

*Opera  
Phila  
delphia*

# Building Audiences

April 19, 2018 | Blank Foundation

# Agenda

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1. Brand and Strategy
2. Creative Destruction
3. Data and Developing a Hypothesis
4. Research
5. Results

# SPOILER ALERT

# SPOILER ALERT

We are going to talk about the product - A LOT

## Brand and Strategy

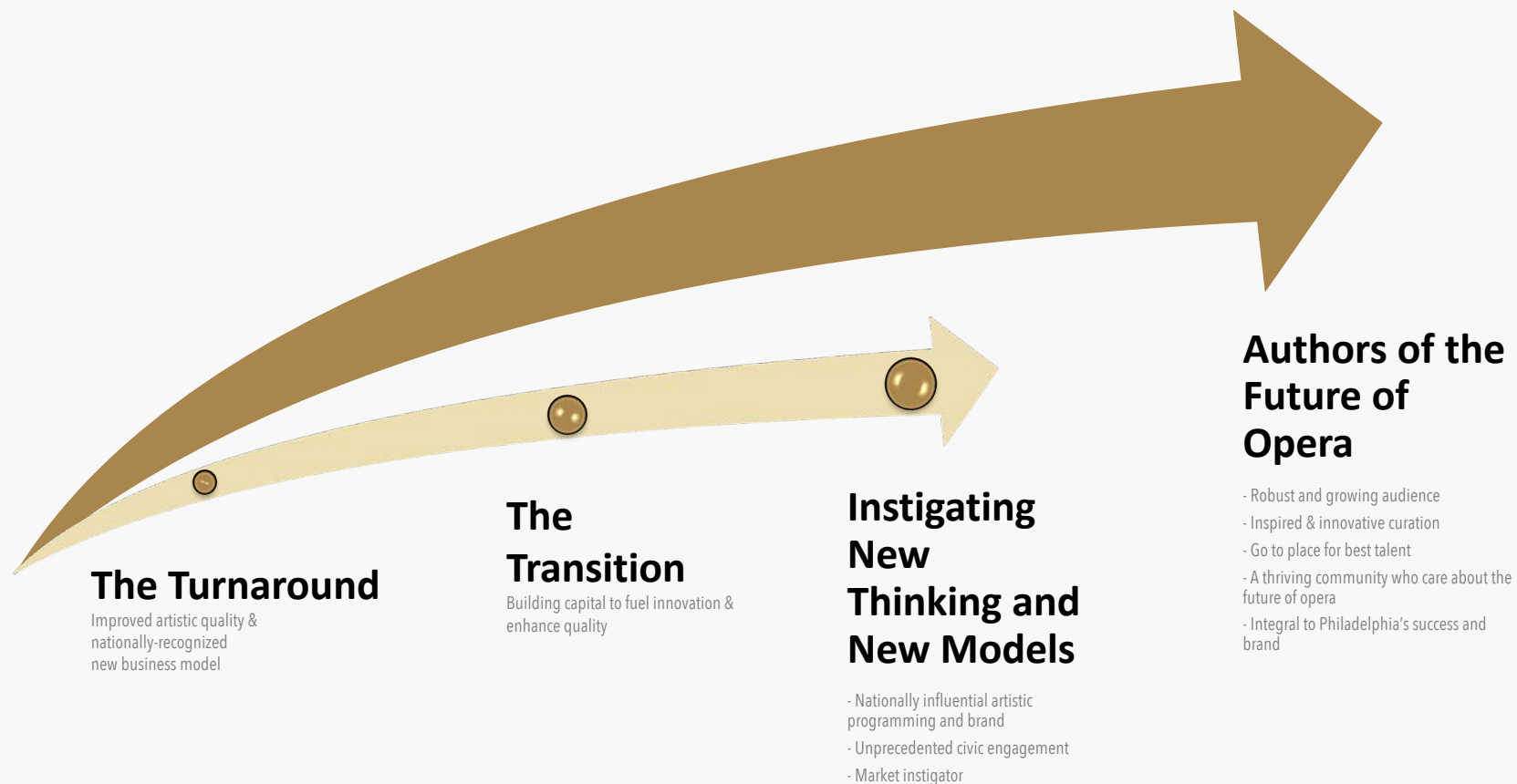
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# The Strategic Level

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- Strategy contains 3 elements
  - Scope
    - Who are the customers (buyers)
    - What activities does the organization perform
    - How does the quality of the organizations products compare to that of its competitors
  - Competitive Advantage
    - Why do customers prefer the organization's products to those of others?
    - What are the unique sources of value that the organization offers customers?
  - Economic Logic
    - Why will the strategy work?
    - How do the polices, resource allocation and configuration of activities support the organization's competitive advantage and scope?

