The Experts’ Guide to Marketing the Arts

Third Edition

by Alli Houseworth

additional contributions by
Anneliese DeDiemar
Gene Carr
Michelle Paul
Laura Kakolewski
Ruby Lopez Harper

edited by
Laura Kakolewski
Ruby Lopez Harper
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NATIONAL ARTS MARKETING PROJECT (NAMP)
a program of Americans for the Arts

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Foreword
By Ruby Lopez Harper

In the face of a national decline in arts participation, the nation’s arts community continues to face challenges building new audiences. While addressing the rise of average audience age alongside the population’s growing diversification, the arts community must compete for the attention of technology savvy audiences and cope with capacity and resource restraints. Today, individuals are participating in and experiencing arts and culture in more non-traditional spaces, as found in Americans for the Arts’ 2016 Public Opinion Poll. These numerous challenges continue to push arts marketers to find new ways to retain existing audiences while acquiring new and loyal ones.

While America’s economy has started to rebound, resources remain limited, causing arts and culture organizations to adjust and expand in the way that they market to and communicate with the many diverse communities that they serve. Combining traditional media channels with new, digitally-based solutions, such as social media tools and content marketing, continues to be a moving target in creating the right mix to reach and effectively communicate with target audiences. Shifts in the ways that audiences view and consume arts and cultural experiences continue to create ongoing challenges in deciding where to focus limited resources.

Arts marketers also share the day-to-day challenge of navigating, leveraging and embracing uncertainty. They are counted on to understand the current environment as it relates to their organizations, communities, and audiences to make the most appropriate and relevant marketing decisions. They are working hard creating campaigns, making digital ad buys, drawing up pricing models and designing creative content around arts experiences that may not take place for weeks, months and in some cases, years. While there have never been guarantees to the success of analytics, data, and lessons learned, the proverbial crystal ball arts marketers have come to rely on looks cloudier than ever. Often, arts marketers lack the capacity needed to chase multiple outcomes while keeping up with ever-changing audiences. To stay ahead of the curve, arts marketers must work smarter and adapt faster. And more than ever before, arts marketers must be continuously inspired to maintain forward momentum in ensuring that their efforts increase participation and engagement.

The field of arts marketing is made up of a diverse community of professionals who tend to work in isolation with limited training, often relying on gut instinct to make marketing decisions. Unlike their counterparts in for-profit companies, they may lack access to sophisticated information that is necessary to market to and engage new audiences. Many arts marketers lack the necessary training to use new marketing tools. Every community is different, but the thing that has remained the same is the ability to access affordable and reliable training. In most cities, these efforts can be limited or inconsistent and are often geared towards larger and better-resourced organizations instead of
smaller and mid-sized ones. Trainings tend to offer more generalized information, which can dilute an organization’s ability to better serve themselves, audiences and communities.

Pennsylvania Council on the Arts
Arts Marketing and Audience Engagement in the 21st Century: Building the Capacity of Pennsylvania’s Cultural Sector

In September 2016, Americans for the Arts, at the request of the Pennsylvania Council on the Arts (PCA), began development of a five-year capacity building initiative focused on arts marketing and audience engagement. The initiative utilizes expertise Americans for the Arts’ National Arts Marketing Project (NAMP) staff. NAMP has an 18-year record of success helping arts organizations understand the marketplace in which they operate. They create audience development programs to suit those markets; produce increased earned revenue; develop enhanced marketing and communications expertise; and leverage new social media technologies. The initiative will give participants the skills they need to know how to adapt to Pennsylvania’s changing audience demographics; respond creatively to shifting economic models; and ultimately broaden and deepen their relationships with new audiences.

With internally- and externally-facing goals and objectives, the initiative seeks to:

• Assist Pennsylvania-based arts and cultural organizations achieve increased and engaged audiences on a consistent basis through skill building in the areas of arts marketing and audience engagement.

• Address long-term systemic issues of declining arts participation and loyal arts audiences in Pennsylvania.

• Assist arts and cultural organizations – particularly those within diverse communities – in attracting and retaining expanded audiences.

Each participant will receive a total of two years of intensive training that will include a specific curriculum tailored to the unique marketing and audience engagement challenges of Pennsylvania, plus access to the annual NAMP Conference. Multiple trainers (representative of leading peer practitioners from the field), NAMP staff, and top marketing experts will be involved in the training. An advisory committee comprising 13 state-based as well as national-level arts marketing leaders will provide insight on the endeavor.

Twenty-five organizations will be divided into three cohorts comprised of 50 people per cohort. Teams must come from the same organization and include one person whose duties encompass marketing and another with a higher oversight role (i.e. a board member, commissioner, executive director, artistic director). Arts and cultural organizations will be required to apply in order to participate in the initiative.
This Guide is meant to serve as the core curriculum for the initiative’s three-day boot camp, which is the cornerstone of the two-year capacity-building initiative through the Pennsylvania Council for the Arts. When read as a participant of the program, this Guide will set the stage for the creation of a new marketing strategy. When read as a stand-alone resource, this Guide will act as a road map for any arts leader looking to increase their marketing aptitude. It is a complement to the many resources and tools available through the NAMP Website and ArtsU. The worksheets should act as guideposts in developing a strong marketing strategy to move your organization forward.

**Americans for the Arts (AFTA)**

Americans for the Arts serves, advances, and leads the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America. Founded in 1960, Americans for the Arts is the nation’s leading nonprofit organization for advancing the arts and arts education. Connecting the best ideas from arts, community, and business leaders, it works to ensure every American has access to the transformative power of the arts. AFTA’s vision is that the arts are recognized as integral to the lives of all people and essential to the health and vitality of communities and the nation. It is committed to serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America.

**National Arts Marketing Project (NAMP)**

The National Arts Marketing Project (NAMP), a program of Americans for the Arts, connects, strengthens, and advances the nation’s arts marketing community with innovative programs, services, and tools. Its vision is to have a strong and healthy national platform that empowers them to strongly market arts experiences and engage their communities more effectively. NAMP is dedicated to serving arts professionals and individual artists. The program advocates that the arts have the power to transform individuals, organizations, and communities. It recognizes that when arts professionals and artists are provided the necessary skills to effectively market the arts and engage audiences, they have greater opportunity to not only strengthen their fiscal health and sustainability but also create a lasting impact in their communities.

Eighteen years after its inception, NAMP has evolved and is at an exciting and expansive stage of development. In January 2016, NAMP rolled out a brand refresh and a new website design around five strategic goals:

1. Deliver innovative, accessible, and valuable professional development to those marketing the arts and engaging audiences across the professional spectrum.
2. Engage the national arts marketing community by providing them a mechanism for connecting, while soliciting their participation, feedback, and brainpower to ensure the growth, relevance, and sustainability of NAMP.
3. Ensure NAMP’s own agility in responding to trends facing the future of the field, including technological advancements, new digital engagement initiatives, and cultural and demographic shifts in America.
4. Increase the visibility, reach, and impact of NAMP, with a particular focus on strengthening the link between it and its umbrella brand, Americans for the Arts.

5. Support vibrant and healthy communities by providing effective marketing and audience engagement skill training and resources to Local Arts Agencies and individual artists.

NAMP’s mission is to empower, strengthen, and connect the national community of arts marketers by providing the tools and services necessary for increasing capacity, revenue and reaching audiences. NAMP serves a broad group of arts professionals and individual artists at various skill levels who work to promote the arts as a vital part of an enriched and healthy community. While NAMP is inclusive and welcoming to all, its primary stakeholders include:

- Presenting and Performing Organizations.
- Museums and Visual Art Centers.
- Multi-Discipline Arts Centers.
- Consultants.
- Local, Regional, and State Arts Agencies and Arts Service Organizations.
- Individual Artists.
- Funding Organizations.
- Universities and Graduate Students.
- Creative Districts.
- Public Art Administrators.
Introduction
By Laura Kakolewski

The second edition of *The Experts’ Guide to Marketing the Arts*, published in 2010, states: “Generally, the nation’s arts community is strong and thriving, a testament to solid marketing efforts on the part of its arts groups. Yet the arts are at a critical juncture, with audience growth slowing and average audience ages rising. Audience sizes ebb and flow with the state of the economy. Funders place grants on hold while they re-assess their priorities. Entertainment consumption is limited by time, as well as money, and people are more cautious about their commitments. Nonprofit arts groups also face stiff competition, as for-profit arts companies flood the market with slick, larger-than-life shows and online content.”¹

At the time, the imminent changes and advancements in the landscape for arts marketing, communications, and engagement were still inconceivable.

Today’s 21st century arts professionals have to do more than simply keep up with or embrace change. Instead, change must be anticipated, sought out, and invested in, or else we risk a decline in relevance, left behind by rising competitors. The explosive growth of social media and digital marketing—and their effect on how we live and work—has expanded our possibilities and made our jobs more exciting than ever before. Despite new opportunities and the excitement they generate, we can’t forget the fundamental importance of the foundations of marketing—and how to best serve our audiences and communities.

With new trends came the need for a third edition of *The Experts’ Guide to Marketing the Arts*. This Guide provides you with the relevant tools to develop an effective marketing strategy for your organization, leading to increased participation and revenue as well as new audiences.

For more information, tools, resources, and inspiration for your arts marketing challenges, visit the National Arts Marketing Project website.

Arts professionals everywhere—and anyone who wants or needs a deeper understanding of arts marketing, communications, and audience engagement—will benefit from the information contained in this updated version of *The Experts’ Guide to Marketing the Arts*.

Because marketing includes so many variables, it is not an exact science, and combining two elements doesn’t always give the same results. Arts managers often ask if there is a “right” way to market a theater or dance company, arts education program, or gallery show. Each marketing solution must be custom-developed to the uniqueness of each arts organization and the individual marketing problem. This Guide equips you with the tools to craft a marketing strategy that is tailored for your organization.
What is marketing?
Marketing is the entire process by which one comes to understand the relationship between a product and its customer. First, it’s a process—not the end product. It’s not PR, posters, direct mail, or advertising. It is the process of examining the world in which you operate, including your customers, your competition, and what you have to offer.

What’s marketing planning?
Marketing planning for the arts is asking the right questions to narrow what seems like an enormous problem (e.g., Where do I find new audiences?) down to manageable size, resulting in logical and creative solutions.

What’s a marketing strategy?
Simply put, a marketing strategy is a road map that sets out the most important landmarks on the path to reaching your marketing goals. In a marketing strategy, you assess where you are, define where you want to go, reveal who you need to target to get there, and map out the quickest, easiest, most effective way to accomplish those goals.

A strong marketing strategy involves detailed research including turning your arts and culture organization inside out, challenging long-held assumptions, and searching for clues about where new audiences can be met and won over. Most of your research will be a foundation on which you will build your best opportunities for growing audiences. A strong marketing strategy is concise: lots of thinking encapsulated in a few, well-chosen words. It should be well-researched and realistic. Most of all, it should be flexible and adaptable to inevitable changes in the marketplace.

Why do I need a marketing plan or strategy?
Arts leaders, working in isolation with limited training in marketing can often rely on gut instinct to develop their marketing programs. For many arts practitioners, a formal, systematic marketing strategy represents a whole new approach to marketing their artistic products. Unlike for-profit counterparts, arts marketers may lack access to sophisticated information regarding potential new audiences and new marketing tools, as well as the time to research the application of these tools. Informal marketing can be hit or miss under the best of circumstances, but in the current climate, it is destined to fail more often than not. A disciplined, strategic approach to marketing is necessary if arts and culture organizations wish to attract new audiences and build long-term relationships with them.
Chapter One

Understanding Where We Are

Marketing has undergone many transformations—especially in the last decade—yet all too often, arts and culture marketers dive straight into crafting a marketing strategy rather than pausing to thoughtfully examine the brand from the 50,000-foot level of today’s marketing and audience engagement landscape. It is essential for the 21st century arts and culture organization to stay abreast of trends in marketing, audience engagement, shifting demographics, and consumer behavior. If marketers do not understand the environment and marketplace in which they are operating, they cannot craft an effective and successful marketing strategy.

Before you craft your marketing strategy and decide where you want to go, it is important first to understand where you are. This chapter shares techniques to help you start crafting an effective marketing strategy by exploring the challenges of marketing and audience engagement in the 21st century, as well as the behaviors and values of the contemporary arts attendee.
CHAPTER ONE: UNDERSTANDING WHERE WE ARE

Part I  Marketing in the 21st Century

In the last 20 years, the rise of the internet and the permeation of personal computers and mobile devices into homes have fundamentally changed the marketing industry and the way people behave.

Since the internet allows us all to create and share media, opinions, and much more, mass media is becoming less and less impactful. This shift has forced them to adjust their strategies. Now, marketers must focus on niche markets, and move from creating “one message for many” to “multiple messages geared toward individuals.” We can see the impact of mobile technology on marketing in the design of emails, interaction on social media, and even “interruption-based marketing.”

When we look at how the landscape of arts and culture marketing has shifted, we’re not just talking about the new technology or communications channels at our disposal: social media, websites, email, mobile. The conversation extends to the ways customers (audiences)—both existing and potential—are behaving.

In today’s marketplace, the phrase “the customer is king” rings true for a reason. Personal computers, mobile devices, the internet, as well as social media, and other platforms that foster digital participation, have brought customers closer to businesses than ever before. It has allowed them to become “prosumers” (a “producer” and “consumer”). The term aptly describes participants in the Web 2.0 culture and explains the continuously blurring lines between consumers and producers in the online media landscape.

Popular companies such as Netflix and Amazon have created business models predicated on consumers customizing their entertainment to their uniquely tailored interests. Consumers receive suggestions for other entertainment options they might enjoy based on their preferences and order history. Such an approach has reduced the “barrier to purchase” for customers across the country. Customers now expect a more tailored experience—one in which they can quickly select from a refined list of products that align with their values and past purchasing behavior.

Before this customer-centric shift, up until the late 1990s, a successful marketing mix was known to use the 4Ps (price, product, promotion, and place). In the early 2000s, this gave rise to a more customer-centric model. The 4Ps have evolved into the 4Cs (Customer wants/needs, Cost, Convenience, Communication).

---

The Experience Economy
Customers are more engaged with companies than ever before, and their demands have shifted from demanding a product (as with the 4Ps), to demanding that a product satisfies their needs (as with the 4Cs). In the late 1990s, the term “The Experience Economy” was coined to quantify this shift in customer’s expectations—they want a complete experience from a brand: ease of transaction, personalized communication, recommendations based on their unique value-sets, and more. In the experience economy, marketing takes a 360-degree approach, in which the brand experience spans from the moment customers consider attending your event to the moment they return home. These touch points serve as an excellent reminder of how to create content and an experience to satisfy your 21st century customer.

Marketing Strategies in the 21st Century
When crafting a marketing strategy in the 21st century, it is important to consider the shifts in technology (the tools one has at their disposal) and the change in consumer behavior. With more modes of communication, greater customer participation in the marketplace, and an abundance of niche markets, marketers need to create thorough marketing strategies to avoid mismanagement of an organization’s brand and also to grow the business.

A well-crafted marketing strategy:
• Ensures you are using available resources to their fullest capacity.
• Helps you organize and prioritize the work.
• Allows you to align activities with the organization’s goals.
• Holds you accountable for your goals.
• Considers the important trends and shifts discussed in this chapter, and how they impact the behavior of audiences.
• Ensures your marketing decisions are backed by research, data, and facts versus assumptions.
• Increases organizational relevance, as a living and breathing strategy must be flexible and changeable.

Given the significant shifts and trends that have emerged in the arts marketing landscape, it is imperative for arts and culture organizations to reframe their thinking and make shifts in their strategy. To be successful in this landscape, marketers need to understand how to rise above the “noise” of the internet and create campaigns rooted in carefully crafted strategies that target specific customers rather than blasting the same message to a large swath of people.
Today’s Arts Attendee

With the customer at the center of the 21st century marketing landscape, it is important to dig deeper into who these customers—existing and potential audiences—are and how they behave.

To better understand who the 21st century arts attendee is, we can look beyond demographic characteristics to uncover:

- What motivates arts attendance.
- The barriers to arts attendance.

Understanding the motivations and barriers around arts attendance gives you the opportunity to craft a marketing strategy that is rooted in data and statistics instead of assumptions. You can be confident about how certain motivations and barriers affect consumer behavior—specifically the decision to attend or not to attend. Armed with this arsenal of information, you can tailor your marketing strategy (and tactics) to customer motivations, while problem-solving to reduce any barriers that are affecting attendance.

Motivations for Arts Attendance

A 2015 report published by the National Endowment for the Arts highlighted salient findings regarding the motivations and barriers that influence attendance of arts programs by U.S. adults. More than half of U.S. adults (53.6 percent) had attended at least one art exhibit or one live performing arts event within the past year.

Some of their motivations for attending included:

- Socializing with friends and family members (the most common motivation for arts attendance).
- Learning new things (especially for exhibit-goers) and experiencing high-quality art (the second-most-common motivation for attending).
- The low cost of admission (only two in five respondents mentioned this as a motivation).

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7. “When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance,” NEA Office of Research & Analysis. Copyright 2015 by National Endowment for the Arts. Reprinted with permission [Figure II-2, pg. 12]
The study found significant differences among the motivations that individuals offered for attending art exhibits versus performances. **FIGURE 1** shows how motivations differ between performing arts attendance and visual arts attendance.

**FIGURE 1**

*Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Most Recent Event Attended and Motivation for Doing So (2012)*

How can you leverage the motivations that influence attending arts and culture events to better inform your marketing strategy? What lies beneath “Socialize with friends and family” offers insight into motivations for participation that can assist you in understanding, and ultimately attracting, new audiences.

The best marketing and audience development efforts capitalize on the motivations that influence people to attend the arts and mitigate the barriers that prevent attendance. The more marketers know about the specific groups and customers they want to attract, the better they can do their jobs.

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9. “When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance,” by NEA Office of Research & Analysis. Copyright 2015 by National Endowment for the Arts. Reprinted with permission. ([Figure II-2](#))
Barriers to Arts Attendance

What’s the most common reason that people who want to attend the arts do not follow through? What are the common barriers to arts attendance? After the initial round of research for the “When Going Gets Tough” study, the NEA followed up with those who responded as having not attended a visual or performing arts event in the last year. They asked that group: “During the last 12 months, was there a performance or exhibit that you wanted to attend but did not?” About one in seven U.S. adults expressed interest in, but did not attend, an exhibit or performance. Here are the reasons those people did not attend the performance or exhibit that interested them:

- Lack of time (one in three non-attendees).
- Cost (38 percent of non-attendees).
- Location (37 percent of non-attendees cited finding the exhibit or getting to the performance venue was too difficult).
- Going alone (22 percent of non-attendees cited not having anyone to go with).

Also of note, nearly 60 percent of parents with children under age six said lack of time was the most important reason for not attending.

Racial/ethnic minorities and first-generation immigrants often emphasized different reasons for their decisions to attend or not. Among interested non-attendees, Mexican-Americans (42 percent) and non-Hispanic Blacks and African-Americans (32 percent) said not having someone to go with prevented their attendance, compared with only 17 percent of interested non-attendees from other racial and ethnic groups.¹¹

Let’s take a deeper look at barriers to attendance among racial/ethnic minorities:

- Non-Hispanic Blacks and African Americans and Asian Americans and Pacific Islanders who attended a performance cited a desire to support community events and organizations most frequently. First-generation Hispanic immigrants reported they often attended events to celebrate their cultural heritage.
- Compared to other demographic groups, Non-Hispanic Blacks and African Americans were less commonly motivated to attend arts activities by a desire to socialize. Among those who wanted to attend but didn’t follow through, Mexican Americans and Non-Hispanic Blacks and African Americans said—more often than interested non-attendees overall did—that not having someone to go with was a barrier to their attendance.
- Mexican Americans were more likely to say that difficulty getting to the location was a barrier to their attendance.

If we merely go by the headlines—“socializing” and “lack of time”—we would fail to notice appreciable differences. Particularly, the frequency with which racial and ethnic minorities, young adults, and young families, among other groups, cite various motivations and barriers to attendance, however prevalent the desire to socialize remains overall.12

By understanding the ideas that are attractive to those who attend the arts, we can begin to create the deep and meaningful connections that are so integral to helping overcome barriers to attendance. Equipped with this knowledge, you are well on your way to a well-informed, data-driven marketing strategy.

**TIP**

Check with arts and culture alliances and service organizations in your community to see whether they've done research into barriers to and motivations for attending events.

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“Arguably the larger problem is that we arts marketers take this research at face value. It makes sense, really. If the barrier that is keeping people away is their own lack of time, the problem isn’t ours, right? In short: it’s not us, it’s them. Their excuses become our excuses.

But, of course, it is our problem. And we compound it by focusing on our inability to control how our potential customers spend their time, rather than by treating the response as a clue to how to determine the challenges we need to address. To quote When Going Gets Tough: “The question becomes: How might arts organizations and presenters better tap into people’s personal values and preference sets, to curate activities on which more people choose to spend time.”

Either we’re asking people to give up leisure time to attend arts events or to designate some leisure time to the arts, depending on whether they see the arts as a leisure activity. Regardless, the onus is on us to communicate why it is worth that time. How do we make our art and our organizations integral to the life of a person who, until now, has perceived that they lack the time to attend a performance or exhibit they wanted to see? Some strategies include:

- **Read beneath the headlines.** Crack the books and pound the pavement (yes, both!) to learn what motivates the customers you are trying to attract and build experiences designed to meet their needs.
- **Use language that connects** your art and organization to their interests and desires.
- **Look for deep connections.** You’re not just trying to get folks to go to any old performance or exhibit; you’re trying to inspire them to go to your performance or exhibit. What makes this the right fit and the right relationship to warrant them reallocating their time? Of course not all prospective audiences are going to be the right fit for your organization, and that’s okay.
- **Keep your ears open.** Chances are that other factors affect at least some of the people who say that time is what keeps them away. Some issues may be practical and related to time—like difficulty getting to a location that might be far from home—but some factors likely also relate to their perceptions. These are the more deeply rooted notions that keep people away from the arts: the sense that they do not belong, the event is not for them, or that the risk is too great.

Sure, we all seem to run out of time to do the things we’d like to do, but as arts organizations, we cannot resign ourselves that prospective audiences who say they lack time are completely out of reach. How people choose to spend their time is a reflection of their identities, their priorities, and their values. Our challenge is to make attendance at our arts events a logical—and critical—expression of those identities.”
After fully comprehending the two foundational concepts of marketing in the 21st century and barriers and motivations for audiences, or customers, to attend an arts experience, marketers are well-equipped to begin a more customized assessment process of what could work for their specific circumstances, community, and organization. The next step is to more fully understand your organization and your audience. This chapter details several different strategies you can use to assess where you are in your marketing journey and help identify goals you can measure and attain.
Understanding Where You Are

Before you create your marketing strategy, it is crucial to understand where you are. This section outlines how to conduct a situation analysis, which is comprised of three parts: an environmental analysis, a competitive analysis, and a S.W.O.T. (strengths, weakness, opportunities, and threats) analysis.

You conduct each of these analyses by asking a series of questions about your organization and the world in which it functions. It is an intense self-examination that answers the question “Where are we? Where are we in the landscape of our competition? Where are we as an organization in the minds of the customer? Where are we in our ability to reach the customer?”

Undergoing this analysis helps you define the challenges and opportunities that are unique to your mission-driven business goals. It also helps you determine the value of your artistic product relative to audience needs, the competition, and the environment as a whole. Once you have completed the three-step Situation Analysis, you can create your marketing and audience engagement strategy from a place of clarity and awareness.

Step 1: The Environmental Analysis

The Environmental Analysis examines trends that are affecting your local community and the country as a whole. This outward look—beyond your doors and even beyond the arts community’s doors—provides a helpful perspective when developing and assessing your marketing strategy.

You can learn a lot by looking outside your organization. For example: On the opening night of a highly anticipated play, a theater is empty, when it should have been a full house. The marketing manager wonders what she did wrong:

- Could it have been that one bad review in an online publication?
- Did the theater use the wrong list for its direct mail campaign?
- Is the programming for its whole season off the mark?

The theater might have made only one mistake, such as scheduling opening night during the NBA playoffs, on the first day of a major road construction project, or on the night of a contentious school board meeting. Sometimes, the success or failure of your marketing strategy has nothing to do with factors that are internal to your organization, but with those entirely unrelated to the arts.
Nationally, changes are affecting the way people attend the arts in our communities, such as:

- How people use their time for both work and leisure,
- The changing role of women in society,
- The growing diversity in our country, and
- The rise of “virtual” entertainment and the internet.

These micro and macro details—from as small as scheduling conflicts to as large as changing consumption of entertainment—are all part of your environmental analysis.

When you do your environmental analysis, consider national trends in arts consumer behavior, such as:

- Who attends the arts.
- What they attend.
- Why they attend.
- Where they attend.
- When they attend.
- How they make decisions to attend.

Answer these questions as best you can in your local community. For national research, refer to the National Endowment for the Arts report discussed in detail in Chapter 1.

**Sources of Audience Data**

Other organizations at national and local levels are constantly undertaking research in arts and culture participation. Use these sources to understand your audiences—existing and potential.

**General Population Statistics:**

- U.S. Bureau of the Census local economic development agencies.
- Local media outlets.
- Statistical Abstract of the United States.
- State Departments of Finance.

**Arts Information:**

- National Endowment for the Arts.
- Americans for the Arts.
- Major foundations, such as The Wallace Foundation and The James Irvine Foundation.
- The National Arts Marketing Project.
- Environmental Systems Research Institute.
- Tapestry segmentation.
- Local arts and culture organizations.
- Colleges and universities, such as Rice University, Princeton University, Vanderbilt University.
Research You Could Conduct or Find Locally:
- Internal databases and other records.
- Current audience surveys.
- Surveys of the general public.
- Informal one-on-one interviews.
- Focus group interviews.
- Observation.

Chapter 1 of this Guide is a great place to begin outlining your environmental analysis. That chapter covers some national, cultural, and demographic trends affecting arts attendance that can get you started on your environmental analysis.

Worksheet Exercise: Use Worksheet 2.1 to do a P.E.S.T. (Political, Economic, Socio-Cultural and Technological) analysis, a widely used tool that helps you understand the big picture of the environment in which you are operating. Fill in the rest of the worksheet with relevant information from Chapter 1, as well as information you’ve gathered from other sources, such as those referenced above.

### The Value of a P.E.S.T. Analysis

Use the following prompts as a starting point for brainstorming.

**Political:**
- Prominence of local government and its stability.
- Changes in tax policy.
- Likely changes in the political environment.

**Economic:**
- Current and projected economic growth, inflation, and interest rates.
- Unemployment and labor supply.
- Labor costs and unionization.
- Levels of disposable income and income distribution.
- Likely changes in the economic environment.

**Socio-Cultural:**
- Population growth rate and age profile.
- Population health, education, and social mobility, and attitudes towards these.
- Population employment patterns, job market freedom, and attitudes to work.
- Press attitudes, public opinion, social attitudes, and social taboos.
- Lifestyle choices and attitudes towards these.
- Socio-cultural changes.

**Technological Environment:**
- Impact of emerging technologies.
- Impact of the Internet, reduction in communications costs, and increased remote working.
Once you have created the list of environmental trends that are affecting the United States and your local community, it is important to determine if and how each trend is affecting your ability to retain your current audiences and/or to develop new audiences. Some trends may have a significant impact; others may not. Some may have an immediate impact; others you can plan for now because they may become issues in three to five years. In other words, which findings should cause you to take action? For example, although the growth of a minority population is affecting audience development in many urban areas, is it an issue in your community? If so, which minority audiences? Be specific. What more do you need to know about them to reach them as a potential new audience?

Worksheet Exercise When you have filled out Worksheet 2.1, select the top three factors that are most affecting your attendance and add those to Worksheet 2.5.

Step 2: The Competitive Analysis
Millions of marketing messages assault consumers every day, providing a noisy backdrop against which arts marketers must make their product stand out as a compelling choice. Therefore, analyzing your competition is one of the most important aspects of the situation analysis because what the competition does, or fails to do, can make or break a marketing strategy. A thorough analysis of the competition shows whether you can compete on the basis of:

- Quality, price, or customer service.
- Responsiveness to marketplace trends.
- Filling an unmet need.

It is also important to look at possible “substitutes” that compete for your customer’s time and attention. While you are focused on your fierce, tooth-and-nail competition with the symphony down the street, some of your audience may see a choice between your event, seeing a favorite sports team play, browsing a bookstore, or staying in to watch a movie. When assessing their competitive environment, arts and culture organizations need to consider the wider universe of leisure options available to the customer, not just other arts organizations or entertainment options.

We can break down competition for arts and culture organizations into two categories:

1. Direct Competition
   - Competition from arts and culture organizations in the same discipline as yours.
   - Competition from arts and culture organizations outside of your discipline.

2. Indirect Competition
   - Other leisure activities that require one to leave the home.
   - All products competing for the customer’s entertainment dollar.
Worksheet Exercise  Use Worksheet 2.2 to complete your competitive analysis. List your top competitors in each of the categories above. When thinking of your arts and culture “competition,” consider the organizations’ size, objectives, market share, product offerings, price, and other strengths and weaknesses. Are they innovative? Are they effective and efficient marketers? Do they have well-established positioning? Can you take advantage of a weakness they have or something they lack?

You should also attempt to discover how and why the competition appeals to audiences: What meaningful benefits do they offer versus what you offer? What meaningful benefits do you offer versus what they offer?

Also consider other leisure activities and products that compete for the entertainment dollar. People’s pocketbooks are not bottomless. Even during good economic times general competition is intense for discretionary dollars in consumer culture, and can include everything from cars and collectables to travel and toys.

