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All those involved with the making of this manual hope that you will find it useful. Good luck in your future marketing efforts!
Welcome to Power Up Pittsburgh: A Guide to Increasing Marketing Capacity for Small Arts Organizations!

If you are new to marketing the arts, or have been working with a small arts organization for years, we hope that as you read this guide you will gain a fresh and wide-ranging perspective on this very important activity.

This manual is a product of a group project of graduate students in the Master of Arts Management program of the H. John Heinz III School of Public Policy and Management, Carnegie Mellon University. Our ten-person group endeavored to assist the small arts organizations of Pittsburgh in their marketing efforts. One means of accomplishing this was to create a manual that could help arts organizations for years after the project had been completed. The group performed primary research consisting of surveys and interviews with the marketing staff of small and large arts organizations in the region as well as outside marketing professionals. Secondary sources used were existing publications used by marketing professionals. The results of this research were compiled into the manual you are now reading.

Our survey results showed that the greatest challenge in marketing small arts organizations was developing “marketing capacity”. Marketing capacity is all aspects of an organization that contribute to effective marketing. This includes everything from leadership style to technology usage to training opportunities. This issue can be intimidating regardless of the economic climate in which we find ourselves. However, once the groundwork for effective marketing is laid within an organization, marketing becomes a much less daunting task.

No one doubts the importance of marketing in an arts organization. However, there is often resistance to considering the marketing activities of a not-for-profit arts organization similar to those of a commercial business. While the products of each may be vastly different, they are both products, and these products are meant to be consumed. This manual offers small arts organizations tips and examples of effective and efficient marketing practices to make sure their product is consumed by those they are most passionate to reach.
What you will find here

This manual is divided into three major sections. The first section, known as the “7-S” section, describes the theories behind marketing in addition to providing practical tips. The second section consists of two case studies of real-life small arts organizations in Pittsburgh. These are meant to serve as examples of the concepts discussed in the previous section. The final section is composed of several resources: a glossary, Pittsburgh media contacts, national resources and much more.

⚠️ How to Use this Manual

It is best to devote the time to reading this manual through at least once. After becoming familiar with the topics covered, the manual can serve as an excellent reference. Tips and important facts found in highlighted boxes like this one can be easily referenced later. **Glossary words are noted throughout the manual using an asterisk (*), so be sure to consult the Glossary at the end of the manual for definitions.** Finally, the contacts found in the Resources section can also serve as an ongoing reference.
Special thanks go to the many people who helped us to compile this resource. Your participation in the arts community of Pittsburgh is integral to our success!

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PARTICIPATING ORGANIZATIONS

Pittsburgh Youth Symphony Orchestra
Craig Johnson, Executive Director

Allegheny Brass Band
Paul Gerlach, Music Director and Conductor

The Pittsburgh Camerata
Rebecca Rollett, Artistic Director

Prime Stage Theatre
Robert Wood, Managing Director

Pittsburgh Black Theater Dance Ensemble
Thomas Chatman, Managing Director

Bach Choir of Pittsburgh
Georgina Gutiérrez, Chair, Board of Directors

North Pittsburgh Philharmonic
Monica Gay, Executive Director

Xpressions Contemporary Dance Company
Dana Payne, Managing Director

Unseam’d Shakespeare Company
Laura Smiley, Founder

Calliope: Pittsburgh’s Folk Music Society
Patricia Tanner, Executive Director
Donna Isaac, Public Relations and Marketing Manager

Chatham Baroque
Lockwood Hoehl

Mary Miller Dance Company
Audrey Glickman, Managing Director

Jewish Theater of Pittsburgh
Tito Braunstein, President

Pittsburgh Irish and Classical Theatre
Andrew Paul, Artistic Director

Society for Contemporary Craft
Cary Morrow, Marketing and Development Associate

Pittsburgh Opera
Laura Willumsen, Director of Marketing and Public Relations

Pittsburgh Symphony Orchestra
Sean McBryde, VP for Sales, Marketing, and Customer Service

Pittsburgh Public Theater
Louis Castelli, Director of External Affairs

Pittsburgh Ballet Theatre
Tara Safar, Director of Marketing

Pittsburgh Civic Light Opera
Cindy Opatick, Associate Producer

Pittsburgh Playhouse at Point Park University
Lynda Burkel, Director of Marketing

American Jewish Museum
Leslie Hartman

WEB HOST AND TECHNICAL SUPPORT
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Jerry Coltin, Executive Director

PUBLICATION DESIGN
Nathan Boguszewski
art:product design
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Power Up Pittsburgh

7-S Model
Introduction

What is the 7-S Model?

While compiling this manual the authors searched for a format that would convey information as logically and clearly as possible. A framework known as the 7-S Model was found to fit our research quite well. The 7-S Model is a business management model often used to analyze the health of a company or organization. Since the marketing effectiveness of an organization can be affected by many factors within the organization this model is an appropriate way to approach this subject. The components of the 7-S Model are: Shared Values, Strategy, Systems, Structure, Staffing, Skills and Style. The following pages include definitions of each of these components and how they relate to marketing an arts organization.

How to use this section

This section is composed of both detailed narrative and quick tips found in highlighted boxes. We recommend at least one thorough reading after which this manual can be used as a reference book. Reading the entire section will give you, the arts manager, an idea of what effective practices you already employ and what you would like to incorporate in the future. The highlighted tips and breakdown of the narrative will make it easy for you to quickly refer back to the manual at any time.

In reading this section, you may find that you are unfamiliar with some of the terms or concepts. It is important to become familiar with the “lingo” of marketing so a glossary is provided at the end of the manual to explain many of these terms. Throughout the text, terms that are defined in the glossary are followed by an asterisk (*). Also, we recognize that in many of your organizations, you may be one of few, or the only staff member. However, our recommendations for marketing departments can still be applicable in most situations.
This section is best used in conjunction with the Case Studies that follow it. After becoming familiar with the concepts in this section, the case studies will paint a clearer picture of how they can be incorporated into the marketing efforts of a small arts organization.

**Shared Values**

Shared values are what an organization stands for and what it believes in. Shared values are at the core of an organization and of the 7-S* Model. All of the sections after this connect back to shared values.

**Mission**

At the heart of any organization is its mission*. It is essential that an organization have a clear and concise mission that exemplifies its reason for existing. All marketing* should convey this mission to the public. It is a common mistake to think of an arts organization’s mission as what it produces. A theater’s mission, for example, is not just to produce plays. Mission statements generally have three parts: mission, vision and values. The mission is a clear and concise statement of the purpose of the organization. This should be one or two sentences that convey the essence of your organization. You can then go on to elaborate in the vision and values. The vision of the organization is where the organization is going and what it wants to achieve. The values are what are important to an organization. For example: artistic excellence, challenging subjects and educational components. Keep in mind when creating marketing materials these additional components of your mission and how they are conveyed to potential audiences. The mission will help make an audience member remember your organization, not just a single production or event.
While it may not be explicitly stated, an important part of your mission is your audience. Who are you trying to attract? No matter how hard you try, you cannot attract everyone so know who your target audiences are. Are they students? Families? Classical music lovers? This information will focus your marketing efforts and define your organization.

