres and shows:

- E-blasts to internal database
- Ads in Smith Center Programs
- Signage on the property
- TV Ads (Cable and PBS)
- Neon Ads
- Vegas Source Ads
- Desert Companion ads
- KNPR
- Digital Billboards across the Valley
- Digital Ads on Google
- Facebook, Instagram, and You Tube
- Advertisements at community events

Audience/Target Markets

The Smith Center targets a variety of lifestyles and ages depending on the show they are promoting. Their brand is geared more towards those who may be interested in the performing arts; educated working individuals.

Strengths

The following could be considered strengths of the Smith Center, based on the assets they currently possess:

- Broadway shows playing yearly
- 2,050 capacity theatre
- Prominent branding across all marketing materials

Weaknesses

The following could be considered weaknesses for the Smith Center:

- Higher average ticket price due to high demand shows and high operation costs
- Parking and building navigation are not customer centric; building is difficult to get in and out of



The Super Summer Theatre

The Super Summer Theatre is an outside, reasonably priced theatre experience that houses its performances in the beauty of state parks.

Positioning

The Super Summer Theatre provides a unique outdoor experience in a night time atmosphere with the option for audience to bring their own food.

Venue Location

4340 S Valley View
Las Vegas, NV 89011

Venue Size

Based on the ticketing system the Super Summer theatre provides, they have two theatres at the same location with a maximum of 80 seats. However, based on pictures of the venue on their website as well as accounts from attendees, capacity is much higher than 80 people because of the location and their open seating.

Performances

The Super Summer Theatre is currently finishing up their off-season performances with “Suddenly Las Summer” and is holding auditions for their summer plays, descriptions of which have only been announced for the play “She Loves Me”.

- Suddenly Last Summer: A one act play based in New Orleans (March 2nd-11th)
- Big Fish: No description
- Peter Pan: No description
- She Loves Me: A love story about two unlikely soul mates who connect through a newspaper ad
- The Pirates of Penzance: No description

Dates of Seasons/Performances

The current play, Suddenly Last Summer, is playing between March 2nd and 11th, Fridays thru Sundays. All other plays are holding auditions currently, so no dates have been announced.

Prices

Prices vary based on the venue the performance is in. The SST Studio charges \$25/ticket and the Super Summer Theatre charges \$15/ticket:

- SST Studio: \$25
- Super Summer Theatre: \$15

Attendance

Attendance for the Super Summer Theatre was not available to the public, so information was gathered from all the performances of the last three shows in the theatre’s ticketing database, which shows how many tickets were sold for each event. Average percent attendance was gathered for each show individually, then the three shows attendances were averaged together to get an estimated average attendance of 91%.

Information was also gathered from Adrienne O'Donoghue, SST service representative, and she has claimed that the theatre processes 950 tickets each night, and has an attendance of 800 people.

Promotional/Marketing Activities

With marketing having several channels to choose from, it is nearly impossible, without internal information, to find all the activities a company is doing to market themselves. Super Summer Theatre was contacted with an inquiry of their marketing activities, and the following list was provided:

- Local Parades
- Flyers passed out at parades
- Adverts in other theatre programs
- Beasley Broadcasting radio advertising
- Participating on local television shows (Channel 3,5,8,13)
- Social media
- Postcards (25,000) containing summer schedule
- E-Blasts
- Adverts in RJ

This list does not include various public relation promotions for the theatre such as play reviews.

Audience/Target Markets

The Super Summer Theatre targets families, young adults, and parents in both their structure and mission statement to provide "quality, family-oriented, and reasonably priced outdoor cultural entertainment to the community."

Strengths

The following could be considered strengths of the Super Summer Theatre, based on the assets they currently possess:

- RJ Print Media Partner
- Big Name sponsors including the Wynn and UPS
- Stand-alone website with an independent ticketing platform

Weaknesses

The following could be considered Super Summer Theatre weaknesses:

- Old logo (could be updated to improve brand cohesiveness)
- Poor Social Media Presence



The Las Vegas Little Theatre

The Las Vegas Little Theatre is Family friendly environment focused on spreading knowledge and hands-on experience in the performing arts world

Positioning

A community theatre put on by the community. The Las Vegas Little Theatre has been around for over 40 years, starting in a small studio only fitting 48 people, to now having two theatres and a total capacity of 200. Actors of all ages and sizes study their art in the LVLT classes and preform in front of their friends and family

Venue Location

3920 Schiff Drive
Las Vegas, NV 89103

Venue Size

- Mainstage: 152 Seats
- Black Box: 50 Seats

The Las Vegas Little Theatre owns two theatres, a Mainstage and Black Box, which they perform different sets of plays in.