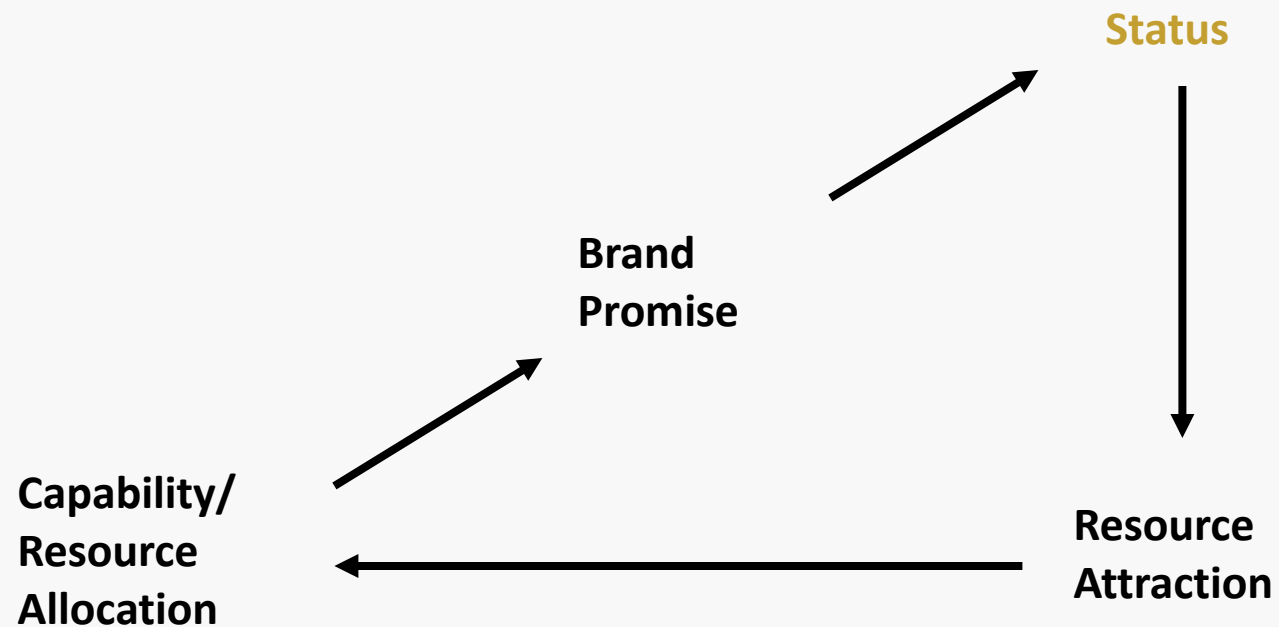
# Defining and Occupying a Market Category



	2006-2009	2010-2011	2012-2015	2016-2026
Did	Improved quality Introduced Aurora Perelman Series First multi-year major gifts program	Built working capital reserves Further product innovations with American Repertoire Program	Researched and understand consumer and preferences Festival design	Strategic map and vision that is artistic centered New business plan and eventuality model Innovation and customer growth as drivers
Learned	No change in customer behavior	No change in customer behavior	Development foundation weak	Capitalization needs are very high and immediate

# Resource & Status Cycle

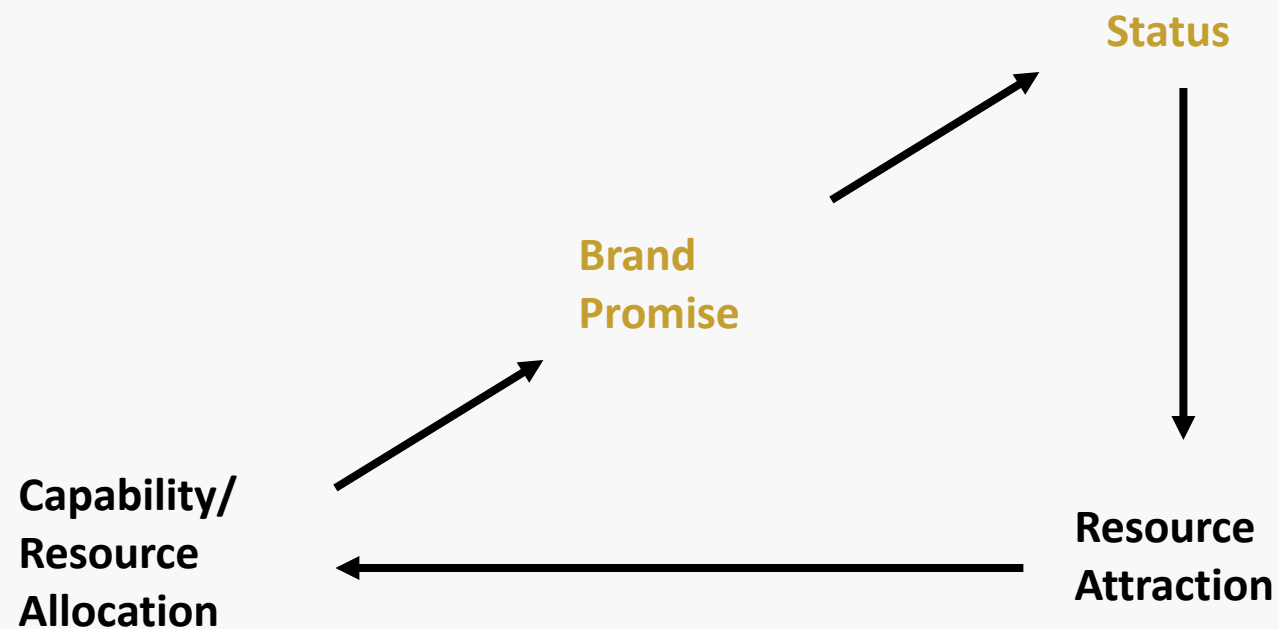
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# Resource & Status Cycle

