



2018 REPORT

Committee Members:

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|--------------------------|---------------------------------|
| Sheila Duggan (Chair) | Flora Hall (January - June) |
| Lesley Cryslar, (June —) | Lois King (April - July) |
| Peter Mansour (April —) | Janet Larkman (General Manager) |

The Committee spent a busy year tackling a number of key areas under its mandate.

BRANDING

Branding is a major part of the Marketing and Programming mandate. In 2018, the Committee continued to track and refine branding protocols.

A protected Google Drive folder containing all approved King's logos was made available to Board members for use in various documents which may be required by Board Committees; in particular, Fundraising, Tournament of King's and Special Events.

SEASON PLANNING AND MONITORING

This year, the Committee spent a significant amount of time refining Live Presents Event projections, reporting, and monitoring. The Committee also liaised with the Finance Committee to set up regular Joint Meetings.

A Live Presents Projection Spreadsheet for the 2018 season was created in a protected Google Sheets file. In December 2018, a new sheet for 2019 was created. Google Sheets allows M&P Committee members to track any changes or, to add new data at any time. Access to this spreadsheet is also available to members of the Finance Committee. The sheet includes columns for known and projected costs, projected attendance, projected ticket revenue, sponsorship revenue, profit/loss projections, actual attendance, actual profit/loss.

To assist with forecasting, automatic calculations built into the sheet are based on an average attendance of 115, and projected attendance. Estimated profit calculations allow M&P to determine what level of social media promotion will be applied. The data also allows M&P to track estimated profit for every event. It ensures that the cost of shows with negative revenue at the 115 average does not exceed the 20% acceptable risk figure. That figure was determined at the October 3, 2018, Joint M&P-Finance Meeting.

SOCIAL MEDIA

Facebook

Facebook continues to be the major social media tool for the Theatre. King's Facebook promotes every event at the Theatre, as well as Theatre events taking place off-site. Thanks to Peter Mansour, King's Facebook is an active site that attracts a large following.

In 2018, a new engagement initiative was put in place. Social Butterflies are a group of volunteers who, based on their areas of interest, promote King's Events on Facebook. This includes Blues, Celtic, Country, Rock, Classical, Comedy, Stage to Screen, Live Drama, Dance.

A few Facebook statistics — January 5 to December 31, 2018:

- At the end of 2018, King's Facebook followers totalled 2,400 — 2,261 located in Canada.
- From January 5 to December 31, 2018, Page Likes increased by 24%.
- As of December 31, 2018, FB Post Reaches totalled 375,053 (260,249 unpaid distribution).
- 75% of King's Facebook followers are women.
- 61% of King's Facebook followers are between the ages of 35 to 64.

Instagram

With Facebook performing very well, the Committee focused on a strategy to increase the effectiveness of the King's Instagram account. According to stats released in September 2018 as quoted by statista.com, 75% of all Instagrammers who live in Canada fall into the 18-44 age group. This represents a large target market for the performing arts.

The Committee's strategy was to improve the current underutilized site and maintain a curated and consistent Instagram aesthetic which, would underscore King's image and mission, connect with other presenters and performers and attract the target Instagram market.

In 2018, the Committee approached the winners of the 2018 *King's Film Society Teen Instagram Film Festival* and offered them the opportunity to take on a paid internship to improve and manage the King's Instagram site. The internships began in January 2019 and will be in effect until the end of the year.

SPONSORSHIP

As the number of King's Sponsors and Partners has continued to grow, in 2018, the Committee worked on designing clear protocols for sponsorship levels, benefits and recognition. Once the levels of sponsorship and benefits were finalized, Sponsorship Templates were set up for each level.

A Sponsorship grid was created to track the type, level, name and number of sponsorships. This is maintained by Lesley Crysler who works with the General Manager and is the M&P contact person for all matters related to Sponsorship and compliance.

Placement protocol has been confirmed and digital files of all sponsor-approved logos have been filed. 2019 Sponsor and Partner logos are found on the King's Theatre Partners and Sponsors page.



TICKETING SOFTWARE

In 2018, the Committee began looking at the current functioning of the Theatre ticketing software. While it is possible to purchase a ticket through the current King's Theatre website, the actual processing of tickets is only done when a staff member is at the theatre.

As reporting of website statistics was only put into place towards the end of 2018, we are unable to trace the ticket purchasing steps. So, for 2018, we cannot determine exactly what percentage of ticket purchasers we may be losing at checkout. Using figures that are available to us from PayPal, we do know that presently, just under 10% of tickets for King's events are purchased on-line.

Currently, our ticketing software is not integrated with the accounting system which means that all ticketing revenue data must be sorted by performance and entered manually into the accounting system. This situation uses a significant amount of staff hours and is open to reporting errors.

In 2018, the Committee began looking at a number of possible systems as they might apply to the Theatre's current needs. Through 2019, in addition to investigating better ticket revenue reporting and integration options, the General Manager and the Committee will be evaluating other important aspects of ticketing systems including:

- assessing our current resources — what upgrades in technology would be required;
- investigating if and how we want to integrate box office, marketing and development into one database;
- ensuring that the ticketing system is in compliance with the Personal Information Protection and Electronic Documents Act (PIPEDA).

It has been a full and productive year for Marketing and Programming. I would like to thank all of the members who gave so much of their time and talents to the Committee. I would particularly like to thank Peter Mansour and Lesley Crysler whose work has helped us move forward in many key areas.

Submitted on behalf of the Marketing and Programming Committee

Sheila Duggan, Chair