Performances

The Las Vegas Little Theatre offers a wide range of performances at any one time, the following is a list of the plays they are offering through June 2018:

- A View from the Bridge: A drama about a shore-man and his protective obsession over his adopted daughter (March 9-25)
- An Act of God: Broadway comedy featuring a “human” form of God answering life’s greatest questions (May 4-20)
- Ruthless!: A musical following the murderous 8 year old actress focused on playing Pippi Longstocking in her school play (July 13-29)
- Time Stands Still: A war journalism couple return from the front lines of an Iraq War changed (Feb 9-25)
- The Whipping Man: The story of a young confederate officer returning home after the Civil War has ended to find his house empty save for two slaves (March 16-April 1)
- Annual New Works Competition: This is a playwright competition the Las Vegas Little Theatre puts on each year, whatever play’s entry wins will be put on. (April 27-May 13)
- Las Vegas Fringe Festival: A yearly two weekend festival displaying new and established performances, yet to be determined (June 8-17)

Prices

Prices vary based on the venue the performance is in. The Las Vegas Little Theatre charges \$24/ticket for plays produced on the Mainstage and \$15/ticket for the Black Box:

- Mainstage: \$24
- Black Box: \$15

Attendance

Attendance for the Las Vegas Little Theatre is not available to the public and the company was unresponsive when contacted with this inquiry.

Promotional/Marketing Activities

Below is a list of the marketing activities that were found when researching the Las Vegas Little Theatre:

- Moderately active social media
- Review Journal Coverage
- Las Vegas Sun
- Amazon promotion (click on the link and buy anything, percentage of proceeds to LVLT)
- Eat more art
- Posters
- Tony Hsieh award
- E Blasts

Audience/Target Markets

Based on the classes that the Las Vegas Little Theatre offer, as well as the plays they present it can be seen that their target market consists of young adults, students of performance art-work, and appreciators of the live theatre.

Strengths

The following could be considered strengths of the Las Vegas Little Theatre, based on the assets they currently possess:

- Support from the National Endowment of the Arts, Art Works, and the Nevada Arts Council
- Longstanding partnership with the Owner of Zappos. He has agreed to match any donation to the Las Vegas Little Theatre until May 30th (the Tony Hsieh award)
- Smartphone App

Weaknesses

The following could be considered Las Vegas Little Theatre weaknesses:

- Smartphone app is not visually appealing, distorted logo in the background and poor phone functionality
- No contact form on website, and available email is unresponsive



Cockroach Theatre

The Cockroach theatre performs a variety of off mainstream plays, put on by acting students and professionals.

Positioning

The Cockroach Theatre puts on unique and less popular performances using the students enrolled in their acting classes.

Venue Location

1025 South First
Street #110 Las Vegas, NV 89101

Venue Size

The Cockroach theatre performs in the theatre they own that seats 99 people at a time.

Performances

The Cockroach theatre is in the middle of their current season, running between October and June. Each play performs 22 times; 11 days with a 2pm showing and an 8pm showing. The following plays are what remains of their current season:

- The Wolves by Sarah DeLappe: The story of a girls soccer team working together to solve answer questions (February 1-February 18)
- The Father by Florian Zeller: A Father suffering losing his memory to old age attempts to remember where he is and who his daughter is (March 19-April 15)
- Still Dance the Stars by Jayme McGhan: A breakdancing comedy following reaction to grief through plush toys (May 17-June 3)

Prices

Prices for the Cockroach theatre are considerably affordable, with several opportunities for discounts. The price structure is as follows:

- Adults: \$25
- Seniors: \$20
- Public Servants: \$20
- Under 30: \$15

Attendance

Attendance for the Cockroach Theatre is not available to the public and the company was unresponsive when contacted with this inquiry.

Promotional/Marketing Activities

Below is a list of the marketing activities that were found when researching the Cockroach Theatre:

- Best of Las Vegas Reviews
- Allevents.com adverts and promotions
- Moderately active social media presence

Audience/Target Markets

Based on the plays that the Cockroach Theatre perform, that their target market can be considered to be young adults, appreciators of unique live theatre.

Strengths

The following could be considered strengths of the Cockroach Theatre, based on the assets they currently possess:

- Revenue from classes and renting the venue
- Volunteer workers

Weaknesses

The following could be considered Cockroach Theatre weaknesses:

- Mailing list signup link on their website doesn't work
- No contact form on website, available email is unresponsive

The Macro Environment**Political****New tax bill may affect donations to non-profit art**

Based off of the "American Theatre, a publication of Theatre Communications Group," the new tax bill may affect the amount that people donate to nonprofits. An article explains that "the new tax law and its doubled standard deduction might eliminate the itemizing of deductible expenses for many taxpayers, likely dis-incentivizing individual charitable giving in 2018 and beyond," the article goes on to explain that "The new law may mean that some will lower what they give; others may stop entirely; still others, we hope, will simply continue donating." (Eyring).