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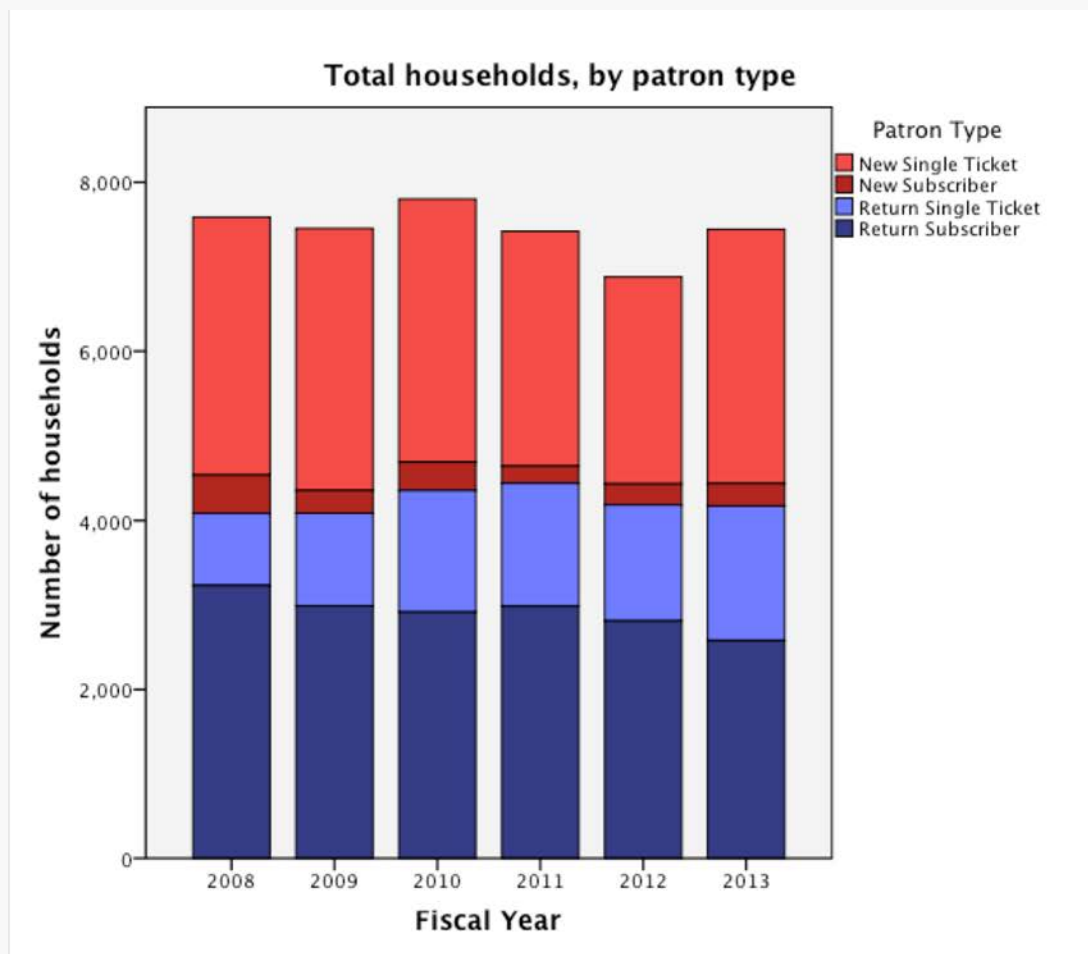


## Contextual Segmentation

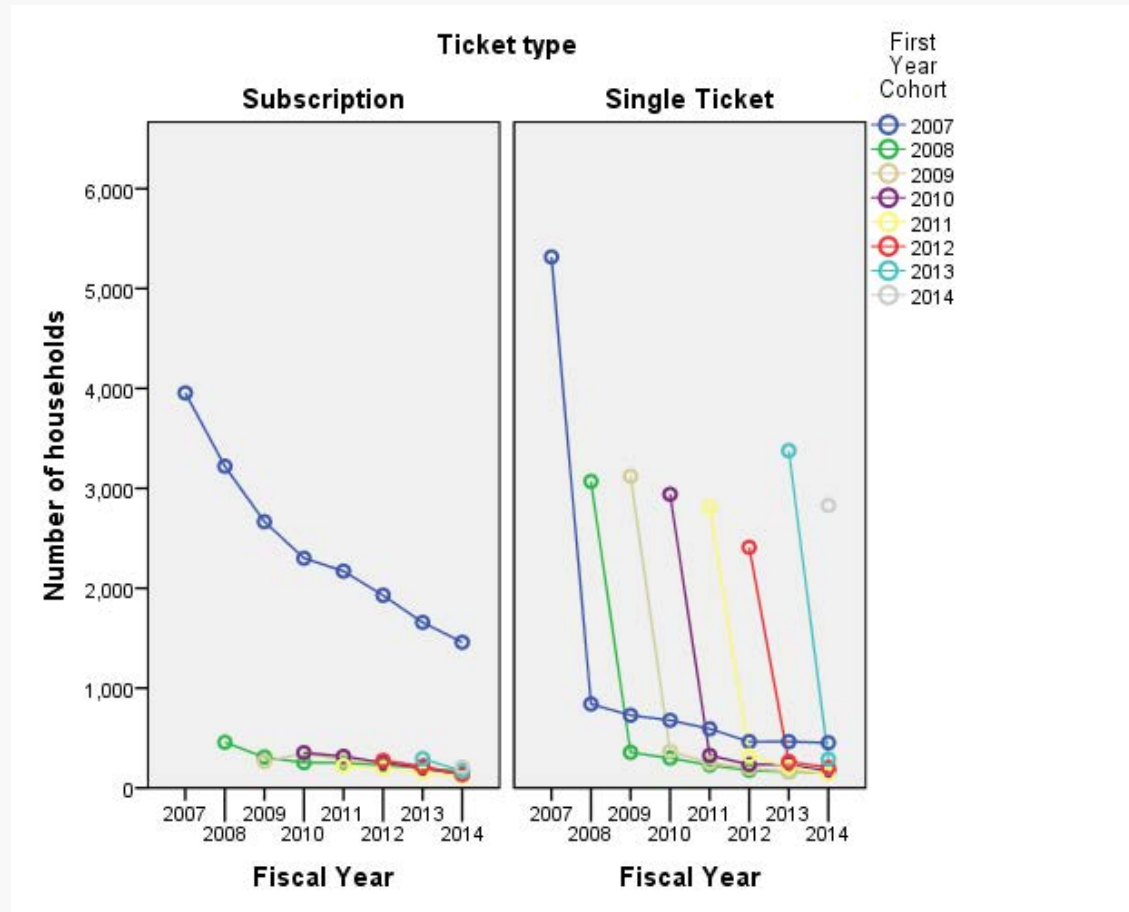
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- Contextual Segmentation is about targeting people using available contextual information plus contextual objects to identify a segment based on it's context.