Worksheet Exercise  Once you have completed Worksheet 2.2, go back to Worksheet 2.5 at the end of the chapter to write down:

- The top three advantages your organization has over the competition.
- The top three disadvantages your organization has in relation to the competition.

FIGURE 2.1

This service map shows the audience journey of attending your event. This is an excellent tool to help you imagine the journey your audience member takes when attending your performance, event, or exhibit.
Step 3: The S.W.O.T. Analysis

Up to this point, you have mainly been looking at the outside world and how it affects your marketing strategy. Now it is time to conduct the Strengths, Weaknesses, Opportunities, and Threats (S.W.O.T.) Analysis, which offers a helpful format for unearthing important issues facing your organization specifically.

Strengths and Weaknesses: Internal Factors

The first part of the S.W.O.T. Analysis—a focus on strengths and weaknesses—will require you to look internally. Be sure to consider every aspect—from governance and budgeting to box office management and fundraising. It is important to be very thorough, but not too negative. Give yourself credit for real strengths that you can build upon. They may suggest opportunities you have never considered before!

The 4Cs from Chapter 1 (Customer wants and needs, Cost to satisfy, Convenience, and Communication) provide a great framework for an analysis of your organization’s strengths and weaknesses.

Worksheet Exercise

Use the questions below as a guide when completing the first two boxes on Worksheet 2.3.

Consumer wants and needs

• Are we producing what our customers want? Are we producing what our potential customers want?
• Are we producing at the right times and locations for our audience?
• Are there other things we could be producing based on the wants and needs of our market?
• Is our experience designed with the consumer at the center?

Cost to satisfy

• Is the cost of the entire experience (tickets, concessions, merchandise, and parking) aligned with our customers’ values?
• Is there a cost to our offerings that will satisfy different segments of our audiences?

Convenience

• How easy is it to buy tickets on our website, over the phone, and in person?
• How easy is it to find our venue? To park?
• Once at our venue, is it easy for our customers to find what they are looking for? (exhibits, restrooms, concessions, seats, and human help)

Communication

• Are we listening to our customers? What channels are at our disposal for us to listen?
• Are we turning feedback into actionable change?
• Does our language across multiple channels (website, print, and signage) match our identity?
Identifying Opportunities

The data from your environmental and competitive analysis helps you identify opportunities that are available to your organization. For example, a dance company’s environmental analysis shows an increase in the number of empty nesters in the company’s geographic region over the next five years. At the same time, there has been a revival of Latin dance music. Voilà, a potential new program for older couples who want to learn partner dancing.

Identifying Threats

Threats to your organization can come in many forms at the local, regional, and national levels. Most external threats are outside of your control, but you can develop strategies that address these potential challenges.

Use your competitive analysis as a springboard for identifying possible threats to your organization. While local, regional, and national trends could be affecting your audience and your business, other types of threats include:

- New/strong competitors.
- Economic downturn.
- Community changes.
- Construction.
- Terrorism or fear of gathering in public spaces.
- Changes in funding patterns.

Worksheet Exercise

Use Worksheet 2.4 to identify three to five responses to each of the following:

1. What opportunities lie in your strengths? Consider what opportunities play to the strengths of your organization, making them easiest to take advantage of.

2. What opportunities lie in your weaknesses? Be honest with yourself! Write down what opportunities you might be unprepared to capture because of your organization’s weaknesses.

Worksheet Exercise

Use the same analytical pattern to complete numbers three and four below, but this time only give one or two examples of each. Your responses should be written in the corresponding boxes in Worksheet 2.5.

3. What threats lie in your strengths?

4. What threats lie in your weaknesses?

Once you have organized your opportunities and threats, select the top three opportunities you wrote in Worksheet 2.4 and copy them onto Worksheet 2.5 to complete your Situational Analysis.
Part II Understanding Your Audience

In addition to taking the time to understand your organization’s strengths, weaknesses, opportunities, threats, its competition, and the environment in which it operates, it is important to understand your organization’s existing audience. Once you understand who your existing audience is, you can strategically attract the right audience through your marketing plan. By identifying your audience, you can separate them into segments by type (e.g., new attendees, those who always attend in a group, or those who only purchase discounts) and craft your marketing strategy so it targets and speaks to those specific audience segments.

This section illustrates what you can learn about your existing audience by focusing on three categories of audience identification: demographic, behavioral, and psychographic. Then exploring how to determine this information about your audience, including conducting data analysis, surveying, and observational research. This section concludes with sketching two “audience personas”—one for frequent attendees and one for infrequent attendees.

You should consider three categories of identification when analyzing your existing audience:

1. **Demographic.** (age, income, ethnicity, etc.)
2. **Behavioral.** (Do they purchase in advance or day-of?, Do they come in a group or alone?, etc.)
3. **Psychographic.** (likes and dislikes, values, preferences, etc.)

**Demographics: A Good Place to Start**

Demographics are a simple way to break audiences down into segments by facts. Demographic traits include:

- Age.
- Gender.
- Race/ethnicity.
- Income.
- Education.
- Family Status.
- Employment.
- Geography.

Here’s a typical demographic profile:

- Age 45 to 64.
- Female.
- Caucasian.
- Married.
- College Graduate.
- Upper-Level Executive.
- High Income.

**TIP**

When thinking of your existing audience, consider all of your existing stakeholders: donors, volunteers, board members, ticket-buyers, community leaders, etc.
Whom do you picture as you read this description? Can you imagine a person who attends your events fitting this profile? Who is the first person that comes to mind? What is their name? Who is the second person that comes to mind? The third?

You may find that many people fit this profile, because many do! In fact, many individuals fit into this profile, such as Sheryl Sandberg, J. K. Rowling, and Lisa Kudrow. Since these profiles are so broadly drawn, they describe many people. This is why demographics are only a starting point. They can provide a broad general outline of your audience, but do not really help you pinpoint the qualities that make people into individuals.

Arts marketers need to take a deep look at why people make the decisions they make. Someone’s demographic profile may influence their decision-making, but whether or not someone attends your event more likely has to do with their behavioral and psychographic traits.

**Behavioral Characteristics: The “What” and “When”**

Understanding how a person behaves should greatly impact your marketing strategy. Getting into the mind of your existing audience allows you to craft a message specifically for them and deliver it at a highly impactful moment in time. Behavioral characteristics of audiences include:

- Frequent attendees.
- Infrequent attendees.
- Subscriber or member.
- Single ticket-buyer.
- One who purchases ahead.
- One who purchases last minute.
- One who only buys discounts or as part of a group.
- One who attends soon after an opening.
- One who purchases concessions or merchandise at each attendance.

**Psychographics: The Decision-Drivers**

Beyond demographics and behavior characteristics, what differentiates us are factors that exist below the surface, in our hearts and in our heads. These are our attitudes, values, lifestyle, and opinions—our psychographic traits, which include:

- Likes and dislikes (including media, products, brands).
- Preferences.
- Values.
- Religion.
- Politics.
- Desires and obstacles (career, family).
Understanding your existing audience may seem like a daunting task, but there are many tools at your disposal. Collecting and analyzing audience data allows you to identify those who are most likely to attend your events (often called the “lowest-hanging fruit”) and help define characteristics of those who you want to attend your event. The best place to find information about your existing audience is in your organization’s database. However, even the most robust databases can still be missing key audience information. This is why surveying for qualitative and quantitative data and conducting observational research are key components of the process needed to thoroughly understand your audience.

**What to Look for in Your Database**

Most databases can show you data based on transactional behavior, such as:

- Name.
- Address (if they paid with a credit card and had to enter billing information, it may not be clear whether it’s a home or work address.
- Email address.
- Who attended each event.
- Whether or not an individual attended more than one of your events (and what were those events).
- How much was paid to attend the event or the type of ticket (membership, subscription, single ticket).
- Whether attendee was a donor, member, subscriber, single-ticket buyer, or part of a group.
- Whether the attendee was “Active” (recent—your greatest source of revenue), “Secondary” (have purchased or contributed but not frequently), or “Lapsed” (have not responded to any solicitation in a reasonable period of time).
- Whether a patron responded to a solicitation, and if so, how many times.

More advanced databases can tell you:

- Familial relationships.
- Social media handles.
- An individual’s concessions or merchandise purchases.
- How you have communicated with them and when.

Though powerful tools, a database alone cannot tell you a patron’s demographic or psychographic behavior. To create a full picture of your audience, you need to obtain that information elsewhere (surveying or census data) and combine it with demographic information.
What to Look for If You Don’t Have a Database
Given the limitations of time and resources, most small and medium arts and culture organizations are not able to afford databases—and even the best databases require an extra lift from staff to fill it with useful information. Below are some tips on how to gather and organize audience data for organizations of all sizes.

1. If you use an outside ticketing system, get all of your buyers’ information from your ticketing platform once your event has ended. They should be able to send this to you in a .csv or .xls file.

2. There’s no shame in Excel! Excel is a fundamental database tool. Using Excel to capture audience data is a far better choice than not capturing data at all.

3. Survey, survey, survey. No matter how big or small your organization, everyone should conduct surveys. Yes, surveying can be a very laborious process, but its benefits are invaluable.

Quantitative and Qualitative Research
Conducting quantitative and qualitative surveys are great ways to learn more about your existing audiences. Surveying helps you learn more about your audiences’ psychographic behavior and demographics. Observational research can also help you learn about how your audiences behave.

- You may find volunteers with this knowledge (try Business Volunteers for the Arts), hire an independent consultant, or even hire a research firm with the expertise you need.
- If funding is an issue, cooperate with other arts organizations in your area to jointly conduct mutually beneficial research.
- Look into help from a nearby college or university, where students could conduct a survey as a class project.
- Interns, volunteers, and students can help you input survey data into an Excel sheet or database so you can analyze it.
- For a reasonable fee, hire an independent consultant who can design and implement a survey and return valuable data and insights into your customers.
- On a larger scale, a corporate or foundation donor might also fund a research effort if you plan carefully and can demonstrate how the research will contribute to audience development.

Quantitative and Qualitative Surveys
A formal survey uses a questionnaire that asks structured questions on the issues you want to learn more about. In putting together your questionnaire, refer to the Checklist of Audience Characteristics (see below) as a guide to the information you’ll need to describe your audience—in segments rather than as an undifferentiated mass.
Checklist of Audience Characteristics
When building an audience survey, make sure your questions lead to some of the answers you’re trying to capture, which can include the following:

Demographics:
• Age.
• Gender.
• Race/ethnicity.
• Income.
• Education.
• Family status.
• Employment.

Geography:
• Residence location.
• Work location.
• Choice of recreation area.

Usage/Behavior:
• Frequent/Infrequent.
• Subscriber/single ticket.
• Plan-ahead/impulse.

Stated Intentions:
• Plan to come more, less, the same.
• Will/will not renew.

Attitude/Belief/Opinion:
• Likes/Dislikes.
• Preferences.
• Values.

REMEMBER
Surveys do not need to include every data point—just the ones that are most relevant to your organization. Keeping this in mind helps limit the scope of the survey to the most important information, while reducing the burden on those surveyed.

Observational Research
If you are unable to conduct a formal survey, or you need to understand your audience segments in a more hands-on way, observational research is a good option. Observing your audience carefully and directly, you can take notes and infer. You can look at individuals as well as groups, e.g., do you attract:
• Young audiences or older audiences?
• Families?
• Couples? People on dates?
• Groups of female friends? Larger groups of men and women?
• No groups at all?
What are they after? Is your audience seeking variety? New experiences? Reliable entertainment? Exposure to the classics? Opportunities to learn? Just a social outing? By trying to understand why people behave as they do, you may be able to identify important needs your marketing program should address.

What will they do next? Consider, too, what audience members or prospects are likely to do in the future. Analyze your historical records, or ask them directly. Do they intend to come again or plan to move on to something new? Are they willing to consider a membership or subscription? If not, what other kind of commitment are they willing to make?

What are their beliefs? Another way to understand an audience's needs is to look for the attitudes, opinions, and beliefs that motivate people. Ask your existing or prospective audience members what they like about the arts. What do they expect from their arts activities? Are they looking for education? Inspiration? Social status? Escape? Could their expectations provide a basis for meaningful segmentation?

What are their priorities? Think about what role the arts play in your audience members' lives. How much do they know about the arts? Is art a high priority, or are other activities more important? Where do the arts “fit” into their leisure time and other life responsibilities?

What do they think of you? What do your audience members know or believe about your organization? What do they like about what you do? What do they believe you do best? What do they not like? Are the differences in what people know or believe about you specific enough to constitute distinct audience segments?

What challenges do they face? Think of this question as “what are their barriers to attendance?” Is it financial? Do they have young children? A child in college? Have they recently retired? Is getting to your venue difficult because they live far from public transportation or because of weekday traffic? Are they a military family that is unable to plan far in advance?

You won't find the answers to all these questions about every audience segment; members of those segments may not know all the answers themselves. However, the more information you can gather, and the more specific you can make your audience profiles, the easier it will be to develop marketing that targets each one.
Informal Interviews
As an extension of your observations, you can also conduct informal interviews with audience members by approaching them individually during intermission or other appropriate times during their visit, or by inviting them to participate in focus groups. When you conduct these interviews, you will want to have specific questions in mind, but also be ready to pursue other ideas as they come up during conversation. Use interview situations like these to explore the feelings and motivations of audience members, paying careful attention to both what they say and what they leave out. Ask people what they like about what you do and what drew them to attend. Find out what you do that is less interesting to them, or less important. Ask about other programs or events they attend, so you gain a better understanding of what they are looking for when they participate in arts and culture, and how your organization fits into their overall pattern of arts and leisure activity.

Audience Personas
Once you understand your audience a bit better, it is time to create an audience persona. Create two audience personas: one for the frequent and one for the infrequent attendees. This is a great exercise for arts and culture marketers, as it gives you a chance to bring creativity into play and let your imagination run free. Developing target audience profiles is part of the “art” of marketing. Research helps form the basis for your ideas, but you will also need to use insight and creativity to complete the portrait. The best approach is usually to start with as many facts as you can find, and then build that up based on experience and an understanding of how the facts fit together.

Worksheet Exercise  Use Worksheets 2.6 and 2.7 as a guide for creating your audience personas. As much as possible, base the information on the facts you have at your disposal. Where facts do not exist, use your best knowledge to fill in the blanks and create a complete picture of your frequent and infrequent attendees. At the end of the exercise, you want to be able to view the personas as real human beings and be able to tell their stories.

For the demographic profile from earlier in this chapter, here is her narrative that includes facts, behavioral, and psychographic information that account for how and why she behaves the way she does:

Dr. Jean Smith is married to a man named Wayne. They are an affluent professional couple that has lived in Chicago’s Hyde Park neighborhood since 1966. Their only child, Samuel, has long since moved away. Wayne and Jean love their community and plan to continue living there after they retire from their jobs at the University of Chicago. They are classical music fans and
began subscribing to Music of the Baroque concerts when the organization first started in Hyde Park in 1972. Wayne and Jean know quality when they hear it, and they were thrilled to have such fine performances in close proximity to their home (within one mile). When the organization made the decision to leave Hyde Park in 1999, Wayne and Jean felt betrayed, and they decided not to subscribe to the downtown Chicago series that was offered in exchange. Two years later, they’re starting to miss the concerts a little, and their friends who still attend say that the series at Old St. Patrick’s Church in the Loop is convenient.

Once you have crafted a complete persona for your audience, you can complete the same exercise for your target market—the prospective customers you want to reach that will allow you to achieve your marketing goals.
Now that you understand 21st century marketing trends, behaviors of the modern arts attendee, and have evaluated your audience and your organization and/or event, it is time to lay the groundwork for your marketing strategy. How are you going to put what you’ve learned into action? Start by setting clear goals; then define the target markets that make it possible to reach these goals. The flip side of a marketing strategy is a corresponding content strategy that will inform how you communicate and position your marketing and your brand.
Part I  Setting Marketing Goals and Defining Target Markets

Refer back to your situational analysis. After completing that exercise, you now have a clear sense of your organization and how it fits into the world around you. You are now aware of national trends, and local ones, too. While you must account for all elements of the situational analysis when setting your marketing goals, it is critical to align your marketing goals with your organizational goals.

Worksheet Exercise  Use Worksheet 3.1 to write down your organization’s current mission statement and its top three organizational goals. Examples of organizational goals are:

- Increasing revenue.
- Increasing the number of subscribers or members.
- Diversifying audiences. (Be clear here—when you say “diversify,” what do you mean?)
- Streamlining internal processes.
- Producing more new work.
- Specializing in a niche. (Dance, classic theatre, etc.)

Sometimes your organizational goals won’t be solved by the marketing department. Do your best to ensure that your marketing strategy aligns with the organization’s overall goals. Need help gaining greater clarification around organizational goals? Ask a senior staff member for more information or insight. Use Worksheet 3.1 to craft five marketing goals that also support your organization’s goals and priorities.

Examples of organizational goals can include:

- Producing or programming arts events or a series of art experiences.
- Creating programs targeted to attract patrons, seniors, or younger audiences.
- Increasing single-ticket sales.
- Creating engaging educational activities.
- Audience retention.
- Audience acquisition.
- Enter new markets and reach new audiences.
- Diversify the audience.

• Deepen relationships with audiences, donors, and stakeholders.
• Generate relevant information, tools, resources, and content that address barriers to arts and culture attendance.

Turning a Goal into a S.M.A.R.T. Goal
Once you have determined your marketing goals, turn each of these into a goal that is S.M.A.R.T. (specific, measurable, attainable, relevant, and time-bound). S.M.A.R.T. goals ensure that your marketing strategy is strategic and focused.

Here’s how a basic marketing goal is turned into a S.M.A.R.T. marketing goal, which is also aligned with organizational priorities.

• **Organization Priority**: Reach and engage with new and underserved communities.
• **Marketing Goal**: Increase the number of first-time attendees.
• **S.M.A.R.T. Goal**: Between January and May of this year, increase first-time visitors by 5 percent, with an eye on reaching out to and engaging with new and underserved communities.

A 5 percent increase is both specific and measurable. At the same time, it is not an unattainable increase for its deadline of May, making it both attainable and time-bound. By aligning it with the organization’s stated goal, it is relevant.

**Exercise: Turn Your Marketing Goals into S.M.A.R.T. Goals**
Select one of your marketing goals from Worksheet 3.1. Turn to Worksheet 3.2 and write that goal at the top of the page, then follow the prompts that help you turn that goal into a S.M.A.R.T. goal.

Identifying Your Target Audience
Chapter 2 helps to unpack your organization’s current frequent and infrequent attendees and identifies their demographic, behavioral, and psychographic traits. Now it is time to figure out who the target audience is for your goal.

To deliver on the goal, make sure you target the right audience, through the best channels, with the appropriate message.

Before moving on to explore messaging and tools, focus on who the target audience is for your goal. There is no better way to begin this work than by creating a persona for your target audience, as you did for frequent and infrequent attendees. This exercise allows you to easily envision the target audience as people and encourages you to speak to them as such and use the right tools to deliver the intended message to the target audience.

**Exercise**
Use Worksheet 3.3 to create a persona for your target audience, using the same methodology you used to create personas for your infrequent and frequent attendees.
Where to Find Your Target Audience

Now that you understand whom the target audience is, find where they are. Look in two places: internally, using the tools at your disposal, and externally, by looking outside your organization.

Looking inside your organization

Remember the Excel sheets or database you built doing your audience research? Those tools are great places to start when looking for your target audience. Identify any individuals in those lists whose demographic information or behavioral data might make them a good prospect for your goal. One place to start is attendance records. Here are two examples of how looking at attendance records can help you identify a target audience:

- Single Ticket
  Let’s say you work in a presenting arts organization and one of your marketing goals is to increase classical music attendance by 5 percent this season. One audience segment you could target is people who attended “presentations of classic dramas” at your venue, but who have never attended a classical music concert at your venue. Because these audience members have shown an interest in classical art of some type, they might be interested in classical art of another type.

- Membership Appeal
  Let’s say you work at a museum and one of your marketing goals is to increase membership by 5 percent this coming season. Rather than looking for prospects outside your organization, first take a look inside and identify people who have attended your venue multiple times but have done so by purchasing single tickets. Start by searching for people who attended two or more times in the last 18 months and paid the full entrance fee. It is incredibly likely that these people would love to know that they could save money by purchasing a membership, rather than paying full price to come to your venue each time.

Your database might also contain demographic information. As Chapter 2 showed, it may be difficult to capture one’s ethnicity or age, but virtually every transaction comes with a zip code. Here’s an example of how you can target zip codes for your campaign:

- Let’s say your organization has programmed a few events that take place outside of your building to reach audiences in communities that do not normally attend your events. You might want to start your prospecting by looking to see if any of your ticket buyers live in the communities where you are holding these events. Even though they are not the new audiences your organization hopes to attract, they may help you reach those new audiences.

Looking outside of your organization

Though audiences who have attended events at your organization in the past are some of the easiest ones to convince to come again, doing so doesn’t accomplish one of the more common goals of arts organizations today: attracting new audiences. In order to get new audiences, you have to look outside your doors.
It is crucial to consider the underlying needs and motivations of individuals when attracting new audiences. Because you do not have access to these peoples’ specific buying behaviors, and in many cases you do not know their demographic information other than their zip codes, you must consider what motivates them before you craft your marketing strategy and select the tools to attract them.

In defining audience segments, your primary goal should be to identify a group of people who share a common need that your organization or your programming can satisfy. They might express this need in terms of the artistic product you deliver; e.g., you might be looking for people who seek out “innovative presentations of classic dramas” or “modern music from around the world.” They might also express the need in non-artistic terms, such as opportunities for socializing with friends, family entertainment, relaxation, escapism, or other benefits.

By defining your prospective new audience’s psychographic traits, you will be able to single out these prospects with your advertising or other marketing efforts, by “talking” to them as if you were talking one-on-one to each person.

- Local arts and culture organizations.
- Target Resource Group’s (TRG) Data Center and Community Networks.
- Commercial lists from magazines, mail-order companies, and compilers. These can be most easily researched and acquired through a reputable list broker: a marketing professional who specializes in renting and purchasing of commercially available lists. Consult the Direct Marketing Association, trade publications such as DM News, Target Magazine, and American Demographics, or your local direct marketing club for recommendations.

Now that you have done the great work of identifying your target audience, think about how to craft a message to attract them. There is no sense in identifying target audiences or several target audiences if each audience is going to get the same message. The reason to segment out one group from another is so you can tailor your message to align with the segment’s needs and values. When crafting your marketing message, always think about the behavioral or psychographic traits of your audience.
After you've determined who you want to reach with your message, finding the right words or voice is equally important. What you decide to say, how you say it, and where you say it, should be an essential part of your strategy. Your audiences, no matter who they are, are consuming content on Facebook; in emails; through videos on social media; blogs on websites; podcasts; and more. Everywhere we turn, we see a "how to," a "top 10" list, or an invitation to "go behind the scenes." All of this content vies for ever-shrinking attention spans. There is no doubt that content marketing is one of the most important marketing trends to emerge in the 21st century, and it is only likely to become more prevalent.

How can arts and culture marketers stand out in this ever-expanding and evolving media landscape, and capitalize on content marketing? As with all trends and tools, first we must work to deeply understand what content marketing is, then create an actionable strategy, and maximize what is often considered the second-rarest resource for nonprofit arts organizations: staff time.

This section discusses how to focus the mission of your content strategy, where to find stories, how to allocate the work, how to distribute the content, and ways to measure its impact. Whereas you may consider graphics and images to be content, the bulk of this chapter focuses on written content, but includes tips on how to translate this into graphic design.

Let's begin by understanding more about what content marketing is and how it differs from content itself. **Content marketing is a strategic marketing approach focused on creating and distributing valuable, relevant, and consistent content to attract and retain a clearly defined audience—and, ultimately, to drive profitable customer action.**

Though content marketing may seem like a new trend in the marketing field, it has been around for decades. The concept began to flourish in the late 1990s with the advent of the internet. The social media boom in the late 2000s and early 2010s gave content marketers more channels through which to distribute their content. Marketers can now deliver highly specific content to highly targeted audiences through the most appropriate channel available.

Arts and culture organizations are constantly creating content to share. The rise of social media and the popularity of content marketing present a significant opportunity for arts and culture organizations. It is the role of the marketing department to get the right stories out to the right audience. For example, while some large newspapers can reach more than one million people in their homes, not everyone who receives...
those papers sees the arts section. For many organizations, newer distribution channels, which marketers once considered on the fringes of communications (such as email, blogs, social media platforms, online video platforms, podcasts, and photo streams), have become (sometimes) more powerful than the local newspaper.

1. It attracts new traffic.
2. It builds your reputation.
3. It encourages trust and faith in your brand.
4. It can influence conversions.
5. It can earn you a separate stream of revenue.  

Though content marketing requires a strong strategy and staff support, one of its many benefits is that it is less costly than paid media. The ways we communicate with our customers have become cheaper, quicker, and more segmented. This chapter also explores ways to effectively manage your staff time while creating and executing a content marketing plan.

More Americans are consuming art through electronic sources and participating in art-making than they are attending the visual or performing arts.

**FIGURE 2.3**

<table>
<thead>
<tr>
<th>Percentage of U.S. Adults Who Participated in the Arts at Least Once During a 12-Month Period, by General Category of Participation (2012)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Consumption through Electronic Media</td>
</tr>
<tr>
<td>Moviegoing</td>
</tr>
<tr>
<td>Voluntary Reading</td>
</tr>
<tr>
<td>Art-Making or Art-Sharing (1)</td>
</tr>
<tr>
<td>Visual or Performing Arts Attendance</td>
</tr>
<tr>
<td>Art-Making or Art-Sharing (1)</td>
</tr>
<tr>
<td>Arts Learning through Classes or Lessons</td>
</tr>
</tbody>
</table>

In this chart, adults are counted multiple times if they participated in more than one category. See page 10 for a list of the arts activities that make up the two separate categories of “Art-Making or Art-Sharing.” Adult rates for individual art-making or art-sharing activities are provided in Section IV of this report.

In an age where the internet is accessible nearly anywhere and content providers push to audiences through more channels than ever, it is vitally important to create and execute an effective content marketing strategy. Audiences are yearning for more information about how art is made and are interested in behind-the-scenes looks at how artists do what they do. They are living in a DIY culture (as are we!), which is why it is time to embrace content marketing and shift our marketing strategies toward ones that put great content at the center.

**Storytelling and its Role in Content Marketing**

Storytelling is a powerful communication tool that every person has been exposed to from a very early age. Given that humans have always been drawn to great stories, it is effective for marketers to fold great stories into a marketing strategy. Content marketing strategist Amy Cowan notes the following five reasons storytelling is essential to any 21st century marketing strategy:

1. Stories share a real experience.
2. Storytelling makes you unique.
3. Storytelling adds a human element to your content.
4. Stories awaken empathy.
5. Storytelling doesn’t sound ‘salesy.’

So, what makes for a great story, and what tips should arts and culture marketers turn to when crafting stories for their marketing plans? Sarah Mitchell from Global Copywriting follows the T.R.U.T.H. test:

- **Topical:** Is it the right time to tell this story? Is your audience looking for the information now? This is especially true if your content is seasonal or time-specific.
- **Relevant:** It is rare to have a “one-size-fits-all” story. Make it relevant to the audience you are trying to reach. If you are marketing to multiple audiences or personas, think about how you can create stories to appeal to a specific segment.
- **Unusual:** If you really want to cut through, come up with a new angle for your stories. The reader always appreciates an unexpected twist on the old familiar.
- **Trouble:** One thing fiction writers know is there has to be some sort of conflict to tell a story. Where is the conflict in your story? What makes it interesting?
- **Human:** No one wants to be friends with your brand. They do, however, get very interested in the human element surrounding your brand. Put a human face on your stories and you will have a lot more success.
The Content Marketing Strategy

Worksheet Exercise  Begin to craft your content marketing strategy by referring back to the marketing goals for your organization and the target audience(s) you wish to reach. On the top of Worksheet 3.4, write the goal you are working toward and your target audience for that goal. As you move forward in creating content, make sure all elements of the work align with the marketing goal (which aligns with your organization’s goals) and the target audience you are trying to reach.

Creating Great Content

Well-crafted and well-delivered content stands out from the noise. Great content resonates with your audience most when you create it specifically with them in mind and align it with your brand and content mission. It will get your audiences—existing and potential—to pause and read, watch, or listen to your content, and, here’s the kicker: it will inspire them to act differently. If you provide audiences with great content, they’ll spend more time on your site, engage more deeply with your brand, and become loyalists, evangelists, and buyers.

Voice, Tone, and Style

Staying “on brand” with your writing can be much more difficult than staying on brand with your graphic elements. Your “brand voice” is made up of three elements: voice, tone, and style. Having a strong brand voice:

- Strengthens and differentiates your brand.
- Creates uniformity in content across departments, channels, and formats.
- Makes working with contractors, agencies, and freelancers easier, as they will have guidelines to create on-brand content.
- Reduces the number of drafts that have to be reviewed.

The Difference Between Voice, Tone, and Style:

- **Voice** is the unique personality of your brand. Examples include:
  - Informative
  - Formal
  - Playful
  - Enthusiastic

- **Tone** is how to use your voice in different situations. Your organization might use a different tone in fundraising than in marketing. In marketing, use a different tone in print materials than on Twitter. Examples of differences in tone include informal versus formal, or introductory versus advanced.
• **Style** is what your writing looks like, addressing such issues as spelling, capitalization, grammar, and vocabulary. This is important so that all your written communications are consistent and professional. Examples of style considerations are whether/when/how to:
  - Capitalize staff titles.
  - Use the oxford comma (also called the serial comma).
  - Abbreviate dates.
  - Use periods when referring to the time of day (7:00p.m.).
  - Spell a word that has various spellings (such as theatre/theater).