Once you know your mission you should have a good idea of what makes your organization unique. It is very important to know why your organization is different than the others in a city. As will be discussed in more depth later, your uniqueness can be enhanced by a brand. Being unique will help ensure that potential audiences can tell you apart from other organizations and remember you. This is also known as positioning and is discussed in greater length in the Strategies section.

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**Developing a Mission Statement**

Mission statements should be a sentence or two that communicates what an organization is. The following, Pittsburgh Ballet Theatre’s mission statement, is an example of a strong, well-constructed mission statement:

The mission of the Pittsburgh Ballet Theatre is to develop a regionally rooted but internationally recognized ballet company which exposes its audiences, both in Pittsburgh and on tour, to world class ballet through: the presentation of traditional ballets of the legendary masters; commission and presentation of new works by innovative choreographers; and building of an outstanding Company and School by attracting, developing and retaining excellent dancers and artistic, production and administrative personnel.

The reader knows exactly what the organization wants to accomplish and how they plan to do it.
While it is critical to know why you are different from other arts organizations it is important not to view them as competition. Despite common perception, you are not competing for the same audience. It has been proven that an arts audience member will not give up one show to see another, they will see both if they are interested in seeing both. In fact, competition can be a good thing*. Bringing more exposure to the arts will aid all arts organizations. In addition, collaborations can improve the situations of both organizations involved. A good example is the Shared Services, an initiative of The Pittsburgh Cultural Trust for arts organizations that perform in Pittsburgh’s Cultural District. Through collaborative sourcing of commodities and services and joint marketing efforts, the program has resulted in significant cost-savings, a total increase in the number of subscribers, and not the least, greater communication and information-sharing between marketing professionals across these organizations.

Collaborations should only be undertaken if the interests of both organizations are aligned and fulfilled by the partnership. The important thing to remember is that you need to know where you fit in the Pittsburgh arts scene.
Values in Management

People at all levels of an organization must know the mission and hold those values personally. This includes managers, staff and the board of trustees. Once everyone knows the mission the entire organization will be working towards the same goal. This is particularly important in the realm of marketing since shared values are what are presented to the public both informally and formally.

Goals must be set in order to determine a path to reach them. These goals are determined by the mission and other shared values. Goals are important in all aspects of an arts organization including its marketing efforts. The path towards your goals should be laid out in a marketing plan*, a concept that will be discussed in detail later in this manual. The purpose of marketing is to sell your product and the image of your organization. Generally, your primary goal should be a sales goal. When you begin to plan your marketing efforts, some goals you might establish are how many tickets you need to sell, or how much money you need to earn, reaching out to a specific audience, raising awareness of your organization or increasing sales over the previous year. All of these goals hinge on shared values; they go back to your mission.

Be sure to set realistic goals. Push your organization to a new height, but determine attainable goals. Setting goals too high will only lead to disappointment and lack of morale among staff members who have worked hard to accomplish them. Common goal-setting mistakes include believing that a quarter of the homes to which a direct mailing was sent will respond or that the house will sell out every night of a two-week run. The following chart explains some realistic goals and response rates.

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<tr>
<th>AVERAGE RESPONSE RATES</th>
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<td>Targeted direct mail</td>
<td>5-10%</td>
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<td>Broad direct mail</td>
<td>&lt;1%</td>
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<tr>
<td>Telemarketing</td>
<td>19.42%</td>
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<td>E-mail</td>
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1 Oser, Kris, “Nonprofit Response Rates Soar” Direct, Nov. 1, 2003
http://www.directmag.com/ar/marketing_nonprofit_response_rates/
Values and Marketing

The communication of values is important. Not only should shared values be communicated within an organization, among managers, employees and the board, but outside of an organization as well. All members of an organization must represent the mission within their community. The subscribers and donors of an organization are its public face, and that role should be respected. Word of mouth is an important informal aspect of marketing. Everyone should do their best to ensure that that word of mouth is positive and plentiful.

The shared values of an organization should also be present in marketing materials such as advertisements or brochures. This is another way of communicating the mission or values of the organization. The mission, since it includes your target audience, will also dictate to whom your marketing efforts will be directed. As mentioned earlier, knowing why your organization is unique is critical. Your audience needs to know why, too. This uniqueness must be conveyed in marketing messages and materials. A person who sees your promotion must be able to tell immediately that it is from your organization and no other. Your marketing message must convey how and what you provide that no one else does. All marketing efforts should let your intended audience know who you are and why you are unique.
Strategy

Strategy is an approach that an organization adopts to gain a sustainable advantage over the competition and to lead their business to success in the marketplace. It serves four critical functions:

• Helps management or a manager to clarify, focus and research your organization’s or project’s development and prospects
• Provides a considered and logical framework within which your organization can develop and pursue organizational strategies
• Serves as a basis for discussion with third parties such as sponsors, donors, etc
• Offers a benchmark* against which actual performance can be measured and reviewed

Most importantly, the creation and ongoing use of a strategy is an excellent way to provide the overall framework for keeping an organization headed in the right direction. Strategy may not be a recipe for success, but it is the map by which the organization will arrive at its ultimate destination!

Preliminary Analysis

Situation Analysis

To formulate an effective strategy, it is important to have analytic techniques for understanding and influencing the organization’s position in the marketplace. Situational analysis is concerned with the match between your organization’s internal capabilities and its external environment. Often referred to as “SWOT analysis,” it is the process of scanning an organization’s strategic environment. Environmental factors internal to the organization usually can be classified as Strengths (S) or Weaknesses (W), and those external to the organization can be classified as Opportunities (O) or Threats (T)—SWOT.

2 http://www.planware.org/bizplan.htm
Be sure to be specific and realistic in all steps of the analyzing process!

Strengths are the resources and capabilities that can be used as a basis for developing a competitive advantage. Consider this from your own point of view and from the point of view of the people external to the organization. Weaknesses are about what is done badly, what causes problems or complaints. Opportunities are about good prospects facing you and interesting trends. Examples of opportunities can be changes in technology and markets, changes in social patterns, population, lifestyle changes, and changes in government policy or regulations. Threats are obstacles you face. Consider what your competition is doing or negative trends in arts funding.

SWOT Analysis

The following is a very short analysis that a small theater may come up with. Many of these internal and external factors are the same for any organization. This should spark your thinking about the situation of your own organization. Try to come up with specific details about your own organization.

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<thead>
<tr>
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<tr>
<td>Strengths</td>
<td>Opportunities</td>
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<tr>
<td>• Central, easy to find location</td>
<td>• Large student population in area</td>
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<tr>
<td>• Unique mission and product</td>
<td>• Collaboration opportunities with other arts organizations</td>
</tr>
<tr>
<td>Weaknesses</td>
<td>Threats</td>
</tr>
<tr>
<td>• Small staff</td>
<td>• Less government funding for the arts</td>
</tr>
<tr>
<td>• Little name recognition in city</td>
<td>• Several theatres in region, lots of competition</td>
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Once the SWOT analysis has been completed, mark each point with the following:

- Things that MUST be addressed immediately
- Things that can be handled now
- Things that should be researched further
- Things that should be planned for the future

The SWOT analysis results should be reviewed every few months with an action plan to determine if anything has changed and what has been achieved.

