MK ULTRA
Marketing & Audience Development Plan

ROSIE KAY DANCE COMPANY

BACKGROUND

The Company
Rosie Kay Dance Company creates performance works that tour the UK and Internationally. Renowned for their intelligent content, athletic technical precision and outstanding new ideas, the company has built a solid reputation for cutting-edge dance theatre.

Mission Statement: *Brave new dance that thrills and moves people*
Our mission is to constantly evolve and find new ways of making works, to question what dance can explore in subject matter and to thrill and surprise audiences with new ideas.

Belief
The company believes dance has the power to transform - through watching dance and participation in dance.

Recent Achievements
- Rosie Kay Dance Company is currently the UK's Best Independent Dance Company as awarded by the Critics' Circle National Dance Awards.
- 5 SOLDIERS toured in 2015 to theatres and military bases developing new audiences and new partnerships with middle scale venues including York Theatre Royal, HOME Manchester and Birmingham Repertory Theatre.
- 5 SOLDIERS toured Scotland in a similar format working with middle scale venues including Macrobert Arts Centre, Eden Court and Tramway.

Current Position
- RKDC is well known by the national media and our work is regularly reviewed and respected by dance critics.
- Marketing activity is led by Executive Director James Allenby
- Media activity is led by freelance dance publicist Simon Harper
- Email database is currently industry focused with 200+ professional dancers, 600+ dance industry and 100+ public audience subscribers
- Social media activity is led by Rosie Kay with 950 Facebook and 3400 Twitter subscribers
- Rosiekay.co.uk has been redesigned and rebranded with a new brand developed by visual artists Huntley Muir. Currently 8000+ website hits pa.
- 5soldiers.co.uk bespoke show website had 7000+ hits during 2015 tour period and 6000+ hits during 2016 tour period.

Future Plans
- RKDC is undergoing a step change in scale and ambition moving firmly into mid-scale touring venues.
- The company aims to position itself as a recognised mid-scale company alongside companies such as Protein, Hofesh Schechter, Akram Kahn, Wayne Macgregor, Motionhouse, Phoenix and Jasmin Vardimon.
- RKDC aims to develop new international touring partnerships.

The Project
Following its artistic and engagement R & D phase, we have developed MK Ultra and built partnerships with commissioners and mid-scale venues. MK Ultra tackles the world of conspiracy theories, illuminati and mainstream mind control in this new work. Renowned for tackling important, pertinent and challenging subject matters, RKDC now looks at a weird world of symbolism, hidden messages, occult signs and deconstructs it for an aware and an unaware audience.

The audience can be clearly divided into two groups:
- under 25's Those who know all about the illuminati, its supposed influence and the power it has over pop artists and their imagery, and

- the over 25's who don't know about the illuminati and see the themes and concerns are more universal and constant, rather than a specific shadowy aim of an occult elite.

The work will make sure that there is enough information before, during and after the show for those ignorant of the ideas to become well versed, and also include such content that will be highly recognisable and visually identifiable to an 'in the know' younger crowd. Much like Kay's last work, 5 SOLDIERS, **MK ULTRA** shines a bright and clear light on a much misunderstood and often ignored area that effects a large chunk of society, a subject matter that is having a dramatic effect on young peoples fears, mental health and distrust of democratic systems and mainstream media.

MK Ultra consists of a full-length dance performance with an engagement programme of debates for everyone and workshops for young people.

Purpose of this plan

- Develop marketing and audience development activity in relation to the move to mid-scale venues requiring larger audiences
- Capitalise on recent successes – critical acclaim, awards and industry/public recognition
- MK Ultra has both mass appeal to dance audiences and the ability to develop audiences of young people
- To improve company marketing activity, data capture and the building of a regular audience loyal to the company for future development.

OBJECTIVES

Meet or exceed sales target at each venue
Rather than applying an arbitrary sales target we will work with programmers and marketing teams at tour venues to devise a meaningful sales target based upon the venue's existing sales performance for similar companies/scales. This will lead to a numerical target to be achieved by the final performance date.

Increase attendance from young people (aged 14-25) by 5%
Again this will be discussed in detail with each venue to reach an agreed numerical target. This will be based upon existing attendance levels from the target age group for similar/relevant shows which may or may not be dance.

50% of audiences engage in supplementary activity
In order to meet our mission to thrill and surprise audiences with new ideas and to prove our belief that dance has the power to transform we want audiences to engage more deeply than simply watching the performance. At least half of audience members will engage more deeply through pre-show workshops, post-show debate and/or post-show feedback mechanisms.

To provide at least one pre-show workshop for young people in each location
MK Ultra is rich in themes of subversion of mainstream media, body image and the sexualisation of young people leading to mental ill health. These themes will be explored through practical workshops for young people with or without dance experience in each of the tour locations.

Capture hard data from 10% of attenders and analytic data from all venues
To develop RKDC's email list through data capture mechanisms and to take advantage of the new approach to data sharing from venues to allow statistical post-show analysis of audiences for MK Ultra.

Provide a meaningful and useful work/training experience for one emerging arts marketer
RKDC is committed to developing future artists and producers and will offer one paid part-time role for an emerging arts marketer/producer. This also recognises that the best voice to communicate with and develop audiences of young people is someone of the same age. The role will be supported and overseen by Executive Director James Allenby and appropriate training and guidance will be offered throughout.