Many organizations base their style on an established style guide (such as the Chicago Manual of Style or established standards from the Associated Press, American Psychological Association, Modern Language Association).

**Worksheet Exercise** Using Worksheet 3.4, write in five descriptive words for your organization’s voice and five style guidelines.

***Worksheet Exercise*** Using Worksheet 3.4, write in five descriptive words for your organization’s voice and five style guidelines.

Once you have solidified your organization’s voice, tone, and style, you should fold them into your style guide, save them on a shared drive, and distribute them to anyone who writes, or creates graphic elements, for your organization.

**Top Four Things to Include In Your Graphic Standards Manual**

1. **Logos:**
   - Manipulation: Add a note about not stretching or compressing, as well as how to use any individual elements of the logo, if that is acceptable to your organization.
   - Colors: When do you use black and white? When do you use color? Show the logo on top of photos and different background colors.
   - Placement and orientation: Should you always use the logo in the bottom right-hand corner? Is there a vertical and horizontal version of the logo? If so, which version should designers use and when?
   - Tagline: Is there a tagline? Does it always have to appear with the logo? What if the logo has to be very small?
   - Be sure to save all file formats (.eps .png .pdf) in the same place on your network.

2. **Brand palette:** In addition to the logo, what are the brand’s colors? How should they be used in print versus on the web? Show the swatches and their PMS, CMYK, and RGB breakdowns. (Graphic designers use these color codes to easily match colors exactly.)

3. **Brand fonts:** In addition to the logo, what are the brand’s fonts? How should they be used in print versus on the web? Should body text appear in a different font than the headline?

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4. **Brand visuals:** Does the brand use illustrations or photography in their materials? If so, what's the style? Portraits? Color Icons? Silhouettes on a white background?

**Where to Find Content**

Think of your organization as its own media company; each department is a “section,” each staff member a contributor. Your resources for great content are rich—after all, you are in the business of art and culture. As a marketer of arts and culture, you are surrounded day in and day out by the making of beautiful, impactful, meaningful work that most people do not know much about. All members of your administrative, production, and artistic staff are creative individuals with a wealth of information.

First, consider the common types of content:

<table>
<thead>
<tr>
<th>Interview</th>
<th>Holiday/Birthday/Date in history</th>
</tr>
</thead>
<tbody>
<tr>
<td>How-to</td>
<td>Testimonial</td>
</tr>
<tr>
<td>Making-of</td>
<td>Review</td>
</tr>
<tr>
<td>Fun fact</td>
<td>Research</td>
</tr>
<tr>
<td>Round-up (“top ten” lists)</td>
<td>Around town</td>
</tr>
</tbody>
</table>

For example, a production of *Romeo and Juliet* used the following content for each of these buckets:

- **Interview:** with the set designer on why he made the choices he did.
- **How-to:** kiss a stranger on stage.
- **Making-of:** “Behind the Balcony” on the physical support needed to create a two-story building on stage.
- **Fun fact:** Did you know? The actors playing Romeo and Juliet kissed 167 times in rehearsal.
- **Round-up (“top ten” list):** Top 5 Most Popular Film Versions of Romeo and Juliet.
- **Holiday/Birthday/Date in history:** date of the play’s world premiere.
- **Testimonial:** from the director on why she is excited to work at this organization.
- **Review:** from an audience member.
- **Research:** how Romeo and Juliet has changed from folio to folio.
- **Around town:** Check out these other romantic happenings around town!

**Worksheet Exercise** Choose an exhibit or performance your organization is producing or presenting in the next 12 months and identify a story for each content bucket listed on Worksheet 3.4.
Allocate the Work

Although crafting and executing a content marketing strategy is probably cheaper than paid advertising, it does take more time. Remember, just like your staff and artistic teams are sources for generating content ideas, they are also resources for the writing, recording, or photography itself. You might have a great writer or videographer on your production staff; someone in development might be excellent at copyediting. Cross-departmental participation can assist you in your workload and it also increases organizational buy-in to your content marketing strategy.

If you are fortunate enough to have several staff members who are willing to write content, think of them as beat reporters. Perhaps Suzy in development has a love for fashion, she then can become your “costume beat” writer. Sammy in sales might love sound design, so he is your go-to for interviewing musicians.

Always set your team up for success. Share your mission statement with them. Bring them into the editorial brainstorming process early on. Arm them with the tools and information they need to be successful.

When enlisting writing help, be sure to share:

- What you are asking them to write, where it will be published, how it will be distributed, and why you are coming to them for help (e.g., because they’re the expert!).
- Word count.
- Style guide.
- Deadlines (for drafts and the publish date).

When enlisting help with photography or videography, share all of the above—except the word count and style guide. Instead include:

- Guidelines for the style of image you want to feature (action shots, gender and ethnic diversity, depictions of community conversations, or images that convey a sense of play).
- The tone of the piece and its purpose.
- Instructions on how to post photo or video notices, or get releases for subjects to sign.
- For photography, the appropriate resolution guidelines, depending on whether you plan to use the images on the web or in print.
- For video, how long the finished piece is going to be and the maximum amount of footage you’d like to edit from.

Has anyone on your staff expressed interest in writing or creating content? Do not forget to consider your box office staff, ushers, docents, and volunteers. Brainstorm a list of people who can help you with content creation. These will be the first people you should ask for help in executing your content marketing strategy.
Distribution Plan

Once you have figured out what types of content you would like to create, figure out where it will live and how to distribute it.

The following chapters in this Guide give you an in-depth description and explanation of various platforms where your content can live and the tools you can use to distribute it, as well as the demographics of who is using each platform. Think of these tools as “hubs” for your content and “channels” through which you can distribute it. Imagine your content as a central bus station—you load up the buses at one place and then send them out to distribute their “messages” to the appropriate areas (their target market).

Great hubs for your content can include:

- Blog platforms.
- Podcast platforms.
- YouTube.
- Vimeo.
- Flickr.
- Instagram.
- Your website.

Channels you can use to distribute content that lives on these hubs includes email and social media platforms such as Facebook, Twitter, and Pinterest. Even though we are discussing hubs and channels here, your social media platforms can contain their own exclusive content. These hubs may host certain types of content, but you still need a distribution channel to get that content in front of more people.

**Worksheet Exercise**

Which of the possible content stories that you created in the previous section resonated with you the most? On Worksheet 3.4, write down—off the top of your head—where you plan to host that content (its hub) and what channels you will use to distribute it. Don’t worry about it being perfect; the next part of the Guide takes a deep dive into hubs and channels.

1. Brainstorm content ideas to publish. Consider where to publish and when to publish.
2. Write (or assign) each piece of content based on the publication schedule.
3. Edit each piece of content.
4. Publish each piece of content.
5. As always, use the publishing tools metrics (Google Analytics, blog metrics, Facebook Insights, etc.) to measure and analyze the results!

**REMEMBER**

Just because you create content doesn’t mean people will see it! Take the time to create a small promotion plan for your content.

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Measure Success

Later chapters will discuss measuring success in-depth, but it’s important to remember here as well. There is no sense in launching a marketing strategy without taking the time to measure its success. Doing so helps you learn more about your audiences and helps you understand how to better manage your time in the future. It is a win-win. Here are three things to keep in mind as you start to think about measuring success:

- Always be clear about your goal.
- How can you determine whether or not you have been successful if you don’t know what you have been working towards? (Do not forget to turn your goals into S.M.A.R.T. goals, as discussed earlier in this chapter.)
- Just because a campaign “didn’t work” the first time doesn’t mean that, with some small adjustments, it couldn’t work another time.

If your campaign is not “successful,” ask yourself why. Could you have been sending emails too late in the day or too late in the week? Maybe you need to put a couple dollars behind your most important Facebook posts and pay to have them become “sponsored posts.” Don’t be discouraged when you don’t get the results you anticipated. Make a small adjustment to see if results change the next time, and keep trying.

Worksheet Exercise

Once you have created and distributed that great content, imagine what success looks like. Write it down on Worksheet 3.4. Later chapters go into detail of what metrics are available on which platform, but for now think big and paint yourself a picture of success.

Part III Editorial Calendar

Often called a content calendar, an editorial calendar is an excellent tool to use when laying out your marketing strategy. An effective editorial calendar contains all the major dates within your organization, publish dates for all content, and can even include daily web updates. It can be as detailed as you need it to be. An editorial calendar is a necessary component of any marketing strategy. It helps keep you and your team organized. Following it drastically reduces the number of rush jobs. This makes you, your team, and your strategy more effective. An editorial calendar also allows you to visualize your content marketing strategy, since you can see all of the publish dates. Many people find that, once they see that visual pattern, they can refine their work and further integrate each component of the content marketing strategy.

This part explores why an editorial calendar is necessary in today’s content-driven landscape, explores what information you should include in your calendar, and helps you sketch a preliminary draft.
How to Start Your Editorial Calendar

You should start an editorial calendar so your content and promotion begins three to six months in advance of the event you are promoting. The calendar then continues past the event, to encompass any follow-up or thank you emails, or summaries of/images from the event that you might post on social media.

Event Dates to Consider for Your Editorial Calendar:

- Exhibit/Performance Dates.
- Holidays.
- Open Houses and Tours.
- Camps and Education-Based Events.
- Community Outreach Events.
- Big Fundraising and Development Dates (such as end-of-year campaigns).
- Anything that needs support from marketing.

An editorial calendar should contain all of your organization’s event dates and the “drop-dates” (the date content is published) for all of your content across all platforms, including print and digital. If you are working with video, blogs, and podcasts, you should include draft dates in your calendar as well so you can see a complete picture of your efforts and gain a better understanding of your workflow.

Your calendar should also include all your communications vehicles: print materials, press releases, emails, video, blogs, podcasts, and all social media platforms you use. While your social media use will remain somewhat fluid, you’ll want to include when you are posting on each platform and whether you know in advance what the content should be. Write that down too (like publishing a blog post, or sharing a video or photo set).

Remember that your calendar will also need to remain flexible! Sometimes sales are not going well and an event might need an extra email push, or sometimes sales are going great and you won’t need as many pushes as you expected. That’s okay! Go into your calendar and remove any direct sales content that no longer seems necessary, or add additional content here and there. Be mindful that when you add content you will likely have to remove something else, and if you remove pieces see if you can add something else in its place. If you have a system where you have scheduled posts to published automatically in the future, be mindful that if a major event comes up in your area—or in the country—you might have to cancel your scheduled posts.

1. Choose the three months you will focus on, and fill in the days of the week and dates for those three months.
2. Go back and enter the dates of any of your organization’s events that occur during that time. Do not forget to include event times, too!
Now that you have thought long and hard about what happens inside your organization, take a moment to look at events and happenings outside your organization. Adding holidays and local event dates into your calendar can give you delicious content ideas and prepare you to respond to your community.

- **Take Me Out to The (Event Outside Your Organization)!**
  Arts marketers in Boston dread October every year, because if the Red Sox make it to the playoffs, arts attendance drops significantly. How can you plan for this? Make a note in your calendar! In your content planning, account for potential sporting events (if your city has a strong base of avid sports fans), or other major events in your city, including a local or national election. No matter how awesome your blog post is, if you publish it the day after Election Day, everyone’s attention will be focused on the new president-elect.

- **Holidays: Giving the Gift of Content**
  Getting writer’s block? Look toward the holidays! In addition to federal holidays, add fun ones (that are aligned with your brand) to your calendar. Is your organization fun and playful? Make a note of when “Talk Like a Pirate Day” is. Do you produce a lot of events for children? Take note of Grandparents Day and craft a small social media campaign. Don’t forget: birthdays are holidays, too. Take note of birthdays of any relevant artists as well as those of your staff and notable board members and add those to your calendar. Take a picture of your celebration on the day, and share it across your social networks.

**Do Not Forget to Measure!**

Editorial calendars are a great place to write down when you are going to measure your impact. Does your organization require—or want—weekly reports? Monthly? Put it in the calendar! Doing so ensures that you hold yourself accountable. And don’t forget to give yourself time to analyze the data you collect. (You can do this with your team!)

Creating an Editorial Calendar may seem daunting, but if you take the time to plan it out in advance, you’ll greatly reduce future stress and make your campaigns more effective. Search www.curata.com for editorial calendar templates to help you get started!

**PART 2: COMPLETING YOUR EDITORIAL CALENDAR**

Follow these steps to finish your sketch of a three-month editorial calendar for your organization.

As you move forward in this Guide, select which tools best help you to accomplish your marketing goal and reach your target audience. As you decide which tools work best for you, add in “draft” and “drop dates” for the content to appear on each platform. For example, the next chapter focuses on blogs and podcasts. If you choose to use a blog in your marketing strategy you should include your blog post publishing dates in your editorial calendar (and the draft dates as well!).
Chapter Four

Marketing with Digital Media

As digital media continues to evolve, the toolkit of an arts and culture marketer will only continue to expand. Some tools will stick around for years, and others will prove simply to be fads. Just because the tool exists doesn’t mean it will be effective for you to use it. The most important things to ask when deciding whether to use a marketing tool are:

• Will the tool help me reach my target audience?
• Will the tool help me achieve my goal?

This chapter explores many of the digital tools that are available to you as an arts and culture marketer, including websites, email, blogs, podcasts, and videos.
Part I  Websites

A website is the most prominent marketing channel for any arts and culture organization. It is likely to be the first place a new patron goes to learn about your organization, and where a returning patron will go back to again and again for updated information. Beyond being a hub for the basic information about your upcoming performances or exhibits, your organization’s website can:

- Build awareness of the organization.
- Help with new audience development.
- Help position the organization in the community.
- Promote and market 24 hours a day, seven days a week.
- Answer many common questions from current and potential patrons, freeing up staff for other activities.
- Provide another means for customers to contact you.
- Be changed quickly to adapt to changes in programs, schedules or activities (much more so than any print medium can!).
- Save money on postage and printing.

However, a website, by itself, cannot accomplish all of these goals. A good website complements other marketing activities; it cannot take the place of other forms of contact with current or potential customers. Most importantly, if left unattended or unmaintained, a website can produce a negative impression rather than promote an organization. This section offers tips on effective website management, how to measure and track how others are using your site, and how to keep your website up to date.

11 Tips for Effective Website Management

1. Define Your Goals

Sound familiar? Just like building the foundation for your marketing strategy, the most important questions to ask yourself are: “what is the purpose of my website” and “what do I want people to do when they get there?” You should be able to whittle down your answers to a single response. If you have patrons on your website for 30 seconds and can get them to click only one link, what link would that be, and what actions would you want them to take?

2. Put Basic Information Up Front

Seek to understand what information is most important to your audience, and make it accessible. It’s amazing how many organizations do not place their address and directions to their venue on the home page. Use your website to offer potential visitors suggestions to navigate challenges like

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parking issues. Even if this doesn’t seem terribly important it will ultimately improve your patrons’ experience with your organization.

3. **Keep Your Site Updated**
Consumers believe that your website is the place to get the most up to date information about your organization. Consequently, if you have changes in your programming, make sure to update your website immediately. Members of the press also check your website to find out what’s going on. Outdated information turns off your audience. If your patrons visit the home page and see promotions for an event that took place two weeks ago, they’ll probably decide that your site isn’t worth visiting.

4. **Keep Navigation Simple and Intuitive**
Many websites use words in the navigation that put off novice viewers. If you have a concert calendar, use words like “calendar.” If you are selling tickets, “buy tickets” is an obvious phrase, but you’d be amazed how many sites lack that simple direction. Make sure that the navigation words have meaning to a patron or customer—and not only in context of the organization. If your organization has a children’s concert series called YPC, few will understand what it means in the navigation. Don’t forget novice viewers when you are designing your website and writing copy for it. (This is a great opportunity for you to use what you learned in the persona exercise from Chapter 2.)

5. **Market Your Site—Don’t Just Say It Exists**
Don’t expect anyone to go to your site just because it exists. Aside from listing your URL on print materials, you need to give people a reason to visit. Your patrons won’t visit your site unless they know that going there is an easier way to do something. Clearly, selling tickets online represents a strong reason for them to visit, as this is a new and better service. If there are other reasons, say so in your marketing materials.

6. **Use Graphics and Stream Media Intelligently**
We are at a moment when digital graphics and capabilities are expanding rapidly. It is always tempting to put as many bells and whistles as possible on your site, but you should use fancy graphics and streaming media sparingly. The site should integrate beautiful, eye-catching features, but not to the exclusion of easy navigation. Remember, with more and more web traffic coming from mobile devices, it is important to make sure that any rich media on your site is compatible with mobile devices.

7. **Respond to Inquiries Quickly**
Customer service on the web is a big deal, and a lot of organizations do it poorly. You should respond to every inquiry via your site within 24 hours. Even if the reply is “We will get back to you,” your patrons will know that someone is responsive to your site. If you respond quickly, you’ll be amazed by how good their feedback is. Unanswered email is the surest way to lose a potential patron, ticket buyer, or donor.
8. Use Your Website to Build an Email List
Use your site to generate leads for email marketing by placing a prominent link on the main screen to join your newsletter list. Even if your aim is to sell tickets, a consumer that comes to browse and leaves their email address has just created an opportunity for you to market to them.

9. Test Your Site with Your Patrons
What you think about your site and what your patrons think are often quite different. You should regularly test your site with your patrons. This does not necessarily mean you need to hire an expensive marketing research agency. By merely putting people in front of a computer screen and asking them to do certain tasks—like “buy a ticket” or “find out about next week’s concert”—you can learn what they do, and how they navigate. Afterwards, ask them what they thought of the experience, and whether there is anything they think you should do to improve the site. You’ll be amazed what people will tell you about how your site is working.

10. Measure and Analyze Site Traffic
Unless you understand the traffic coming to your website and what path people are taking within your site, you don’t know how effective your site is with regards to your marketing strategy. Web tracking software provides more details than how many “hits” your site is getting. You want to know how many unique visitors come to your site each day and week, how frequently they visit, how long they stay on your site, and which pages they view most frequently. With this basic information, you can begin to draw a picture of how your website is working and make changes to improve it.

Once you have mastered basic analytics for your site, consider taking the next step and using the powerful tool, Google Analytics. Identify one to three goals for your site that you can tie to financial outcomes. For instance, assign a dollar value to each email sign-up and to each click that takes a patron to your ticketing system (or, if you have the capability, link the analytics directly to your online ticketing system). By correlating financial results to the activity on your site, you have a direct way to measure return on investment, down to individual pages, and marketing tactics or messages.

What Google Analytics can tell you about your site:
• How many new versus returning visitors you have.
• Where your web traffic is coming from.
• The most popular pages on your website.
• How long visitors stay on each of your pages.
• Determine a visitor’s path through your site (how they go from page to page).

Before you start any analysis of your Google Analytics data, make sure your tracking code is on every page of your website.
11. Make Sure Your Site is Mobile-Friendly

According to survey data from the Pew Research Center, as of October 2015, 68 percent of U.S. adults have a smartphone and 45 percent have tablets. Smartphone ownership is nearing the saturation point with some groups: 86 percent of those ages 18–29 have a smartphone, and 87 percent of those living in households earning $75,000 and up annually. However, according to Capacity Interactive, only 67 percent of arts organizations had mobile-enabled websites in 2015. With more and more U.S. adults having access to a smartphone or tablet—especially those who might be in your target demographic—it is essential that arts organizations ensure their websites are mobile compatible.

Creating a Mobile-Friendly Website

A mobile-friendly website is often called “responsive”—meaning that the design and layout will change depending on the screen size a viewer is using. This option gives you one site that conforms to the user’s device, whether it is desktop, tablet, or smartphone; Surface, Kindle or Android—any device by any manufacturer.
If you work with an external web developer, building a responsive website could be a bit more costly, but the potential gains could be worth the investment and then some. If your website is built in house, ask your web staff if they are capable of creating a responsive website.

- Create layout and design that fits a small screen, with navigation spaced so the user can easily click without hitting an unintended button. (Make sure buttons are big enough for thumbs!)
- Make it easy to find action buttons: Buy, Call, Sign Up.
- Minimize the number of steps required to complete a transaction.
- Compress images correctly to speed-up site loading.
- Design user engagement for touch screens with swiping, scrolling, or tapping.

Five Tips to Keep Your Website Up to Date Using Your Editorial Calendar

Lots of organizations struggle with keeping website content up to date. Try these tips while keeping in mind that your website is one of the most powerful marketing tools you have, so it is an arts marketers’ responsibility to make it the most engaging and compelling marketing channel possible.

1. The day after any event you produce closes (whether a performance, exhibit, or open house) make a note for yourself to remove that content from your website.

2. If you use your homepage to display images (slides, buttons, or still images) that promote upcoming events, make a note in your editorial calendar to update that content however many weeks in advance is most useful to you.

3. If other departments in your organization have a lot of content on your website that has not been updated in a while, print out copies of those pages and hand them to the respective department heads. Ask them to return the copy to you with any edits that need to be made within two weeks—and write that deadline on your calendar so you know when to follow-up.

4. Commit to having a clean and updated site. Once a month (maybe the first day or last day) block out an hour to do an audit of your site’s content and usability.

5. Take the time to analyze how people are using your site. Block out an hour at the beginning or end of each month to look at your Google Analytics. Write down your findings on a one-page report and distribute that report to any relevant marketing staff or committee members. If you need to adjust anything, either slot it into the next week’s schedule or add it to your list of things to change on the same day as your monthly content and usability audit.

Email

This section was originally published in Breaking the Fifth Wall: Rethinking Arts Marketing for the 21st Century by Gene Carr and Michelle Paul (Patron Publishing, 2011).

This section explores effective email marketing, including how to design an effective email. Commercial email comes in two forms: junk or opt-in. Junk or “spam” is email a recipient didn’t request. Conversely, “opt-in” email is something a recipient has requested by filling out a form or giving his/her information. Consumers are highly sensitive to unwanted, unwarranted email and this can be a well-worn path to the “unsubscribe” link. One reason opt-in email works so well for the arts is that, for many, the arts feed a passion. When someone signs up to receive emails, their emotional bond with that organization can tap into a lifelong love of the arts.

(Note that the Guide does not use the phrase “email blast,” which implies a single communication to a huge group with little regard as to whether it is the right message or the right audience. No one likes to be blasted.)

Top 10 Tips for Effective Email Marketing

1. Make the collection of email addresses the number-one objective of your website.

Think of it this way: If you only had the opportunity to have a visitor on your site for 30 seconds, and all they would do was click once, what link would you like them to click on? Patron Technology recommends you encourage them to click on the “sign up” link for your email newsletter. The logic is that, if you get a patron to sign up, you can market to them forever. If they come and go without a trace, you’ve lost a potential customer.

2. Always collect demographic information and preferences along with the email address.

Perhaps the biggest mistake marketers make in the early stages of email marketing is to collect only email addresses. Unfortunately, this does your organization a big disservice, because you really don’t know anything about the consumer. As in any direct marketing effort, the more you can target in your message, and the more you know about your customer, the more effective your marketing efforts can be. Therefore, when collecting email addresses, always ask for other information: name and address, as well as preferences (how they like to be contacted) and demographic information. The more thoughtful you are about the kinds of questions you ask, the better your marketing efforts can be.

There seems to be a golden rule when people sign up for email addresses. Consumers are willing to give up personal information in return for the promise of information about special offers, discounts, and information that is not available to others. There is an important exchange when people sign
up for your email newsletter, and typically you can get five to seven data points of information. Do not miss this opportunity!

3. **Segment your lists and make all your offers targeted.**
As you now know, the more closely you connect your message to the consumer’s needs, the more likely you are to get a response. If you have collected information about your patrons as described above, it is easy to segment your lists and make targeted offers.

For example, if a symphony orchestra markets a series of children’s concerts, it wants to email only patrons who indicate they have children living at home with them. You want to capture the attention of your viewers with a simple concept that aligns with their needs and interests, and get them to respond to just that offer. (Remember the examples of Amazon and Netflix earlier?) The more segmented your list, the more targeted your offer, and the more closely the offer matches their needs, the better your response rate will be.

4. **Include a “call to action” with email marketing.**
A “call to action” means you ask your email readers to click on a link to do something. In most cases that call to action may be “purchase tickets online.” Placing a few well-described links within your email to prompt users to act is the payoff for a highly targeted offer. If you can motivate someone to read an email, point their mouse, and click on a link, you have them engaged in much the same way as when you get someone to open a direct mail package.

5. **Offer HTML and text formats.**
Professional email marketing requires the right software, and depending on your distribution, some might even be free or extremely low cost. There are many to choose from, like Mail Chimp, Constant Contact, and others. Otherwise your efforts look sadly amateurish. Email marketing has come a long way since the days when people could only receive text-only messages in their inbox. Today there are hundreds of email clients, and the vast majority of them can use HTML (source code that allows the user to format text, similarly to building a website), WYSIWYG (“what you see is what you get,” which functions more like a word processor software), as well as plain text. However, even with the proliferation of mobile devices, not everyone can access all elements of your HTML email on their mobile device. For example, you cannot “attach” items or embed video in an email.

6. **Prioritize quality over quantity.**
Just because someone gave you their email address doesn’t mean they want to hear from you every day (or even every week). Rather, it is more important to send people a targeted message that responds directly to their needs and offers them something that they otherwise could not get. As in any other kind of communication, quality messaging is more important than quantity.

7. **Prepare a destination web page.**
As with most consumer behavior, your patrons have a limited ability to concentrate on your email and on your website. Therefore, if you ask someone to “click here to buy tickets,” send them always
to a page where they can buy tickets right away. If you send people to your home page, you’re asking a lot of them. Research shows that you lose a large portion of your audience every time they must make an additional click.

8. Integrate your email list development into your offline marketing efforts.
Your website is not the only place to collect email addresses. As the producer of events that bring patrons to your doorstep on a regular basis, you have a unique opportunity to interact with them. Whether it is through a survey in the hall, a postcard at the box office, or a flyer in the parking lot, use creative techniques to collect this information. The preferences and demographic information should match exactly the kinds of data you are collecting from those who sign up on your website. That way you develop a consistent and rich database of information about your patrons.

9. Measure, measure, measure.
Always track the results of your email marketing efforts. If you do not know exactly the response rate to email, you’re missing out on the essence of this medium. Unlike direct mail, where it takes a matter of weeks to get a response, here you can get a response in a matter of hours and sometimes minutes.

Research from Patron Technology indicates that arts organizations can expect to get 80 percent of email responses within the first 48 hours. With the appropriate tools, you can determine which links people clicked on, and what actions they took as a result. Tools from your email client can help you measure these results, and build on that data with other tools. For instance, if you are running Google Analytics on your website, you can use Google’s easy “URL Builder” to generate individual links for your emails that tie directly into your reports.

10. Test your way to success.
The speed and flexibility of email marketing is a direct marketer’s dream. Since you have the ability to change and modify mailings on the fly, experiment over time with your audience to begin to understand what kind of offers and messages get the best responses. For instance, you can test for the optimal time to send out a last-minute ticket offer. Some marketers have found that sending an email 24 hours before a concert doesn’t work nearly as well as one sent three days before.

Effective Subject Lines

This section was originally published in Breaking the Fifth Wall: Rethinking Arts Marketing for the 21st Century by Gene Carr and Michelle Paul (Patron Publishing, 2011).

The subject line is the one part of your email that 100 percent of your recipients will see. Even if they do not open it, or even if they delete it, the subject line passes in front of their eyes,
and therefore you should treat the subject line as a valuable marketing message. This a crucial component of your marketing because you can combine your content message (what the email is about) with your targeting (why it is relevant to the reader). Members of the audience segment you are trying to reach need to be able to recognize from the subject line how the email is relevant to them.

In terms of subject-line content, be clear, concise, and actionable. Tell your recipients what the email is about, and be direct. Remember, for a portion of your recipients, the subject line will be all they see. Simple and clear is more effective than cute and clever every time.

- **Cute:** “Spring Arts Fiesta Fun Time!”
- **Clear:** “Spring Arts Festival Begins May 12”

Keep subject lines short. Your recipient’s email system will likely cut off the message after about 50 characters, or scroll to the next line. If you’re in doubt about how your subject line looks in an inbox, send a test email to yourself—and others who use a different email system from yours—to see how it displays.

Just as the format of your email newsletter should be consistent, your subject lines should be consistent, too. Recipients should instantly recognize your regularly scheduled monthly newsletter in their inboxes, so use a similar subject line each time. For instance, create titles for recurring sections, and vary the sub-titles each time, as in:

- **“Lab Theatre News: Meet Our New Artistic Director”** (one month)
- **“Lab Theatre News: Announcing the 2016–17 Season”** (the next month)

It is easy to do some simple testing to find out what subject lines work the best for your audience. Next time you send out an email campaign, take a few extra minutes to split your recipient list in half. Make sure that each half of your list has at least 1,000 names. (This is what’s commonly known as an “A/B test,” which many email softwares can automate for you.) Write two different subject lines for the same campaign, and send one to each list. See which version gets a higher open rate and click rate. Over time, you’ll learn what kinds of subject lines inspire your patrons to respond.

**Design**

Images are key elements of an effective email campaign, but think carefully about how you use them. Even with the proliferation of smart phones that support images, image blockers still exist on some mobile devices and in a lot of email inboxes. Following are some examples of what can happen if you do not plan around image blockers.
FIGURE 4.3 is an email mock-up for a fictitious dance group called the Bombastic Biddies. They sent a newsletter to their list of 2,000 names, inviting people to an event on June 26.

It looks great, but if you’ve turned off images on your computer or mobile device, you get: “Tonight:” and “Click here for tickets” (FIGURE 4.4).