Market Segmentation

Your audience can be split into individual segments, where each segment describes a number of patrons with similar requirements, tastes, characteristics, interests and/or lifestyles. First determine the segments within your audience and community. Examples of segments include students, families, singles and arts-lovers. The market can also be segmented by how frequently someone attends cultural events. Perhaps your audience is made up mostly of people who attend at least 12 arts events a year. After you determine what segments exist in your current audience and which segments in the community you want to reach out to, you can target your marketing efforts accordingly. Each group is a target market to be reached with a distinct marketing strategy using the “marketing mix” (the concept of marketing mix will be discussed later in the Marketing Strategy section).

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3 http://www.artsmarketing.org
The process of market segmentation can be considered in three stages:

1. Choose the basis of segmentation
An arts market can be segmented in many different ways such as age, lifestyle, occupation, etc. There is no correct approach, but well-chosen bases help to describe the motivations, desires or characteristics of patrons. Bases of segmentation should reflect the demographics or behavior of your audience. One way to do this is to look at the mission. For example, in the case studies section, North Pittsburgh Philharmonic offers free admission to children under twelve to comply with their goal of music education. Therefore, their market segments include children and families.

2. Chart products and segments
Chart out your market segments and the products you provide that will attract them. This exercise will help you identify each group of patrons and what products should be marketed to each group. Once you know the target audience you must find the best way to reach that audience. The marketing strategy section which follows will assist you in coming up with marketing methods tailored to specific audiences.

3. Target an opportunity and position a solution
Once you have positioned your organization’s different offerings, it should be possible to identify gaps in the market and target opportunities for new products. Be sure you understand the needs of the segments you have defined and create a product, or position a current product, in such a way that it will attract them.
Marketing Strategy

Marketing strategies should be flexible to reflect a change in circumstances. A successful marketing strategy adds value for the targeted patrons over the long run by consistently meeting their needs better than the competition does.

Marketing decisions generally fall into four (4) controllable categories called the Marketing Mix, also known as the “4Ps” – Product, Price, Place and Promotion. These 4Ps* are the parameters that the marketing manager can control, subject to the internal and external constraints of the marketing environment. The goal is to make a decision that meets the needs of the defined target group. Optimization of the marketing mix is achieved by assigning the amount of the marketing budget to be spent on each element of the 4Ps so as to maximize the total results to the organization. All elements of the mix are linked and should support each other.  

3 http://www.quickmba.com/marketing/mix/
Product* Strategies

First of all, categorize your products into core product, actual product and augmented product. Core product is the product that the organization concentrates on the most since it generates most of the revenue. For example, the Pittsburgh Symphony Orchestra’s core product is the Grand Classics Series. Even if the core product loses money, the product still must be core to the mission. Actual product means all the regular programs the organization has in each season. This might include children’s concerts, seniors concerts, or a jazz series. Augmented product is a special program that can be flexibly added for educational or fundraising purposes. For example: a “talk back” with the performers after a show. After categorizing your product, ask yourself:

- At which target audience group is the product aimed?
- What benefit will you expect?
- How do you plan to position the product within the market? That is, how do you arrange your product in each season? How do you advertise each category of your product to each of your target audience groups?
- What differential advantage will the product offer over your competitors?  

Be sure to consider your audience when creating new products. What are the needs and interests of your audience? The product plays a very important role in marketing. Be certain there is an audience for your product and market it to them accordingly.

5 http://www.learnmarketing.net
Planning

Planning means the way you organize realistic goals. Marketing planning is made up of defining the audience you want to reach and how you want to reach them.

Make a marketing plan*! If you do not already have a marketing plan, it is a good idea to establish one, as this plan sets departmental goals and objectives.

Looking at the past, present, and future, a marketing manager must take these five questions into consideration and aim for continuity when composing a marketing plan.

1. Where are we and where are we going? (situational analysis)
2. Where do we want to go? (strategic objectives)
3. What effort will be put into marketing? (resource allocation)
4. How will we get there? (marketing mix)
5. How will we do it? (implementation) 6

Two strategies to increase marketing capacity* are:

Market penetration- increase current product in existing markets...

- increasing the units purchased
- have subscriptions include four concerts instead of three
- let the ticket pay for an event as well as a discussion forum afterwards or a pre-event wine tasting
- decreasing the number of times a product is offered
- offer a program less frequently in hopes that the lesser supply will drive a higher demand and make viewing the product more urgent since it is offered less
- offering bonuses for increased use
- in order to entice single ticket buyers to become subscribers, let subscribers host a dinner with an artist

Attracting the competition’s patrons…

- Improve brand differentiation - it sets your organization apart from others and gives it a specific distinction in the market place and among clientele

- Increase promotion - people need to get a message 7-10 times before it sinks in, so various mediums must be used to reach that range

- Use guerilla marketing (non-traditional placements for advertising) - coasters with your organization’s logo, for example.

Some promotional elements that have worked for small local arts organizations are…

1. Annual Season Brochures - patrons can plan ahead and are aware of the entire season instead of one program at a time

2. Direct Mail - it gets the message out to more people for a low cost, but results in a lower rate of return *
   One way to maximize the effect of direct mailing is instead of sending one mailing to 20,000 people, send the same mail to 6,000 of your very top prospects 3 or 4 times.

3. Email - an inexpensive source of getting information to people; it can be used to send out weekly messages or to promote special events (see more information below)

4. PSAs* - public service announcements are 15-30 second time slots of information broadcast on television and radio stations; a good way of inexpensively promoting individual events via TV and radio

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7 ibid, 176.
5. PR*- public relations is viewed by your audience as highly credible since it is written by a third party. You may think you have little control over what is written, but you are the one that funnels the information to the media, and therefore you must manage the control.

Use PR extensively to promote a calendar of events
You must provide press kits* to media
PR is free!

*Invite reviewers to your shows!!*

6. Newsletters - you should supply newsletters quarterly or even monthly to update patrons about organizational events (also consider e-newsletters)

This is where you tell your patrons messages or events in your words. You have total control!

7. Program inserts in similar organizations’ programs- this is a good tactic because a similar constituency will be attending such events.
Think about organizations that have similar target audiences (not necessarily even in the arts). For example, consider collaborating with the Pittsburgh Zoo if you are presenting a children’s program.  

Use all of these elements when strategizing about how to get your organization’s name out there; make people want to learn more, make the need to be involved enticing, which leads them to buy a ticket.

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Email Marketing

Email marketing is becoming one of the fastest growing trends in the arts industry. Small organizations that have less money to work with should consider implementing email marketing and possibly using this medium even more than print or direct mail.

60% of the US population uses the internet. (That’s 168 million people!) 9

Use email!
The savings compared to direct mail is huge!

