

Case study

Buy One, Donate One

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This scheme asks ticket bookers for Spitalfields Music's Summer and Winter Festivals to donate the value of a ticket as they buy their own ticket – effectively Buy Two, Give One Free, the antidote to Buy One, Get One Free. We use the money generated through this to offer free tickets to local residents who could not otherwise afford a ticket. Bookers can select the value of ticket they donate.

Over 4 years this has generated around £15,000 of tickets, involved 12% of our audience and most importantly has affected the culture amongst our audiences as they attend live events. We have an extremely wide audience profile (in Mozaic terms), wider than any other classical music organisation in London.

Objectives

- Find ways for ticket buyers who are resisting signing up to the regular member schemes to donate to the charity.
- Support the distribution of free tickets to local residents without having to apply for funding.
- We came to this project by thinking about the people we wanted to encourage to donate first and spotted the link to those we wanted to offer free tickets to afterwards.

Target audience

Regular ticket buyers/frequent attenders, who are not interested in membership schemes which access, for example, priority booking.

The people who book in the first couple of weeks of booking.

In reality we reached well beyond this profile – our whole audience got involved, including existing donors of course.

Process

1. Advertise through all channels available. Keep it clear.
2. Ask directly and simply.
3. Repeat regularly.

Our experience was that this started fairly slowly and gradually got to the stage where bookers were asking us before we got to that part of the transaction.

Outcomes

- We had a ticket fund for local residents
- Audience members have a sense of ownership of the organisation's ethos and approach
- It creates a very good feeling within audiences

Key points for effective practice

This doesn't really cost anything. It's actually harder to distribute the tickets effectively than to collect the money to cover their costs.

It took us a few goes to get the pitch exactly right – 'do you remember your first concert' etc. The main thing to remember was that the people we were aiming the scheme at were keen ticket buyers who love attending events.

Conclusions and recommendations

We'd be delighted if others wanted to replicate this.

Additional information

<http://www.spitalfieldsmusic.org.uk/>