The important data is all locked up in the image: the date, time, and location of the event. There is a simple solution for this. Upload your image, but beneath it, repeat the most important information in text, because every email system will deliver the text.

In revising this newsletter (FIGURE 4.5), the most important information was repeated in text below the image, so that anyone who received a text-only email saw: “Tonight, Bombastic Biddies at Makor. Click here for tickets.”

This small change could mean a 10 percent increase in delivering your content to people who otherwise would not have seen your message, and in direct marketing that is a big deal.

The key to great email design is to make sure your patrons see the information you want them to see. Be careful with graphics, but also be aware that not all email real estate is created equal. For those of us raised in the world of print journalism, envision what high-profile content would appear “above the fold” in a newspaper, since more people read the front page than the interior pages. After the front page, they skim through the rest, perhaps reading in some depth only the front of each section. Email has an equivalent to the front page. Most email servers have a preview pane: the part of the email you see before you open the email.
Patron Technology surveyed patrons who said they use a preview pane, asking “How much of the email do you actually read when you get an email newsletter?” In response:

- 24 percent said they read the entire email.
- 13 percent said they read just what’s in the preview pane.
- 61 percent said, “I read just the first few lines.”
- Most importantly: a total of 74 percent of the respondents did not look past the beginning of the email.

### Part III  Blogs

A blog ("web log") is a great marketing tool, whether integrated with your website or as its own communications and marketing channel. With the changes in traditional journalism, blogs are an excellent way to report on the activities of your arts and culture organization. Instead of pitching a story to an outside media source, you can craft and publish the stories you want to tell.

#### What is a Blog?

A blog can be an effective way to structure your stream of new content and improve traffic to your site. You may be blogging already, without realizing it: Twitter is essentially a micro-blogging platform. Tumblr is another. Your blog can have one person author the posts, or several people contribute in what is known as a multi-author blog (MAB). A blog is simply a discussion or informational site consisting of discrete entries ("posts") typically displayed in reverse chronological order.

#### Before Getting Started

Blogs are a great tool, but they also require constant work. Just as an out-dated website can drive potential audiences away, an out-dated blog is equally disappointing. Here are some key questions to ask before setting up a blog for your organization:

- Identify the “mission” of your blog: the core reason(s) why you’d launch it. What are your content goals? For some common reasons why organizations launch these, see the next page.
- Determine whether you have the staff support and skills to start and maintain a blog. See below for a list of the nuts-and-bolts to consider when choosing a content platform.
- Consider (as always) whether the tool will help you reach your target audience and meet your marketing goal.

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Common Blog Missions

1. Humanize a brand: Instead of trying to mathematically calculate the perfect way to create a “human” brand voice or trying to predict all your users’ behaviors, just stop thinking like a corporation and start thinking like a person. How do you talk to people in your own life? How do you relate to people? These considerations should be the driving force for your brand.35
2. Create a hub from which to distribute content through various channels.
3. Build industry authority to build your reputation within your profession.
4. Position staff as thought leaders or experts in their field.
5. Establish a dialogue with important communities.
6. Promote awareness and buzz around an event.
7. Receive feedback from audiences and other stakeholders.

Nuts and Bolts to Consider When Choosing a Content Platform
Since all content platforms are a bit different, it’s important to know what you—as the user—want to prioritize. Ease of use? Number of users or administrators? Bells and whistles with videos and images? Here are just a few questions to consider:

1. Time. You’ll need time to create your content, as well as time to proof, format, and post your content. Make sure you have (or make) room in your schedule to accomplish this, and consider the frequency with which you can post. Readers prefer blogs that post once a week or even once every two weeks—but always say something genuinely useful—than blogs that post every day just for the sake of it.36
2. Skill. Blogging is cheap and low-tech but requires having good writers at your disposal.
3. Staff power. It is possible to have just one person create blogs, podcasts, and videos, but it doesn’t hurt to having a support team. Consider asking one person to act as the “editor and chief” and have a support team. Then you can decide who on that team oversees the technical aspects of the creation and who oversees the content.
4. Tools. Blogging requires very little equipment, while podcasting and video require more. Refer to the sections below on podcasts and video for details about the equipment you will need for the platform(s) of your choice.

Is Blogging for Me?
Blogging communicates to audiences, stakeholders, and funders in (what should be) an inviting context. A blog is an informal source of information from an organization, cause, or individual (in this case, possibly an artist) to those interested in its ideas and activities. A blog should offer readers something they cannot get from any other source.

You should not use a blog as a “sales” tool, because your readers don’t want to get hit with marketing messages. No matter how effective you are at crafting marketing language, readers of your blog won’t want to hear “marketing speak.” If you try a hard-sell technique, people will likely stop reading your blog.

A single communications professional can rarely serve as the sole voice or primary contributor, so it can be effective to enlist writers from across the organization. Consider your artistic staff and visiting artists who have a unique voice, and can offer an interesting or “inside” perspective.

Get others on staff on board, starting with those who have “bought in” to the blog idea. If you enlist other people to write posts, treat them like a writer on a newspaper, magazine, or radio staff:

- Allow them to pitch you their story ideas.
- Have regular meetings with your “blog team” to brainstorm content.
- When you are ready to “run with a story,” coach the writer on the various points you’d like to see but allow the author to take the reins.
- Be clear about your deadlines (not just the due date, but the draft dates as well).
- Check in with the writer between the assignment date and the date of the first draft to see if there is anything to discuss.
- Once the first draft comes back to your team, the communications staff can edit for style, mistakes, and messaging for the organization, but at the end of the day, the source of the material should be in the hands of those that create the work.
- Once you post the piece, be sure to tell your entire staff it is live and congratulate the writer for a job well done. Building this kind of teamwork and pride helps create institutional buy-in for the future.

Blogging can be highly effective if you take it seriously, as you would with any other aspect of your marketing strategy. Many organizations launch blogs without this planning and follow-through, and when the blog fails they blame it on the ineffectiveness of the technology rather than accepting responsibility for an ineffective or unclear process. Get buy-in, create an editorial calendar, assign writers, provide interesting content, and communicate to your stakeholders that you have launched a blog. If you do these things, your blog is likely to flourish.

**How Do I Set Up a Blog?**

Setting up a blog is relatively easy and inexpensive. Many website content management systems (CMS) have a blog function already built in. If yours doesn’t, check with your web designer or programmer to see if you can add it. For branding purposes, create a self-hosted blog where you won’t have any limitations and you’ll be able to use your own domain name. If you have to use a platform outside your website, consider:
Blogger.
Medium.
Weebly.
WordPress.

It doesn’t take long to design a basic blog on any of these platforms, and many allow you to customize the look of your blog without any knowledge of HTML. Blogs allow you to add photos to your posts. When selecting your platform and design, be mindful of how many photos you want to include.

Blogs, Blogs Everywhere
It is virtually impossible to count all the blogs in the world today. There are:

• Over 59 million new posts on WordPress each month (as of June 2016).
• More than 291 million Tumblr accounts (as of April 2016).

What can we learn from this? Stand out from the noise and make sure you are tracking what’s being said about you.

What Should I Blog About?
Creating great content for your blog is similar to creating great content for a podcast—or any type of social media. You need to determine which audience segment(s) you are trying to reach and how your blog’s content serves them and your organizational goals. Don’t forget that you can “shop-out” your blog writing, and you should plan every post in advance and note each one in your editorial calendar.

What makes blog content effective? Including more than just well-written posts. Unlike podcasts, blogs are a great place to use photos. If you’d like to tell a visual story, but do not have the capacity for lots of video, a blog is a good tool.

Here are some types of content to inspire your posts:

• News/Events.
• Interview.
• How-To’s.
• Top 10 lists.
• Op-Eds.
• History.
• Profiles of staff members or artists.
• Success Stories.
• Partner Content.
• Cause and Effect/Case Studies.

TIP
Include a “share” button on each of your blog posts. This makes it easier for readers to distribute your content with their networks.

REMEMBER
Your readers are looking for special content on your blog—they’re seeking something they can’t get anywhere else. Even if you share your blog across multiple platforms, it should still be a place where readers can expect to find something unique.
Measure Your Success

Measuring blog traffic is just like measuring traffic through your website. Depending on what platform you use to build your blog, the program, like WordPress, it may have built-in analytics already or may offer a plugin that will give you analytics data. Analytics to consider when measuring the success of your blog can include:

- Page views.
- Length of time on page (it can be assumed that the more time someone spends on the page, the more of the post they've read).
- Bounce rate: the percentage of single-page sessions (i.e., sessions in which the person left your site from the entrance page without interacting with the page).
- Referral Traffic: Google’s method of reporting visits that came to your site from sources outside of its search engine (for example, other websites which link to yours). When someone clicks on a hyperlink to go to a new page on a different website, Google Analytics tracks the click as a referral visit to the second site. This also helps you see the success of your distribution plan.
- Keywords and search terms.
- Number of comments, or quality of comments if you are looking for a specific type of engagement.
Podcasts

Podcasts can be very time-intensive and require some investment in equipment. But for many organizations, they truly deliver on the promise of exceptional content and storytelling like no other communications or marketing channel can. Before getting started, first remember: just because a tool exists doesn’t mean you should use it. Before creating a podcast, just like with a blog:

- Identify the “mission” of your podcast: the core reason(s) why you’d launch it. What are your content goals?
- Determine whether you have the staff support and skills to start and maintain a podcast.
- Consider (as always) whether the tool will help you reach your target audience and meet your marketing goal.

What is a Podcast?
The term “podcast” combines the words “broadcast” and “iPod” (for the device on which people were likely using when they started listening to them). According to Wikipedia, it is an episodic series of digital media files that a user can set up so that new episodes are automatically downloaded via web syndication to the user’s own local computer or portable media player. Today people can easily access podcasts from their smartphone, and research shows that many of your audience members are likely to listen to them on the go.

Who Listens to Podcasts?
According to a report published by the Pew Research Center, in 2015, the percentage of Americans who had listened to a podcast in the past month almost doubled since 2008, from 9 percent to 17 percent. The same Pew report says that nearly 45 percent of all Americans are now aware of podcasting.

What Makes Good Podcast Content?
Podcasts generally fall into four different content types:

- A straightforward structure with a host that conducts an interview.
- Narrative storytelling, building stories around interviews with natural sound.

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• A conversational/humorous style, which take advantages of how intimate podcasts can be.\(^{40}\)
• A dissection and debate of interesting topics.

Because podcasts can have considerable length, they often contain much more content than blogs. Utilize these best practices when creating your podcast, so that your audience doesn’t lose interest and stop listening:
• Find your niche.
• Leverage your strength.
• Be the expert.
• Consider the persona of your target audience(s).
• Tell a great story (with a beginning, middle, and an end).
• Create an experience for the listeners.

Podcasting Gear

Having the right equipment can help your podcasts sound more professional, and getting the right gear should cost you less than a couple hundred dollars. To create your podcast, you’ll need:

• A microphone to capture sound.

• A separate hosting site, such as SoundCloud or Archive.org. Not all website hosts are good hosts for podcasts. Many have strict rules and will ban users from storing large downloadable audio or video files as they bog down their servers, hence the need of separate podcast hosts.\(^{42}\)

• A distribution method: The most prominent of these is iTunes, but there are also sites like Stitcher, Google’s BeyondPod, Zune, Miro, and others that aggregate podcasts for discovery. So long as you reliably host your media and have a unique RSS feed for your podcast, you should be able to register it with quite a few directories.\(^{43}\)

• Editing software.

• Royalty-free music: If you’re using music in your podcast, please be sure that it’s fully cleared and not infringing on anyone’s rights.\(^{44}\)

THE PODCAST CONSUMER \(^{41}\)
• Age: 18-44
• Equally male/female
• Affluent and well-educated
• More likely to take digital media with them in the car
• Exhibit strong social (and brand-following) behavior
• Active on social media
• Two-thirds listen to podcasts on a mobile device (rather than on a computer)

TIP
Since two-thirds of podcast listeners listen on a mobile device, make your podcasts the length of the average commute in your area or the length of someone’s workout.

If you’d like to do more than edit out the sound of a truck passing by, or the “ums” and “ahs” of your podcaster or guest, you’ll need to invest in a sound mixer or some post-production editing software like Levelator or SoundSoap. You can also purchase microphones that are suited to where you will be recording, and even get a stand for one if you will do most of your recording in one location indoors.

Five Tips to Get You Beyond the Basics of Podcasting
Once you have determined that a podcast is a great tool for you to reach your target audience, follow these five tips to transform your good podcast into a great podcast:

1. **Be prepared.** Gather your ideas and meet with stakeholders to see if they have content ideas to share. Write a script or strong outline for each podcast. Practice pronunciation of names and places.

2. **Consider your timing.** Most podcasts have a long shelf life, but if yours is based on a newsworthy or time-sensitive event, make sure you post it with enough lead time, such as 90 days, to start the conversation about your work or encourage people to buy tickets.

3. **Promotion.** Go beyond RSS feeds and subscription to promote your podcasts. Use the distribution channels we will discuss in the upcoming chapters as tools to help you promote and distribute your podcast.

4. **Publish a companion blog.** Many podcasts come with a blog or short written piece that describes what the episode is about. Be mindful of how you frame this information; your goal should be to inspire people to listen to the podcast.

5. **Track your listenership.** Follow your subscription and download numbers with tools such as Blubrry, Podtrac, or LibSyn.

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**PODCASTS TO CHECK OUT**

**“Born Ready”** (conversation/humorous style)
Bay Area theater producer Rob Ready brings a bold and unique perspective on the business and art of theater. He and his co-host, writer/actor Raymond Hobbs, interview artists and producers while covering current events over a beer.

**“Running Lines”** (interview and insider, theatergoing tips)
Since 2006, “Running Lines” has offered an ongoing series of conversations between Denver Post theater critic John Moore and members of the local and national theater community.

**“Savvy Painter”** (tips from an expert)
This offers the perspective of experienced artists, sharing ideas to inspire listeners to push their studio work farther and build their business. It discusses how to adapt other people’s marketing solutions to suit your needs.

**Subtext from the LA Stage Alliance** (interview)
Playwrights talk to other playwrights about the things usually left unsaid.
Measuring the Success of Your Podcast

Three factors that help you measure the success of your podcast:

- The number of people who subscribe to your podcast.
- Reviews: not only how highly your podcast is rated, but the number of reviews it receives.
- The number of downloads per episode/per month.

Equipment and Resources

Here’s a list to help you with your research.

Equipment and Software

 Editing: GarageBand, Audacity, Adobe Audition
 Post-production editing: Levelator and SoundSoap
 Mixing: Behringer Xenyx 1202, Yamaha MG10 Mackie ProFX8

Resources and Services

 Royalty-free music: podsafeaudio.com, Sound Rangers, Shockwave Sound, Soundclick
 Hosting: Liberated Syndication, Blubrry, Hostgator, Dreamhost
 Distribution: iTunes
 RSS: Feedburner, Premium Cast

Mics

Podcasthost.com recommends the following mics:

- **Entry-level:**
  - ATR2100.
  - Sennheiser PC8.
- **High-quality:**
  - Rode Procaster.
  - MXL 990 Condenser Microphone.
  - Shure SM58.
  - Blue Yeti.
- **Professional:**
  - Heil PR40.
  - Shure SM7b.

A note about mics: You can record a podcast on your mobile device or through Skype or Google Hangouts. However, the more professional the microphone, the more professional your sound will be. When selecting a microphone, be mindful of your budget and your recording environment. Will you record in one space, or move from place to place? Will there be a lot of background noise, or are you working in a sound-proofed room?
Part V  Video

Using video as a marketing tool can have an enormous effect on audience relations, brand exposure, and creative communications. Video amplifies the energy of your organization and gives your audience a substantive sense of what you do. With user-friendly, third-party distribution sites such as YouTube, your arts organization can create and upload content anytime, anywhere, in affordable and inventive ways that you can easily integrate with your marketing strategy.

YouTube is the number-two search engine in the world (Google is number one). Even more, YouTube is one of the most widely used social networks, as friends are sharing, promoting, and commenting on each other’s content. Although creating and promoting your video online offers endless opportunities, this leaves room for lots of missed opportunities, too. Never fear: this section shares how to avoid key pitfalls, major mistakes, and common oversights—not to mention how to give your videos more impact overall.

- 89 million people in the United States watch 1.2 billion online videos each day.
- In a typical day, 98 percent of people ages 18–34 report using smartphones to watch video.
- People who buy tickets to performing arts events watch 5 million YouTube videos every month.
- More than half of U.S. users who visit Facebook daily watch at least one video.
- More than half the views of videos on YouTube and two-thirds of the views of videos on Facebook are on a mobile device.
- 45 percent of people who view a video online about a show say they think more favorably about the show; 68 percent of people who view a video online say it influenced them to make a purchase for that show.
- 68 percent of YouTube users say it is a place to celebrate creativity.

One important lesson: When your audience(s) watch videos online, it influences their behavior in ways that can impact sales, site views, and membership.

How to Make Videos to Hold Your Audience’s Attention

As an arts marketer, you already know that the web is chocked full of video content. Virtually all of the most popular social media platforms favor video content, which means you can see video everywhere online. Do not let yours get lost in the mix. If you do not want your viewer to redirect
their browser elsewhere in a matter of seconds, then find the way to be the most interesting thing on the web and keep them engaged. When your marketing campaign includes video, watch out for these four major content blunders:

**Video Length and Audience Attention Span**

Less is more. Making your video too long is a surefire way to lose your audience’s attention. You want to draw them to your performance or venue, so a video should provide a sneak peak, not give it all away. Try to make the load time and play time as short as possible.

Facts about audience attention span:

- In 2015, the human attention span fell to eight seconds.
- The most engaging videos are 1–2 minutes in length.
- The length that viewers rated as the next-most engaging is 6-12 minutes. (Good news if 1–2 minutes doesn’t seem like enough time to tell your story.)

Either way, remember to hook your viewers early in your video. Cut the fluff and keep your content concise.

**Sacrificing Quality**

You’d be surprised how many hours of boring, low-quality footage is published on the internet. Producing video of poor quality will drive viewers away before you can say “Lights, Camera, Action!” Avoid wasting your staff’s time on a product that does not advance your marketing objectives; use these suggestions to focus on quality control.

**ESSENTIAL VIDEO GEAR & HOW TO USE IT**

*Invest in a tripod and use it.* A shaky video isn’t going to get any views, and keeping your camera stable will keep your quality stable.

A $50 tripod goes a long way versus a flashy new camera. We recommend the easily portable Sony VCT-R100 Lightweight Tripod.

*More light, please!* While you may not be able to use professional stage lighting each time you shoot, shoot your video in a well-lit location. Keeping things bright ensures that you capture all the details. In short: the brighter, the better.

*Plan ahead to record in a quiet location.* Great dialogue cannot drown out a truck passing by!

*Invest in a basic USB microphone.* Bad audio equates to bad quality, so invest in a basic USB microphone (most can be found for under $100).

*All of your videos will need at least some editing.* Many tools are easy to learn, but some require a bit of training. Find the one that is most comfortable for you. Check out YouTube’s Video Editor, iMovie, Premiere Pro, Windows Movie Maker, and Final Cut Pro.

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Sacrificing Content

Equipment is just one side of the equation. What you’re saying in a video is just as important as how you say it. Here are some common pitfalls to avoid:

- Talking heads takeover: Do not let your video become sedentary! Varying interview with presentation, action, and image is far more engaging than still interviews.

- Broken record: Don’t use your YouTube channel to showcase the same topic or subject or content over and over again. Instead, utilize it to convey fresh information, such as:
  - Behind-the-scenes footage.
  - Audience testimonials.
  - Product surveys.
  - Promotional contests.
  - Training and instruction.
  - Company profiles.
  - Speaking directly to your customers.

Experiment to see what your audience responds to. A strong example is Cedar Lake Contemporary Ballet’s project52, a year-long documentary in 52 one-minute segments that use original video content to share the human side of dance-making.

Stealing Content

Using even a few moments of a song that you do not own is a huge legal and financial risk. It’s worth it to avoid the possibility of having the original owner of your content take down your video for copyright infringement. If you’re intent on using music in creating your content (but are weary of licensing issues):

- Do your homework and source Creative Commons Licensed Music.

- Upload your video to a YouTube channel, and use the audio tool (denoted as a musical note) in Video Manager.
Measuring Your Video’s Success
Both YouTube and Vimeo—the most popular video-hosting platforms—offer extensive analytics. As you should be mindful of by now, be sure to only measure against your goal. Analytics to consider include:

- Number of plays/views.
- How many people watched the video until the end.
- Average length of time a viewer played the video.
- Number of “likes” and comments.
- Number of subscribers to your video channel.

**TIP**
Encourage members of your staff to read, listen to, and/or view your content and share it with their own social networks.

**Worksheet Exercise** Ready to create your strategy for blogs, podcasts, and video? Use Worksheet 3.5 as a guide.
Social media are cost-effective tools you can use to reach your target audience and achieve your marketing goals. However, you cannot use social media exclusively; to be effective you need to activate them as part of a larger marketing strategy.

This chapter reviews some of the more widely used social media platforms such as Facebook, Twitter, Instagram, and Pinterest. Each section reviews the user demographics, best practices for creating and posting content, and using metrics to measure success.

As discussed in Chapter 2, your social media strategy should stem from your larger marketing strategy funnel.

Before diving into the specifics of each tool, this chapter covers some helpful terminology for crafting your overall social media strategy, a sample social media audit to get you started, and tips for crafting a good strategy.
Social Media Glossary

While arts marketers probably know the basics of how social media works, this glossary goes deeper into some of the more nuanced definitions in social media. The following terms are from Hubspot’s “The Ultimate Glossary of Terms You Should Know”:

- **Fans**: People who like your Facebook Page.
- **Followers**: People who subscribe to your account to receive your updates (applies to Facebook, Instagram, Twitter, and Pinterest).
- **Hashtag**: A word or phrase preceded by a “#” (e.g., #ArtsMarketing) used to annotate a message, categorize information and make posts easily searchable.
- **Influencers**: Individuals who drive conversation and decision-making in various communities. In addition to having relevance within a community, a good influencer has a large reach (many followers or fans), and a strong resonance within that reach.
- **Meme**: A thought, idea, joke, or concept that users widely share online. It is typically an image with text above and below it, but can also come in video and link form. (A popular example is the “I Can Has Cheezburger?” cat meme that turned into an entire site of memes.)
- **Tag**: To create a link to the profile of the person in the picture or update, by adding a “@” before the profile name or handle. Commonly used on Facebook, Twitter, and Instagram.
- **Viral**: Rapid distribution of a piece of content—YouTube video, blog article, photo, meme, hashtag, etc.—to the point that it achieves noteworthy awareness all over the internet, relying heavily on forwards, retweets, and re-posts by online users—the online equivalent of “word of mouth.”

**USEFUL HASHTAGS**

Aside from hashtags like #arts, #theater, or #music, arts organizations have adopted hashtags specific to their communities, such as #sfarts (for the arts in San Francisco) and #DanceDC (for dance in Washington, DC). Organizations also commonly use hashtags for conference gatherings, educational events, performances, tours, or exhibits, such as #AileyTour2016 or #LastNightattheMet. These are a great way to bring your online community together to discuss a topic or event.

**FIGURE 5.1**

Use of Social Media Platforms (by Generation)

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49. LaPlaca Cohen. “Culture Track 2014” LaPlaca Cohen | Campbell Rinker, pg. 22. *Numbers are by percentage. Age groups were defined as the following in 2014: Millennials: 18-29 Gen X: 30-49 Boomers: 50-69 Pre-War: 70+*
Engaging Influencers
Creating a strategy to engage influencers helps you spread the reach of your organization to new audiences.

Worksheet Exercise Use Worksheet 5.1 to start a running log of influencers in communities you are trying to target.

Social Media Audit
Before you begin to craft a new social media marketing strategy, take the time to understand where you are now in your activity.

Worksheet Exercise Use Worksheet 5.2 as your guide to conduct a detailed social media audit.

Suggestions:
- Put answers in the frequency column that are broad—daily, weekly, bi-weekly, monthly, bi-monthly, etc.
- Write down all of the passwords for your accounts in the password column, so that administrative bumps don’t hinder your progress.*
- Make a note in the far right column if, after you’ve seen every social media account your organization has (or has had), you think a particular account should be shut down.

Worksheet Exercise Now that you have decided which social media platforms to keep, use Worksheet 5.3 to conduct a brand audit. Make sure all of your images (profile images, cover images, posts, etc.) are current and aligned with your brand standards, and that your organization’s description is accurate and up to date.

Building a Social Media Strategy and Cultivating Best Practices
Creating a social media marketing strategy requires the same steps as any marketing strategy, but be particularly mindful of some elements:

1. Start small. The “new and shininess” of social media can inspire you to want to create brilliant and grandiose plans. There is nothing wrong with that—especially if it aligns with your goals and will help you reach your target audience—but remember, effective social media campaigns can be very small. You can start by creating a show or event-specific hashtag and encouraging conversation around it.

2. Listen. The best way to learn to use social media, and about your community, is to watch and listen. What are people saying about your brand online? Are there groups of community members who are speaking about a hot topic that an upcoming exhibit of yours will address? Platforms like Hootsuite and TweetDeck are excellent tools for listening to online conversation across multiple social media channels. They allow you to set up columns to manage streams of information, including who is talking directly to you and who might be
talking about a topic you’re interested in. (Bonus: They also allow you to schedule content and have multiple people across your organization manage your accounts.)

3. **Develop relationships.** Don’t forget the “social” part of social media. Social media is about creating relationships. Once you build relationships with your online communities, you can leverage them to help spread the word about your brand, event, performance, or exhibit, and you can call on them to help you when the going gets tough.

4. **Leverage influencers.** Reaching out to niche communities is tough and time-consuming work. Identifying online influencers from these communities online is a great way to spread your message. These are also the people you will want to brainstorm with, listen to, and reward for their assistance.

5. **Align goals to metrics.** You should measure the metrics that align with your goals. As your social media presence expands and matures, the data points that you can measure will multiply.

6. **Be flexible.** Remember, life happens. As discussed earlier in reference to the editorial calendar, it is important to have a plan, but also to be flexible. If something urgent comes up, or even if something fun happens that you want to add your voice to, take the leap—as long as it aligns with your marketing goal.

Every social media platform creates a way for users to engage with the content—which means a key element of creating a social media strategy is engagement. How can you engage with others and how do you want people to engage with you? As you’ve probably already discovered for yourself, the best way to learn to use social media—and to see how others are using a particular platform—is to join, watch, and listen. From there follow a few simple steps (see below), and hone your strategy as you learn more.

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**FIVE TIPS ON HOW TO “ROCK” SOCIAL MEDIA**

*with limited time*

1. Download a social media monitoring tool, such as TweetDeck or Hootsuite.

2. Prioritize your accounts. Pick one or two social media platforms to focus on. Facebook is a must. Many arts and culture organizations also use Twitter, but perhaps Instagram or Pinterest aligns more with your goals and would be more attractive to your target audience.

3. Balance content creation with content curation. Quality matters more than quantity!

4. Schedule social media into your day—make a habit of checking it and posting in the morning when you get to work, just before you take lunch, and right before you leave at the end of the day.

5. Always respond when someone mentions (or tags) you on social media.
Part I  Facebook

Facebook was founded in 2004, and when the platform first emerged it was only open to college students. In 2007, Facebook created fan pages, which allowed businesses and celebrities to create a profile for developing and posting original content and encourage fan interaction. This interaction was a way for companies to promote their businesses on the popular social network.

Though Facebook has evolved greatly over time, and will continue to do so, its core mission has (and will likely continue to) remain the same:

To give people the power to share and make the world more open and connected.

People use Facebook to stay connected with friends and family, to discover what’s going on in the world, and to share and express what matters to them.

In crafting your Facebook marketing strategy, remember that since its launch people have used this platform to connect with one another and build community. If you use Facebook as part of your larger marketing strategy, align your Facebook marketing campaigns with its core mission of connection, discovery, and sharing.

FACEBOOK: THEN VS. NOW

<table>
<thead>
<tr>
<th>2010</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>608 million users</td>
<td>1.65 billion monthly active users</td>
</tr>
<tr>
<td>Mostly desktop</td>
<td>Mostly mobile</td>
</tr>
<tr>
<td>Photo-focused</td>
<td>Video-focused</td>
</tr>
<tr>
<td>Private company</td>
<td>Publicly held company</td>
</tr>
<tr>
<td>High organic reach⁵³</td>
<td>Low organic reach</td>
</tr>
<tr>
<td>Free marketing</td>
<td>Pay to play</td>
</tr>
</tbody>
</table>

Changing Algorithms Favor Content that Users Share

Facebook’s algorithms—which are formulas that decide which stories appear in each user’s newsfeed—have changed many times since the company launched, and marketers must adjust their strategy accordingly every time it introduces a new change. No matter how often it changes, Facebook’s algorithm has always favored content that users have interacted with, either through a like, comment, or share. In 2016, Facebook adjusted its algorithm once again to favor shared content more than ever. This change shows that Facebook has pivoted back to its original mission, “To give people the power to share and make the world more open and connected.” Now more than ever, the job of arts and culture marketers is to create shareable content. The following section outlines tips on how to create shareable content.

USEFUL FACEBOOK STATISTICS  
(as of May 2016)

- 76 percent of all women who use the internet use Facebook, whereas 66 percent of all men who use the internet use Facebook.
- Highest traffic occurs mid-week between 1:00 and 3:00 pm, local time.
- 50 percent of 18–24 year-olds go on Facebook when they wake up.
- On Thursdays and Fridays, engagement is 18 percent higher.
- The average time spent per Facebook visit is 20 minutes.