- Lower cost- an individual email costs the organization only pennies, while a direct mail piece costs anywhere from $.50-$2.50 per piece
- More accurate reporting and tracking- email allows marketing staff to measure most key elements of the marketing process while direct mail gives little information beyond sales increases
- Faster delivery and quicker response rates- 80% of your response will come within the first 48 hours, versus taking days and weeks for responses to direct mail 10

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10 ibid, 13.
This chart exemplifies the considerable differences between direct mail and email. Let’s say you have an event for which you are charging $45 per ticket and that you have a mailing list of 10,000 households. Let’s assume that every household who makes a purchase buys a pair of tickets and you market the event to these homes via both direct mail and email. Look at the savings!

**Direct Mail vs. Email**

<table>
<thead>
<tr>
<th></th>
<th>Direct Mail</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost to Send</td>
<td>$12,000</td>
<td>$360</td>
</tr>
<tr>
<td>Open Rate</td>
<td>unknown</td>
<td>45%</td>
</tr>
<tr>
<td>Response Rate</td>
<td>1.5%</td>
<td>10% click through, 25% of those buy</td>
</tr>
<tr>
<td>Sales/Tickets</td>
<td>300 tickets</td>
<td>500 tickets</td>
</tr>
<tr>
<td>Revenue Generated</td>
<td>$13,500</td>
<td>$22,500</td>
</tr>
<tr>
<td>Time Elapsed</td>
<td>3 weeks</td>
<td>48 hours</td>
</tr>
</tbody>
</table>

Aside from emailing patrons to convey marketing messages concerning upcoming events, the internet can be a great source for ticket buying that is very cost effective. Selling tickets online through your organization’s website or ProArts website saves on box-office and telemarketing costs.

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11 ibid, 42.
Pricing* Strategies

Price is one of the most important elements of the marketing mix, as it is the only element which generates direct revenue for the organization. The remaining 3 P’s are the variable costs for the organization: costs to produce a product, costs to place a product, and costs to promote a product. “Price” must support these elements of the mix. Pricing is difficult and must reflect a supply and demand relationship. Pricing a product too high or too low could mean a loss of sales for the organization. Pricing should take into account the following factors:

- Organization objectives
- Competition
- Fixed and variable costs
- Target audience group and willingness to pay

Pricing strategies are based on what objectives the organization has set itself to achieve. An organization can adopt a number of the following pricing strategies:

- Penetration pricing: Where the organization sets a low price to increase sales and market share.
- Skimming pricing: The organization sets an initial high price and then slowly lowers the price to make the product available to a wider market.
- Competition pricing: Setting a price in comparison with competitors.
- Product Line Pricing: Pricing different products within the same product range at different price points. The greater the features and the benefit obtained the greater the audiences will pay.
- Bundle Pricing: The organization bundles a group of products at a reduced price.  

12 http://www.learnmarketing.net
**Place** Strategies

Place refers to how an organization will distribute the product or service they are offering to the audience. The organization should distribute the product to the audience at the right place and at the right time. For example, if your product is targeted to children or students, performances at a school auditorium in the afternoon would be good. Always try to make the time unique for each target group. (Refer to Calliope case study for an illustration of this idea). Also, consider how to make your location unique, attractive and easily accessible to your audience. In addition, always explore novel places to maximize the quality of your product!  

**Promotion** Strategies

A successful product or service means nothing unless the benefit of such a service can be communicated clearly to the target market. An organization’s promotional strategy might include:

- **Advertising**: Communication with your audiences using any paid form of mass media.

- **Public relations (PR)**: Developing positive relationships with the media. The art of good public relations is not only to obtain favorable publicity within the media, but it also involves being able to successfully handle negative attention.

- **Sales promotion**: Commonly used to obtain an increase in sales short term. Could involve using discount coupons or special offers.

- **Direct Mail**: This permits an organization to use their resources more effectively by allowing them to send publicity material to their target audiences. By personalizing advertising, response rates increase, thus increasing the chance of improving sales. Collaborating with other arts organizations by sharing mailing lists can also improve your reach.  

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13 ibid
14 ibid
Positioning Strategy

Why do different organizations, facing the same environment, perform differently? Being unique is the key to successful marketing and competition. After an organization has selected its target market, the next stage is to decide how to position itself within that chosen segment. Positioning refers to how organizations want their audiences to perceive their products and services and involves the strategies they would adopt to reach this perceptual goal. What message about the product or service is the organization trying to put across? The basic approach of positioning is not to create something new and different, but to manipulate what is already in your audiences’ mind--to re-tie the connection that already exists.

**Plan to experiment! Once you formulate a strategy, experimenting with new strategies is also important. Constant testing and building on what is found to be successful with patrons is the way to get ahead!! Be sure to test only one variable at a time.**

<table>
<thead>
<tr>
<th>To be well positioned and become an effective competing organization -</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Be Unique and Original</td>
</tr>
<tr>
<td>• Appoint Yourself as a Leader in a New Category</td>
</tr>
<tr>
<td>• Make the Ordinary Extraordinary</td>
</tr>
<tr>
<td>• Narrow Your Focus—focus like a laser on your niche, burn yourself into your audiences’ minds</td>
</tr>
<tr>
<td>• Take it Step by Step - use the multi-step marketing approach</td>
</tr>
<tr>
<td>• Speak Softly, but Carry a Big Stick - target specific audiences, advertise in specialized publications, and maintain a presence through your web-site</td>
</tr>
<tr>
<td>• Get Publicity - your goal is to get yourself known</td>
</tr>
<tr>
<td>• Make Your Network Work—Collaborate with other arts organizations when it makes sense to do so</td>
</tr>
</tbody>
</table>

Institutional Memory*

A critical system that should be in place is a means of passing on information in the organization. Institutional memory is remembering and knowing the history of an organization. We can always learn from the past so it is important to have a way of recording it. In addition to saving your marketing plan every year, keep a journal recording your marketing efforts and their results. In the future you can avoid making the same mistakes over and over again and you will have a record of what has been effective in the past. This is a particularly useful tool if your organization experiences a great deal of staff turnover or if marketing duties are regularly reassigned. Past marketing plans and journals will give a new person on the job a great place to start.

Systems

Systems relates to what an organization does to manage itself. Systems are broken down into these categories: management control systems, performance measurement and reward systems, planning, budgeting, and information systems.

Management Control Systems

Any marketing initiative should reflect the overall mission of the organization and also always take into account the organization’s resources.

