



Everything you wanted to know about **theatre programmes**, and how to sell more of them.

Introduction

- Who we are
- What we do
- Why theatre programmes are important
- Ideas for increasing sales
- What the future holds

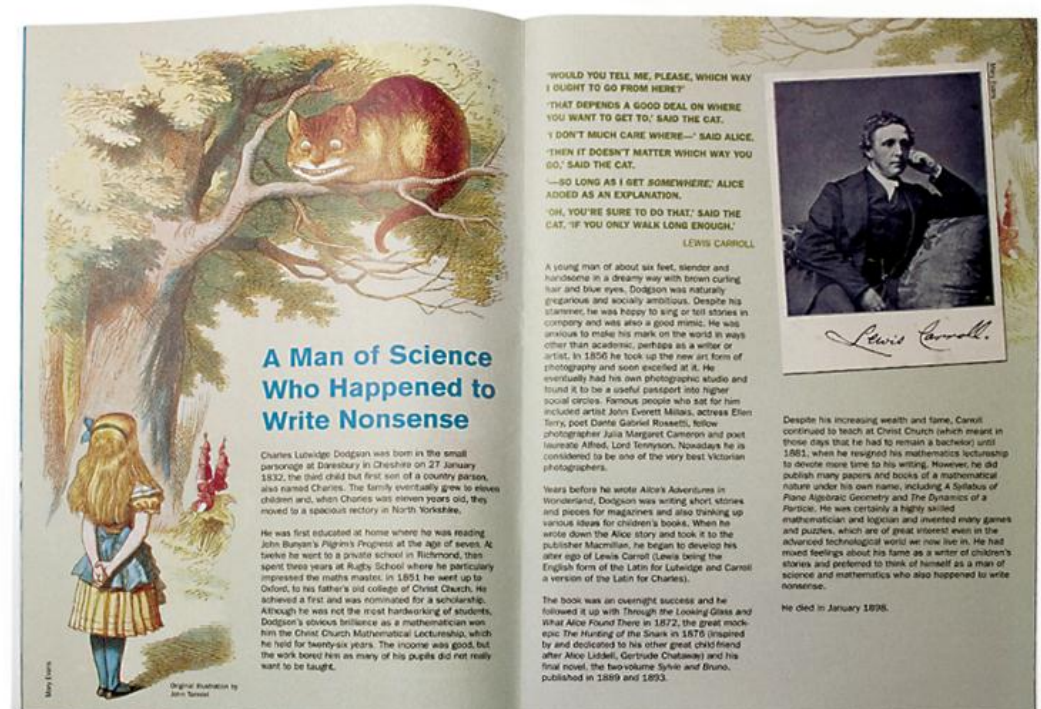
Leigh White, Client Services Manager
Steven Male, Business Development Manager

The John Good group

- Largest UK publisher of theatre programmes
 - We publish 6,000,000 programmes each year
 - 140 staff working from three regional offices
- Customers across the UK and West End
- Full-service design and publishing
- Marketing design and printing
 - 20,000,000 leaflets, posters, forthcoming attractions each year
- Digital marketing design and strategy
 - Website design and development, email marketing, mobile, web apps