With the most recent change in the Facebook algorithm, Facebook encourages page administrators to post things that their audience are likely to share with friends. They claim that, if an organization’s referral traffic stems from people sharing content and their friends liking and commenting on it, there is a greater likelihood that other users will see it.

Content posted on Facebook (and Twitter, which the next section discusses) should be native as well as non-native.

- Native content exists only on the platform itself (such as a plain Facebook status). Though Facebook is a marketing channel that can point visitors to your other platforms, including native content will make your Facebook page special and unique for your fans.
- Non-native content is hosted on another platform, like on a content hub.

What Makes Content Shareable

Since Facebook continues to adjust its algorithm since its inception, an organization must always remain nimble and prepared for change in how its content gets viewed and shared. However, looking back at past trends allows us to make educated guesses moving forward. For example, the table on the previous page shows us that in the last six years Facebook has gone from favoring photos to favoring videos. This is not to say that photos do not perform, it is just that videos now perform better. If you do not have the capability to produce video content, by all means post photos, which still perform better than plain status posts.

Six Secrets to Shareable Content

In Entrepreneur Magazine, Ankit Oberoi listed seven secrets to creating shareable content. No matter what medium you use to deliver content, keep in mind these key themes of sharable content:

1. **Entertainment.** Create content that elicits a reaction. Jonah Berger, author of the popular book *Contagious*, found that people shared content that elicits high-arousal emotions—such as delight, astonishment, excitement, awe, anger, frustration, or anxiety—more than content that
evoked low-arousal or deactivating emotions, such as sadness. To trigger positive high-arousal emotions, write headlines that evoke curiosity and awe. Include stories, as they can make any content engaging, memorable, and shareable.

2. **Practical value.** Create “how-to” type content that specifically addresses the frequently asked questions among your target audience, and share tips to make complex processes or concepts easier to implement or understand. This also helps to generate more organic traffic to your page from search engines.

3. **Beliefs and causes.** People are more likely to share content that helps them define themselves to others, so research your demographics to understand their needs and desires, so your content truly resonates with who your audience is. For example, if your audience consists of visual artists, then creative and novel images might trigger them to share your content.

4. **Interest.** Share content related to topics that are trending in your industry, community, or ones that might inspire discussion or debate among your users.

5. **Incentive.** When it comes to increasing the number of “shares” of your content, you can provide incentives such as recognition for the top sharer, discounts on tickets or merchandise, or access to exclusive content. You can give an official shout-out to users who share your content, or enter them in your next random giveaway, sweepstakes, promotions, or content.

6. **Aesthetics.** Looks matter when it comes to content. When creating visual content, make it beautiful. For writing, use subheads and bullets to make information scannable, and break big blocks of texts into smaller paragraphs. Pick a font that makes text easy to read, so that people spend more time on the message than on trying to read the words.

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**Facebook Analytics and “Insights”**

Facebook has extensive analytics your arts and culture organization can use to gain insight into the fans of your page and what content is performing best. This includes which content is most aligned with your marketing goal.

Find Facebook analytics in the “insights” tab on your business page. You will see a dashboard with your page metrics at a glance. You can also export a full report of your page data. Given that Facebook gathers extensive amounts of information, don’t get lost in all the data that’s available. Focus only on those points that most align with your goal.

What you can measure with Facebook analytics:

- **Number of fans.** This is denoted as “page likes.” Not every fan is a “good” fan, so although you may have 1,000 fans of your page, only 10 of them may actively look for and engage with your content. The number of fans alone isn’t enough to measure success, but it is a great metric to use if your goal is to grow your Facebook page.
• **Post reach.** This shows the number of unique people who saw any content from your page in the last seven days. You can drill down into this information to see the reach of each individual post.

• **Post engagement.** Facebook shows you how many fans engaged with a post overall, and also give you a breakdown of how fans engaged with a post, though a “like,” comment, or share. Looking at engagement more deeply reveals what types of content your users share most frequently. This is useful if your goal is to create content that get more “shares”, because you can model content on past posts that users shared at a higher rate.

• **Paid vs. Organic.** Facebook analytics shows the number of likes and reach your posts received, both organically and paid. In this instance, “organically” means people discovered the post elsewhere than through an ad you ran or a post you promoted. (Later sections of this Guide discuss advertising on Facebook.)

• **Demographics.** Facebook tells you the gender, age, geographic location, and other interests of your fans. If this is of value to you, measure it and see how it changes over time.

• **Time of day and day of week.** Facebook shows when people are consuming your Facebook content, by day of week and time of day.

**Building Your Facebook Strategy**

**Worksheet Exercise**: Before you begin to build your Facebook Marketing Strategy, use Worksheet 5.5 to conduct an audit of your organization’s Facebook presence. Once this is completed, use Worksheets 3.6, 3.7, and 3.8 to build your Facebook marketing plan.

**Part II Twitter**

Twitter, which is often described as a “micro-blogging” platform, launched in 2006. When the platform emerged, the only way to send Tweets was via SMS text message—hence the required 140-character count that remains today. Mobile applications on smartphones and tablets emerged just months after Twitter launched, so the platform rapidly evolved into a mobile application and moved away from functioning on SMS text messaging. Unlike Facebook, when Twitter launched it was accessible to everyone. Users adopted the platform quickly, and today more than 300 million people worldwide use Twitter each month.

Many liken Twitter to a news platform, but it is also a fabulous way for brands to distribute information to their followers and provide customer service. Organizations can “listen” to what’s being said about them by searching for keywords or their hashtags. Platforms such as TweetDeck and Hootsuite make it easy for brands to follow conversations that are happening in the “Twitterverse.”
Take a moment to:

- Search your organization’s name on Twitter (or one of the third-party platforms like TweetDeck and Hootsuite) to see if anyone on Twitter is talking about you without using your “@” handle.
- Search for arts-related hashtags that are specific to your geographic area and see what information is trending there, or what organization is dominating the space.

Because, on average, there are more than 500 million tweets each day, it’s easy for your message to get buried in someone’s feed. Tweeting multiple times a day will not hurt your brand, as long as you push out content that is relevant and aligns with your business goals.

Content for Twitter

As with all media, you need to align content with your goal and your target audience. Once you understand your goal and who you are trying to reach, you can create, or curate, the best content to reach and engage with them. Twitter allows organizations to be both content creators and content curators.

The previous chapters have helped guide you through content creation. Twitter is an effective platform for creating native content (which exists on the platform itself, rather than asking users to click a link to other content). These can include:

- Fun facts.
- Top 10 lists.
- Holidays.
- Birthdays.
- Dates in history.
- Around town.

Unlike Facebook, Twitter allows you to actively and frequently share content posted by other organizations or individuals. View sharing this content as content curation.

Content Curation on Twitter

Twitter is also a space for you to flex your marketing muscle as a content curator rather than just as a content creator. This means retweeting content from other users that aligns with your marketing goals and mission. Once you have identified these accounts you can save them into a private list to make following them and their content even easier.

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CHAPTER FIVE: MARKETING WITH SOCIAL MEDIA

TWITTER BEST PRACTICES

Be succinct and get to the point. You only have 140 characters. Use them well.

Express yourself. Twitter is a great place for you to express your organization’s unique voice and tone. 
- If you want your voice to be informative, create content that educates your audience. 
- If your voice is humorous or playful, let that show in your Twitter feed. Being true to your tone is a good way to stay on brand and have users notice you on Twitter.

Use relevant hashtags to spread the word. Your community may have their own arts hashtags. Do some searching and keep track of arts-related (or even city-related!) hashtags in your area. 

Worksheet Exercise Use Worksheet 3.9 to do this.

Tag other people or organizations in your tweets (by identifying them by their handle, preceded by the “@”).

Get visual. The platform forces users to be brief in their communication, but it now allows you to post photos and videos to accompany the 140 characters. Post relevant photos and videos to increase the tweet’s visibility.

Embed links. Twitter is an excellent content distribution channel. Don’t just tell followers to “Buy tickets” or “Check out our blog”; include links that make it easy for them to find the content you’ve worked so hard to create.

Listen. Engage. Converse. Don’t use Twitter just as a promotional tool. There are many ways to follow influencers and conversations in your region. Take the time to learn what’s happening in the Twitterverse.

Sharing is caring. When you see a tweet from another organization or individual that speaks to your organization’s mission or goals, retweet it. Not only does this enlighten your followers, but shows the original Tweeter that you appreciate their content.

Talk Back. Always answer questions users ask you on Twitter. If someone in the Twitterverse asks your organization a question, or tweets about a negative—or positive—experience they had at your venue, respond to them. Treat Twitter as if it were “real life.” If someone said to your face what they tweeted, would you just turn and walk away?

Say thank you. If someone retweets your content, acknowledge the gesture. Whether they attended one of your events and said something nice about it or complimented a member of your staff on the service they received, thanking people humanizes your brand.

Don’t cross-post to Facebook. It’s easy to link the two accounts so that a post on one appears on the other automatically. However, Facebook does not share Twitter’s character limits. What’s more, you should be using different tones and targeting slightly different audiences.

Be wary of a routine schedule of tweets. We live in unpredictable times, and you want your Twitter feed to acknowledge highly significant events around you. If you schedule tweets into the future, remember to delete them if an emergency occurs in your region.
Twitter Lists
Twitter Lists allow users to follow ad hoc groups of users, influencers, and whoever you select. Categorize lists by expertise, geography, or participation in an event, club, or membership program.

**Worksheet Exercise**
Use Worksheets 3.9 and 3.10 to build your Twitter marketing plan.

Creating Twitter Lists
1. Think of a group of influencers you’d like to follow, such as:
   - Other arts and culture organizations in your community.
   - Members of the press.
   - National arts thought leaders.
2. Determine whether you want the list to be public or private.
3. Name your list.
4. Start adding Twitter users to your list.

Ready to take the next step with your Twitter strategy? Consider hosting a Twitter chat, in which you invite followers to join a conversation at a certain time with a pre-determined (and pre-publicized) hashtag. One person from your company should lead this conversation.

Want more face-to-face engagement? Host a tweet-up—an in-person meeting of Twitter users at your venue or at a special event.

Looking for a way to thank your Twitter community? Send out a discount code just on Twitter and see who bites.

Measure Your Success with Twitter Analytics
Twitter’s analytics are similar to Facebook’s. There is extensive data to analyze, but you should consider metrics that most align with your goals. Here are some examples of what you can measure:

- **Number of followers**: Total users who follow your feed. If your goal is to increase the number of followers you have, however, this metric can be a bit misleading, as there are more “bots” (fake accounts) on Twitter than on Facebook. Not all followers are real people!
- **Tweet impressions**: The number of people who saw your tweet.
- **Engagement rate**: The number of engagements your tweet received, per the number of people who saw it.
- **Mentions**: A tweet that contains another user’s “@” handle anywhere in the body of the tweet.
- **Demographics**: Age and household income.
**Part III** Instagram

Instagram launched in October 2010, and had 1 million users in the first two months and 10 million users in the first year,\(^6\) making it the fastest-growing social media app in history. The app allows users to share photos that they can edit and overlay with a filter. Instagram also supports videos up to 60 seconds long. Facebook purchased Instagram in 2012 for $1 billion. As of the date of publishing, Instagram has 500 million users, who post 80 million photos daily.

**Insta-Facts**
- Instagram is only available on iPhone and Android.
- Uses hashtags like Twitter.
- Each post supports a maximum of 2,200 characters (approx. 400 words, including spaces), but it cuts off in a user’s feed after three lines of text.
- All photos are public unless you mark your account private.
- You can share Instagram photos directly from the app to Facebook and Twitter.
- When you post to Instagram, it saves your photos to your phone’s camera roll, so you can upload them to your computer and archive them as well.

**TIP**
Looking to spice up your Instagram content? Check out these third-party apps:
- Pic Stitch
- Boomerang
- SnapPen

In August 2016, Instagram launched Instagram Stories—a feature that allows users to share multiple photos and videos in the form of a slideshow, which disappears at the end of the day. (This feature is much like Snapchat’s Stories function, which appears in a later section.)

**Eight Tips for Creating Great Content on Instagram**

1. Show off pictures of your staff and artists that work with your organization.
2. Re-post or create collages using photos by other users who engage with your brand (and be sure to tag and thank them).
3. Host a contest or sweepstakes.
4. Post photos of merchandise or cool concessions.
5. Show off sneak peeks.
6. Reveal what’s behind the scenes.
7. Use hashtags as you would on Twitter.
8. Always think: Is this image beneficial to the customer? How will this help me achieve my goal?

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Instagram for Businesses

Instagram started to roll out business profiles in summer 2016, and it’s easy to convert your personal account to a business account.

Here are the top-three benefits of an Instagram business account:

1. **Contact.** Instead of clicking on a URL in your profile, users can now get in touch to find out more using a “contact” button.
2. **Access to analytics.** See impressions, top posts, a demographic breakdown of your followers, and more.
3. **Ads.** You can promote a post directly through Instagram.

Measure Your Success with Instagram Analytics

Unlike Twitter and Facebook, where you have plenty of metrics to measure the success of your campaigns, measuring your success with Instagram isn’t as simple. Here is what you can (and should) track to measure your success:

- **Comments Received:** How engaging is your content?
- **Most Engaging Hashtags:** Which hashtags should/shouldn’t you be using?
- **Engagements Per Follower:** Is your engagement relative to your audience size?
- **Followers Gained:** How much reach do your posts have?
- **Referral Traffic:** How much traffic is your website getting from Instagram?

Part IV Pinterest

Looking for another platform that is heavily photo-based? Pinterest might be the answer for you. The site describes its platform as “the world’s catalog of ideas” where you can “find and save recipes, parenting hacks, style inspiration, and other ideas to try.” The platform launched in 2010 and users have always likened it to flipping through a lifestyle magazine; it has a layout that is aesthetically pleasing and organizes content by category. Like all social platforms, it was designed for individual users, and then later businesses began to adopt it for marketing and organizing content.

Pinterest users can upload, save, sort, and manage images—known as pins—and other media content (e.g., videos) and organize them through collections known as boards. Users find pins on the web, or upload them directly to Pinterest. Pinterest suggests categories by theme, such as “inspirational quotes,” “recipes,” or “kitchen design.”

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Pinterest Demographics
Use of Pinterest has always skewed heavily female, though their male user-base is expanding. Interestingly, Pinterest is the only social media platform whose popularity blossomed in the middle of the country and spread to the coasts, rather than gaining popularity on the coasts and spreading to the middle of the country.

Content on Pinterest
As a “catalog of ideas,” consider what types of content you can post on Pinterest that will be most effective. Some successful examples by theater organizations include:

- Theatre companies have used it to display inspiration—or “Pinspiration”—boards of their designers.
- The Broadway musical Chicago has a Pinterest page focused on DIY “Chicago style,” on which they have a collection of boards that showcase female flapper style-dress.
- Peter and the Starcatcher’s Pinterest page displays “stache styles” and photos and images of mustaches and pirate style.

Visual art museums have also found creative ways to use Pinterest, beyond simply posting images of the exhibits on display.

- MoMa’s Design Store is truly curating for its audience with a collection of items they have on sale, organized into boards categorized as “Mamas,” “Papas,” “For Under $100,” “Modern Wedding Gifts,” and “Go Ahead and Red” (which featured only red items) in addition to boards that are specifically artist focused.

- The Metropolitan Museum of Art and The Getty Museum organize their boards by themes, such as “Winged Creatures” or “Winter Wonderland.”
- The Getty has a cross-posting campaign with Instagram called “Insta-Getty,” where they post Instagram users’ photos onto a board on their Pinterest page (giving credit to the photographer, of course).

Many companies and organizations embed the “Pin It” button onto their webpages to make posting to Pinterest easy for their users. To drive traffic to your website if you have products to sell, Pinterest features a “Buyable” pin in addition to their traditional “Pin It” button.
Proceed on Pinterest With Caution

As this Guide has emphasized for all media and social media, you should only use a platform if you understand how to use it in the context of your overall marketing strategy. This is especially true with Pinterest. Arts organizations have been slower to embrace Pinterest than they have other platforms which is somewhat ironic, given the incredibly high aesthetic quality of the images there.

However, if Pinterest is a “catalog of ideas,” then you should ask yourself how your organization could make use of it, when your goal is to attract audiences. For some organizations this may be a natural fit, but for many others this platform hasn’t yet been a valuable tool. It might never be one and that’s okay. You want to be strategic, not comprehensive in your social media plan.

Pinterest Analytics

There are three categories of Pinterest analytics:

- Profile.
- Audience.
- Website.

Profile:
Users can see which pins people like most, how many impressions your pins received (which is the number of times a pin from your profile has appeared on Pinterest home feeds, category feeds, and search), how many re-pins you had, and how many users clicked your pins. You can also view all-time stats and download the data into a .csv file.

Audience:
Users can see:

- The demographics of your followers, including gender and location.
- What categories of pins your followers are interested in.
- What other businesses your followers follow on Pinterest.

Website:
If you have “Pin It” buttons on your website, you can see how these are performing.

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Part V  Snapchat

This platform is based on a “snap”—the action of snapping a photo or a video. Here’s the twist: when you post a snap, it’s not permanent. Because the snap “disappears,” many consider Snapchat the most private of the social networks. Unlike other social networks, you do not create a profile and add posts that can be viewed at any time. Rather, users send a snap—which can either disappear within a matter of seconds, or after 24 hours if a user adds it to a Snapchat Story. Therefore, there is far less pressure to create an online identity. Additionally, as of January 2017, you cannot search for Snapchat users by topic or keyword.

“The norm of the Internet age is to create platforms in which everything is saved—everything is stored and documented digitally. Snapchat went the opposite direction and is predicated on our reality: moments are temporary and that is exactly the feeling and behavior that Snapchat mapped to. Snaps could even be compared to television the first fifty years it was introduced: the broadcast aired, and that was it.”

—Gary Vaynerchuk, “The Snap Generation”

Snapchat Demographics

Creative campaigns on Snapchat can be highly successful if your goal is to reach college or high school students. Snapchat was designed for a younger user, and its success in the 18–34 demographic continues to grow:

• 60 percent of Snapchat’s users are 13–24 (as of early 2016).
• 63 percent of its audience are 18–34.
• 35 percent of Snapchat users say they use the platform because their content disappears (as of April 2016).
• 30 percent say they use it because their parents are not on it.

Content on Snapchat

Snapchat allows users to add filters, lenses, graphics, and text to their snaps. In terms of promotion on Snapchat, as of January 2017, it is also possible to run SnapAds in the form of video and sponsored lenses, but those two options are still a bit costly for nonprofit organizations.
Geofilters

Snapchat offers several variable filters for users to add to their snaps. Geofilters are available based on your physical location and can be created—and used—by any user. Users often find geofilters in neighborhoods or towns with high concentrations of Snapchat activity. Geofilters are also one of the easiest ways for an arts and culture organization to get noticed on Snapchat. Businesses can create two types of geofilters:

- **Community filters** are currently free and do not allow you to use branded business logos. As of January 2017, community filters are only available to larger areas and buildings like whole cities, landmarks, and National Parks.

- **On-demand geofilters** cost money. You can design an on-demand geofilter following Snapchat’s design guidelines and then determine where and for how long you’d like the geofilter to appear. The next step is to submit your filter for review, and Snapchat sets the price for it. Pricing can depend on seasonality and how many other companies in your area wish to run an on-demand geofilter at the same time. If you decide to run your on-demand geofilter, you can track its success through two metrics: uses and views.

Measure Your Success with Snapchat Analytics

Here are five useful metrics for measuring your Snapchat success.67

1. **Unique Views**: the number of users who opened the first photo or video and viewed the content for at least one second.

2. **Story Completions**: how many people viewed the final snap in a branded or brand sponsored Snapchat Story.

3. **Completion Rate**: the percentage of people who watched the Snapchat Story from start to finish compared with users who stopped watching at a certain point in the campaign.

4. ** Fallout Rate**: whether your Snapchat Story is 10 snaps long or 100, measure the fallout rate by finding the difference from one snap to the next, dividing the difference by the views from the first snap, and multiplying by 100.

5. **Screenshots**: shows which and how many Snapchat users took a screenshot of a particular snap.

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Blanton Museum of Art on Snapchat

Located on the campus of UT Austin, Blanton Museum of Art reaches a lot of the university’s 50,000 students. Some have to attend as part of a class assignment, but the museum does not advertise or market directly to university students. Alie Cline, the Blanton’s Digital Content Strategist, says the goals are always to “bring art to people in a way that is relatable, to engage with the 21st century audience…and to bring them into the Blanton.”

In 2014, the Blanton decided to fold Snapchat into their marketing strategy, to “reach students where they already are.” At the time, 77 percent of college students nationwide used Snapchat daily. Before kicking off its Snapchat account, the Blanton aligned their use with the rest of their brand strategy, focusing on the keywords and concepts of “visual,” “worldly,” “cool,” and especially ”unexpected.”

“People have preconceived notions about art museums,” says Cline, “and we want to make sure the Blanton is accessible to everyone.” The staff wanted to demonstrate that the Blanton wasn’t “stuffy” and could speak the students’ language. Therefore, the Blanton’s snaps are funny and include pop-culture references like selfies as well as goofy art-centric ideas like “ugly Renaissance babies.”

Cline’s approach included a walk through the museum to look at paintings through a new lens. She’d challenge herself to imagine how to give the figures in the collection of century-old works a 21st-century voice. (A fun example is a painting of a Spanish man in the gallery that reminded her of Inigo Montoya from the 1987 cult film The Princess Bride.) Cline claims the marketing staff are always fighting with the “level of appropriate” at the same time they push themselves to be creative and think outside the box.

Eighteen days after launching its Snapchat initiative, the Blanton had more than 500 followers, and all they did to promote the platform was a single post on Twitter and Instagram letting followers know the Blanton was on Snapchat. They received feedback that the Blanton snaps made their followers laugh, and heard from an art history major who appreciated what they were doing. Their Snapchat followers began to screenshot their snaps and post them on their own social media channels, showing that the engagement is authentic and the content high quality.

In addition to reaching college students and bringing them through the door, the Blanton’s strategy also attracts people who are not local to Austin. The Snapchat platform allows its followers to enjoy learning about the museum’s collection, just as the museum becomes a part of followers’ everyday lives.68

Chapter Six

Advertising in the Digital Age

While content marketing is on the rise, there is still a need for paid advertising. When it comes to paid advertising, much has changed in the decades since the old Madison Avenue days, when splashy television ads and a spread in your city’s newspaper were all you needed to guarantee big sales. Today, with the bounty of media options, it is necessary to create an integrated approach: one that not only strategically links your content marketing strategy with your paid advertising strategy, but also connects all of your advertising and marketing tools together.

How can you leverage your newspaper spend with a digital spend? How can you support your digital spend by email? The old adage remains true in digital as it did in conventional media: You have to spend money to make money. When you make a smart media buy, the results can do much more than just cover the costs.

This chapter reviews the types of paid advertising that are available to arts and culture organizations. The bulk of the chapter focuses on the more affordable options such as digital, search, and social advertising. With a clear goal, a defined target audience, and a smart spend, these are excellent digital advertising tools for an arts and culture marketer to use.

This chapter is co-authored with Anneliese DeDiemar, Director of Marketing and Communications, Imagination Stage.
Maximize Your Traditional Media Buy

Traditional media—television, radio, newspapers, and magazines—are still highly effective forms of advertising, but are often too expensive for small- to mid-size arts and culture organizations. The second edition of *The Experts’ Guide to Marketing the Arts* is a good resource for those seeking tips on television and radio advertising.

With the proliferation of the internet, many television and radio stations have started to package digital advertising with more traditional offerings. Newspapers and magazines almost always offer an advertising package to their customers that combines print and online ads. Sometimes these packages even come with mentions or ads on the company's social media platforms, as value added. Because digital advertising has become so prolific in the last several years it is always best to ask your ad rep if you can add digital packages to your traditional media buy.

Create a Digital Advertising Plan

As you dive into creating an advertising plan, remember that the foundation for building a strong digital advertising campaign is the same as for all marketing strategies: You need to know your organization’s goals, your marketing goals, who your target audience is, deliver a great message to them, and measure your results.

When crafting your digital advertising plan, layer two additional elements onto this track:

- Your ad budget for the year—before you begin. This may seem simple, but it’s not uncommon for budgets to change at the last minute, or for marketers to spend a lot of money up front, leaving you with little resources at the end of your season.
- Knowing and working closely with your advertising account representative. This person is your partner, with a shared goal: creating a plan that helps you achieve your marketing goals. Don’t be afraid to negotiate and tell them exactly what you need to accomplish.

**Retargeting**

Marketers are using retargeting advertising—also known as remarketing or off-site targeting—more widely as it becomes technically more accessible. This technique is based on a user’s past behavior and actions on the internet—for example, after a user visits your website, then visits another website, that user will see your ad on other websites. The advertising this person sees is the same on subsequent sites, though the ad sizes may vary.
Another technique is to add a single pixel in the HTML of your email or on certain pages of your website, which has the very same effect. Retargeting is also a re-engagement strategy that quickly encourages users to move to the next phase: conversions. A conversion is the desired action you want a user to take as a result of a particular marketing campaign, and can range from a white paper download, signing up for a webinar you are hosting, or actually making a purchase. Retargeting is highly effective for conversion campaigns, especially if you add a pixel to your “Thank you” page during the checkout process to attribute actual sales to your digital campaign. These methods are used to track conversions in an ad campaign.

One caveat: You cannot track most conversion campaigns if the customer makes the purchase via multiple platforms. For example, if patrons first see the ad on a mobile phone, and then your ad targets them several hours later on an iPad, and ultimately purchase tickets on a desktop computer, the campaign results may not include the purchase. However, if a patron sees the ad on a mobile device and purchases on the same device, the campaign results will include that conversion. Patrons conduct most purchases across platforms, so you can expect your conversion campaign results to be at least double, or even triple, what your final results total.

Maximizing Your Budget

The trend is to allocate more budget toward digital advertising than print. Through routine surveying of your audience, constant evaluation of your digital campaign, and email campaign results among other assessment efforts, it will most likely be evident that the majority of your patrons are purchasing via digital platforms. They certainly are spending much of their day on their desktop or a mobile device en route to the office and home, which are all prime real estate for your advertisements!

When you determine where your patrons are learning about your programming, as well as how they prefer to receive news, etc. based on a thorough analysis of your marketing efforts, you can put the puzzle together of how best to allocate your marketing dollars.

No matter your budget, when it comes to retargeting and digital campaigns, generally speaking, the greater the spend, the wider you cast the net. With that in mind, a best practice—especially with limited budgets—is to allocate more marketing dollars toward your blockbuster events to bring new audiences into the fold. These typically include holiday shows, summer events, and exhibits featuring a famous artist.

Rather than spread the money thin over the course of the entire season, dedicate more resources to those shows that will have the greater appeal to mass audiences. Then, once they are in your database, be strategic about how you continue to engage them using other tools in your marketing toolkit.

Creating Your Digital Advertising Plan

Here are seven steps to keep in mind:

**Step 1:** Determine your ad budget for the year.

**Step 2:** Remember your organization’s goals.

**Step 3:** Set your advertising goal. Remember, no matter what, your marketing and advertising goal should align with your organization’s goals.

**MAKE SURE YOUR AD GOAL IS A S.M.A.R.T. GOAL**

Remember: when setting your ad goal, make sure it is a S.M.A.R.T. goal!

- Specific
- Measurable
- Attainable
- Relevant
- Time-bound

Examples of S.M.A.R.T. advertising goals:

- Achieve a 10 percent ad revenue increase within the next 12 months.
- Raise awareness of your organization’s product by 7 percent.
- Attain 100 new customers in three months.
- Achieve a 5 percent increase in ticket sales every month.

**Step 4:** Measuring success. You can measure the effectiveness of digital advertising by impressions or conversions:

- Measuring conversions allows you to see how your advertising dollars translate to sales.
- Measuring impressions also allows you to see how much traffic your online ad is driving to your website. If your goal is to have an advertising campaign that is more awareness-driven than sales-driven, then track the results of your impressions rather than conversions. Awareness-driven campaigns are great for fundraising, brand launches, anniversaries, and venue openings.

**Step 5:** Decide how to spend your budget show-by-show or event-by-event. If you have a digital ad budget of $10,000 for four events, you need not spend $2,500 per show.

If your goal is to attract as many new attendees to your event as possible, perhaps you want to spend more money on your “blockbuster” event. If you can get new people in the door to that event, you can then build the rest of your strategy around how to get those new people coming back. Then you can use more affordable tools such as email, in-venue signage, and even direct mail to convert them into repeat attendees.
Step 6: Define your target audience. Digital advertising offers incredible opportunities to narrow in on your target audience.

Specific segmentation can be as detailed as needed. Imagination Stage in Bethesda, MD recently promoted their world premiere adaptation of *The Little Mermaid* by drilling down segments like retargeting visitors of the Imagination Stage website and emails, moms, teachers, grandparents, those who purchased children’s items/merchandise/clothing, expressed an interest in theater and performing arts, interest in children’s books and movies, education, family/parenting, targeting Disney brand buyers, those who watch the Disney channel, shoppers at The Disney Store.

Think carefully about who your target audience is, come to the table with specific goals in mind, and the possibilities are nearly endless!

| **Reach:** the number of people exposed to a medium over time. |
| **Frequency:** the number of times the average person is exposed to an advertising schedule. |
| **Effective frequency:** the number of exposures it takes for a person to become aware of an advertising message. |
| **Rating points:** the percentage of individuals exposed to a particular media vehicle. |
| **Cost per impression:** the cost of one person having the opportunity to see/hear the advertising message one time. |
| **Cost per thousand (CPM):** the cost to deliver 1,000 impressions through a medium or media schedule. |
| **Net:** the amount of money you pay for the media. |
| **Gross:** net plus a commission for the ad agency (usually 15 percent). |

Step 7: Negotiate with your ad rep. Ad reps can be very helpful, if you know how to work with them. They can help you get the placement you want at a better price. They expect you to negotiate, so don’t be afraid to name your price. As many digital and print advertising reps work as a team, you can often secure great savings on a print/digital contract for the entire season similar to a subscription philosophy of “Buy early, buy often, and save!” Ask whether you can combine your print and digital ad spend for a higher contract rate, ultimately resulting in greater “value added” deals.