To ensure effective management control systems utilize these five steps:

1. Analysis- evaluate the market and the organization’s resources and objectives
2. Setting objectives- set marketing goals that are compatible with your organization’s current situation
3. Planning- focus on strategic and operational aspects to meet marketing goals
   • strategic elements include product position, distribution channel, predicted reaction of competitors
   • operational aspects are advertising methods at the right time and place, sales-force meetings, box office predictions

4. Implementation- coordinate all departments to implement marketing strategies

5. Monitoring- measure results and compare them with objectives. If discrepancies exist then the monitoring phase applies corrective measures to ameliorate differences

Performance Measurement and Reward Systems

The best way to have an effective staff is to reward them! Staff evaluation procedures can do just that. Make sure to evaluate the staff regularly. Questions included in the evaluation should address job description, performance, and satisfaction among supervisor and employee. Employees should write a summary detailing the meeting and this document will determine salary increases and other bonuses and is then stored in a personnel file.¹⁶

Budgeting

Marketing budgets vary among organizations. In our study of Pittsburgh arts organizations they run from 5%-25% of the organizational budget. One good measure is to have the marketing budget be 20% of earned income*; however, this is just a guideline that will vary among organizations.

Three principles that may seem obvious yet are sometimes forgotten…

1. Each additional dollar invested must contribute to organizational profits.
2. Each additional dollar that generates at least one cent of net

¹⁶ Colbert, Francois. Marketing Culture and the Arts. Montreal; Chair in Arts Management, 2001, 211-213
revenue is worthwhile.

3. The cost of a sale must be less than the revenue generated by that sale.

There are six techniques that can be used to set the marketing budget:

1. Like Last Year Method (LLY)- review the marketing investment made the previous year and make adjustments depending on current scope of activities

2. Sales Percentage Method (SP)- based on the past, divide previous budgets into periods according to sales figures attained and then use these percentages to forecast future projections

3. Everything Possible to Invest Method (EPTI)- can be applied when there are additional funds at the marketing department’s disposal to promote a project/event or when there is significant drop in attendance; managers try to create synergy through sustained promotional efforts hoping to increase product consumption

4. The Comparative Parity (CP) Method- draw up a budget based on industry standards which can be found using secondary data like government publications and professional journals

5. The Objectives and Task (OT) Method- identify a target market and then develop the communications means and approximate costs by which to reach this audience

6. Zero Based Budgeting (ZB) Method- calculate each line item separately and validate the amount of an item or else it will be assumed to be zero

These are simply guidelines, so mold any of these budgets to fit your situation.

17 ibid, 183-184.
Marketing Information Systems

Marketing information systems are composed of data. Your organization should get as much information as possible to help with marketing—information can be data within the organization such as donor lists and accounting records, data outside the organization such as this study or a publication, or data that you collect on your own. 18

*Read relevant publications from national service organizations for new marketing strategy ideas. See the Resources Section for more information about service organizations.*

Most of the Pittsburgh organizations we interviewed told us that they regularly conducted some type of audience survey and considered it essential to successful marketing. For example, the Society for Contemporary Craft sometimes uses an “e-survey” or electronic form to survey their audience quickly and easily. In addition to their own research, the Pittsburgh Opera also utilizes information gathered by umbrella organizations such as Opera America and the Pew Charitable Trust.

**5 Steps to Any Marketing Research Project**

1. Define the problem
2. Decide on the sample
3. Design the questionnaire
4. Gather data
5. Analyze results 19

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18 ibid 2002
1. **Mail-in Surveys/On-Site Surveys**
   - **Advantages**
     - low cost
     - reaches a large number of people
     - allows the respondent to be anonymous
     - researchers obtain more personal information
     - reduces personal bias of the interviewer
   - **Disadvantages**
     - cannot control the identity of the respondents
     - lack of control over how questions are answered
     - possible misunderstanding of terms in the questionnaire

As stated in the shared values section, these types of surveys can expect a response rate of 5%-10%. Results will dramatically increase if a questionnaire is given to people somehow connected with the organization, such as donors or subscribers.

2. **Telephone Surveys**
   - **Advantages**
     - Reaches a large amount of people in a short amount of time
     - Questions can be clarified
   - **Disadvantages**
     - More expensive than mail surveys (cost of phone service)
     - Time consuming to organize
     - Lack of visual element
     - Time limit- questions must be asked quickly in order to take up no more than 15 minutes of the respondent’s time
     - Difficulty in asking multiple choice questions
     - Labor-intensive
3. **Personal Interviews**
   - **Advantages**
     - Provides insight to complex data
     - Questions can be clarified
     - Visual elements can be implemented (i.e., a new ad can be shown)
     - Interviewer can delve deeper to understand a respondent’s views
   - **Disadvantages**
     - Costs more time and money than the other two methods
     - Potential bias in respondent’s answers because of the interviewer’s presence

While your survey will be unique, depending on the information you want to gather, here are a few things to think about when developing your questions:

- **“Who is your audience?”** Questions here might include general to specific demographics (e.g. gender, zip code, age range, or ethnicity).

- **“How are you reaching them?”** Questions here will refer to tactics that you use or may use to attract your audience. For example, “How did you hear about this exhibition?” Or conversely, you may ask, “How do you usually find out about arts activities around town?”

- **“What are their preferences?”** These questions will help you know whether total product is effectively matching the needs and desires of your target audience. You may questions here such as “Did you enjoy this performance?”, “What other artists would you like to see in this series?” or “Did you find the parking easy and accessible?”

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Structure

Structure is the framework in which the activities of the organization’s members are coordinated. It describes the establishment of positions along with the descriptions of their duties, responsibilities, authority, reporting lines, and assignment to groups and how they inter-relate. Therefore, organizing structure is a basis for specialization and co-ordination influenced primarily by strategy and by organization size and diversity.

Functional excellence can only be achieved if there is sufficient integrity and focus within a department. Therefore, well-organized structures can enhance information sharing and operational efficiency. In order to understand how a marketing department in an organization really works, you have to look beyond the structure as drawn out on a piece of paper.  

Organizational charts similar to the one located below help everyone within an organization know their responsibilities and who they report to. Large organizations vary in the way they place the Executive Director and the Artistic Director. Some organizations place both of these positions at the top of the organizational chart, while others choose to have one person at the top. In some organizations one person plays both roles. Illustrating organizational structure helps to promote good internal communication by providing a visual cue for employees.

An organization’s bylaws are another important form of communicating expectations within an organization. Knowing the responsibilities of the board is key. These responsibilities should be clearly stated in the organization’s bylaws. A board’s financial responsibility, artistic say, and expectations of how members should represent the organization within the community are essential points that should be addressed in the bylaws.

21  http://www.marketingpower.com
Marketing Department Structure

You may not think about drawing a chart showing where positions fit within the department simply because your marketing department size is small. Even though you don’t have enough marketing staff to be assigned for each activity, the use of a chart can be an excellent way to clarify all the activities happening in the department at a glance, as well as to monitor those activities systematically. The following is an ideal structure of a marketing department.

*Note that the board marketing committee is not attached to the rest of the department. Although the committee can be valuable to the organization, it should not have input into day-to-day operations.
Staffing

Staffing consists of the people in your organization and how they are used to their full capacity. This includes:

1. The people, their backgrounds, and competencies
2. The organization’s approach to recruitment, selection, and socialization
3. How people are developed
4. How recruits are trained, socialized, and integrated and
5. How peoples’ careers are managed

Board members can be used to maximize marketing efforts. Having at least one marketing or advertising professional on the board is a good idea. These professionals can bring new ideas to the table, and possibly even subsidize some of the marketing costs that an organization incurs. Most organizations we surveyed have some board members with expertise in marketing. They are involved in various marketing activities to aid in accomplishing the marketing goal of the organization; they develop the website and flyers, design and put up posters, and sell tickets. Board members also help spread the word. Most organizations agreed that one of the powerful marketing tools is word of mouth. Make sure that your board members mobilize their network and spread your concerts, exhibitions and special events.