# Overall Household Context



# Cohort Analysis





## The Big Ahas

# 1.

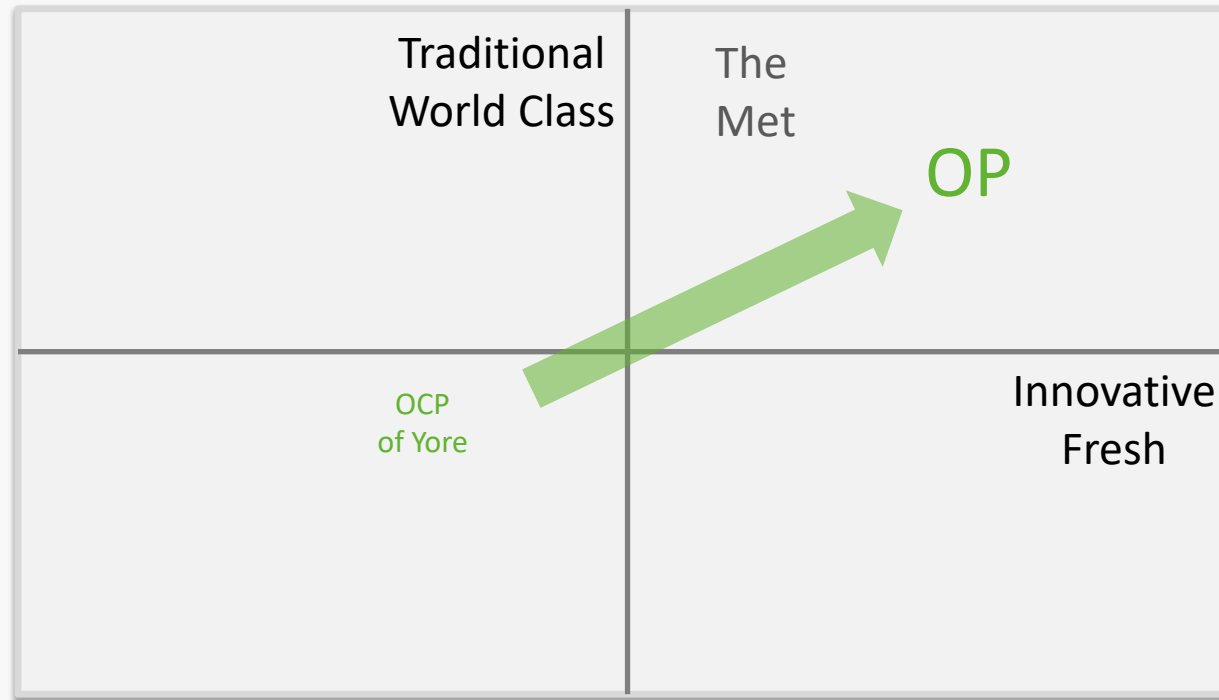
## Opera competes with The Sopranos.

While our category is narrow, consumers' tastes run wide  
and demands on our time are enormous.



# 2.

## Our consumers love us.



They value our shift in artistic direction.  
We're not just better than before and different than the Met.  
OP represents a new sense of vitality for the art-form.

3.

Opera Buffs & Opera Attenders  
are two different animals.





# 4.

Bufs want a gourmet meal.  
Attenders want a big entrée.



- Attend multiple operas per year
- Seeking performances that challenge conventions
- Well-known talent



- Attend an opera every 1 – 3 years
- Seeking a performance that reinforces traditions
- Well-known title

# However...

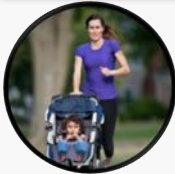
5.

While they have different taste in OPERA,  
both groups have a similar appetite for  
**NEW OPERA EXPERIENCES.**



## Segment Overview

The Adventurous and Classic Buffs segments can be considered subsets of the “Buffs” identified in the qualitative phase of research. The Mini Buffs exhibit many attributes similar to the Classic Buffs, but attend somewhat less frequently. Other segments describe variations of “Attendees.”



**Family on the Run**

- Almost never attend opera, and wouldn't attend festival
- Wants family friendly productions, good value, and low price
- Average age of 52, mostly female, and lower income
- Values family, honor, health, and stability

% of Sample Pop: 14%



**Adventurous Buffs**

- Attends the opera often, and is very interested in an opera festival
- Wants edgy, ground-breaking productions, new perspectives, and high quality productions
- Average age of 54, more female, and higher income
- Values discovery, freedom, health, and honor

% of Sample Pop: 12%



**Bargain Seekers**

- Almost never attend opera, but somewhat interested in an opera festival
- Wants familiar titles/content, good value, and low price
- Average age of 48, even gender distribution, and average income
- Values health, freedom, and family

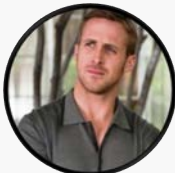
% of Sample Pop: 18%



**Classic Buffs**

- Attends opera often, very interested in an opera festival
- Wants high production quality, classic productions, and new perspectives
- Average age of 54, even gender distribution, and much higher income
- Values freedom, health, and discovery