Effect on NCT

With the NCT paying for 2/3 of their operating costs from large donations and the UNLV foundation, this could greatly impact the theatre. With less money being donated to nonprofits such as their selves, the theatre will have less money to spend on advertising and operating costs.

Economic**Increase in Hiring**

The Las Vegas Review Journal posted a news story about the "hiring surge" that has been consistent over the past 89 months. This increase in new jobs is also, according to the department of labor "the strongest in 1½years." (Associated Press).

Effect on the NCT

With more workers entering the market the NCT could find themselves with a growing number of potential theatre attendees.

Consumer spending is growing slowly

An article written by Dr. Bill Conerly, economist consultant, in Forbes forecasts 2018-2019 consumer discretionary spending by examining consumer incomes, demand, interest rates, and attitudes. His article was posted in September of 2017; however, the forecast goes into 2019. He estimates that spending will be slow up until mid 2018, at which time he expects a rise in wages to jumpstart more consumer spending (Conerly).

Effect on NCT

More consumer spending could lead to an increase in spending on the arts, the NCT could see more people visiting their theatre.

Social

More People are moving to Vegas

An article published by the Las Vegas Review Journal explored the findings of a survey conducted on the moving company, United Van Lines. They found that of the people moving to the Nevada, 31.7% are aged 65 or older and 33.97% were moving to Las Vegas to retire. This data may be skewed, however, since those with higher incomes and older people are more likely to use a moving service. The article suggests that more people under 35 are moving to Nevada since the median age has been decreasing (from 40 to 36 between 2000 and 2016). The survey also revealed that out of all the vans going in and out of Nevada, 61% of them were moving people in rather than moving them out (Raz). Further research using the US Census Bureau found that Clark County has had a steady growth rate, increasing 9% between 2010 and 2016.

Effect on NCT

Based on data pulled from the MRI database, people aged 65 or older are 21% more likely to have attended a live theatre in the past year, and 78% more likely to have attended in the past month. Along with the MRI data, out of the unique purchasers in the NCT's database almost 28% were over 65, making up a sizable amount of their customer base. These customers aged over 65 also made up over 50% of the NCT's season ticket holders. Season ticket holders tend to be more profitable than normal purchasers since the purchaser is buying tickets for the entire season whether or not they go to all the shows. They are also more likely to be loyal customers to the theater since they are investing in multiple shows. If more people aged 35 and under are moving to Clark County, then the NCT may run into issues finding customers that meet the season ticket holder demographic.

UNLV student headcount growing

Based off of information gathered from the UNLV Office of Decision Support, the student headcount has grown by 2% over the past 20 years. Total faculty has grown by 5%. The data suggests that both categories are continuously growing (UNLV Office of Decision Support).

Effect on the NCT

With more students and faculty on campus, the NCT has a growing pool of potential customers to market towards.

Technology

Twitter user presence is growing

The Social Media Examiner interviewed a series of social media professionals and found that costs to advertise on Facebook and Google AdWords are going up and expected to continue to grow despite Facebook becoming a less popular user platform. Twitter, however, was explained to be a cheap and underutilized social media platform for advertising and is growing in users (Jenkins).

Effect on NCT

The NCT has improved their presence on Facebook by generating more eye-catching posts and using "eat more art Vegas" to help direct people to the NCT Facebook page. Their twitter page isn't doing as well in comparison. They have almost 3,000 followers on Facebook, but less than 200 on twitter. The Main difference are their types of posts. The NCT's twitter does not generate very eye catching "tweets". Since Twitter usage may be growing in 2018 the NCT may be missing out on an opportunity to reach more people using that platform.

Video advertising is growing in popularity

According to the Social Media Examiner, video has become a near necessity in advertising on social media. Several social media experts explain that if a company is not posting videos on

their social media they are missing out on potential customers and page visits. This trend in social media is expected to continue to rise in throughout 2018 (Jenkins).

Effect on NCT

Even though the NCT has begun to revamp their social media and post more often, they are not utilizing their video potential. They may not grow as much as they would hope in 2018 due to their lack of video posting.

SWOT

Below is a summary of the strengths, weaknesses, opportunities and threats based on the information provided throughout the situation analysis:

<p>Strengths</p> <ul style="list-style-type: none"> • The NCT's partnership with the performing arts college helps to cover building fees normally associated with owning and maintaining a theatre • New leadership, Norma, providing different perspectives • Control over the plays that are performed • Variety of revenue streams • Professional actors participate in performances, increasing the quality of the performance 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Inconsistent pricing structure between website and box office • Insufficient marketing budget • Limited access to ticketing database • Complimentary tickets make up 30% of the ticketing database • Low brand awareness
<p>Opportunities</p> <ul style="list-style-type: none"> • UNLV student population growing at 2% • UNLV faculty population growing at 5% • Single season ticket holders count for an average of 8.7 tickets each year • Twitter presence is growing significantly • The live theatre industry is growing by 5% 	<p>Threats</p> <ul style="list-style-type: none"> • New tax bill may affect donations to non-profit art • Nevada has a lower college educated population compared to the national average • The percentage of minorities of the Clark county population is growing • Clark county household income is below national average