What we do

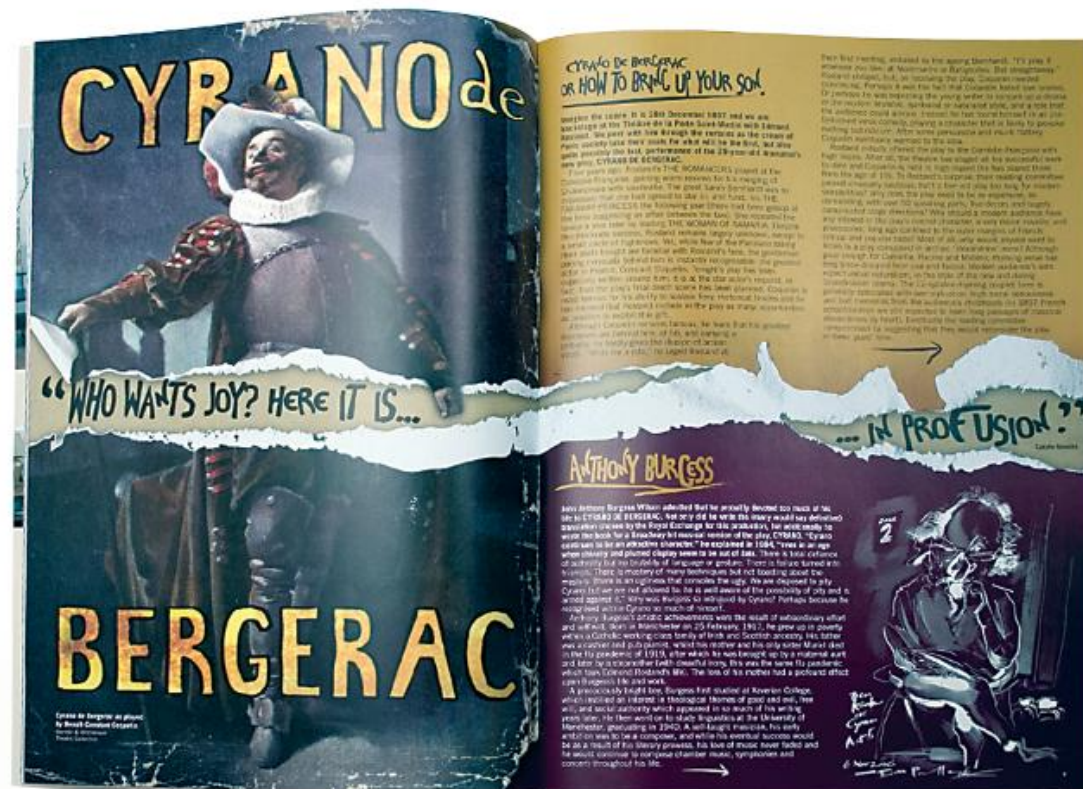
- 55 – 70 programmes each week
- Three-week production cycle
- Everything in-house
 - advertising sales
 - editorial
 - graphic design
 - production company liaison
 - printing
 - delivery



Why are theatre programmes important?

For audiences

- Souvenir
- Who's who
- What's on
- Background reading
- Part of the occasion
- Posterity (V&A)



Why are theatre programmes important?

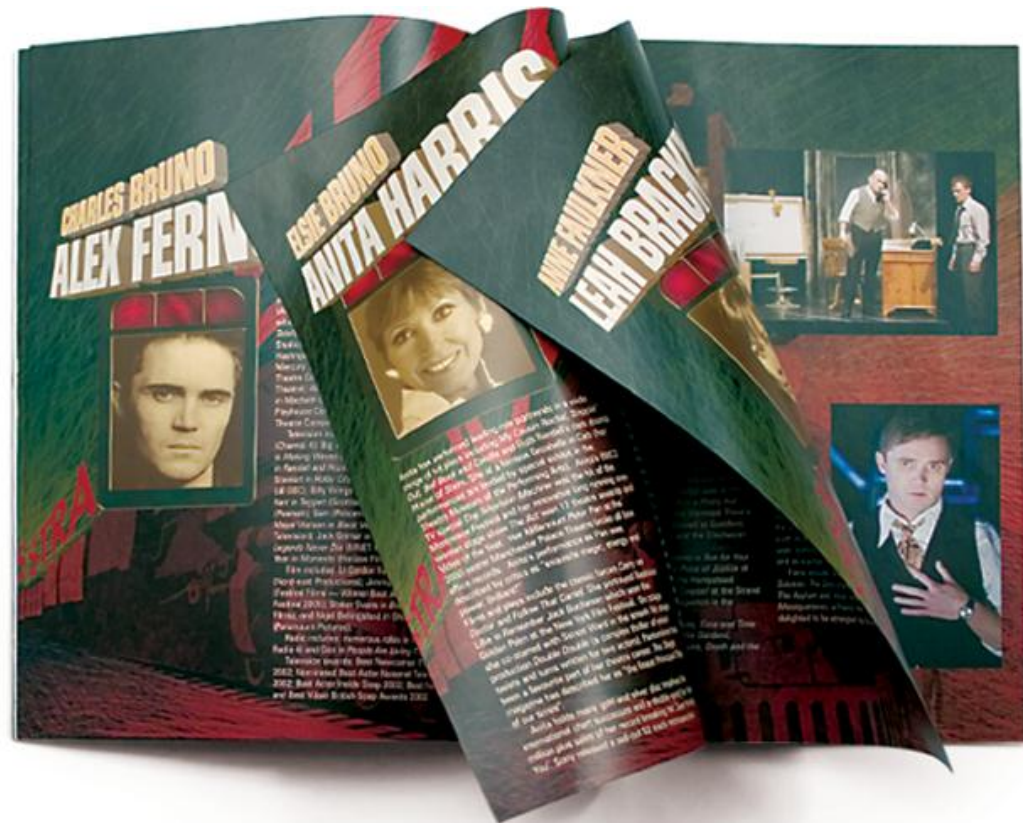
For the venue

- Supports the production
- Extends the brand
- Revenue through direct sales
- Upselling of forthcoming productions



Direct sales

- Very important revenue stream
- Good profit in every copy sold
- Revenue goes direct to venue
- Costs kept low
- Subsidised price
- Return on investment!