Another crucial staffing element that should be maximized is the use of volunteers and interns, for these groups can enthusiastically accomplish marketing goals. Volunteers can help with many different marketing efforts: mailings, poster, and brainstorming for new ideas among other things. Interns can help achieve marketing goals as well. They are an inexpensive source of labor, and they can bring a fresh aspect to the department. Many interns are capable of doing substantial work and being integrated into the marketing department.
like a staff member. For your staff that is afraid of technology, try to find a student armed with the latest knowledge of Information Technology. CMU Arts Management students took IT class as a required course. Use their skills in your website, database and design. Attending marketing seminars and conferences on both a local and national level will strengthen the knowledge base of the staff, leading to better and more effective marketing practices. Gaining updated information will help an organization launch a marketing campaign with efficient tools and strategies that can be learned only from attending seminars and conferences. Another draw to these activities is the networking opportunities that exist: arts marketing professionals can come together and share their problems and solutions in a collaborative and non-competitive manner, offering tools to combat marketing problems that transcend throughout similar organizations. You can find a good workshop near your organization. ProArts provides valuable resources through its seminars.

Knowing how to maximize the staff is the key to achieving marketing goals efficiently. The staff, board, volunteers, and interns can collectively maximize marketing capacity* for a small arts organization.  

Skills

Skills are distinctive competencies that reside in the organization that might include the ability and knowledge of people, management practices, systems, and/or technology. Skills are techniques and procedures that people have or know how to implement. Being competent at complex organizational tasks requires the combination of several skills.

Organizations are often characterized by what they do best. A key factor influencing the fate of the organization is its ability to

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cultivate distinctive areas of skills among its employees. Facilitating organizational learning and knowledge integration are essential to success. Organizations must understand patrons, grasp dynamic trends in society, create systems and express their strengths in the way they work.

Skills represent both opportunities and constraints. To the extent that the skills can be applied to new markets they represent an opportunity. However, skills may act as a constraint when a new and different set of skills are required because the market has shifted its priorities or organizations seek to enter new markets. In this case, organizations may need to learn new skills and unlearn old skills.

Setting Goals

A big mistake many marketing managers make is trying to do too much given their current resources and circumstances. 24 For marketing to be successful, it must be realistic and be executed. As small organizations, your marketing team might consist of you and limited supporting members; therefore you might be better off setting two to three primary goals and giving yourself a full year to accomplish them.

Narrow your scope and find out what you can do best. Goals might be as simple as:

- Creating a strong patron database so that you can record and identify opportunities to reach your patrons
- Adapting your web site to better collect patron data
- Brainstorming promotions for each of your targets

How do we get skills?

People are frightened and threatened by the unknown. And the best thing to do with threats is to destroy them by giving the staff an opportunity to learn. If your organization wants to have skills, capability, capacity and resources, you should find how and where to get them and the time and finances required acquiring them. Proper training in organizations can add to the ‘power’ required to achieve the goal of your organization.

 Every moment is a learning opportunity

- Start from the web. You can find plenty of web sites to lead you to be a strong marketer such as www.artsmarketing.org and national service organization websites (see Resource section for more information).
- Use arts service organizations or colleges’ small marketing correspondence courses. ProArts and Duquesne University offer classes to learn marketing at your own pace.

Incorporate technology into your skills

Skills are activities the organization is distinctively good at performing. Organizations must know what new capabilities they need to develop to compete in the future. Technology has had a massive effect over the past ten years and this is expected to continue. A major factor in the development of technology has been its ability to reduce barriers to market entry.  

25 The application of modern technology has enabled small- and medium-sized organizations to operate at cost levels previously the exclusive territory of much larger organizations. Without question, the next decade will require much more professional and sophisticated technology than ever before. As the technology matures and improves, so will the skills on which effective IT is based.  

26 Charlie S. Feld and Donna B. Stoddard, Getting IT Right, Harvard Business Review, February 2004, p.72

Use the power of the web for marketing.

There is no other methodology that allows you to truly personalize marketing messages and brand presentations on a one-to-one basis. Try using the internet for much more than promoting your products or services.  

Use the web to initiate new relationships, strengthen existing relationships, to build brand recognition, and to collect valuable patron data for future marketing efforts.

- Respond quickly to patron’s emails
- Create a dynamic website that attracts patrons
- Collect patron name and contact information through prize raffles, guest and user registries. Find other clever ways to collect patron information.
- In addition to getting information out about your products and brand, add information about industry issues and trends

Make sure that whatever database system you use easily integrates with any existing network programs and allows you to easily perform the necessary functions.

- Research database programs that are designed to help you track and monitor patrons and their behaviors
- Talk to software vendors about your specific needs, interview database managers of businesses in your category of similar size and scope, and read product review in current information technology and marketing journals to see what works

27 McMurtry, p.179-185
Whereas large organizations spend millions of dollars on patron resource management systems and corresponding consulting, training and implementation, small organizations can still record and monitor patron data affordably.

**Style**

Style is shown through organizations’ use of their collective talents, values, knowledge, judgment and attitudes. Style consists of two components: the leadership style of top management and the overall operating style of the organization. Style impacts the norms employees follow and how they work and interact with each other and with patrons.

Style captures how work actually gets done in an organization. Although a style may be set largely by one or two leaders of an organization, it is used here to refer to the overall patterns of behavior of the members of the marketing team.

**Customer service**

*One example of listening to patrons is the thought of having performances at 6pm rather than 8:00. This can be more convenient for patrons to go right from work rather than go home and hurriedly rush back to your venue for an 8pm show.*

Marketing does not stop when the ads are placed or the letters are mailed. Marketing continues far beyond a marketing campaign and involves far more than the marketing department. Customer service, operations, administration, and box office staff must embrace the overall marketing goals and take ownership for their success as even small acts can be another critical component of organizational style.
The abilities of these people to execute their jobs in a way that addresses patron’s needs and expectations are critical to make patrons want to assign their loyalty to the organization. If your employees, especially those who interact with patrons, do not take ownership of helping you achieve these goals and adapt their behavior accordingly, your marketing programs will fail. 28

![Tip]

**Talk first to your patrons and second to your internal colleagues and management**

- **Recognition:** Patrons want to be recognized as individuals with unique needs and desires. They like to be called by name.
- **Service:** Patrons want thoughtful and consistent service provided by employees at all levels of the organization. They like service that goes beyond what is expected.
- **Options/Diversity:** Patrons want a wide variety of products. Organizations must rise to the challenge of satisfying diverse patron requirements.