Strategy

The situation analysis has provided much needed insight into the background of the NCT to create a new marketing plan and positioning direction. The following findings were used to create the proposed strategy:

1. There are several forms of competition with the NCT in the Las Vegas area such as the Smith Center, the Las Vegas Little Theatre, Super Summer Theatre, and the Cockroach theatre, as well as online sources.
2. Despite them being almost 15 years old, the NCT is not well known among UNLV students.
3. Analysis of the ticketing database has concluded that the current advertising strategy does not appeal to students
4. There is no defined positioning that the NCT is taking, turning them into a generic theatre
5. UNLV offers several outlets for performing arts, actively competing with the NCT

Key findings, the situation analysis, and analysis of the data available has identified that the NCT needs to narrow the focus of their target market if they want to increase attendance and revenues to their performances. The strong asset that the theatre has that no other theatre in the area possesses is their backing of a major university. The location, and association with UNLV, gives the NCT a great competitive advantage against other theatres and utilizing this resource and reputation can help bring the theatre back on track.

It is recommended that the NCT reposition themselves as a UNLV “community” theatre in order to differentiate themselves from the competition. Targeting the university specifically provides the NCT with a large pool of potential customers that could turn into loyal attendees if an emotional connection with the theatre is successfully established. Investing in students now can lead to a following of devoted alumni and UNLV families. Along with students, the faculty are a strong potential market. They are UNLV stakeholders, invested in the success of the campus and help improve student involvement. The majority of faculty also fall under the national demographic for live theatre attendees, making them likely users.

In order to successfully tap into this built in resource that the NCT has, the theatre needs to reposition themselves in the market with a combination of re-branding and utilizing their many resources. The first step is to create a solid branding for the NCT, changing the colors and font to highlight their connection with the University. After a more defined branding has been established, the theatre can begin partnering with other university performing arts programs to target potential performing art consumers. This strategy, along with using several relationship building methods, will help to increase general attendance and customer retention.

Goals and Objectives

The following goals and objectives were developed with the overall focus on increasing the NCT's attendance to performances and developing long-lasting relationships with customers.

Improve revenue

1. Increase revenue by approximately 15% each year

Metrics: Revenue forecast

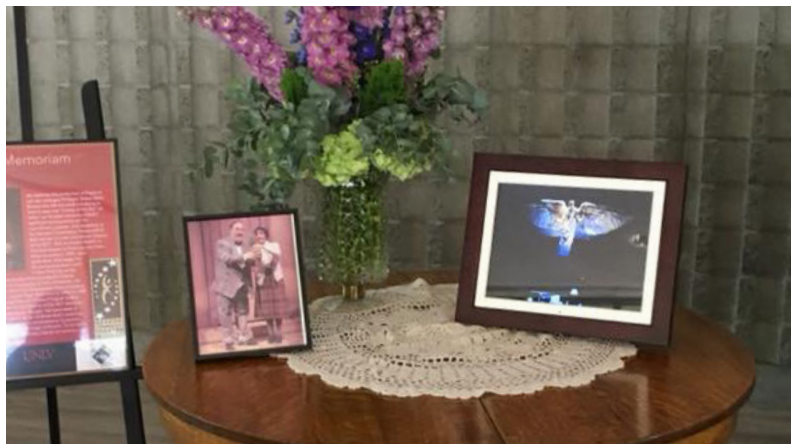
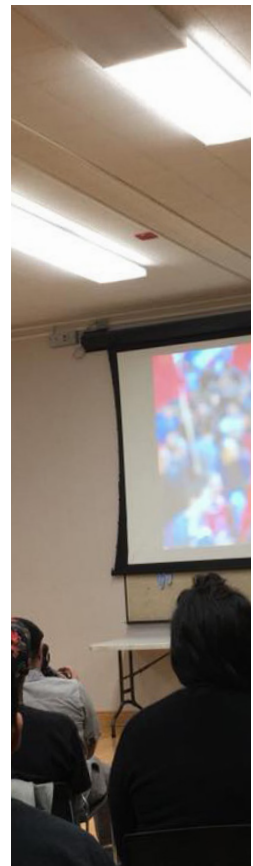
Improve customer satisfaction

1. Put on more popular plays

Metrics: Develop a feedback system

Increase attendance

1. Improve retention of unique purchasers by 15% by the end of the 2019 operating year
2. Increase student ticket holders by 30%



Target Markets

Primary

Based off of the customer profile pulled from data in the customer analysis section, a heavy user likely to attend a live theatre event aged 55+, female, and educated. This will be the primary target market for the NCT. The National data for this group, taken from the MRI database, is shown below:

Target	Total	% Of all targets	Index (growth)
Women	127,302	1.46%	123
Graduated college plus	74,377	2.02%	171
Post Graduate	27,137	2.51%	212
Age 55-64	41,177	1.43%	121
Age 65+	47,233	2.10%	178

As shown in the internal analysis section of this report, the majority of the NCT's customers that fall within this target market come from 8 Clark County zip codes. There is a total of 5,056 likely prospects residing in these zip codes. The demographics breakdown for each is shown in the below:

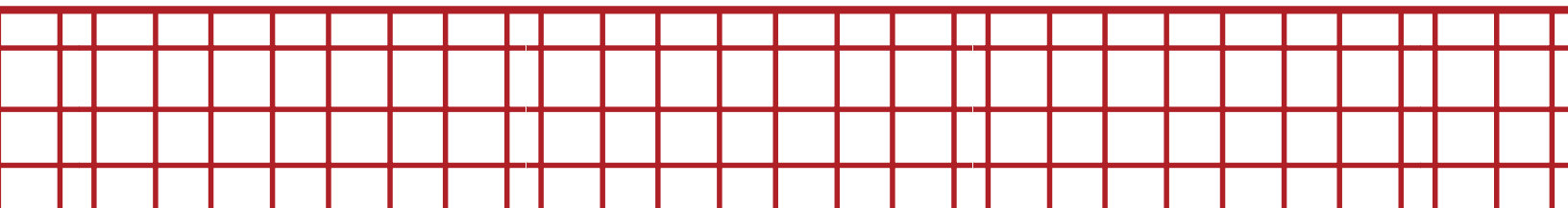
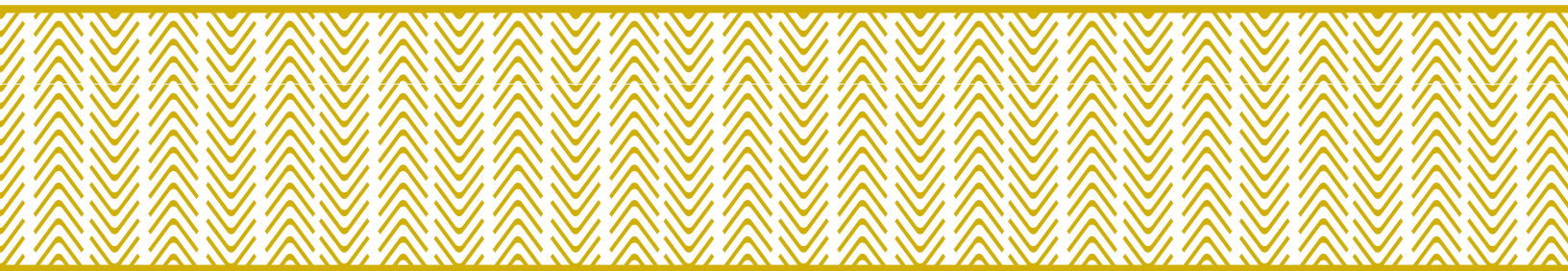
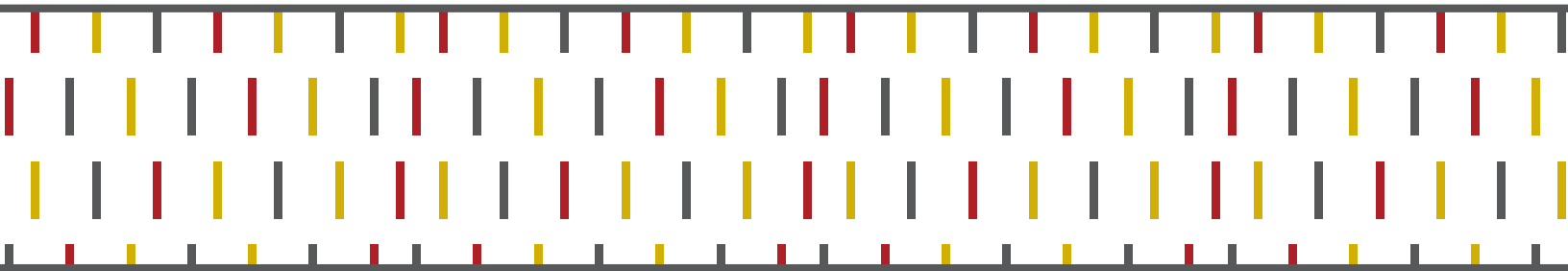
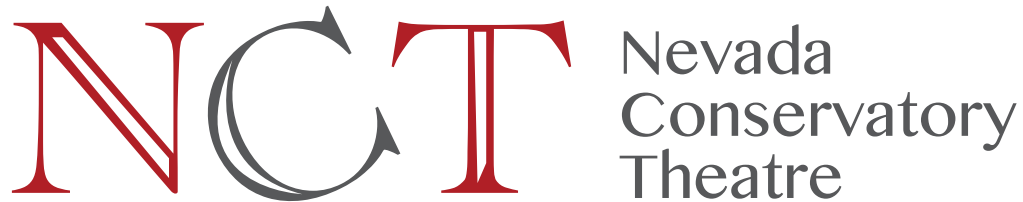
Category	Total	% Attending live theatre	# Attending Live theatre	% Target that NCT should convert	# Of Target that NCT should convert
Academic Faculty	1033	25%	258	20%	52
Administrative Faculty	1286	25%	322	20%	64
Postdoc Scholars	42	15%	6	20%	1
Total "faculty"	2361	25%	590		
UG Head Count	25282	5%	1264	10%	126
Grad/Professional Head Count	5205	15%	781	10%	78
UNLV Student Head Count	30487				
UNLV Head Count/Academic Faculty	29.5				
UNLV Head Count/Administrative Faculty	23.71				
Classified Staff	980	7%	68.6	20%	14
Tot. Faculty administration and staff	3341				
Size of the total UNLV Community	33828				
TOTAL UNLV Community Prospects					335