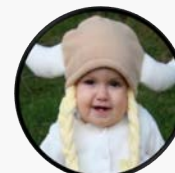
% of Sample Pop: 12%



**Uncommitteds**

- Rarely attend opera, and not interested in an opera festival
- Wants high production quality, world class talent, new perspective
- Average age of 46, even gender distribution, and average income
- Values health, honor, and family

% of Sample Pop: 12%



**Mini Buffs**

- Attends the opera regularly, and interested in an opera festival
- Wants high production quality, world class talent, good value, and a relatable, familiar title
- Average age of 54, more female, and higher income
- Values freedom, health, honor, and stability

% of Sample Pop: 12%



**Wallflowers**

- Rarely attend opera, but interested in an opera festival
- Wants low prices, good value, convenient location, and a relatable storyline
- Average age of 44, strongly female, and lower income
- Values freedom, health, fun, and stability

% of Sample Pop: 12%



**Omnivores**

- Attends the opera occasionally, and is very interested in an opera festival
- Wants it all!
- Average age of 37, more male, and lower income; ethnically diverse
- Values fun, discovery, hard work, and stability

% of Sample Pop: 7%

# Concept Exploration: An Opera Philadelphia Opera Festival





SUNDANCE  
FILM FESTIVAL

Entertainment  
Week

P  
PAY  
PARKING  
3 HOUR  
LIMIT  
11 AM - 8 PM  
NO PARKING  
2 AM-6 AM

SUNDANCE  
FILM FESTIVAL

SUNDANCE  
FILM FESTIVAL









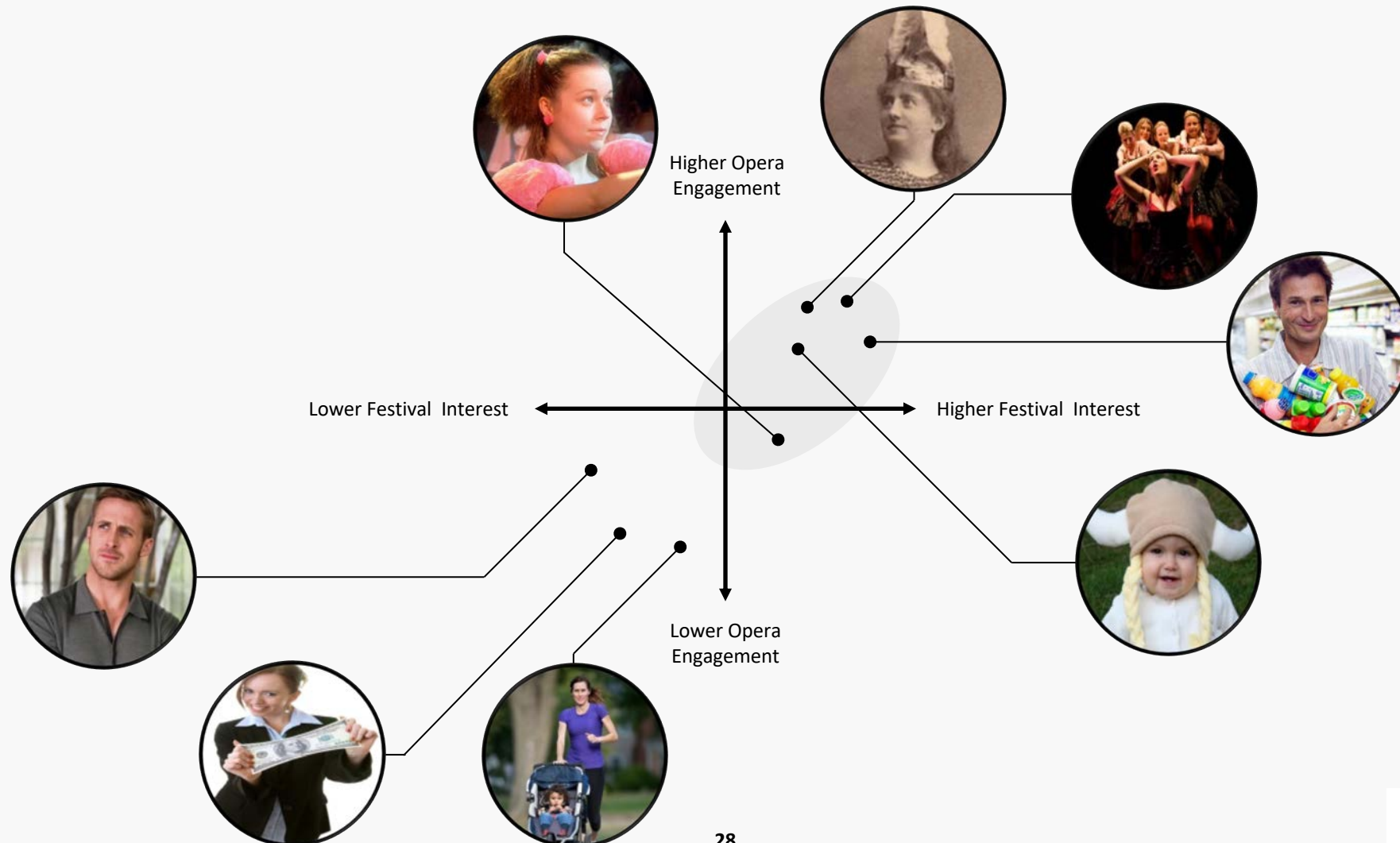
## Testing a Hypothesis

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- The festival idea; repackaging of products
- Netflixing the opera experience; opportunity to binge-watch operas
  - New multi-buying opportunity outside of the traditional subscription model
- Creates a happening, exciting artists and audiences
- A new business plan and programming model
- Festival O: where you can touch the future of opera

## Segment Overview

Based on their prior engagement with opera and expressed interest in the festival, the three Buffs segments, the Omnivores, and the Wallflowers represent the best segments for Opera Philadelphia to target.