**Implement a good customer service policy.**

The customer service practiced at all marketing levels is an organization’s most effective, and often overlooked, competitive tool. If a patron is not satisfied with the customer service, that patron will enjoy his or her art elsewhere. 29

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28 Mcmurtry, p.9
29 http://www.artsmarketing.org/marketingresources/tutorials-detail.cfm?category=SECTION%208%20%20D%20Customer%20%20Relationship%20Management&listorder=2
A strong customer service policy takes the following elements into consideration:

• All the information a customer service representative needs should be at his or her fingertips. The representative should not have to search through paper files for information. This is unsettling (for the representative and the patron) and it takes up valuable phone or face time.

• Customer service management recognizes that rules are made to be broken. There are exceptions to everything. All customer service representatives should understand the exceptions and have the autonomy to break the rules. Flexibility always lowers the number of complaints. Prevent the fire before you have to put it out.

• Customer service representatives always go above and beyond the call of duty.

Common Small Organization Mistakes & Tips

• Getting an idea and sticking with it too long

Don’t hold fast to a single idea. Remember, ideas are the currency of organizations. Play with many ideas and see which ones bring success! One caveat: don’t throw the baby out with the bathwater—try your new idea for long enough to establish whether it really works.

• No Marketing Plan*

You need a realistic map for where the sales will come from, how they’ll come and from whom. The creation and ongoing use of a marketing plan is an excellent way to provide the overall framework for keeping an organization headed in the right direction.
• **Not knowing your patrons**

Changes in your audiences’ preferences and your competitors’ products and services can leave you in the dust unless you get to know your audiences well, what they want now and will likely want in the future.

• **Ignoring your cash position**

Audiences don’t respond to products in the timeframe that you think they should. You’ll need enough cash to sustain yourself in the meantime.

• **Ignoring employees**

Motivating, coaching and managing your staff is probably one of your toughest challenges as an arts manager! Without your patience, persistence and people skills, your problems can quickly multiply.

• **Confusing likelihood with reality**

The successful organization lives in a world of likelihood but spends money in the world of reality.

• **Being a “Lone Ranger”**

Your position might be key, but you cannot do everything and grow at the same time. Even modest success can overwhelm you unless you hire the right staff and delegate responsibility.

• **Giving up**

Some of the most successful organizations failed several times before doing extremely well. So, if you’re failing, fail. And fail fast. And learn. And try again, with this new wisdom. Do not give up!
Power Up Pittsburgh
Case Studies
Following are case studies of two small arts organizations in Pittsburgh. Here we witness the real-world struggles and successes of organizations that are working diligently to promote their artistic product. These case studies should give the reader a practical understanding of some of the concepts discussed in the previous section of this manual. We hope that the reader will be able to identify their organization with aspects of the profiled organizations profiled that are similar to their own, gaining insight and new ideas from the case-study experience. We have also included tips and suggestions on how to manage the issues discussed in a proactive way.

The organizations and why we chose them

We chose to profile the North Pittsburgh Philharmonic (NPP), a symphony orchestra based in the North Hills community, and Calliope: Pittsburgh’s Folk Music Society (Calliope), whose offices are on the South side. Our choices were based largely on the differences between the two. For example, in terms of structure, North Pittsburgh Philharmonic has just embarked on a new era by hiring their first Executive Director (the organization’s only paid staff member), whereas Calliope has benefited from a larger and more structured staff for many years. Calliope is a presenting organization whereas North Pittsburgh Philharmonic is a performing group. Finally, NPP has a very small budget of approximately $45,000 with 10% devoted to marketing efforts and Calliope works with a budget over five times that size, $250,000, with about 12.8% devoted to marketing (not including salaries). As we will see in the following pages, however, none of these characteristics necessarily determines success or failure in maintaining marketing capacity*.

Limitations

We chose these two out of a list of approximately 15 organizations who responded to our initial request for information through a questionnaire. Because of this relatively small sample, our choices
were obviously limited. Our ultimate hope was to profile two organizations that differed not only in size and structure, but also in genre, such as a choral society and a theater company, or a symphony orchestra and a visual artists’ collective. In the end, this dichotomy simply was not available. We are confident, however, that the case studies we have chosen will give the reader valuable comparisons from which to draw examples for their own organization.

The process

Initially, representatives from each of the responding organizations were interviewed in person with one of our group members. These interviews provided a basis for our overall analysis of small arts organizations in Pittsburgh, as well as a springboard for choosing two of these organizations for more in-depth analysis. Once NPP and Calliope were chosen and accepted our request, a group interview was scheduled with each organization. Further follow-up was conducted by phone.

Note: Another determining factor in studying these two institutions was their willingness to participate. We are enormously grateful to the staff of both organizations for their eagerness to help and willingness to be vulnerable for the sake of this study. We thank them and wish them all much future success.
Case Study I
North Pittsburgh Philharmonic

Background

North Pittsburgh Philharmonic (NPP) is a 70-member community symphony orchestra mainly serving the North Hills area. With the exception of the artistic director and the concert master, it is composed of unpaid, volunteer musicians. Membership in the orchestra is open to everyone through auditions.

The Philharmonic season consists of 4-5 productions offering a mixed repertoire of classical and pops selections. NPP does not have a venue of its own; the season concerts are held at the North Hills Junior High School. In addition to the regular season, NPP offers free performances in various city parks during the summer months. The highlight of its season is a “theatrical concert” which “combine[s] music with live acting in an entertaining and educational experience with classical and contemporary music.” 30 Past examples of the event include *Sound & Sorcery: The Music & Magic of Halloween; Lincoln & Lee: The Music of the Civil War; and The Greatest Music: A Tribute to the WWII Generation.*

History

The orchestra was founded in 1975 with the primary goal of providing an opportunity to local musicians to perform together in a symphonic setting. Following its grassroots beginnings, it was incorporated early on. In the past ten years, the Philharmonic has gradually outgrown its initial purpose, and expanded its audience beyond the family and friends of orchestra members. As a significant step towards formalizing its business operations, NPP hired its first executive director on a part-time basis last year (2003).

Responsible for various aspects of managing the Philharmonic including marketing, Monica Manes Gay (NPP’s executive director), is charged with the tasks of increasing attendance and enhancing the overall visibility of the orchestra in the community.

Current Position

The core audience for NPP resides in the North Hills area, and is composed primarily of students, seniors and families. There have been a couple of attempts at expanding the orchestra’s reach to a broader geographical area, but Ms. Gay believes that they have not had significant participation from outside of the North Hills aside from friends and family members of the musicians. Currently, NPP does not have a system in place to evaluate the effectiveness of these efforts, nor to determine the feasibility of expanding beyond the organization’s core community.

Indeed, the lack of a workable plan to direct the organization’s marketing efforts was one of the main issues that came up during our interviews with Ms. Gay. Like many an arts manager working with very limited resources, she finds trying to coordinate ‘disjointed’ marketing efforts on a day-to-day basis a constant challenge. However, due to the very same scarcity of resources, developing a marketing plan is not at the top of the organization’s priority list. The fact is that a marketing plan, once complete and in use, increases the efficiency as well as the effectiveness of marketing efforts. It is a process that allows the organization to

- Understand and evaluate its position internally, vis-à-vis its audience and competitors,
- Set measurable goals,
- Better allocate available resources, and
- Evaluate its efforts.  