Secondary

Students under 55 are considered a secondary target market since they move into the demographics of regular users later on in life and are therefore an investment. Based on information provided by the UNLV office of decision support, there are currently 30,471 students enrolled at UNLV, 17,406 of them are female.

Positioning Plan

It's recommended to reposition the NCT as the UNLV community theatre focused on both immediate UNLV stakeholders such as students and faculty, as well as residents of the surrounding UNLV Clark County area. This will be done through a re-brand involving UNLV colors and in the process the establishment of a unique brand to be used in all marketing materials. Doing so will not only create a recognizable link back to the university, but also begin setting up the theatre's own personality and positioning through their branding. The proposed logo design change, as well as primary and secondary colors are shown below along with suggested patterns that could be used as a design accent on marketing materials.



Promotion Plan

Communication Objectives

The promotion plan is framed to support the following communication objectives: to build awareness of the Nevada Conservatory Theatre, and change perceptions to establish the theatre as a community theatre.

Promotional Activities

In order to accomplish the set upon goals of increasing revenue and attendance, several promotional activates are suggested, including advertisements in UNLV performing art programs, direct mail campaign to potential users within the NCT’s target demographics, a database marketing program, a frequency program, and a tier program. It is also suggested to begin showing pre-show one-act plays in order to enhance the theatre going experience and added value for the recommended tier and frequency programs.

Pre-Show Performances

Pre-show short one-act plays are suggested as additions to the theatre experience. These generate opportunities for students that may not have had a chance to perform in the current play to be involved in the performance. They also act as an experience enhancer for the audience members and can be used as soft benefits in frequency and tier programs.

Performing art program ads

The demographics of users of performing arts resembles that of users of live theatre, so targeting performing art supporters will increase the effectiveness of NCT advertisements. Placing ads for upcoming plays or seasons in other UNLV performing art show materials will reach the likely users within the theatre’s primary target market. It is also a cheaper form of advertising, since a trade could be formed between organizations if the NCT offers to post ads in their programs.

Direct mail campaign

A direct mail campaign can be used to not only convert potential customers but also add to the NCT’s database. A one-time use list with the mailing addresses for all of these zip codes can be purchased from Experian for \$446 and having some call to action within the mailing advert encouraging customers to sign up for a newsletter can move some customers from the purchased list to the NCT’s personal database. The cost breakdown to send a mailer to all each potential user within the primary target market for each mailing type, postcards and flats, is shown below.

	List price per name	Prod. Cost	Mail cost	TOTAL	Total cost for 5,000 names	Average NCT order	Break Even #	BE %	1% response rate	1% response rate Revenues
5X8 postcard	\$0.10	\$0.06	\$0.15	\$0.30	\$1,505	\$89	17	0.30%	50	\$4,450
4X6 postcard	\$0.10	\$0.04	\$0.15	\$0.29	\$1,425	\$89	16	0.30%	50	\$4,450
5X7 postcard	\$0.10	0.05	\$0.15	\$0.29	\$1,465	\$89	16	0.30%	50	\$4,450
Large Flat	\$0.10	\$0.23	\$0.23	\$0.56	\$2,775	\$89	31	0.60%	50	\$4,450

In order to send a flat, a package that can carry several marketing materials and has a higher response rate compared to post cards, it would cost the NCT approximately \$2,775. Even with a response rate of 1%, a gain of 50 potential customers, would result in revenues of almost \$4,500.