20  
17

*Opera  
Phila  
delphia*

**For 12 days,  
our city  
is a stage.**

**FESTIVAL.**

SEPT. 14–25

# September

Th 14 F 15 Sa 16 Su 17 M 18 Tu 19 W 20 Th 21 F 22 Sa 23 Su 24 M 25

Perelman Theater  
**ELIZABETH CREE**

8:00 p.m.

2:30 p.m.

8:00 p.m.

8:00 p.m.

2:30 p.m.

Academy of Music  
**THE MAGIC FLUTE**

8:00 p.m.

2:30 p.m.

8:00 p.m.

8:00 p.m.

2:30 p.m.

The Wilma Theater  
**WE SHALL NOT BE MOVED**

8:00 p.m.

8:00 p.m.

8:00 p.m.

8:00 p.m.

8:00 p.m.

8:00 p.m.

Philadelphia Museum of Art  
**WAR STORIES**

8:00 p.m.

8:00 p.m.

8:00 p.m.

8:00 p.m.

8:00 p.m.

The Barnes Foundation  
**THE WAKE WORLD**

8:00 p.m.

8:00 p.m.

8:00 p.m.

8:00 p.m.

8:00 p.m.

Perelman Theater  
**SONDRA RADVANOVSKY**  
Festival Artist

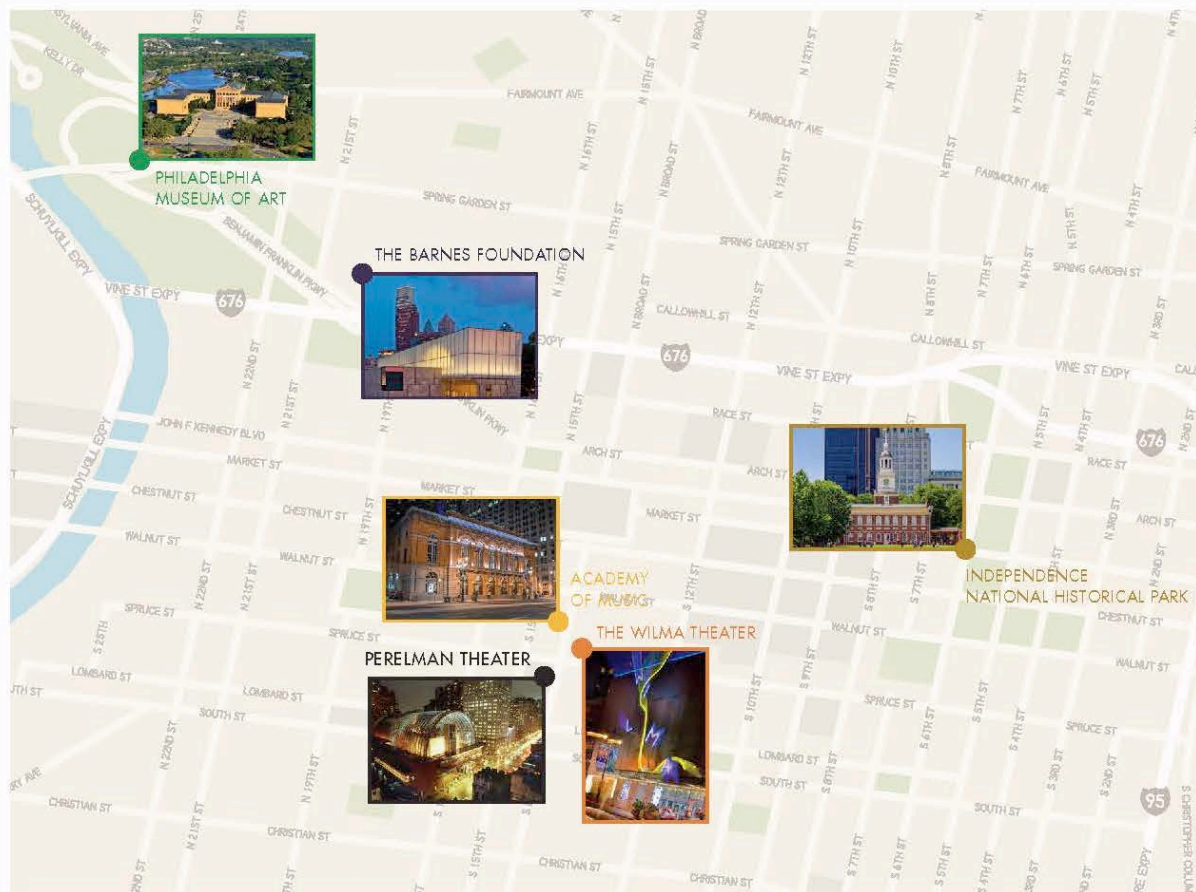
2:30 p.m.

2:30 p.m.

Independence National  
Historical Park  
**OPERA ON THE MALL**

7:00 p.m.

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Phila  
delphia



Photographs by Jeff Fusco, B. Krist, and George Widman for Visit Philadelphia.

*Elizabeth Cree / Sondra Radvanovsky*

## PERELMAN THEATER

*The Magic Flute*

## ACADEMY OF MUSIC

*Opera on the Mall*

## INDEPENDENCE NATIONAL HISTORICAL PARK

*We Shall Not Be Moved*

## THE WILMA THEATER

*The Wake World*

## THE BARNES FOUNDATION

*War Stories*

## PHILADELPHIA MUSEUM OF ART

*The Academy of Music and Perelman Theater are part of the Kimmel Center for the Performing Arts.*



A theatrical stage production featuring Elizabeth Cree and other characters in a library setting. Elizabeth Cree, a woman with dark hair, stands on the right in a long, elegant purple coat over a patterned bodice and skirt. To her left, a man with a beard and glasses sits at a desk, reading a book. The desk is cluttered with stacks of books and a lamp. In the background, another man in a blue hat is visible. The backdrop is dark with faint, glowing text. The overall atmosphere is dramatic and historical.