Step 8: Measure your results. Your ad rep will give you a report at the end of your ad run that details how your ad(s) performed. While this information is invaluable, it is not everything! Be sure to cross-check that data with your own Google Analytics, and always survey your audiences to see how they heard about the show.
Walking through an example:

- **Step 1:** You have a budget of $10,000 to advertise your holiday show (excluding printing and mailing of the show postcard, lobby photo op, signage, etc.).

- **Steps 2–4:** You know you want to allocate approximately 60 percent of that toward a retargeting campaign. You also know that a full run, four-color print ad will be at least $18,000, which, of course, you cannot afford.

- **Steps 5–8:** Share with your ad rep(s) that you have a total of $8,000 and you prefer the majority of that to be spent on digital. Inquire about whether they can suggest a viable solution to incorporate print into the mix, even if it is not a full run. They may come back with an offer of $4,000 for print if you spend $6,000 on digital. The rep explains that while you will be charged $4,000 for print, the actual cost of the ad is $15,000, but you will get a savings of $11,000 for this particular effort. Once you work out what the various print placements will be throughout the run, you can agree to add the additional $2,000 to the campaign for your holiday show.

And by following the steps, you’ve just secured a total of $21,000 worth of print and digital ads for only $10,000! In other words, you received $11,000 in value added ad placements.

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**ADD VALUE TO YOUR MEDIA BUY**

From time to time, media companies offer value-added elements to advertising packages. Below are some examples of “value adds” that your media company might offer (it’s worth asking if they could):

- **Contests and giveaways.** Let’s face it: No one has money to waste, least of all arts and culture organizations. Offering a pair, four-pack, or some other combination of tickets as an on-air or social media giveaway can generate buzz and excitement. Ticket giveaways and co-promotions with media are good ways to get your product more time and attention. It costs you very little to give away tickets that may have gone unused anyway in order to gain additional exposure and awareness, and it can also get you greater attendance!

- **Live coverage.** Television crews that broadcast live from your venue can offer a “behind-the-scenes” look at your show, interview artists, get a glimpse of the rehearsal process, perform a song/scene/dance, etc.

- **Radio spots.** Typically :15- or :30-second radio segment during primetime to extend the reach of your campaign.

- **Endorsements.** Secure a radio or television personality to reach a specific demographic (that you have identified with your rep) and have him or her endorse your programming from a personal perspective. Consider inviting them for an onsite appearance to highlight a special event.

- **Display ads.** Inquire about whether you can receive bonus companion banners to display on the radio or television station’s website throughout the run of your campaign.
Search Advertising

Search engine advertising is when you pay to have advertising appear on a search engine when a user types in a particular phrase you have purchased. While Google, Bing, and Yahoo are the three biggest search engines, this section focuses on tips about the biggest: Google.

Google’s online advertising platform is called AdWords. Nonprofit organizations that hold a valid charity status in the United States are eligible to apply for Google for Nonprofits. One of the perks of Google for Nonprofits is Google Ad Grants, which offers $10,000 of in-kind advertising every month to qualifying nonprofits. You can only use Google Ad Grants for text-based ads and the ads only appear alongside Google Search results (see below for details). Google Ads support a variety of ad formats. Choose the one that best aligns with your goals: text only, ad extensions, image, video, or mobile.

With Google AdWords, you can choose where you’d like your ads to appear by selecting a campaign type and subtype. Campaign types include:

- Search Network with Display Select.
- Search Network only.
- Display Network only.
- Shopping.
- Video.

Search Network Versus Display Network

When creating Google Ads, decide whether you want them to be on Google’s Search Network or Display Network.

- **Search Network** ads appear alongside organic search results and are a great way to target those who are actively looking for something.
- **Google Display Network** ads appear on a variety of sites across the internet. The Display Network spans over 2 million websites that reach more than 90 percent of people that are online. You can reach people while they’re browsing their favorite websites, showing a friend a YouTube video, checking their Gmail account, or using mobile sites and apps.

Bidding

Every time someone searches on Google, AdWords runs an auction to determine the ads that show on the search results page, and their rank on the page. Therefore, marketers bid to have their ads

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appear based on keywords and phrases, competing against others who want the same phrases.74 To begin, you have to choose how you’d like to bid. Your bidding strategy should be based on your goals: Do you want to focus on getting clicks (CPC), impressions (CPM), or conversions (CPA)? You can set a daily budget and Google optimizes your ad based on that and your click-through rate.

### Defining CPC, CPM, and CPA

<table>
<thead>
<tr>
<th>Metric</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPC (Cost per Click)</td>
<td>Websites use to bill advertisers based on the number of times a visitor clicks on an advertisement.74</td>
</tr>
<tr>
<td>CPM (Cost per Thousand)</td>
<td>Number of impressions, or viewers, in thousands, regardless of whether each viewer clicks on the advertisement or not.75</td>
</tr>
<tr>
<td>CPA (Cost per Action)</td>
<td>Sometimes referred to as cost per acquisition—measures how much your business pays in order to attain a conversion.76</td>
</tr>
</tbody>
</table>

### Targeting

Like all advertising, the better you target your message, the more bang you get for your buck. Google allows you to target your advertising by language, geographic location, interest, age, gender, parental status, and more.

### Tracking

As with all other marketing platforms, measure your Google AdWords results against your goals, which could be to direct more traffic to your website, build brand awareness, or increase sales and conversions. For any of your goals, Google AdWords provides an easy-to-use dashboard from which you can track the results of each campaign in real time.

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Facebook Advertising

As we saw in Chapter 5, Facebook has moved from being a free marketing tool to one where you have to pay to play. With the most recent algorithm change that favors friends' and family members' posts over those from businesses, it's becoming harder and harder for businesses to get users to see their content without paying to boost their posts or advertise their pages. Facebook advertising costs and parameters change rapidly as well, but here are some fundamentals:

1. How to choose what to run
   When you run a Facebook Ad, you choose the audiences by location, demographics, interests, connections, and more. (Sounds a lot like the situation analysis in chapter 2, doesn’t it?) Because you can choose the type of people you want to reach, the ads become more relevant for the people who see them, which yields better results. Think back to what you learned in earlier chapters of this Guide: The more specific you are with your targeting, your offer, and your language, the more likely you’ll see a return. Facebook advertising is the best social media tool at your disposal to get your message out to these niche groups.

2. Options for whom to target
   When choosing an audience for your Facebook ad, you can choose to target:
   - Customers you know.
   - Custom Audiences (including remarketing from your website and email uploads).
   - Lookalike Audiences: if you know who your best customers are now, Facebook can help you find similar audiences, or Lookalike Audiences, at home or in another country.  

3. Layout issues
   When you place a Facebook ad, it adjusts the layout to fit the viewer’s device—desktop or mobile. Before you buy, you can see how your ad looks across different devices. You can also track the success of your ads through Facebook’s ad manager. You can see the data for your ads as it’s running, and either pause or edit the ad if it’s not performing as expected.

4. What to spend
   Once you’ve created an ad and chosen your audience, choose a budget for your ad and how long you want it to run. Facebook ads can cost as little as $5, and the platform will optimize your ad for you based on your audience and budget. You can always see how much you’ve spent on your campaign, in real time. Facebook even gives you an estimate of what they expect you’ll spend that day. If you don’t reach your budget threshold, you’ll be billed for all of the ads you have running at the end of the month.

Twitter Advertising

Twitter launched advertising on 2010 in the form of promoted tweets, promoted trends, and promoted accounts. At the time of launch, only companies with big budgets could afford Twitter advertising. Small businesses could start advertising on Twitter in 2012, and since then the ad platform has continued to mature and has decreased the cost to advertise. Though the cost of

advertising on Twitter has decreased, many arts and culture organizations are still opting to spend their advertising dollars on Facebook instead.

As of July 2016, you can build Twitter marketing campaigns to increase website visits, conversions, and sales; build audiences for an account; or increase engagement through retweets, likes, and mentions.

- Each campaign type allows you to target your ad to a specific market of followers, based on demographic and behavioral traits. You can tailor them to certain audiences using keywords, geography, behavior, or type of device.
- Twitter offers an online dashboard so you can track the effectiveness of an ad in real time.
- You can pause, remove, or edit campaigns that aren’t working as effectively as you’d hoped, modify your spend, and analyze data conversion in real time.

**Instagram Advertising**

Instagram has one of the fastest-growing mobile ad platforms. Facebook purchased Instagram in 2012, and in 2015, Facebook merged Instagram ads into its own advertising platform. You can now purchase and manage Instagram ads through Facebook’s self-serve interfaces—Ads Manager and Power Editor—and Marketing API. The advertising platform allows business to create photo ads, video ads, and carousel ads, and supports a range of advertising objectives: clicks to website, website conversions, app installs and engagement, video views, reach and frequency, page post engagement, and mass awareness.

**Pinterest Advertising**

Pinterest launched advertising in 2014 in the form of Promoted Pins. Promoted Pins can drive traffic to your website or boost engagement of your pins. (Note: You can only promote a pin that already exists on your page, not promote someone else’s pin, or post a pin and promote it at the same time—that’s a two-step process.). You cannot promote buyable pins, videos, and .gifs at the time of publishing. Though not as cheap as Facebook or Twitter advertising, Pinterest advertising is still affordable for small businesses. Find details about Pinterest advertising in the Pinterest Ads Manager Guide.

**Snapchat Advertising**

Snapchat is a relatively new social media platform, and in January 2016 its advertising was still too expensive for most small businesses and nonprofits. Snapchat launched advertising in January 2015 at a going rate of $750,000, but reports state that prices have dropped significantly to somewhere in the neighborhood of $50,000. You can create SnapAds in the form of video, a sponsored geofilter, or a sponsored lens. As the platform evolves, advertising could become an affordable and effective way for arts marketers to reach customers, particularly if you are interested in the Snapchat demographic.
Chapter Seven

Press and Public Relations

With the reduction of print media and the proliferation of the internet, traditional press and PR has changed dramatically. Rather than waiting to receive a press release directly from an organization, a reporter uses the web and social media to search for stories. With diminishing coverage in traditional media outlets, arts and culture organizations have brought the news in-house through blogs, podcasts, and video.

Even though the press and PR landscape has changed dramatically, it is still crucial to retain excellent relationships with the press and find new ways to leverage public relations to meet your marketing goals. This chapter covers how to work with the media and pitch stories that appeal to them, six secrets of successful publicists, and how to leverage influencers in your PR efforts.
Inside the Media Mind

The distinct difference between publicity and much of the rest of your marketing strategy is that you cannot control exactly where, when, how, or even if your story appears—it’s the reporters, reviewers, editors, and producers that make those decisions. Those professionals are focused on telling the best stories for their audiences. The content of those stories, and the spin on your message, is also in their hands. Therefore, given that they’re intermediaries and interpreters for your message, it pays to try to understand the media’s mindset, as well as your end customer’s. Different media outlets have different purposes, editorial perspectives, and needs.

Reporters, editors, and producers are people, too, and have individual ways of going about their jobs. You have something to offer them—a good story, which is something they need. Seek a professional relationship between equals. Take the time to meet with the head arts and culture writers from each publication in your community. Ask about:

• What excites them?
• What direction is the publication headed?
• How would they like to receive information from you?
• What can you do to make their job easier?

Members of the media won’t accept everything you give them, even if you followed their directives exactly. You never know what else is happening in their corner of the world. Just like you, they juggle a lot of competing priorities. It’s their decision to make and, even though you may disagree with their choice, you must be able to continue to work with them. Complaining or making demands won’t advance your next project, so focus on understanding how to continue a positive relationship with open communication.

How to Make Your News Newsworthy

All members of the media have all have one thing in common: they have to make intelligent news judgments—especially if, as has happened with many publications across the country, their sections are being cut. An avalanche of information each day inundates newspapers, radio stations, and TV newsrooms, and they must sift out the few items that fit their format, deadlines, and available space or airtime. This includes what is viewed as “legitimate” news like disasters, politics, and other dramatic events that are the backbone of coverage and influence what room remains for everything else. Social-media savvy journalists are also keeping an eye on Twitter to see what trending conversations, gossip, or news is breaking there.

No matter the delivery mechanism, news people must have a way to separate the important from the trivial, and the compelling from the mundane. They need to identify the dramatic, unusual,
innovative, or inspiring story that makes people sit up and pay attention. Hence the basic journalistic axiom, “So what? Who cares?” In other words, the story needs to be meaningful and important to a lot of people to justify the time and the space to tell it. If you cannot show how your story rises to this level of newsworthiness, it will be difficult to get them to tell it.

The single-biggest reason arts and culture organizations don’t receive news coverage is that they have no news, or have failed to present information so the news value is evident and persuasive. With that in mind, look at the sample press releases below to see if you can determine a better way to present this information.

“The Chamber Symphony Art Music Ensemble is pleased to announce that its fifth New England tour will take place in fall 1999. Once again, the program will present the famed violinist Leonard Brown, along with the five founding members of the ensemble, playing a classic selection of 18th-century arts works.”

(There is nothing new here. Look deeper and push further for something to publicize.)

“Passion and power, the search for domination and purpose in life... these are the forces that propel 'Soul Dances' forward, another superlative, extraordinary, outstanding work by the up-and-coming, avant garde choreographer ‘Z.’ 'Soul Dances is an opportunity to witness ecstasy, excitement, and surreality,' said June Cleaver, artistic director of the Suburban Dance Experience. ‘The board of directors is very pleased to welcome Z to our community.’”

(Lots of adjectives won’t convince a newsperson that something is worthwhile. Consider the introduction of Avant Garde dance to a suburban community as a more interesting angle.)

The works of Edward C. W. Douglas will be on display at Rotten Apple Gallery from May 1 to June 15. Douglas is a painter of the micro-urban school of painting, whose diaphanous colors are combined with aggressive, angular strokes to revolutionize fin du siècle, post-modernist art and ignite a new movement toward high-realism.

(All this jargon and insider language is confusing and off-putting. Focus instead on why anyone would want to see this exhibit.)

Six Secrets of Highly Successful Publicists

Here are six steps that can help your organization increase its publicity.

1. Smart Media Strategy

Focus your time and energy on publicizing your organization’s most newsworthy programs or elements, then match them to the different media or reporters available to you. Each outlet and
each reporter is looking for something different. If you take the time to get to know what each one
needs, what their deadlines are, and who the decision-maker is, you can align your pitch to the most
fitting publication and writer.

News releases should:
- Cover who, what, when, where, why, how.
- Get to the point quickly.
- Use active rather than passive tense.
- Be grammatically correct.
- Be written to suit media needs, not feed organizational egos.
- Include a contact person’s name, email, and phone number.

**Worksheet Exercise**  Use Worksheet 7.1 to help put together a targeted plan to help you present the
right information to the right media at the right time.

2. Creative News Angles
With the millions of pieces of information crossing the editor’s desk, a creative, smart news angle
can help your story rise to the top of the stack.

Randomly sending out a season announcement is likely to net you nothing, as the information tends
to be general and not truly newsworthy. Consider what about your offerings is most significant to
the outside world. Just because it is significant to your organization doesn’t mean it’s significant to
the media and customers they represent. Think about lead time as you are building your calendar.
The more interesting and unique the headline, the more likely the item will make the cut. Send
them out them three to four weeks ahead of time to the right person (most media have a specific
calendar editor).

Pitch creatively. Start by looking at your season creatively; you may come up with three or four story
angles that are more apt to generate news coverage. Find other interesting, timely, provocative, or
unique aspects and develop ways to pitch them. For instance, you could:
- Pitch a profile of a visiting artistic director to your city magazine, timed to appear with the new
  season launch.
- Draw the TV stations to your venue with a celebrity actor who will appear in your show.
- Highlight that you are producing more work by female writers than ever before.
- Pitch a show featuring a 1910 Dusenberg to an auto writer or antiques writer.

3. Well-Written Presentation
How you present a story is as important as the creativity of the angle. People who make their living
writing and editing appreciate concise, clear, and grammatically correct material, and reject sloppy,
unclear, verbose presentations. Always spell-check your work, and have someone else proofread your material to make sure it makes the point you want. Invest in an Associated Press Stylebook. Do as much of the work for the reporter as you can. The more thoughtfully you pitch the story, the easier it is for them to write it.

If you notice good coverage in newspapers and on TV, you already know how to structure your release. All information should appear in descending order of importance. This structure is often referred to as the inverted pyramid:

- The **headline** should be brief and only focus on the most newsworthy angle.
- The **lead** or **first line** should summarize the story: why is it newsworthy.
- The **first paragraph** should include the most important information, especially dates, times, and places for performances. Write this paragraph so that journalists can copy and paste this language verbatim into their article.
- Include general organizational information **at the end**.

The whole thing should be 1–1/2 to 2 pages, double spaced (12-point type), at the most. Relegate long lists to an attachment or fact sheet in the press kit.

### 4. Compelling Visuals

A great visual can make a huge difference in gaining media coverage. Most publications are looking for visuals to fill space and make for an interesting layout. Community newspapers in particular depend on outside photos. TV is also driven by visuals, although it needs to be happening right now (referred to as an “actuality”).

Take the time to take high-quality, professional photos to accompany your press release. The best photos include one or more of the following features:

- **Action-oriented**.
- **Provocative**.
- Include a celebrity.
- Tell the story of the performance or exhibition.

Suggestions for photos:

- If you’re presenting a performing arts event, the image should include the main characters in the piece, or if the set is particularly stunning, be sure to include an image of the set.
- If you are presenting music, include a professional headshot of the composer or conductor.
- Make sure you have good photos in both landscape and portrait orientations.
CHAPTER SEVEN: PRESS AND PUBLIC RELATIONS

RULES FOR VISUALS

1. High quality (and high resolution for print)
2. Dramatic, provocative, action-oriented
3. Star, celebrity, or locally significant person
4. Properly labeled and explained
5. Tells a story

- Choose images that look good in both black-and-white or color, since you have no control over how the press uses them.
- Send each photo with the photographer’s full name as a credit, and a list of key people featured (from left to right).
- For print, every photo needs to be high resolution (300 dpi or higher).

5. Flexible, Researched Target List
Remember that things change. The longer you work with the media, the more turnover you see. Someone who covered the arts last year may now be writing for the auto section. Constantly update your media list to reflect who is now on your beat.

Address materials to the person, whenever possible, rather than to a “desk.” Before you send a press release or pitch a story idea, take the time to confirm the recipient’s name. This is not just a courtesy. Relying on a small group of old contacts can blind you to many opportunities to tell your story in new ways. If you have a budget for your media plan, invest in a media directory that offers the most up to date media listings for your community. Some reliable media directories you can use are BurrellesLuce, Cision, City PR Clubs, or Local media associations.

6. Fearless, Persistent Pitching
You will likely make your initial pitch over email, but always follow up by phone, several times if necessary, to talk about your story. If the reporter is on deadline, make an appointment to call back another time, and keep it.

If they’re not interested, try to find out why: What are they interested in? Is there any aspect of the story that might strike their fancy? Who else at their organization might find it more “up their alley.” This kind of field research can help you improve your pitch or find someone who is more interested in your story. Or it can help you be more on target next time out. Remember, the writer wants a good story just as much as you want good placement.

How to Pitch a Story:
1. Ask, “Is this a good time to talk?”
2. Sum up the story in 20 seconds or less.
3. Emphasize what’s in it for the reporter or the publication—why do they need to cover this?
4. Ask, “If you are not interested, who might be?”
AVOID THESE 10 PUBLICITY PITFALLS

1. Thinking everybody is as interested in and informed about your topic as you are.
2. Forgetting to ask yourself “So what?” and “Who cares?” before you pitch.
3. Offering too much or too little information.
4. Pitching too late or too early when taking into account the appropriate lead time for magazines and newspapers.
5. Pitching with a lack of clarity of your organization’s message and identity.
6. Using bad artwork or no artwork (TV and print).
7. Failing to follow up or follow through.
8. Failing to research the right media target; depending on outdated mailing lists.
9. Failing to prepare for an interview and to know what you want to get out of it.
10. Failing to respect the reporter’s needs or schedule.

Bloggers and Influencers
Since bloggers and social media influencers can have a wide reach in their respective communities, as an arts and culture marketer, you should treat them like traditional members of the press. Some ideas:

• Invite bloggers to press nights and ask them to review your event.
• Invite influential Twitter users in your area to come to press night in hope that they tweet about your event to their networks.
• Host Instagram events where they invite influential “Grammers” to come to their organization to take photos of their venue or exhibit.
• Viewing members of the press that work outside the traditional media allows you to expand your marketing reach.
Bay Area Children’s Theater runs a “BACT Blogger” program that invites young people who have a passion for theater to come blog about the company. The program has rapidly gained in popularity. Here’s a description of the program from the application:

*BACT Bloggers will conduct exclusive interviews with our performers, creative team members, and staff. Their posts will then be published on our BACT Blog throughout the season!*

Each BACT Blogger will enjoy the following:

- Special VIP Press Badge when attending performances.
- At least 2 interviews per season, including a backstage tour after the Main Stage shows they are interviewing for.
- 1 “special assignment” blog post to be determined with the Senior Blogger.
- Recognition on the blog, our website, and in our playbills.
- All applicants must be able to make it to at least two Main Stage performances during the season, and should be able to complete blog assignments in a timely fashion.\(^8\)
Arts and culture organizations are slowly starting to adopt more advanced trends in digital technology, including apps and how to successfully leverage geolocation technology in their marketing strategies. Augmented reality is another trend to watch, perhaps one that arts and culture marketers will embrace in the coming years.

This chapter reviews the basics of each of these technologies and provides an example of how an arts organization is successfully using an app as part of its marketing strategy.
Applications (Apps)
To app or not to app—that is the question on the minds of arts organizations as the ability to develop an app becomes more and more accessible and use of them becomes more widespread and understood by audiences. Kim Rust, a mobile app product and marketing consultant, says, “Building an app for the sake of building an app is a terrible reason to invest in one.” She states that although more and more users are accessing content through their mobile devices, much through apps instead of websites, the apps are primarily designed for mobile-based companies, not brick-and-mortar companies like arts and culture organizations. Rust suggests that your organization should “determine if you have an app use case for your customers and go from there to ideate a mobile app experience.”

It takes a lot of time, money, and thoughtfulness to build a successful app. Rust says successful arts and culture organizations are designing apps for the organization’s loyalists, and not for newbies or infrequent attendees. “[Users] invest the time to download your app and the real estate on their smartphone display because they want to come back to you time and time again,” she says. When designed for loyalists, apps can become a companion piece to your art or events.

The smart marketing move—if you have a limited budget, a limited staff, and a website that is not mobile-compatible—is to invest in building a mobile-compatible website rather than building a new app.

If you do decide to build an app, first consider the following (inspired by Rust’s blog post cited above):

- **Do**: Make sure you have the budget for more than one release. (Successful companies update their apps 4–8 times per year.)
  
  **Do not**: Build and walk away.

- **Do**: Build an app that gives users something new to do daily, weekly, or monthly.
  
  **Do not**: Build an app the user only needs once.

- **Do**: Create an app that is different than your mobile website, one that is personalized, easy to login to, provides one-click checkout.
  
  **Do not**: Duplicate efforts just for the sake of having something “cool.”

- **Do**: Make sure you have the marketing team to support your app’s development and evolution—from a content-creation and technology standpoint.
  
  **Do not**: Assume that you can build it once and leave it alone.

Remember: mobile apps do not have to be customer-facing. You can build one that will help you improve your internal business functions!

### CASE STUDY

**Brooklyn Museum’s ASK App**

With a collection of roughly 1.5 million works, Brooklyn Museum is among New York City’s most popular destinations for art lovers around the world. Its ASK chat app enables visitors to enjoy real-time conversations with a team of art historians and educators. With this product, the museum is leading the change in a new form of audience engagement through technology, while still retaining a humanized presence.
Sara Devine, Manager of Audience Engagement and Interpretive Materials at Brooklyn Museum, provided insight into Brooklyn Museum’s audience engagement achievements through the ASK app.

1. At its core, what does the ASK app do for audiences visiting the Brooklyn Museum?

   ASK sets a new standard in museum visitor engagement by leveraging technology to encourage dialogue between visitors and the Museum’s Audience Engagement staff, a dedicated team of experienced art historians, researchers, and educators. The app is funded by Bloomberg Philanthropies through its Bloomberg Connects program, a global initiative that helps cultural institutions innovate and engage audiences through digital platforms.

2. What factors led up to the decision to create the ASK app? How long did you run tests before launching?

   My project partner, Shelley Bernstein, and I felt very strongly that any project we did together needed to start with our visitors. ASK is the culmination of about six months’ worth of pilot testing where we worked directly with visitors to determine what they wanted and needed from us. Through these pilots, we learned that our visitors want to chat about art with each other and with us. We also found that many visitors are looking for recommendations on how to spend their time in the Museum, but that those recommendations need to be wholly personal and dynamic—no pre-prepared suggestions or content would do. Basically, our visitors want access to our staff; ASK offers that in a sustainable way. Once we determined the approach—a chat app—it took about a year to develop the iOS version.

3. In testing the app, what methods did you use to gather user feedback as a way to build the best user experience possible? What did you learn along the way about what audiences want from the experience?

   This entire process was planned using agile planning methodology, an iterative planning approach that relies on rapid-fire pilot projects—and we’ve been blogging regularly about the project. We used several methods to gather feedback, most of which involved working directly with visitors including observation and interviews, both of which were particularly useful during beta testing. We actually learned our biggest lesson in a failed pilot test where we offered visitors pre-prepared recommendations on what else to see. They utterly rejected the notion, asking us, “What does this have to do with me?” or “Why would I like this?” It taught us very quickly that offering a personal and dynamic experience was the only option.
4. The ASK app allows visitors to have real-time conversations with curators, which is really creative—it’s like having a curator in your pocket. What are some of the most interesting questions that you have received?

   When given the opportunity to ask any question, many people go granular—one visitor, for example, asked what species of flower the infant Jesus is holding in a particular Renaissance painting. Other visitors want to discuss larger issues of race, gender, or class. The great thing about ASK is that we can have any and all of those conversations; we go along with the visitor on his or her personal exploration of art and ideas.

5. Has the feedback from visitors or the data collected had an influence on curatorial, programmatic, or marketing decisions? Have you seen an increase in collaboration among museum departments?

   ASK is a collaborative project that would not have been possible without the help of the entire Museum. The curators are extremely generous with their time, helping to train the Audience Engagement Team on the collection and regularly reviewing questions and answers that come in via ASK for accuracy. We also work closely with the educators on best practices for engagement and train together for special exhibitions in particular. The visitor services and marketing team has been vital in getting the word out about the app and helping us determine where, when, and how to tell visitors about it.

   Everything we learn about visitor interests and behavior is shared across departments and has sparked conversations about how to improve, for example, analog interpretation to better address the questions people have. The questions and answers that come in via ASK are visible on our collection online and exhibition web pages and via a searchable portal for staff. The Audience Engagement Team also researches the collection and writes internal wiki articles, which are available to staff.

6. Speaking of data, how many museum visitors take advantage of the ASK app on a weekly basis? Have you been surprised by the number of visitors using technology to engage with art?

   The number of visitors using ASK varies from week to week, and we’re hovering at about a 1 percent of visitors, which we’re working hard to increase. I think the more people are aware that ASK is an option, the more they’ll use it. The most challenging part is helping people understand what ASK is because it doesn’t fit into the existing mold of “museum app.” I’m not surprised that visitors want to use technology to engage with art. They use technology regularly in their everyday lives; why should their time in a museum be any different? The fact that a major foundation like Bloomberg Philanthropies supports institutions all over the world as part of the Bloomberg Connects digital engagement initiative is, I think, an indicator of the important role of technology as part of the 21st-century museum experience.
CHAPTER EIGHT: DIGITAL TRENDS

7. How has the ASK app changed, or augmented, the patron experience?

ASK offers visitors a completely different kind of museum experience. While we have our own engagement goals, including closer looking, deeper exchange with the art object, personal connection with the art object, and making connections to other works in the collection, we realize that not everyone wants to use the app that way—some people just want factual answers to their questions, and that’s okay, too.

8. How is the ASK app driving institutional change?

ASK allows us to have more informed conversations about our galleries by providing the opportunity to make decisions based on the data we gather. A great example is the recent re-installations of our American, European, and Ancient Egyptian Art collections. As I mentioned, the curators regularly review questions and answers from ASK in order to check for accuracy and to learn what questions visitors have about their collection. It so happened that the first round of review coincided with the decision to re-install several of our permanent collection galleries. Connie Choi, Assistant Curator of American Art, noticed in her review that visitors were not making connections between works on view intended to be understood together. When Rich Aste, Curator of European Art [now director of McNay Art Museum in San Antonio], told us he wanted to draw stronger connections in the re-installation, we suggested he speak with Connie because of what she was learning. The re-installation in both the American and European galleries places works in much clearer pairings and groupings than before.
Ed Bleiberg, Curator of Egyptian art, noticed that visitors kept asking about the broken noses on many of the statues as well as about a painted ceiling in the main Egyptian art gallery. The broken noses were previously addressed on a single interpretive panel in the gallery that visitors didn’t seem to see, so in the re-installation, the location of the story was changed and told in additional places. Ed also did additional research so we could provide a more nuanced answer to the question via the app and the didactics. The ceiling, which was strictly a design element, was distracting visitors from looking at the works installed below, so it was painted over during the re-installation to refocus visitor attention on the art.