Database marketing program

Using the ticketing database, the NCT can target past customers based on their purchase history. E-blasts or mailers can be sent out promoting upcoming plays directly to customers who have purchased tickets for plays within the same or similar genres. These people are the most likely to repurchase tickets and reminding them of the NCT’s products will help with the theatre’s retention. This program can also be used to target customers with birthday’s falling on or close to performance days by offering them a complimentary birthday ticket.

Frequency program

Frequency programs help to encourage repurchasing among current customers by rewarding heavy users. If the NCT were to initiate a frequency program they may be able to increase their retention rate and keep more of their customer base year to year. Each dollar is equivalent to one point, and points can be spent on any of several prizes offered. The points that a customer can spend will reset at the end of each season so that the theatre does not incur a significant loss at any one time from a patron using 3 years’ worth of points in one sitting. The following table is one of many frequency programs the theatre can begin using:

Point cost	Prize
10	Entry to pre-show short one-act play
25	\$5 voucher towards snacks and promo items
50	Pictures with the cast
50	1 raffle ticket for lunch with the cast
100	\$10 voucher towards snacks and promo items
150	Backstage tour
200	Complimentary ticket

Tier program

Showing heavy users that they are valued by the theatre can lead to them spreading more positive word of mouth and investment in the NCT. To do this, it is suggested to implement a tier program, providing benefits to customers who reach certain milestones in their cumulative lifetime of purchases. The following table highlights specific benefits at each milestone:

Level	Entry to pre-show short one-act play	E-mail list for exclusive offers and opportunities (such as buy one get one free tickets)	Sneak peaks on upcoming shows and new seasons	Early bird seating	VIP section seating
Bronze (100 points)	X	X			
Silver (300 points)	X	X	X		
Gold (500 points)	X	X	X	X	
Platinum (1000 points)	X	X	X	X	X

A similar tier program can be applied to theatre donors to encourage donations. Offering special benefits to donors also connects them to the theatre and helps them see that their donation is helping to make a difference. The levels should be adjusted based on donation amounts.

Proposed Communication Mix

It is suggested that the NCT partner with performing arts organizations on campus to provide special offers; a customer attending a ballet may get a 10% discount on a ticket to the NCT if they show their ticket stub. This partnership can also provide an opportunity for free advertising for both the NCT and any programs that decide to establish a deal.

Product Strategies and Tactics

Based on a service evaluation survey conducted by our marketing 472 class, several fail points were discovered in the NCT's theatre experience that may negatively impact the theatre's quality as perceived by customers. The fail points are explained in detail below:

Hidden ticket fees

There were customers that discovered an additional charge at the box office of \$1.50 for tickets purchased both online and in person. This needs to be stated on the website so that customers expectations of price are managed, and these situations can become less common.

Air Conditioning

Several customers complained about the heat of the theatre. This is a distraction to clients and creates a perception of the performance being uncomfortable and dragging when it is not. To eliminate this, the temperature of the theatre needs to be maintained.

Sound Quality

Not all of the actors on stage had microphones, creating a sense that those who sported them seemed more important while actors without mics were more difficult to hear. This is distracting to the audience and takes away from the theatre experience. To fix this, microphone usage needs to be consistent, either the entire cast needs microphones or none of them should have microphones.

Uneven act length

The Pippin performance was broken up into two acts, the first being approximately 90 minutes long, while the second act was only 45 minutes long. This created an unnecessary discomfort for viewers, having to absorb the play for an hour and a half before getting a break. With performing arts, especially plays, there needs to be a comfortable amount of space before and after intermission so as to not lose the audience's interest. This can be fixed by reverting this back to a three-act play, if it is performed in future seasons, with 45-minute acts and two intermissions.

Uninvolved front-line workers

There were usher's that were volunteering from the hospitality college that were not informed about the play or the NCT, so when asked questions by customers they were unable to give any answers. There was also a reported inconsistency between worker appearance, some workers having been groomed and wearing uniforms and others looking dirty and not wearing uniforms. Both of these issues are symptoms of lack of preparedness for volunteer/staff. This can be fixed with more training and providing the same expectations to all the workers involved. Perhaps an hour training session before the play is needed to make sure everyone involved is on the same page.

Inadequate signage

Even though the NCT pays for large banners to be hung up on the building every season, there were several customers that could not find them or felt they were in a non-visible space. In addition to putting these expensive banners in a more visible place, it is recommended to purchase a couple retractable banners spotting the NCT logo and season schedule. These are affordable and would increase the visibility of the theatre entrance while reminding customers of upcoming plays.