Selling theatre programmes

How do our customers sell programmes?

- As an **extra** – not an automatic purchase
- Patrons will **seek** rather than be **sold**
- In the foyer as the audience enters
- Some dedicated areas with point-of-sale material



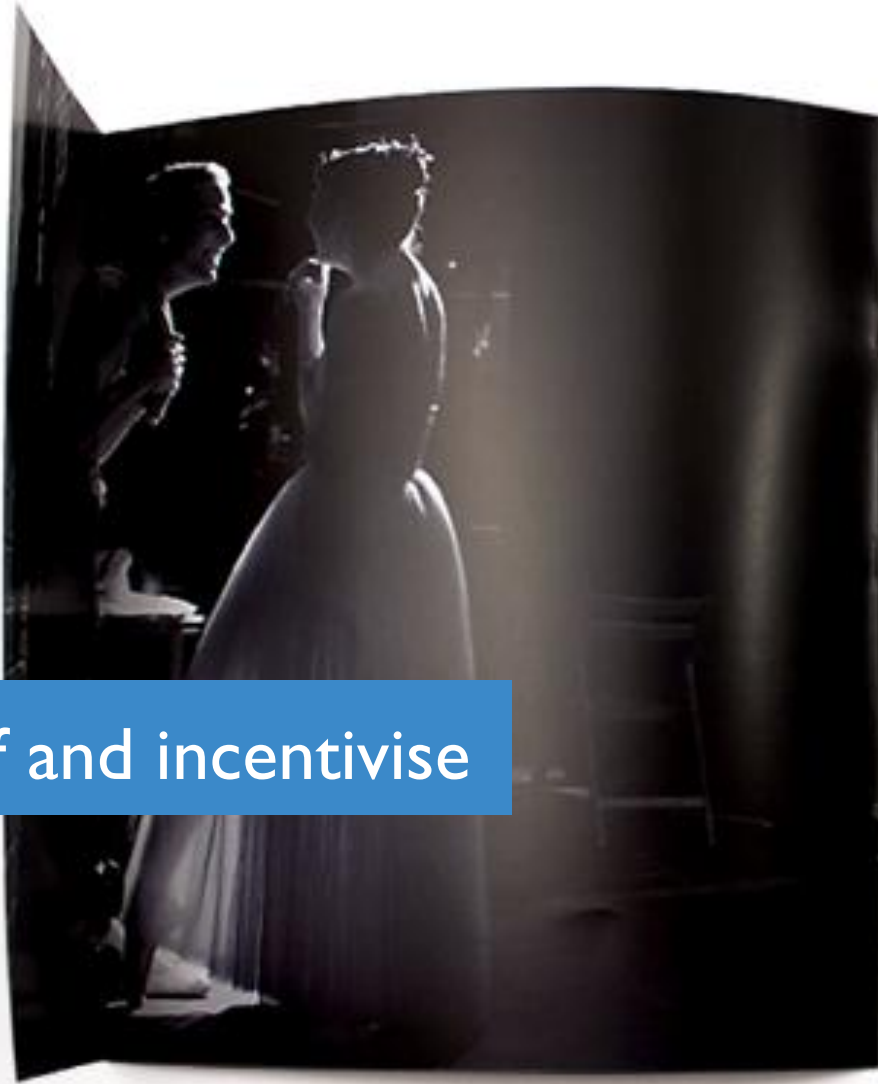


Where do you sell – and when?

Where do you sell – and when?

- Before, during the interval and after performances
- Within the auditorium as well as front of house
- Dedicated programme point-of-sale
- At busy locations: bar, ticket office, café
- Online – as part of internet ticketing
- Online – unsold programme archive





Brief and incentivise

The Story of Giselle

Act I A pleasant valley in Germany with vine-dial hills in the distance.

In the village of Lorraine, where the village girls of
worldly art, cottage every day, that for now with
today, the intention will be to the custom of 1776, a
beautiful and innocent peasant girl.

Giselle has fallen in love with Albrecht, Duke of Lorraine,
who is engaged to marry with the Duke's daughter,
a princess who will marry with Giselle, because
he has taken the veil, and later that, on the
Albrecht is not the promise she is to.

Albrecht goes from the hills to visit his young
friend and get acquainted with Giselle and Giselle
Giselle's mother, Duke, to prevent her from going
to marry with the Duke of the Duke's daughter,
who will fall with the Duke of the Duke's daughter,
and later that, on the Albrecht is not the promise
she is to. The Duke's daughter is not the Duke's
daughter, and later that, on the Albrecht is not the
promise she is to.