9. You have been building something incredible that sits at the fascinating intersection of art, audience engagement, and technology. What has been the most rewarding part of this whole process?

The most rewarding part for me is revealed in a particular user behavior we’ve noticed. Often when speaking face-to-face, people will preface a question by apologizing for it, like, “This might be a stupid question, but…” or “I’m sorry if this is stupid, but…”. Many of us probably say it without realizing it, but it reveals a kind of self-consciousness about asking questions. But here’s the thing: Not once has anyone apologized for their question via ASK. To me, that is the most incredible and rewarding aspect—to be able to empower visitors to ask us questions without feeling self-conscious or stupid. Art can be intimidating for many people and we’re offering a way in that helps eliminate that intimidation factor.

10. What’s in store for the future of the ASK app? Do you have improvements, goals, or achievements in mind? To you, what will success ultimately look like?

There is always room for improvement, and we will be continuing to hone best practices for engagement and learning about the collection in order to have better conversations. For me there are two versions of success; one more measurable than the other. The first is to get the app in more people’s hands, ideally 5–7 percent of visitors. We have a long way to go to get there, but I think we can do it. The second is to continue to have conversations internally across departments informed by learning from ASK.

The biggest possible impact from ASK comes from the data, what we learn about visitor interests and behavior, which can help us improve the experience for all visitors, whether they use ASK or not. The ASK app has been out on iOS for about a year, and the museum launched its Android system in April 2016. Conversations between the app users and the ASK team have sparked creative ideas about how to provide a more fantastic museum experience. Through the ASK app, arts and technology are celebrated, and incredible changes are happening at Brooklyn Museum.
**Geolocation**

You probably know well from personal use that global positioning systems (GPS) are available on practically every mobile device. Many apps have GPS functionality in their systems, including Facebook (where you can “check-in” to the location where you are), Twitter and Instagram (where you can tag your location), Yelp, Swarm, Foursquare, and many more. A GPS function in an app essentially allows a user to “geolocate” an object or location. Your arts organization can use this technology for marketing purposes by offering a “check-in reward” or a push-notification coupon, which is sent to someone within a certain distance of your venue.

**Beacons**

You can also experiment with beacons: small wireless sensors placed in a physical location (e.g., a store or museum) that send signals to a mobile device. These allow mobile users to learn more about a product or installation when they are within close proximity.

**Augmented Reality**

Niantic, Inc., launched the GPS-enabled, augmented-reality, mobile game Pokémon-Go in July 2016. Within two weeks, the app surpassed Twitter with the number of daily active users and had more people spending time on the app than on Facebook.\(^\text{82}\) While several layers exist within the game, its basic premise is that the user travels the world to catch as many Pokémon as possible. Therefore, the game encourages users to explore a real-world environment at different times of the day.\(^\text{83}\) Although there is currently no way for marketers to use Pokémon Go directly as a marketing platform, there are certainly ways to capitalize on the phenomenon. In the summer of 2016 many arts and culture organizations promoted the fact that there are Pokémon in their building through various social media channels. The trend of augmented reality and game-ification on mobile devices is one to watch.

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In this chapter we showcase more specific, and complex, areas of work that arts and culture organizations are undertaking as a way to enhance and strengthen marketing strategies. These Bright Spots contain both a case study and suggested guidelines for taking on this work and replicating it or adapting it for your organization. They are designed to guide your organization as you tackle some of your most pressing and often complex challenges, such as audience diversification, community engagement and outreach, and physical space.
CHAPTER NINE: BRIGHT SPOTS

Part I  Audience Diversification

Attracting diverse audiences requires creating a mission within your organization. Your mission for diversity should become a part of the fabric of your institution, something you fully express to every member of your organization—not just one department—so that they understand it well. This section provides tools and guidelines for launching your own diversity initiative and includes a 2010 case study from Oregon Shakespeare Festival and its Audience Development Manifesto.

Attracting Diverse Audiences

Attracting diverse audiences is:

- **Investment in the future.** It creates a partnership with the community and your institution. It requires an understanding of the art form you work in so you can be as creative as possible in its implementation.

- The constant **evolution of points of entry**, helping audiences find the work, creating an invitation (the offer), building the bridge (packaging the offer), and welcoming the audience (environment at the event).

- **Commitment to the process** that is long-term and labor intensive. It is developing a range of ways for the potential audience member to find the work. This lends itself to a creative use of space, productions, and resources. It can include free events, as well as (for theater companies) paid main stage productions.

- **Educating your audience** on the importance and mutual benefit of connecting their lives to your institution. This is different from arts in education. It is partnerships and collaborations with as many different constituents, based on long-term goals, that provide for a creative use of shared resources. It also requires ongoing dialogue and sharing of resources internally so that all aspects of the institution are integrated in this effort.

Attracting diverse audience is not:

- Fulfilling a grant requirement.

- A seasonal, short-term, or once-a-year project.

- Targeting audiences to an ethnic-specific activity or event.

Six Steps Toward Diverse Initiatives

1. **Define what diversity means to your organization:** Before embarking on a mission to become “more diverse,” take the time to define diversity. You can boil down diversity to simply what makes one person different from another, and it exists in many forms: race, ethnicity, age, disability, socio-economic status, sexual orientation, religious background, autism spectrum disorder, or physical abilities.

2. **Research the community.** Get to know your community and what is important to them.
3. **Convince others to join the process** by sending out information on a local level—brochures or posters to the library, grocery store, or local businesses.

4. **Speak their language.** Don’t be aloof. Invite representatives from the community to assist in messaging and publicize the institution. Enlist them as ambassadors.

5. **Create partnerships** with organizations that matter in the community. Create programs that emphasize these partnerships, and stress the benefits to both partners. Make contacts through partner organizations, stay in touch with them, create personal relationships, and nurture them.

6. **Hire the right people.** A critical factor to consider when executing your diversity plan is hiring the appropriate staff who can establish these relationships. The staff member(s) should mirror the community you’re trying to reach.

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**Oregon Shakespeare Festival**

As arts organizations work to maintain relevance in their communities, they are faced with the same challenge: How to reach new audiences while still keeping loyal patrons close. The groundbreaking Oregon Shakespeare Festival (OSF) has proven that bringing in new audiences without displacing current ones doesn’t come from a single formula. Rather, OSF’s real change has grown from a deep-seated commitment within the organization, which in turn extends into every facet of the art, the work, and the communities served.

OSF began in the 1930s as a strictly Shakespeare summer event. Located in Ashland, OR—300 miles south of Portland—it now showcases everything from classic to contemporary plays and musicals to stories outside of the Western canon. And despite not being located in a major city, OSF is nationally recognized for its fresh performances, artistic risk-taking, and quality of performances, including Tony awards.

When Bill Rauch became artistic director in 2008, he devoted resources toward new works and programs that would appeal to new audiences. Notably, Rauch directed his attention toward revamping The Green Show, a multidisciplinary series of free performances by community-based and professional artists. By 2009, The Green Show was reinvented to include local and national artists representing diverse cultural and artistic traditions, and attendance reached more than 41,000—a festival record.

Infusing classic plays with a modern twist is a signature aspect of the work at OSF. Rauch adapted Shakespeare’s Taming of the Shrew in a production set on a beach boardwalk, with punk-rock casting. The 2013 season has also seen the world premiere of The Unfortunates, a musical collaboration of gospel, rap, hip-hop, and blues that delves into themes of redemption and faith.
Artistic innovation is no stranger to the cast, production crew, and audiences at the OSF. In prior years, Julius Caesar has been female, and King Lear has been re-imagined on a rural farm in Iowa. With such powerful historical roots, the organization has been able to draw on its illustrious past to set a new standard for inclusion and equity in everything it does.

First Steps
The details of OSF’s recalibrated and redefined priorities surrounding diversity and inclusion began with a comprehensive initiative, with increased focus on internal conversations to assess itself and inform strategic planning. “Conversations unpacking diversity and inclusion can be uncomfortable,” said Audience Development Manager Freda Casillas. “But the clarity and the creativity that result from those conversations is empowering.”

Casillas, Rauch, Executive Director Paul Nicholson, and two other senior leaders led more than 50 hours of “unpacking” conversations, which led to the creation of OSF’s Audience Development Manifesto, which the staff applies to every facet of their work. As a proclamation and an action statement, the Manifesto has allowed OSF to stay true to its ethos while forging a new path. And that is exactly how to honor Shakespeare’s artistic legacy as one of history’s greatest playwrights.

OSF’s Manifesto pledges to “a constant examination and dismantling of such barriers” while still acknowledging that “as an institution we have created and continue to reinforce barriers that exclude people who are not part of our core audience.”

This underscores that our first and primary responsibility in the arts is to begin a dialogue with our staff, boards, and even with ourselves. This dialogue must include a thoughtful and internal reflection on institutional biases and prejudices. From there, we can work outward. Once barriers have been dismantled, action can be taken in the form of diversifying staff, board members, programming, mission statements, and volunteers.

Across the country, the arts together can pledge to place a magnifying glass on where our responsibility lies in the art that we create and the people that we serve.

Building Momentum
“Our emphasis and training in diversity and inclusion is professional development for all company members of OSF, and it is helping make OSF a healthier organization on all levels,” said Casillas.

According to Casillas, the organization’s floodgates of creativity first began to open through the creation of affinity groups and diversity and inclusion forums open to all company members. Diversity consultant Carmen Morgan has worked with the organization to structure organizational equality, in large part through affinity groups. Morgan says:

“Affinity groups (or resource groups) [are] for under-represented members of the
organization, to come together around like issues and for support. One working group was Women in Leadership to discuss the ways in which the existing organizational culture did or did not support them. Our most recent affinity group at OSF is White Allies against Racism, [which] meets regularly. Our groups have an important and unique institutional role to play in this work.”

In addition, OSF’s internal Diversity and Inclusion Planning Council, which meets on a regular basis, functions cross-departmentally and involves people at every level of the organization. Furthermore, OSF’s FAIR program (Fellowships/Apprenticeships/Internships/Residencies) recruits young artists and emerging professionals to foster an exchange of knowledge, skills, and perspectives with the next generation of theater practitioners. Diversity in FAIR recruitment is a top priority, with a goal of at least 50 percent people of color. Morgan says other arts organizations can tackle diversity and inclusion efforts with a number of approaches:

“Arts institutions need to create the structural supports that work best for them. Maybe it is not a Diversity and Inclusion Panel; maybe it is a Human Resources committee that includes a cross-section of the organization. It is helpful to follow models that their own realities and needs have informed. What’s most important is that organizations move beyond “good intentions” to actions backed by policies and organizational structures that can carry out the important work of diversity and inclusion.”

Impact
OSF has developed into a $31 million annual operation that serves more than 125,000 patrons. After four years of work, 40 percent of OSF cast members are actors of color. In rural Oregon, an arts organization that defines itself on classical works, placed in a predominantly white demographic, has made a commitment to diversity and inclusion on every level of the organization.

If the arts need audiences in order to thrive both economically and creatively, then as arts administrators, it is our responsibility to commit ourselves to providing arts experiences that impact our communities. The work that OSF has done in the realm of diversity and inclusion has proved valuable: in 2012 the festival had an economic impact of $166,911,969 on the region. One cannot underestimate this value, because the work that we create and how we present it becomes the voice of our community, and in turn, determines the relevance of our organizations.

From theaters to museums, whether you are the audience or the curator, everyone gains from the shared experience of the arts. Be mindful of the desire for inclusivity. Do not just advocate ideas, but make institutional changes that reflect your values.84

The Oregon Shakespeare Festival Audience Development Manifesto
March 30, 2010
Created by Artistic Director Bill Rauch, Executive Director Paul Nicholson, Director of Marketing & Communications Mallory Pierce, Associate Artistic Director Christopher Acebo, and Manager of Audience Development Freda Casillas

Introduction
As articulated in OSF’s mission statement, we take our inspiration from powerful twin sources: the works of William Shakespeare and the cultural richness of the United States. We believe that Shakespeare’s plays represent an expansive humanistic achievement that has a strong parallel in the endlessly complex dynamics of contemporary American society. In this spirit, we must pro-actively build an audience that reflects our nation’s diversity in its many expressions. This manifesto outlines the philosophy that forms the foundation of our commitment to Audience Development and will be used to guide the development of future benchmarks and strategies. We recognize that we are building on many past and present efforts to diversify our audience, both organizationally and individually.

Foundational Principles of Audience Development
We value every single member of our current and future audience. People who have developed a love of the arts have traditionally been and will continue to be OSF’s core audience. We need to make an extra effort to invite targeted groups of people who are not coming here already. We are not displacing but rather adding to our core audience.

We acknowledge that as an institution we have created and continue to reinforce barriers that exclude people who are not part of our core audience, and we commit to a constant examination and dismantling of such barriers. We will create access for non-traditional OSF ticket buyers by strategically strengthening methods and procedures that overcome barriers, including but not limited to: play selection, casting, director and designer choices, pricing, ticket availability, planning horizon, language, lack of familiarity with OSF processes, and perceptions of theatre as an elitist art form. Our education programs offer one of the most powerful ways we can increase the socio-economic, age, and racial and ethnic diversity of our audience. We recognize that sometimes these new approaches may disrupt the smooth operation of existing systems.

We believe that we will most effectively diversify our audience when every company member in every department acts as an ambassador in inviting new audiences. We encourage and support each company member to be an enthusiastic advocate with family, friends, neighbors, social contacts, and even perfect strangers. We recognize and honor the fact that audience development initiatives will be a part of the fabric of all of our workloads.

We recognize the areas of focus outlined in this manifesto do not form a complete catalogue of the types of audience diversity we value at OSF. However, we feel that widening access on the basis of age, socio-economics, disabilities and race and ethnicity requires our most immediate attention.
Increasing the Socio-Economic Diversity of our Audience

As a mission-based arts organization, we recognize and welcome the responsibility and opportunity to reach people of all socioeconomic classes and educational backgrounds. In order to expand access for those who are not part of our current core audience, OSF will strategically make affordable tickets available throughout the season. Moreover, we believe there is substantial earned income potential in selling discounted tickets to performances with availability, especially locally.

To reach families who increase the socio-economic diversity of our audience, we most effectively create access through select programming that multiple generations of families can enjoy together.

Increasing the Age Diversity of our Audience

As the baby boomer generation grows older the overall population of the U.S. is aging. In recent years however, OSF’s audience has grown older at a faster rate than the national average. Non-student-group audiences under the age of 45 have been on a steady decline and are now less than half of what they were 15 years ago. To combat this trend we will continue to develop programs and pricing strategies that enable young adults to experience our work.

Increasing Access for People with Disabilities

To retain our core audience and include new audiences with disabilities, we will continue to grow our access programs. We will work to improve access across the Bricks and within the Angus Bowmer Theatre for people with mobility concerns and offer more open captioned, sign interpreted and audio described performances.

Increasing the Racial and Ethnic Diversity of our Audience

People of color currently represent roughly 10 percent of our audience but are more heavily represented in our student groups. While we expect that the composition of our audience will change organically as larger societal demographics shift, we will be proactive and intentional in working towards an audience makeup that better reflects the ethnic diversity of all regions from which we draw our audiences.

We want all people of color to see OSF as a welcoming place of meaningful cultural opportunity. We will actively cultivate both local audiences of color as well as tourists of color who have an interest in cultural destinations. We will expand upon existing efforts and employ new approaches, such as new tour and travel contacts, advertising and direct marketing. We acknowledge that there are perceptions and realities about racism in Southern Oregon, both historical and current, which are further complicated by the misconception that racism is not a problem in Ashland. OSF will actively partner with leaders, businesses and other organizations in our community to build awareness and create change to eliminate both overt racism and the subtle racism that is often unintentional and the result of unconscious biases.
We recognize that audiences of color find resonance and relevance in all of our plays, not only those that reflect their own cultures. We will continue to practice color conscious casting and tell stories that embody the fullest possible range of ethnic and cultural experiences.

**In conclusion**

OSF commits itself to the hard and joyful work of expanding our core audience to better reflect our nation in the 21st century. As expressed in OSF’s Values Statement, we believe the inclusion of a diversity of people, ideas and cultures enriches both our insights into the work we present on stage and our relationships with each other.⁸⁵

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### TOP FIVE TAKEWAYS ON MARKETING THAT ADDRESSES DIVERSITY

1. When discussing “diversity” define what diversity means for your organization (racial, gender, economic, disability).
2. **Gather all stakeholders** for an “unpacking” session to reveal institutional biases and prejudices.
3. **Create an internal committee** or council that will meet regularly to continue to unpack these issues, address others, and move forward toward change.
4. **Hire an outside moderator.** This is challenging work. Do not hesitate to bring in someone from the outside who can be objective in assisting you.
5. **Write a mission statement** or manifesto for your efforts and distribute it to every employee, artist, board member, and volunteer.

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### Part II Community Engagement

**What is Community Engagement?**

According to the National Guild for Arts Education, “engagement describes an active, two-way process in which one party motivates another to get involved or take action—and both parties experience change. Mutual activity and involvement are the keys to community engagement. Sometimes organizations interpret community engagement as collaboration, marketing to diverse audiences, or developing programs for underserved groups. While those are all worthy and necessary activities, an engaged community arts education provider does more. It promotes consistent community interaction that is a step beyond conventional programmatic partnerships. Consistent community engagement is not program based; it is part of organizational culture.”⁸⁶

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Community engagement needs to be an inherent part of the culture of the organization. This section provides tools and guidelines for launching your own community engagement initiative and includes a case study from ArtsMemphis on its Community Engagement Fellows Program.

Community engagement is:

- Fundamentally different from marketing. Unlike marketing, community engagement is a two-way exchange that is rooted in relationship building and leads to real connections.
- An Externally focused approach that opens doors by responding to community input and ideas, working with others, and looking at how your organization can best serve community needs.
- A long-term strategy and mission-centric effort that is an inherent part of your organization’s culture.

Community engagement is not:

- A series of short-term, one-way (and often expensive) marketing efforts: a brochure, a billboard, or an ad in a program.
- An internally-focused approach focused on audience development goals.
- A single initiative, program, or a specialized activity on the periphery of an arts and culture organization’s larger purpose.

**CASE STUDY**

**ArtsMemphis**

Memphis arts organizations are no different from organizations across the country; struggling with how to engage low-income and underrepresented populations in their communities. After hearing repeated feedback from grantees that their programs were not well-attended by target low-income and inner-city communities and did not resonate with them to spark continued involvement, ArtsMemphis created the Community Engagement Program (CEP) to expand access to the arts by providing organizations with the knowledge, tools, and resources to engage inner-city communities.87

ArtsMemphis is a 50+ year-old organization that strengthens the arts through grants, discovery, and innovation. In January 2014, ArtsMemphis hired Linda P. Steele, a New York-based arts administrator, as the organization’s Chief Engagement Officer. Steele’s job is to develop and execute the organization’s efforts to bring the arts community to people—particularly in underserved areas—and lead the Community Engagement Program (CEP) for its fellows.

ArtsMemphis selects a group of Community Engagement Fellows from a pool of applicants including artists, arts managers, neighborhood leaders, and residents. The program,

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which lasts six months, immerses Fellows in the world of arts for social change. They develop the language to express neighborhood needs, experience models of community engagement that work in other cities, and learn about strategic community organizing. Fellows attend classes, conduct fieldwork, site visits, and attend conferences in Memphis and across the country. The Fellows meet twice a month: as a group with a guest speaker, and in a small “section” meeting for more in-depth conversations about the material, with program mentors who are graduates of the Fellows program. The graduates serve as a resource, discussing assigned readings and answering questions that speakers raise.

At the end of the program, the Fellows design arts-based projects to foster lasting community development and cultural equity in specific, disenfranchised, Memphis neighborhoods. Fellows complete the program by creating a community engagement plan to use the arts to address a challenge in a neighborhood. This plan serves as a letter of intent for a ArtsMemphis’ Engagement Transforms Communities grant, which they can in turn submit for funding outside of ArtsMemphis. The Fellowship covers all expenses: books, project costs, and workshop and conference fees.

### Reading List For ArtsMemphis Community Engagement Fellows

- *Animating Democracy Toolkit*, Americans for the Arts
- *Community Visioning Forum Workbook and Toolkit*, Americans for the Arts
- *Building Communities, Not Audiences*, Doug Borwick
- *Invitation to the Party*, Donna Walker-Kuhne

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### Arts Memphis Guest Faculty and Speakers

- Mia Madison, Director of WHEREtoGIVEmidouth.org, The Community Foundation of Greater Memphis
- Mel and Pearl Shaw, fundraising consultants, Saad&Shaw
- Dr. Cynthia Sadler, Professor, Department of Anthropology, University of Memphis
- Chris McLeod, CLM Marketing
- George N’Namdi, a creative placemaker from Detroit

### Fellowship Highlights

Steele brought Chris McLeod, a strategic branding and marketing professional, to lead a branding and marketing workshop in the first year of the program. The workshop wasn’t just for the Fellows; it included members of the neighborhoods as well. In year two, the program held a workshop and seminars in one of the elementary schools in the Orange Mound neighborhood. Members of community organizations and arts organizations took part in a workshop conversation about what it means to brand a neighborhood. McLeod says, “I was able to unpack what marketing was, including target audiences, messaging, creating an experience. I’ve seen the arts managers and the residents are talking in branding and marketing terms, about experiences, engaging audiences, and they’re starting to ask the right questions as they are doing their programs and the new initiatives.”

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Site visits to build perspective
A key element of the Fellows program is that—unlike many community engagement programs that arts and culture organizations lead—Fellows learn to listen to the needs of neighborhood residents first. Only after they initiate those conversations do they begin to collaborate on artistic projects that spring from and uplift the neighborhoods where they are based.

During the six-month program, Fellows meet with stakeholders, community members, and leaders in their selected neighborhood to talk about the community. The Fellows learn about the history of a neighborhood, get on-the-ground experience of it. They go into organizations in the neighborhood, take tours, and have more community conversations. Everything begins to focus on how arts and culture can support these community leaders and neighbors to achieve their goals.

Broader exposure to arts and culture organizations
In addition to the challenges grantees expressed before the launch of the Fellows program, Steele noticed the lack of professional development opportunities in Memphis. “People are starving for opportunities in professional development,” she says. “Many managers in Memphis were artists first. There was a need to get them out of the Memphis bubble and involved in the conversation across the country—see the work in different cities, join the national conversation.” She decided it was crucial to get the Fellows out to two national conferences each year, one arts focused and one community focused. Her course design also brought in specialists from across the country and readings addressing national issues. The 2016 Fellows attended two conferences:

• Americans for the Arts Conference in Boston (specifically the 21st Century Community Visions preconference), where they led the conversation through the weekend about what arts and culture-makers can do to make their neighborhood more equitable and sustainable.

• REBUILD Chicago, where Fellows explored the innovative work of Theaster Gates and other artists in Chicago’s Southside.

In the past, Fellows have attended the Neighborhoods USA (NUSA) Conference, which brings attendees together to meet the needs of and spotlight the great work that is going on in neighborhoods across the country.

Outcomes
Since its founding, the ArtsMemphis Fellows Program has trained people to use the transformative power of the arts as an agent for social change in their own neighborhoods. The Fellows have tools to build the infrastructure that can sustain the positive effects of this work for years to come. The program has positioned ArtsMemphis as a national and local thought leader on the power of art to transform neighborhoods.
TOP FIVE TAKEAWAYS FROM ARTSMEMPHIS PROGRAM

1. **Conduct listening tours** at the beginning of a community engagement program to gain a better understanding of the community’s wants and needs.

2. **Look outside your own community**—and your own discipline—to find best practices in community engagement.

3. **Enlist the help of experts**. If your organization does not have a community engagement specialist, do not hesitate to seek the assistance of outside consultants.

4. **Involve community members** in any staff trainings you conduct.

5. **Walk the neighborhood**. You can learn a lot by walking around the neighborhood in which you want to conduct engagement activities. Stroll down the street, observe people and patterns, visit local shops.

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**Part III Physical Space**

So you’ve done a great job getting someone inside your venue. Congratulations! Now you have to create an experience for your customers inside your space that inspires them to return again and again.

As arts and culture marketers, you should create a seamless buying—and participatory—experience for your audiences. Chapter 1 discusses the “Experience Economy,” and how creating seamless and memorable experiences for audiences increases brand loyalty and creates repeat customers.

This section highlights three examples of audience experiences in arts and culture organizations: customer service in the box office, concierges in arts venues, and providing attendees with information about your brand, performance, or exhibit to deepen their understanding of your work.

**Customer Service Starts at the Box Office**

Companies like Nordstrom, Zappos, and Ritz Carlton have shown the value of a customer-centered businesses. Central to this success is their service, which is unparalleled in the retail space. For an arts organization, this translates to customer service and box office practices. These highly effective tools are often overlooked and undervalued.

Better box office management can help you develop customer service that encourages repeat visitors. If patrons are not satisfied with the box office experience, they will likely not return. Customer service is a cost-effective strategy, because you have already staffed your box office. Therefore you don’t need to add personnel, but possibly adjust their approach and ways of thinking.
Box office customer service guidelines to follow:

- The box office should be easy to navigate, and certainly not a painful experience with lengthy delays. Patrons are out to have a good time, to be moved, and to relax. They want to remember the art, not an unfortunate box office incident.

- Regard the box office as a service office, not a sales office.

- Always begin a transaction with a smile or a pleasant voice. Utilize the Golden Rule. If the box office representative is grumpy, the patron will be too. Eye contact should go along with a smile.

- The box office represents the organization. Patrons often have the most contact with the front-line employees (box office representatives, house managers, ushers). The patrons remember your organization by the actions of your front line.

- If a patron is angry, let them vent and never interrupt while they are complaining. Once they have finished, try to help. They may be incorrect, but the focus is to help them. Never argue; offer solutions or compromises.

- A box office representative should have at their fingertips all the information they need. Do not require the representative to search through files for information; this is unsettling and takes up valuable phone time. Rules are made to be broken, and given that every situation is unique, make sure that box office representatives understand the value of making an exception and empower them to “break the rules” if necessary. Flexibility on their part will lower the number of complaints you get about your box office, and it always pays to prevent a fire rather than have to put one out.

- Personal relationships, even on the simplest level, engender loyal customers.

- Listen to your patrons and respond to their feedback. If you do not offer seat locations over the phone, and the customers are demanding it, figure out a way to do it. Find avenues to accomplish new ways of doing things, even if they seem unfeasible.

- Practice good phone etiquette at your box office:
  - Box office representatives should always use their names at the top of a phone call.
  - Do not force the patron into an electronic cul de sac of prerecorded options when they call. Always have a “press zero for a representative” option so they can speak to an individual (or leave a voicemail, with assurances that someone will return the call promptly). Some patrons will simply go elsewhere if they are confused by the phone menu options.

- If you have more than one person waiting at the window, find a way to open a second window. Respect that the patron made the effort to come to the box office and make them a priority.

- Always communicate in positive terms. It is easier to reach out to the patron positively.
• What to Say and What Not to Say

<table>
<thead>
<tr>
<th>Never Say</th>
<th>Try Instead</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Hold on.”</td>
<td>“Would you mind holding, please?”</td>
</tr>
<tr>
<td>“I don’t know.”</td>
<td>“Let me find out for you.”</td>
</tr>
<tr>
<td>“Yes/No”</td>
<td>Give more than one-word answers; there is always additional information to convey.</td>
</tr>
<tr>
<td>“I can’t do that.”</td>
<td>“I’m sorry, but I’m not able to do that. What if we did ______?”</td>
</tr>
<tr>
<td>“You’ve dialed the wrong number.”</td>
<td>“The department that can help you is ______. The number is _______. May I transfer you?”</td>
</tr>
</tbody>
</table>

Always go above and beyond the call of duty. Here are a few examples of how:

• A customer forgets to come to a performance.
  ◦ Walk them into another performance.
  ◦ Offer them a tax-deductible donation receipt.
  ◦ Ask if the management will let you comp them in.

• The patron is exchanging tickets; he/she needs to call their seatmate.
  ◦ Direct them to an area that has good cell reception, if they need it.
  ◦ Make the call for them.

• A patron forgets to make a dinner reservation.
  ◦ Make the reservations for the patron.

• A patron needs a cab.
  ◦ Call one for them.

• A patron buys tickets as a gift and wants something special.
  ◦ Place a card/letter on the recipient’s seat.

• A patron has come to the wrong venue.
  ◦ Give them the address and phone number of the event they’re trying to attend.

• A parade will close off the street in front of the venue and traffic will be a mess.
  ◦ Call all the patrons who are attending the affected performance and offer alternatives.

Box office communication guidelines to follow:

With patrons:
• Always over-inform in person and on the phone. If the box office representative answers the question before the customer asks it, the transaction will be smoother and quicker.
• Patrons have to know the rules before they can follow them. Let your patrons know the rules with a subscriber handbook, the back of your ticket stock, program inserts, lobby signs, newsletters, and curtain speeches.

• During a transaction, engage in a dialogue that results in an information transaction as well as a ticket transaction:
  - Do they like the season?
  - Do they understand the exchange policy?
  - How did they find out about the performance?
  - Use the conversation as an opportunity to obtain other tracking information as well.

• If a patron does not understand a policy and has made a mistake, make the exception and use that transaction to educate them about the policy.

For box office representatives:
• A weekly meeting, if possible, is invaluable. (If not possible, try a weekly memo.) It is a great time to reevaluate the previous week’s events, communicate a new discount, discuss the new exchange policy, straighten out any problems, brainstorm with the staff, gather consumer information, and answer any questions with the entire staff present.