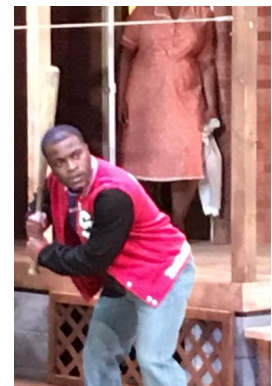
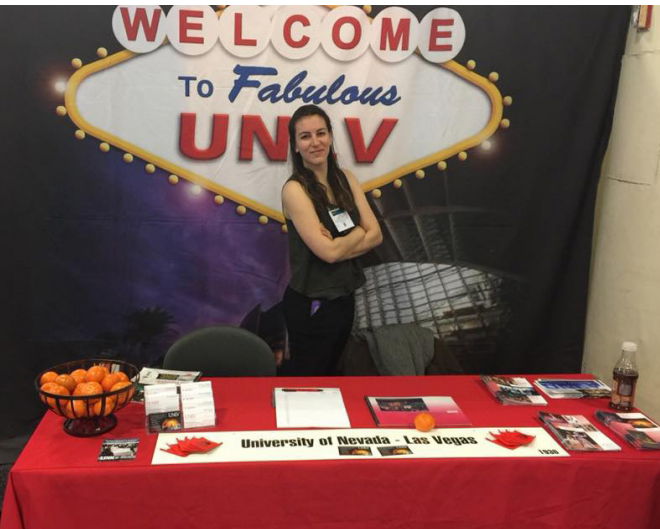
Distribution Plan

Days

As shown by the attendance distribution in the internal analysis, Thursday performances bring in significantly less revenue and attendance numbers compared to the weekend performances. Rather than cutting this performance day all together, it is suggested to advertise a lower ticket price for Thursday shows in order to draw in more customers.

Times

Looking at the attendance distribution, it can also be seen that 2:00pm performances make significantly more money compared to 7:00pm shows, despite them having little more than half the attendance numbers. This is due to the amount of comped tickets in the 7:00pm shows. In order to manage show attendance, it is recommended to shift more complimentary tickets and discounts towards 2:00PM performances. This will allow more revenue to be made from the 7:00 shows and could draw customers to 2:00pm shows.



Pricing Strategies and Tactics

As explained in the situation analysis, the NCT has a pricing consistency issue. The prices for tickets purchased online vary from those at the box office and from a ticket package that is sporadically acknowledged by box office staff. Near the completion of this report, the NCT announced a new pricing structure. Judy Baily performances will be \$25 and Black box will be \$20. This is close to the following proposed pricing structure.

It is recommended to create a consistent base price of \$20 for performances in the Judy Baily theatre and \$15 for the black box, with discounts offered to students, military, staff, and seniors. This price is below the average price, as shown in the internal analysis section of the situation analysis, so revenue will take an initial hit. However, with a 20% increase in attendance each year, revenue will recover within two years and the theatre will begin making more money. This will also eliminate the pricing inconsistency fail point and help create more satisfied customers who could recommend the NCT's theatre experience to friends and family. The proposed pricing structure is shown below:

	Judy Baily	Black Box
Base Ticket Price	\$20	\$15
Discounted (Student, Military, Faculty, Seniors)	\$16	\$12

A 5-year forecast comparing projections using the proposed pricing structure and the past pricing structure, provided by John Schibrowsky, is shown in the metrics section of this report.



5 Year Revenue Forecast						
	Current	2018-19	2019-20	2020-21	2021-22	2022-23
All tickets	5051	6061	7273	8728	10474	12569
Paid tickets	3494	4193	5031	6038	7245	8694
Total unique paid customers	864	1037	1244	1493	1792	2150
Total Revenues	\$75,645.37	\$90,774.44	\$108,929.33	\$130,715.20	\$156,858.24	\$188,229.89
Total Revenues with Disc. Tickets	\$75,645.37	\$65,650.00	\$78,579.80	\$94,075.54	\$112,648.41	\$134,911.62
Comps	1557	1868	2242	2690	3229	3874
\$20/16 JB \$15/12 BB						
Total season ticket holders	132	158	190	228	274	328
Total season tickets	1139	1367	1640	1968	2362	2834
Total revenue	\$24,528.07	\$29,433.68	\$35,320.42	\$42,384.50	\$50,861.41	\$61,033.69
Total revenue @ \$16 per tkt ave price	\$24,528.07	\$21,868.80	\$26,242.56	\$31,491.07	\$37,789.29	\$45,347.14
Total student orders	78	94	112	135	162	194
Total Student tickets	231	277	333	399	479	575
Total Student Tkt revenues	\$1,820.00	\$2,184.00	\$2,620.80	\$3,144.96	\$3,773.95	\$4,528.74
Total unique buyers not season or students	654	785	942	1130	1356	1627
Total unique tkts not season or students	2176	2611	3133	3760	4512	5415
Total Revenues for unique buyers not season or students	\$49,297.30	\$59,156.76	\$70,988.11	\$85,185.73	\$102,222.88	\$122,667.46
Total revenue @ \$16 per tkt ave price	\$49,297.30	\$41,779.20	\$50,135.04	\$60,162.05	\$72,194.46	\$86,633.35

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