# ELIZABETH CREE

PUTS / CAMPBELL





# THE MAGIC FLUTE

MOZART



A theatrical stage production set against a black background. Four large, vertical, translucent panels display black and white portraits of Black men. The panels are framed by white architectural details resembling classical columns. In the center, a Black woman in a blue jacket and jeans sits on a black chair, facing a police officer in a blue uniform who is also seated on a black chair. They are looking at each other. In the foreground, three people are lying face down on the floor: one in a grey hoodie and jeans on the left, one in a light blue hoodie and jeans in the middle, and one in a grey hoodie and jeans on the right. The floor is a light grey color.

**WE SHALL  
NOT BE MOVED**

**ROUMAIN / JOSEPH**



A surreal stage production set on a large, dark staircase. In the foreground, a woman sits on a bed of white and blue blankets, reading a book. To her right, a small table holds a few items. In the background, several other figures are positioned on the stairs: one stands near a metal bed frame, another is bent over, and a third is near a metal chair. The scene is lit with dramatic, low-key lighting, with warm orange light from above and cool blue light from the sides.

# WAR STORIES

MONTEVERDI | BEECHER / MOSCOVITCH

A woman in a grey and white plaid double-breasted suit stands on a stage, looking down at a woman in a white, ruffled dress who is kneeling. The woman in the suit is holding a small object in her right hand. In the background, several people with blue faces are visible, some kneeling and some standing. The scene is dimly lit, with a spotlight on the woman in the suit.

# THE WAKE WORLD

HERTZBERG





**SONDRA RADVANOVSKY**

**FESTIVAL ARTIST**



# OPERA ON THE MALL

—PRESENTED BY—  
PNC  
*arts* alive  
be part of art



## O17 Audience Metrics

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### Goal:

### Result:

generate new audiences;  
increase pipeline

- 54% were first-time buyers
- nearly 2,000 new households

attract out-of-market  
audiences to destination  
festival

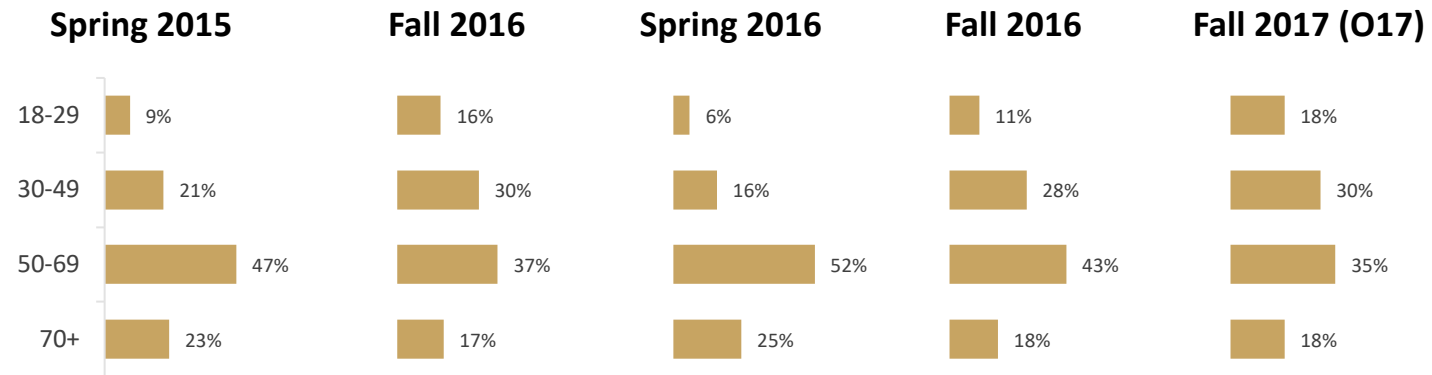
- attended 1+ event: 20% from outside Philadelphia
- attended 2+ events: 35% from outside Philadelphia

multiple ticket purchases;  
increase frequency

- 17% were multi-buyers with 2 or more events

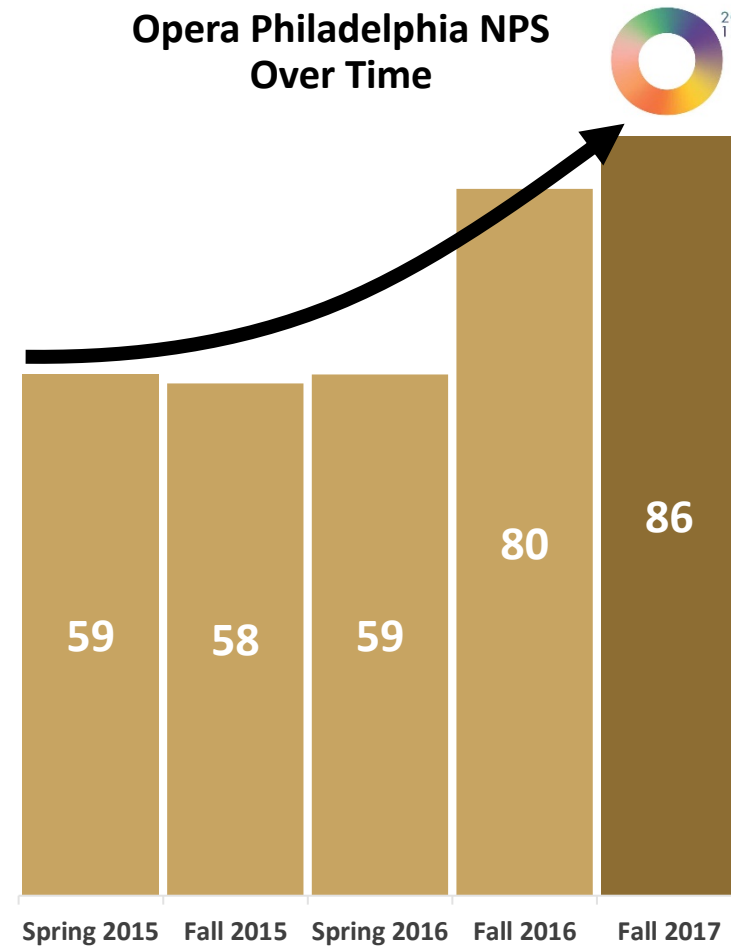
Data set: festival ticket buyer households, excluding subscribers