• Meet with staff members individually and often. They can discuss problems in confidence and understand that the line of communication between the employee and manager is always open. Remember, if a manager expects the highest level of customer service from the staff, then the staff should expect the highest level of service from the manager.

• Never lead a box office representative into action without all the necessary information to answer all the questions correctly. Keep close tabs on the marketing, public relations, and development departments for new discounts, events and offers.

Concierges in Arts Venues
The building boom during the mid-2000s brought many large arts complexes into the U.S. landscape. From Washington, DC to Los Angeles, arts venues were expanded to not only provide larger galleries or performing arts spaces, but to create larger lobbies and gathering areas for the community. Many arts organizations added to their list of business goals: “becoming a place where the community can gather outside of performances/exhibits.” While the physical result was enormously aesthetically pleasing—arts complexes designed by some of the foremost architects in the world—many challenges emerged:

• What if an arts patron didn’t know how to navigate the new space?

• What if they were so emotionally attached to the old venue that the new one was a “turn off”?

• What if the new buildings attracted new audiences, as was the intention, who didn’t know how to navigate the building, let alone the arts going experience in general?
• What if this customer experience occurred at all arts venues and not just ones built in the last decade?

A handful of arts organizations have started to employ “concierges” in their venues to enhance the visitor experience, not just in museums and galleries but performing arts venues as well. Center Theatre Group (CTG) in Los Angeles, which owns and operates three venues across the city, employs part-time Theatre Concierges that report to the Audience Experience Designer and work at the organization’s Kirk Douglas Theatre, where they produce their new plays.

We can draw parallels between the thinking behind the Kirk Douglas Concierges and concierges in the hospitality and tourism industries, where they firmly believe that delivering an exceptional experience will benefit the bottom line. Even if your arts and culture organization does not employ dedicated concierges, or customer-service agents, you can still train all of your front-of-house staff on how to deliver great customer experience. Customer experience should expand beyond the box office to include any concessions, gift shop, merchandise, or ushers at your organization. In today’s customer-driven landscape, folding great customer service into all areas of your organization is key to any successful marketing strategy.

Below is a portion of the job description for CTG’s Theatre Concierge. Consider how you can adapt some of these tasks and roles into your staffing strategy.

**Theatre Concierge Position**

The Kirk Douglas Theatre Concierge practices radical hospitality in order to fulfill Center Theatre Group’s commitment to an engaging and transformative performance experience both on and off the stage. We define radical hospitality as the practice of placing the highest value on human relationships, of actively dismantling barriers which prevent an inclusive community, and of remaining engaged in the process of uncovering connections between artist and audience. With broad support from nearly all CTG Departments, the Concierge engages audiences with an exceptional experience of radical hospitality before, during, and after performances at both the Kirk Douglas Theatre and Mark Taper Forum.

**Primary Responsibilities**

• Welcome the audience to the performance and guide them through an exceptional theatre experience.

• Address, follow-through and resolve issues that may prevent the audience from engaging with the performance.

• Listen to and learn from audiences in order to respond to undiscovered opportunities to refine the audience experience.

• Offer the audience an abundant and provocative understanding of the performance, the theatre, and the community.

• Inspire the audience to deeper participation in the Center Theatre Group community.
• Discover new and intriguing topics relevant to the performance, the theatre, and the community.
• Ensure the safety of the audience and the venue by controlling access to private spaces, and by maintaining a knowledge of emergency procedures.
• Perform all of the tasks necessary to running a smooth and accommodating front-of-house experience, including ticketing, seating, and maintaining an aesthetic lobby and house environment.
• Share observations of the audience experience with Center Theatre Group through a daily written personal narrative.

**Qualifications - Knowledge and Essential Skills**

• Must be community oriented: This position is on the front lines of Center Theatre Group’s relationship with its audience. Must be able to effectively and calmly deal with a multitude of audience concerns while maintaining Center Theatre Group’s principles of community and safety policies.
• Must be able to practice radical hospitality even while respecting and maintaining boundaries.
• Must be a master of conversation: Must be able to converse with anybody in every situation in a compassionate manner and with respect. Must be able to listen carefully to what others are saying and intend to say.
• Must have a passion for theatre and a working knowledge of the art of theatre. Must possess an intellectual curiosity, and a desire to learn about the theatre and the Center Theatre Group community.
• Must have the courage both to initiate welcoming conversations with unfamiliar people of every identity.
• Must radiate compassion, excitement and charisma.

**Six Keys to Improving Your Team’s Customer Service**

1. **Strengthen your team’s skills**
   Make sure your customer-facing staff members and volunteers possess the following skills:
   • Empathy, patience, and consistency.
   • Adaptability.
   • Clear communication.
   • Strong work ethic.
   • Knowledge of your product.
   • Thick skin.

2. **Look at every touchpoint**
   A bad customer experience at any point in the customer lifecycle can ruin your relationship. Refer to the journey map in Chapter 2. This map will help you understand each touchpoint attendees have
with your organization. Use it as a guide on how to improve customer service.

3. Improve your customer interactions
   • Ask reps to try to identify a common ground—like shared interests—with the people they help.
   • Practice active listening, so your customers feel heard.
   • Admit your mistakes, even if you discover them before your customer does.
   • Follow up with the customer after you solve a problem to inquire about their satisfaction.

4. Enhance your customer service strategy
   • Get personal. Your customers want to feel like they have access to real people, not bots and FAQs. Offer more than just automated email responses, and do not let your telephone prompts or website send them down a rabbit hole. Take full advantage of social media (such as Facebook, Twitter, and Yelp) and write responses when your customers post on your page. Post photos and bios on your website. This shows your customers that you are real people working on their behalf.
   • Be available. Part of the personal touch is making sure your customers can reach you. Make sure all of your contact information is easily accessible from the website and never leave your info desk or box office unattended.
   • Cater to your customers. Make sure you are fully meeting your customers’ needs. Consider assigning reps to specific customers so they can build a relationship.
   • Create communities. Your customers will feel you value them even more if you treat them as important members of a community. Design experiences or communication that is community-specific.

5. Make sure your reps are engaged
You can have the best customer service skills and the best training in the world, but if your reps are not engaged, it won’t matter at all. Improving employee engagement is another way to make sure customers have a great experience. Dissatisfied employees are unlikely to come forward with their problems, so consider an anonymous suggestion box or an employee engagement survey to see what makes your employees tick.

6. Give your customers a way to provide feedback
No matter how proactive you are, you can never get in front of every customer issue. To make sure you learn about the good, the bad, and the ugly experiences your customers have, create an easily accessible way for customers to give feedback: in-person, online, and over the phone.90

Using the Physical Space Strategically

Museums and galleries have long used their physical spaces to deepen attendees’ experience around the art. Listening stations allow visitors to hear from an artist or curator about a work of art that is right in front of them. An earlier chapter of this Guide showed how the Brooklyn Museum’s ASK app helps audiences ask any questions they may have about the piece in front of them. Similarly, the Dallas Museum of Art’s Friends program allows users to sign up for free and receive badges and points as they unlock clues throughout the museum—perks that they can redeem for free parking to spending a night at the museum. While these strategies are abundant in museums and galleries, they are less common in performing arts organizations, which have large lobby spaces that would be perfect for such an activity. Woolly Mammoth Theatre Company in Washington, DC used its lobby space to devise a simple way for audiences to focus on the core themes of a play, while sharing personal experiences or connections to a theme both in person and online.

**CASE STUDY**

**Using a Lobby at Woolly Mammoth**

In 2005, Woolly Mammoth Theatre Company in Washington, DC, moved into its new space just blocks from the U.S. Capitol. In addition to a new theater space, the new building came with a large lobby space. The company’s mission statement leads with the statement that audiences really take a front seat at Woolly—“to ignite an explosive engagement between theatre artists and the community.” So once the building opened, the company began to wonder how this new lobby space—just blocks from the major political hub of the country—could ignite this explosive engagement between theater artists and the community. Within a handful of years, the organization started its Connectivity Initiative, a pillar of which activated the lobby space to deepen the audience’s experience around the play. Since 2010, when lobby activation began, the company has experimented with both analog and digital installations—and often a marriage of both.

For Woolly’s 2010 production of Sarah Ruhl’s provocative *In the Next Room (or The Vibrator Play)*, Woolly invited audiences to anonymously reveal their innermost longings and voyeuristically review the longings of others both online and in the lobby. The company invited viewers to share a design in response to the question “What do you long for?” Woolly calls the question the “entry point” for the production—the organizing principle for everything that happened around a play: anything from post-show conversations to forums to marketing strategy and fundraising. It also posed a question as an entry point to spark dialogue with the audience—a step toward an explosive engagement, not just a tagline that told the audience what the show was about.
Audiences could respond to the question in the lobby by writing their responses on a designed card. The company selected some cards to hang in the lobby, and photographed others and posted them on the company’s Facebook page. The company also tweeted out several images, and invited online audiences to respond to the question as well.

In 2013, digital communications company Method 121 designed and built a digital lobby installation that Woolly used over the course of three productions that year. Funding allowed Woolly to purchase equipment such as iPads, a touch screen TV, some laptops, and more. It embarked on an experiment to see how digital engagement could draw younger audiences to the shows.

One of the displays for *Stupid F*\&king *Bird*, Aaron Posner’s loose adaptation of Anton Chekhov’s *The Seagull*, was a large magnetic board, which patrons could use to remix monologues from the original 19th century play into 140-character messages on Twitter. Users sent out their creations over social media using devices in the exhibit or their smartphones. The lobby installation directly aligned with a statement that serves as the entry point for this show: “Can you remake—or remix—the f*\&$ed up world your parents gave you?”

In addition to the lobby installations, Woolly employed “Creatives” for this experimentation process. These individuals, dressed in bright orange shirts, were stationed around the lobby. Their front-facing job was two-fold: to welcome audiences to the space and explain the installations to them, both from an artistic and technical point of view. Behind the scenes the Creatives were crucial in gathering data—anything from “overheards” from patrons to hard numbers for each performance. The Creatives were an inviting presence who could enact many of the customer service best practices and introduce audiences to the engagement experience. This was an effective combination of customer service, digital, and analog engagement that connected audiences to the art and provided a seamless, memorable experience.
Checklist for Evaluating Lists from Outside Sources

- **Size:** The number of names available to you from a list. Lists should have at least 1,000 to be useful. The work that needs to be done on lists to make them mailable is expensive. If lists are too small, even if they appear to be perfectly profiled, they will not give you enough responses to make them profitable.

- **Format:** The medium in which a list will be provided to you. Indicate to your list supplier the format your mail house can use. Standard formats are downloaded .xls .csv or .txt files.

- **Segmentation:** Just as you have categories within your own house file, outside lists have segments that can be separated. If you are soliciting for subscriptions, you will want subscribers or frequent buyers of the lists you will mail. Beware of lists with no segmentation.

- **How acquired:** The method by which names are received and compiled by an organization. The best names to be mailed for a direct mail solicitation are those that responded to a prior direct mail offer. Names acquired by other means are less responsive and should be mailed as a separate segment.

- **How active (frequency):** List owners identify their customers based on the number of purchases they make. Find out how many transactions to which the average customer responded.

- **When acquired (recency):** Ask when the buyers in the list last responded to a solicitation.

- **Average Sale (dollar value):** Lists will provide a better response to your offer when the average order you are requesting matches the average order the buyers made with the list owner. Pick lists that match your average order.

- **Usage:** Don’t take for granted that a list will work, even if the description is ideal. Find out who has used the list in the past and whether it was successful.

- **Requesting output:** Specify exactly how you want the lists provided. Ask your service bureau to provide you with list specifications to pass on to list owners.

- **Omitting records:** When requesting names from sizeable lists for repeat mailings, ask the list owner to keep a record of the names supplied so that they are not repeated in orders for subsequent mailings.

- **Count reports:** Ask the list supplier to supply you with a count of names supplied to you by zip code. This report will help you verify that the list you receive is accurately selected.

- **Delivery:** Your mailing will be dated. Make sure the list you are requesting will reach the service bureau and, in turn, the mail house according to the schedule you have planned.
Worksheet 2.1

Environmental Analysis

P.E.S.T.: Political, Economic, Socio-Cultural, Technological

<table>
<thead>
<tr>
<th>P.</th>
<th>E.</th>
<th>S.</th>
<th>T.</th>
</tr>
</thead>
<tbody>
<tr>
<td>POLITICAL</td>
<td>ECONOMIC</td>
<td>SOCIO-CULTURAL</td>
<td>TECHNOLOGICAL</td>
</tr>
</tbody>
</table>
## Direct Competition

Identify three arts and culture organizations that are in the same discipline as yours:

<table>
<thead>
<tr>
<th>Name of Organization</th>
<th>Reason for Competition</th>
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</thead>
<tbody>
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<td></td>
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</tbody>
</table>

Identify three arts and culture organizations that are outside of your discipline:

<table>
<thead>
<tr>
<th>Name of Organization</th>
<th>Reason for Competition</th>
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<tbody>
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</table>

## Indirect Competition

Identify three other leisure activities:

<table>
<thead>
<tr>
<th>Name of Leisure Activity</th>
<th>Reason for Competition</th>
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</table>

Identify six products competing for the customer’s entertainment dollar:

1. 
2. 
3. 
4. 
5. 
6.
Worksheet 2.3

S.W.O.T. Analysis Part 1

S.W.O.T.: Strengths, Weaknesses, Opportunities, Threats

S. **Strengths**

W. **Weaknesses**

O. **Opportunities**

T. **Threats**
2.4 Worksheet 2.4

S.W.O.T. Analysis Part 2

S.W.O.T.: Strengths, Weaknesses, Opportunities, Threats

1. **Opportunities in Strengths**

2. **Opportunities in Weaknesses**

3. **Threats in Strengths**

4. **Threats in Weaknesses**
Worksheet 2.5

Situation Analysis

Environmental Analysis: P.E.S.T. Summary
Identify the top three environmental factors affecting audience attendance:

1. 
2. 
3. 

Competitive Analysis Summary
Identify the top three advantages that your organization has over the competition:

1. 
2. 
3. 

Next, identify the top three disadvantages that your organization has in relation to the competition:

1. 
2. 
3. 

S.W.O.T. Analysis Summary
Identify the top three opportunities from your S.W.O.T. Analysis:

1. 
2. 
3. 
## Worksheet 2.6
### Audience Persona: Frequent Attendee

**Persona Name:**

### I. Demographics
- **Age:**
- **Gender:**
- **Ethnicity:**
- **Income:**
- **Education:**
- **Marital status:**
- **Residential location:**
- **Employment:**
- **Work location:**

### II. Behavioral Characteristics
- **Subscriber, member, or single ticket buyer:**
- **Purchases in advance or purchases last minute:**
- **Discount or full-price buyer:**
- **Education:**
- **Has meal or drink before or after event:**
- **Preferred mode of transportation:**

### III. Psychographic Traits
- **Favorite media sources:**
- **Favorite product(s):**
- **Favorite movies:**
- **Favorite books:**
- **Favorite music:**
- **Favorite leisure activities:**
- **Favorite cuisine:**

### IV. Beliefs
- **Politics:**
- **Religion:**
- **Social issues:**

### V. Desires and Obstacles
- **Family:**
- **Career:**
- **Personal:**
Worksheet 2.7

**Audience Persona: Infrequent Attendee**

**Persona Name:**

<table>
<thead>
<tr>
<th>I. Demographics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age:</td>
</tr>
<tr>
<td>Gender:</td>
</tr>
<tr>
<td>Ethnicity:</td>
</tr>
<tr>
<td>Income:</td>
</tr>
<tr>
<td>Education:</td>
</tr>
<tr>
<td>Marital status:</td>
</tr>
<tr>
<td>Residential location:</td>
</tr>
<tr>
<td>Employment:</td>
</tr>
<tr>
<td>Work location:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. Behavioral Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriber, member, or single ticket buyer:</td>
</tr>
<tr>
<td>Purchases in advance or purchases last minute:</td>
</tr>
<tr>
<td>Discount or full-price buyer:</td>
</tr>
<tr>
<td>Education:</td>
</tr>
<tr>
<td>Has meal or drink before or after event:</td>
</tr>
<tr>
<td>Preferred mode of transportation:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III. Psychographic Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Favorite media sources:</td>
</tr>
<tr>
<td>Favorite product(s):</td>
</tr>
<tr>
<td>Favorite movies:</td>
</tr>
<tr>
<td>Favorite books:</td>
</tr>
<tr>
<td>Favorite music:</td>
</tr>
<tr>
<td>Favorite leisure activities:</td>
</tr>
<tr>
<td>Favorite cuisine:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV. Beliefs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Politics:</td>
</tr>
<tr>
<td>Religion:</td>
</tr>
<tr>
<td>Social issues:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V. Desires and Obstacles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family:</td>
</tr>
<tr>
<td>Career:</td>
</tr>
<tr>
<td>Personal:</td>
</tr>
</tbody>
</table>
### Worksheet 3.1

**Identifying Goals**

<table>
<thead>
<tr>
<th>My organization’s mission statement:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>My organization’s top three organizational goals:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Identify five marketing goals that support your organizational goals:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
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<tr>
<td>4.</td>
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<tr>
<td>5.</td>
</tr>
</tbody>
</table>
Worksheet 3.2

Turn Your Marketing Goals into S.M.A.R.T. Goals

Select one marketing goal from Worksheet 3.1:

Use the following prompts to turn your marketing goal into a S.M.A.R.T. goal:

Specific:
• What exactly will I accomplish?
• What are the requirements?
• What are the constraints?

Measurable:
• How will I know when I’ve achieved this goal?
• How will I measure progress?

Attainable:
• Do I have the resources and money to achieve this goal?
• How can this goal be accomplished?

Relevant:
• Is this goal aligned with organizational goals?
• Is it the right time to work on this goal?

Time Bound:
• How long will it take to achieve this goal?
• When must this goal be achieved by?
• When will I begin to work on this goal?

S.M.A.R.T. Marketing Goal:
# Worksheet 3.3

## Target Audience Persona

### Persona Name: 

<table>
<thead>
<tr>
<th>I. Demographics</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Age:</td>
<td>Marital status:</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. Behavioral Characteristics</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequent or infrequent attendee:</td>
<td></td>
</tr>
<tr>
<td>Subscriber, member, or single ticket buyer:</td>
<td></td>
</tr>
<tr>
<td>Purchases in advance or purchases last minute:</td>
<td></td>
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<tr>
<td>Discount or full-price buyer:</td>
<td></td>
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<td>Education:</td>
<td></td>
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<tr>
<td>Has meal or drink before or after event:</td>
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<tr>
<td>Preferred mode of transportation:</td>
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</tbody>
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<th>III. Psychographic Traits</th>
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<tbody>
<tr>
<td>Favorite media sources:</td>
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<td>Favorite movies:</td>
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<td></td>
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<tr>
<td>Favorite leisure activities:</td>
<td></td>
</tr>
<tr>
<td>Favorite cuisine:</td>
<td></td>
</tr>
</tbody>
</table>

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<tr>
<td>Religion:</td>
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<tr>
<td>Social issues:</td>
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</tbody>
</table>

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Family:</td>
<td></td>
</tr>
<tr>
<td>Career:</td>
<td></td>
</tr>
<tr>
<td>Personal:</td>
<td></td>
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</tbody>
</table>
Worksheet 3.4

Getting Started with Content Marketing

Your goal:

Identify the target audience for this goal:

<table>
<thead>
<tr>
<th>Voice</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
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<td>2.</td>
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<td>4.</td>
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<td>5.</td>
<td>5.</td>
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</tbody>
</table>

Select one arts experience that your organization plans to produce or present in the next 12 months.

<table>
<thead>
<tr>
<th>Content Type</th>
<th>Story Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interview</td>
<td></td>
</tr>
<tr>
<td>How-To</td>
<td></td>
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<tr>
<td>Making-Of</td>
<td></td>
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<tr>
<td>Fun Fact</td>
<td></td>
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<tr>
<td>Round-Up/Top Ten</td>
<td></td>
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<tr>
<td>Holiday, Birthday, Date-in-History</td>
<td></td>
</tr>
<tr>
<td>Event Coverage</td>
<td></td>
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<tr>
<td>Testimonial</td>
<td></td>
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<tr>
<td>Research</td>
<td></td>
</tr>
</tbody>
</table>
Worksheet 4.1

**Strategy: Blogs, Podcasts, and Video**

**Marketing Goal:**

<table>
<thead>
<tr>
<th>Content Goal</th>
<th>Content Type</th>
<th>Topic</th>
<th>Writer/Author</th>
<th>Editor</th>
<th>Draft Due Date</th>
<th>Drop Date</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

**Podcasts**

<table>
<thead>
<tr>
<th>Content Goal</th>
<th>Content Type</th>
<th>Topic</th>
<th>Interviewer/Storyteller</th>
<th>Interviewee</th>
<th>Draft Due Date</th>
<th>Drop Date</th>
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<tbody>
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</table>

**Video**

<table>
<thead>
<tr>
<th>Content Goal</th>
<th>Content Type</th>
<th>Storycrafter</th>
<th>People Needed on Camera</th>
<th>Editor</th>
<th>Draft Due Date</th>
<th>Drop Date</th>
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<tbody>
<tr>
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</table>
Worksheet 5.1
Identifying and Engaging Influencers

Technology developers are constantly creating applications that make it easy for businesses to identify influencers. Check out Klout, Twitaholic BuzzSumo, and even do a simple Google search to find influencers. Then, fill out the following table, which will serve as a running log of influencers in various communities you are trying to target:

<table>
<thead>
<tr>
<th>Social Media Platform</th>
<th>Username/Handle</th>
<th>Number of Followers/Fans</th>
<th>Community</th>
<th>Klout Score</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
Worksheet 5.2
Social Media Audit

Fill out the following to conduct your social media audit. Tips to get started:
1. Put answers in the frequency column that are broad—daily, weekly, bi-weekly, monthly, etc.
2. Write down all of the passwords for your accounts in the password column, so that administrative bumps don’t hinder your progress.
3. Make a note in the far right column if, after you’ve seen every social media account your organization has (or has had), you think a particular account should be shut down.

*Note: Take special care with passwords. If you record them here as part of the audit, keep this document in a secure place. Also, a friendly reminder: to protect the security of your accounts, do not use common or easy-to-guess passwords.

<table>
<thead>
<tr>
<th>Social Network</th>
<th>URL</th>
<th>Profile Name</th>
<th># of Fans/Followers</th>
<th>Last Activity</th>
<th>Frequency</th>
<th>Password*</th>
<th>Shutdown Y/N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blog(s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YouTube</td>
<td></td>
<td></td>
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Worksheet 5.3
Social Media Brand Audit

Use the chart below to fill in the name of the social media platform you are going to keep, then check each photo and description. Write the date you checked the photo (and updated it, if necessary) in the corresponding box. Then, do the same with your organization’s description.

<table>
<thead>
<tr>
<th>Social Media Platform</th>
<th>Profile Photo</th>
<th>Cover Image</th>
<th>Organization's Description</th>
<th>Linked to on website Y/N</th>
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Worksheet 5.4

Facebook Audit

Answer the following questions to conduct an audit of your organization’s Facebook presence:

Part I: Answer the following:

How many fans do you have?

How often do you post? (Daily, multiple times a day, weekly, bi-weekly, rarely)

Looking back at your most recent posts, describe the tone you have been using, or the types of posts:

Have your Facebook posts been a mix of native and non-native content?

Part II: Using data from Facebook “Insights,” answer the following:

Are most of your fans located in the same geographic region as your organization?

What percentage of your Facebook page’s fans are:

- □ 13-17
- □ 18-24
- □ 25-34
- □ 35-44
- □ 45-54
- □ 55-64
- □ 65+

Does any of that information surprise you?

In the last 30 days...

Which post got the most reach? What type of post was it? (Video, photo, link, status)

Which post got the most clicks? What type of post was it? (Video, photo, link, status)

Which post got the most reactions, comments and shares? What type of post was it?

Can you assess from the data above what posts (the type of post and their tone) are the most successful to you?
Worksheet 5.5

Facebook Marketing-Part One

| I. Identify 1-2 staff members on your Facebook content/strategy team: | Lead Staff Member: __________________________ |
| Support Staff Member: __________________________ |

| II. Review your organizational and marketing goals. Write them in the space provided: |
| Organizational Goals | Marketing Goals |

| III. Now that you've read Chapter 5, identify which of the above goals that you will leverage Facebook as a tool to achieve these goals? Place a star next to each of these identified goals. |

| IV. Using what you learned from building audience personas, build the persona(s) you plan to target in your Facebook outreach and advertising efforts: |
| Demographic | Behavioral | Psychographic |

| V. Identify the tone that your organization/brand will use in your Facebook posts: |
| □ Personal | □ Honest | □ Scientific | □ Humble | □ Direct | □ Introductory |
| □ Informal | □ Formal | □ Advanced | □ | □ | □ |

Reminder: Tone adds specific flavor to your brand voice based on factors like audience, situation, and channel. In marketing, you might different tone in print mail than on social. Examples of differences in tone include informal versus formal, or introductory versus advanced. **Essentially, there is one voice for your brand and many tones that refine that voice.**

| VI. Refer back to Chapter 5: What metrics will you use to measure your success? |
# Worksheet 5.6

## Facebook Marketing-Part Two

Using the chart below, draft Facebook post copy for the content types that will help you (1) achieve your goal and (2) reach your target audience. Before you begin:

- You do not need to draft a Facebook post for every “content type” listed.
- Brainstorm other “content types” and list them at the end of the chart.
- If you are ready to add visual elements (photos, infographics, video) to your post, describe the visual and add the URL of where you can locate it.
- When writing your copy, be mindful of your brand voice and tone.

<table>
<thead>
<tr>
<th>Content Type</th>
<th>Native/Non-Native Content</th>
<th>Draft Copy</th>
<th>URL</th>
<th>Visual</th>
<th>Target Audience Person(s)</th>
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<td>Blog Promo</td>
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<td>Podcast Promo</td>
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</table>
Using Worksheet 5.6, schedule your content into the calendar below.

- Tip! For Facebook, **consider posting two times per day, seven days a week** (only as long as you have fresh, compelling content to share!)

- Tip! Do some research to determine the best time(s) each day to post. Some post at 10:00 a.m. and 3:00 p.m. but you should adjust these as needed. Decide what posting times are right for connecting with your audience.

<table>
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<th>Time</th>
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Worksheet 5.8

Twitter Marketing-Part One

I. Identify 1-2 staff members on your Facebook content/strategy team:
   Lead Staff Member: ________________________
   Support Staff Member: ________________________

II. Look at the marketing and organizational goals that you identified in Worksheet 5.5 (Facebook Marketing-Part One). Which of these goals can Twitter help you accomplish?

   1. ________________________
   2. ________________________
   3. ________________________

III. Using what you learned from building audience personas, build the persona(s) you plan to target in your Twitter outreach efforts:

   Demographic | Behavioral | Psychographic

IV. Identify the tone that your organization/brand will use in your Twitter posts:

   - Personal
   - Honest
   - Scientific
   - Humble
   - Direct
   - Introductory
   - Informal
   - Formal
   - Advanced

   *Remember! You may use different tone for Twitter, as you are targeting slightly different audiences.*

V. Refer back to Chapter 5: What metrics will you use to measure your success?
# Worksheet 5.9

## Twitter Marketing—Part Two

Using the chart below, draft Twitter posts for the content types that will help you (1) achieve your goal and (2) reach your target audience. Before you begin:

- You do not need to draft a Twitter post for every “content type” listed.
- Brainstorm other “content types” and list them at the end of the chart.
- If you are ready to add visual elements (photos, infographics, video) to your post, describe the visual and add the URL of where you can locate it.
- When writing your copy, be mindful of your brand voice and tone.

<table>
<thead>
<tr>
<th>Content Type</th>
<th>Native/Non-Native Content</th>
<th>Draft Copy (140 characters)</th>
<th>Visual</th>
<th>URL</th>
<th>Hashtag(s)</th>
<th>Target Audience Persona(s)</th>
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**Worksheet 5.10**

**Twitter Marketing-Part Three**

Using Worksheet 5.6, schedule your content into the calendar below.

- **Tip!** For Twitter, we recommend posting three times per day, seven days a week (only as long as you have fresh, compelling content to share!)
- **Tip!** Do some research to determine the best time(s) each day to post. Some post at 10:00 a.m., 3:00 p.m. and 5:00 p.m., but you should adjust these as needed. Decide what posting times are right for connecting with your audience.

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## Worksheet 7.1

**Publicity Plan**

Use this worksheet to put together a targeted plan to present the right information to the right media at the right time. Copy and use this sheet to plan a publicity effort for each major event.

<table>
<thead>
<tr>
<th>Event:</th>
<th>Timeframe:</th>
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<tr>
<th>Story Angle</th>
<th>Possible Media Targets</th>
<th>Time Frame</th>
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</table>
About the Author
Alli Houseworth is the founder and chief strategist of Method 121, a company that builds brands and audiences through in-person and online engagement strategies. Clients include: Woolly Mammoth Theatre Company, Arden Theatre Company, Shakespeare Theatre, Signature Theatre, Theatre Bay Area, National Arts Strategies, Black Rock Center for the Arts, Joy of Motion Dance Center, Birmingham Repertory Theatre (UK), and more. Alli has served as an adjunct professor at Columbia University, American University, and George Mason University. She is the founder of the TKTS Patron Service Representative Program and absolutely loves audiences.
The National Arts Marketing Project is a program of Americans for the Arts.

Americans for the Arts' mission is to serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America.

www.AmericansForTheArts.org

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