The Duke of Lorraine and his young wife, who
is the Duke's daughter, is not the Duke's daughter,
and later that, on the Albrecht is not the promise
she is to.

Giselle, deceived by her Albrecht's death,
has her heart set on.

INTERVAL

Act II A forest on the banks of a pond. A cross bearing the name of Giselle stands underneath the trees.

It is the supernatural world of the Wills. There is her
body, because the Duke of the Duke's daughter,
and later that, on the Albrecht is not the promise
she is to.

Albrecht, Duke of Lorraine, will be the Duke's
daughter, and later that, on the Albrecht is not the
promise she is to.

Albrecht is not the Duke's daughter, and later that,
on the Albrecht is not the promise she is to. The
Duke's daughter is not the Duke's daughter, and
later that, on the Albrecht is not the promise she is
to.

Albrecht is not the Duke's daughter, and later that,
on the Albrecht is not the promise she is to.

The Duke of Lorraine is a character in the story of the Duke's daughter, and later that, on the Albrecht is not the promise she is to.

2000



Andrew Hurrell and Sine Blake in Alan Ayckbourn's *Virtual Reality*

Writer Ben Brown returned to the theatre with the award-winning play *Larkin With Women*, a biographical play about poet Philip Larkin and his relationships. It won several Best New Play awards and got rave notices for Oliver Ford Davies as Larkin. The play was nominated for the Barclays Theatre Awards (Best New Play) and won the Adwells Theatre, London, but as a result of the award named Best Northern Theatre. A one-off event in the theatre saw former boxing champions Paul Ingle and Barry McGuire verbally sparring for an evening. In preparation for the millennium, the programme looked to the past with the production of George Bernard Shaw, J.M. Barrie and Noel Coward. The programme emphasised when Alan's Christmas play went back in time, then forward - in the time-travelling musical *Whose* (written with composer David King). This play also toured from Scarborough to the actors Alison Furgater and Saskia Butler were about to move on to big things at the theatre. Alan's Theatre also found the building for the first of its successful visits with John Godber's *Thick As A Brick*.

2001



Saskia Butler and Bill Champion in *The World of Alan*

The summer saw Alan premiering the double play *GamePlan* and *Fluff*. The attempt to reintroduce a repertory company to the theatre with the same cast performing two entirely unconnected plays on the same set. At least that was the plan until, inspired by the company during rehearsals, he decided to write a third piece, *BalePlay*, causing no end of headaches for the theatre department. The cast of seven - which included Alison Furgater and Saskia Butler - was highly acclaimed and would become the second Stephen Joseph Theatre company to transfer entirely to the West End. The first theatre school, *Alan's* and *The Round*, was launched offering any adult the opportunity to spend the week with Alan and his acting company. The production team at the S.J.T. From a modest beginning, this would become an event that in 2005 sold out within eight days of being announced. In 2005, the restaurant *Amarelli Angels*, the first play by Sarah Phelps, the award-winning writer of the 20th anniversary episode of *EastEnders* 2005 saw Dirty Den finally laid to rest. The play *Whispering* by Patric Marked the theatre's first collaboration with the Orange Tree Theatre, Richmond. The *Orange Tree* is also a theatre and the two theatres have formed close ties since 2001. Alan's *Private Fears in Public Places* touring there from 2005. The theatre also marked the tragic events of September when actor Geoffrey Whitehead read *Israel's History*. *Weeks After Paradise: A Voice From New York City* raised money for the New York City Fire Department.



2005: Terence South and Alison Furgater in Alan Ayckbourn's *Sugar Daddies*

Bundle with sweets, drinks or merchandise

Bundle with sweets, drinks or merchandise

- Special offer when bought together with a round of drinks
- Programmes-and-chocolates bundle
- Upsell with merchandising, particularly at Christmas





Enhance the shelf appeal

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- Point-of-sale material
- Standees
- Displays
- Downloadable taster
- Prize draws
- What do your customers want?



What does the future hold for theatre programmes?