## Performance Age Breakdown Over Time



**50**  
years  
Avg. Age O17

# Net Promoter Score

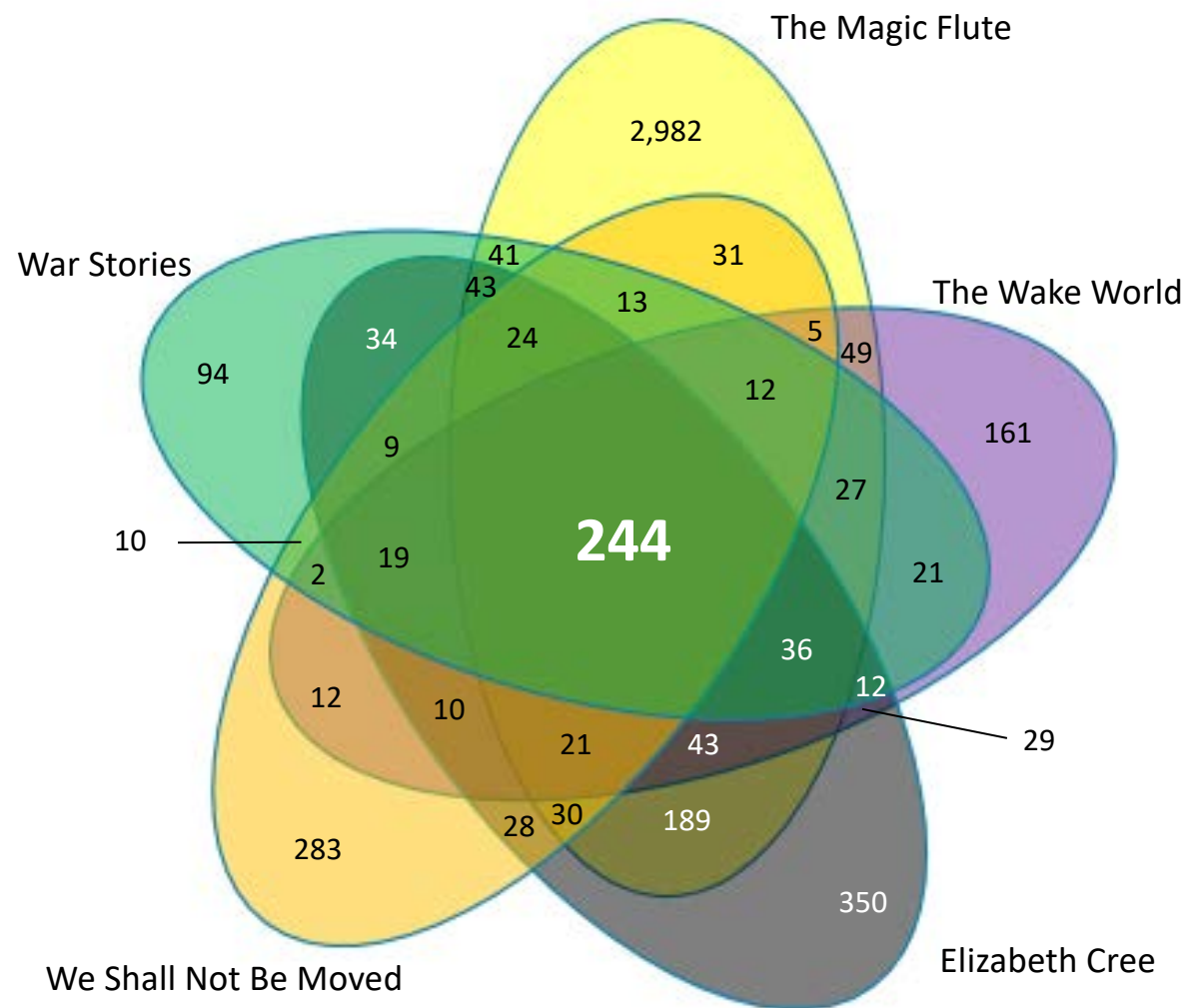


Net Promoter Score  
for patrons under age 30

87



# Crossover Between Products



The product combination with the highest crossover was all five operas = 244 HH



## Creative Destruction

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- Creative destruction occurs when something new kills something older.
- Creative destruction is a term coined by Joseph Schumpeter in his work entitled "Capitalism, Socialism and Democracy" (1942) to denote a "process of industrial mutation that incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one."
- In a not-for-profit we have to cause destruction in order to make room for innovation

## Identifying destruction opportunities

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- Natural places of staff resistance
- Attendance or usage decline
- Projects where the numbers never work
- Five Forces
- Opportunities not pursued

Thank You!

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Ticket Buyer HH: Frequency

# Performances 5+ 4 3 2 1