AUDIENCES

Segment	Number	Benefits/Appeal	Unique offer
ADULT DANCE AUDIENCES This will be further developed for each venue depending on existing audiences but based on national Audience Spectrum data is likely to be: **Metroculturals** Prosperous, liberal urbanite group. **Commuterland Culturebuffs** Affluent and settled group with many working in higher managerial and professional occupations. **Dormitory Dependables** A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group. All three segments have a dominant age of 35-44 years and are unlikely to have heard of The Illuminati or have much knowledge of conspiracy related themes. These are existing dance attenders who are unlikely to have seen RKDC's work in the past. Their main motivation to attend is to be entertained.	TBC with each venue but approx. 22% 19% 16%	These audiences are likely to be attracted by: • High quality accessible dance • Entertainment through dance and music • Beauty of the art (photography, graphic design and video) • Unusual subject matter and visual references • RKDC reputation, previous awards and critical acclaim	James Allenby will lead marketing and communications activity focusing on: • Recommendation by programming venue who the attender has loyalty to • Existing marketing activity and communications channels provided by programming venue • Comparison to other similarly positioned dance companies • Less focus on detail of subject matter and more focus on the artist and artistic process
YOUNG PEOPLE AGED 14-25 The main area of audience development. Young people from a range of backgrounds and cultural and media preferences but that can be segmented into two groups: **Mainstream cultural consumers** Those who engage with mainstream culture and consumerism (believers). **Disillusioned and critical** Reacting against society's norms and likely to know about and potentially believe in conspiracy theories (non-believers)	TBC decided upon with each venue	These audiences are likely to be attracted by: • Pop cultural references • Underground subject matter not usually explored publically • Explosive music and projection scores	The emerging marketer will lead activity focusing on: • Generating online content and discussion • Visual/music online materials • Social media/digital word of mouth • Less focus on dance and more on subject matter

DEMAND

Adult Dance Audiences

Demand for the work is proved through the venue programmer's desire to present it and their belief that it will be attractive to their existing audiences. As we are not developing a new audience here we rely upon the programming venue's understanding of their audiences and existing successful marketing activity to reach the adult dance audience.

Young People

Through the autumn 2015 R & D phase of MK Ultra outreach consultant Tim Jennings and Artistic Director Rosie Kay worked with three groups of 16-25 year olds to explore the themes of the work. Without the session leaders explicitly mentioning The Illuminati discussions around pop music/videos, advertising, politics and media always landed in the same place, until finally someone uttered the unprompted word 'Illuminati'.

Key findings of these sessions were:

- The overwhelming awareness of the Illuminati - seen as obvious almost commonplace knowledge amongst young people
- The excitement over engaging with this subject matter
- The influence this has over their everyday lives – fear, confusion, cynicism and even acceptance
- Confusion, ambiguity, the blurring of reality and the real agenda of almost everything (including media / entertainment / governments / products) has come into question
- The fact that this is such a huge burden on their everyday lives and yet no one above the age of 25 knows about it

These sessions and the resulting presentation by a selection of the young people involved serve to prove demand for the work but make clear that we need to carefully consider how the subject matter is presented to ensure credibility and to stimulate a safe atmosphere for discussion of these sometimes sensitive ideas.

APPROACHES & METHODS

Having identified two very different audience groups, each with their own sub-segments, we have devised a two-pronged campaign that is focused on these two different groups. The separate campaigns will make use of similar resources and methods but these will be tailored to each group and led by two different marketers.

The flyer will be shared and have a different focus on each side for each group.

The website will have a landing page directing users to either the 14-25 or 25+ version. Essentially a different website for each but also with an option to see all content on one site.

The largest proportion of the audience is existing and well known to venues. The more challenging and potentially riskier group to engage (young people) is smaller but in order to develop this group requires just as much time and effort.

	Adult Dance Audiences	**Young People 14-25**
PRICE	Pitched around £15 mark to be comparable with other mid-scale companies.	Develop low pricing with venues for this group, ideally around £7.50 mark.
PRINT	• Venue brochure entry • Beautiful, striking and unusual photography • Focus on selling points • Press quotes and awards • Flyer that focuses on the art and explains a little about the subject matter.	• Forget about the brochure entry! • Use the other side of the flyer to focus on the subject matter, less on the dance and more on the pop culture references, visual nature of the performance.

DIGITAL	• 90 second trailer focusing on the dance and a short vox pop with Rosie Kay to introduce the subject matter. • Email marketing through venues existing database • 25+ website with in depth writing, research links and interviews with creative team • Facebook advertising using video trailer	• Series of short trailers/teasers drip fed over time: animations, samples of projections, short samples of dance, animated GIFs • Facebook event • Facebook advertising specific to YP • 14-25 website with masses of links to pop video source material
ENGAGEMENT	• Post-show debates • Public media campaign of preview and review coverage that carries key campaign messages of high artistic quality, reputation of company and the beauty of the work.	• Work to attract Arts Award reviewers • Workshops sold by Engagement Manager working with venues and local schools/groups • Research into and engage with local YP's mental health and well-being groups • Post-show debates

EVALUATION & FEEDBACK

Objectives covered in this plan will be measured through:

- Sales data from each venue
- Non-personal audience analysis data (concessions, postcodes, Audience Spectrum segments)
- Sales of workshops
- Numbers participating in supplementary activity
- Data capture levels for RKDC database compared to sales figures
- Appraisal of Graduate/Emerging Marketer and self-evaluation of experience

Audiences will be encouraged to feedback their thoughts and experience of the project through:

- Post-show debates
- A development of our previously successful 'Where in your body would you place the experience of watching this show?' feedback mechanism. We will identify how best to apply this short and snappy method of feedback to MK Ultra.
- Post-show surveys delivered by email to ticket buyers.