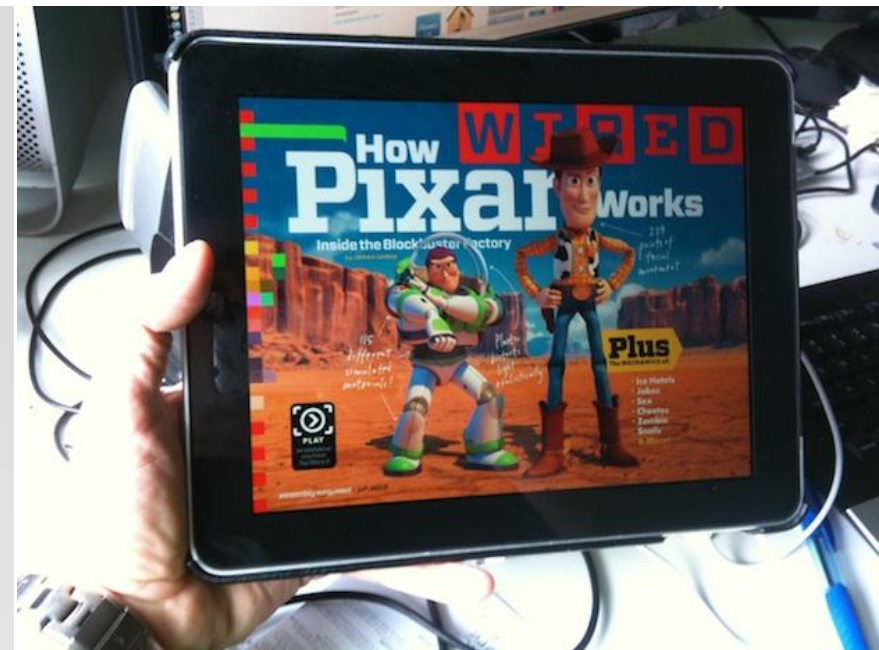
Reports of the **death of print**
have been greatly exaggerated



Printers live in interesting times...



15th century solution



21st century solution?

But where's the revenue?

- How to sell it?
- Perceived value of online content is low
- How will audiences access it?
- No permanence; not a souvenir
- It's no cheaper to produce
- What problem is this solving?



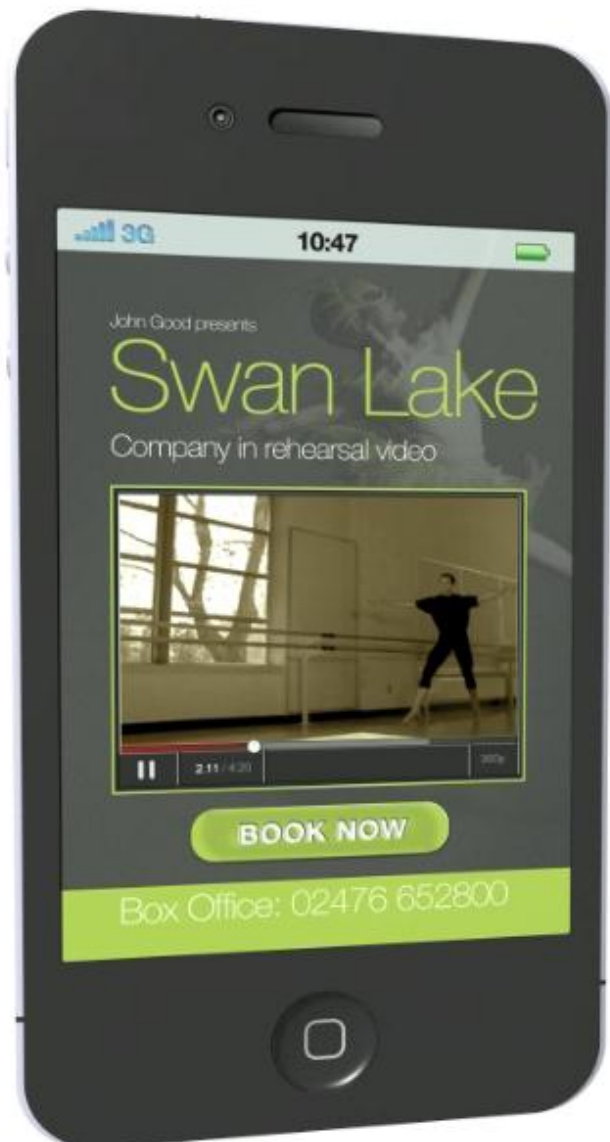
The future...



- 2011: 50% of all web traffic comes via mobile phones
- 2012: 50% of all mobile phones will be smartphones

Joining up print and digital





Added value = increased sales



- Interviews with cast and crew
- Backstage video tours
- Production and rehearsal shots
- More articles, downloads and games
- Trailers of forthcoming attractions
- Emailable special offers
- Mailing list sign up
- Competitions
- Viral marketing

Wrapping up

Let us know how we can help you to sell more programmes...

- Content?
- Format?
- Design?
- Point-of-sale material?
- Sales packs?
- Customer surveys?

Thank you!

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