Developing an actual marketing plan for NPP is beyond the scope of this study. In the following section, we broadly consider some key issues addressed in a marketing plan as they relate to NPP, evaluate the current practice at NPP and offer our recommendations, all with the hope that these findings will provide guidance to the organization in developing a marketing plan.

**Developing a Marketing Strategy**

Like many arts organizations across the spectrum, NPP’s main marketing goal is to increase attendance at its performances. In order to direct its efforts towards this goal most effectively, NPP has to begin with asking questions about itself, its current and potential audience, and the larger environmental factors that affect its operations. Let us begin by taking a look at its mission statement.

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**Interested in creating a marketing plan?**

A service agency for the arts serving Allegheny County, ProArts provides a number of services that aim to enhance business practices among local non-profit arts organizations. These opportunities range from pro bono consulting services by business professionals (Business Volunteers for the Arts) to special grants in support of projects that address management problems (Arts Management Enhancement Service).

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**The Mission**

The mission of NPP, as stated in its bylaws, is

“to provide an outlet for musicians in the north suburban area to use their musical skill, extend their orchestral experience, and to provide a public service.”
This statement is clearly a reflection of NPP’s original purpose. It focuses on the membership, with little to say about its audience. As such, it provides little guidance to the organization’s marketing efforts, failing to address important questions like who the audience is and how they are served.

Consider revising the mission statement

Founded as a service to local musicians, NPP has gradually come to recognize the audience as an integral part of its existence. The mission statement is the main indicator of organization-wide direction, and should be revised to reflect this more ‘customer-sensitive’ approach. This way, all business functions, including marketing, will have a better direction to follow.

Positioning and Differentiation

A good understanding of the overall organization and its audience will allow NPP to communicate its respective strengths to different target groups within the audience. As mentioned before, NPP primarily serves the North Hills community. Senior citizens, students and families are the three broad demographic groups that the organization currently targets. Although a lack of audience research prevents NPP from fine-tuning its audience into more distinct segments, Ms.Gay has identified the organization’s key features that will make NPP appealing to these groups. These are:

- Proximity – For North Hills residents, NPP is in a convenient location with free parking,
- Affordability – Tickets range from $7 to $12, making it affordable to a broad constituency.
It is important to note that these two features are meant to differentiate NPP from the Pittsburgh Symphony Orchestra, perceived as a competitor to NPP. Ms. Gay is interested in positioning NPP as a ‘starter’ orchestra, giving particularly families with young children an opportunity to introduce their children to the symphonic experience at an early age in an affordable manner (free admission for children under 12). Similarly, for senior residents of the North Hills, NPP offers a quality symphonic experience without having to go downtown.

What makes NPP unique?

NPP has made a good start by identifying its core strengths. Considering answers to the following questions will enable NPP to formalize its position and differentiate itself from similar organizations and competitors:

• What else is there that makes NPP unique? Programs? The “theatrical” concert?
• What are the audiences’ perceptions of NPP? Are they clearly communicating their strengths to their constituencies?
• In addition to the Pittsburgh Symphony Orchestra, who else is a direct competitor? Does NPP have a clear advantage over its competitors?
• What is the impact of larger technological, social, and economic trends on the organization?

Answering these questions will help clarify how NPP can relate itself to current and potential audiences.
**4Ps: Product, Place, Price, Promotion**

**Product**

- NPP’s concert programs are organized around themes, with appealing titles such as The Rites of Spring featuring spring-themed music by Copland, Vivaldi and Hanson, and Sprechen Sie Deutsch? with an all-German program.
- In line with its target audience, NPP recently performed music from the Harry Potter movie, bringing in a large crowd of young families with kids.
- The ‘theatrical concert’ of the season, combining acting and symphonic music, is another means of creatively enhancing the concert experience.

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⚠️ **Add value to your artistic product**

Scheduling activities before and/or after the performance can significantly increase its value to the audience. The following activities can augment the concert experience at no or little cost to NPP:

- Pre-concert lectures with the Artistic Director (AD) on the theme of the concert
- Question & Answer sessions with the AD, artists, or composer
- Pre-concert lobby recitals by a smaller ensemble of orchestra members
- Opening or closing receptions (with catering sponsorship)

Another popular practice is to partner with nearby restaurants to offer dinner discounts for NPP patrons. When bundled creatively, these activities provide patrons with a hassle-free and enjoyable evening out.
Place

Place commonly refers to the venue where the performance takes place, as well as the means by which patrons can purchase tickets.

- Venue-- The performance venue is often a major component in establishing brand identity for an organization. Think of the O’Reilly Theater, and you will instantly see the Pittsburgh Public Theater in your mind’s eye. Unfortunately, NPP does not have a venue of its own. For the last four years, however, the orchestra has consistently presented its regular season at the North Hills Junior High School.
- Ticketing-- NPP currently sells its performance tickets through ProArts Tickets, available online and by phone. This enables the organization to provide its patrons a fast and solid service without having to set up its own ticketing operations. The direct link from NPP’s website to ProArts online ticketing service allows visitors to buy their tickets instantly.

⚠️ Taking it on the road

In the summer, NPP gives free concerts in the city parks. These concerts present a major opportunity to reach out to a broader geographical area and attract new audiences, as well as increase the overall visibility of the organization. NPP can take advantage of the opportunity by setting up a table at these events to

- display promotional materials,
- capture new names for their mailing list,
- offer special discounts for the upcoming season, which will help NPP keep track of new patrons gained through these events.
Price

Organizations usually consider a mix of the following factors when setting or changing their pricing structure:

- What the market will bear,
- The organization’s revenue requirements, and
- What similar organizations charge.

On assuming her position, Ms. Gay felt that NPP performances were under-priced and increased single ticket prices, guided to a large extent by the revenue requirements of the organization and some consideration of its competitors’ pricing. Accordingly, the new single ticket prices for NPP are:

Adults: $ 12 (up from $10)
Students: $ 7 (up from $5)
Seniors: $ 7 (up from $5)

As a further incentive to subscribe, the increase was not applied to subscription prices.

⚠️ Does the new pricing structure work?

Generally, an incremental price increase once every couple of years is preferable to a major increase. In the absence of a feedback system, it is difficult to assess the impact of NPP’s price change accurately. Comparing current attendance figures with the previous year’s numbers at the end of the season is a good method; any noticeable decrease in attendance should serve as a warning to reconsider the pricing structure.

Similarly, a comparison of the two years’ subscription figures will help NPP decide if the special incentive was successful.
Promotion

Given its extremely limited marketing budget, NPP has successfully combined its marketing efforts with outreach. Collaborations with community partners such as the Girl Scouts and local senior community centers have helped the organization reach its main audience targets – families and seniors.

Some of NPP’s marketing tactics include:

- Distributing flyers to community centers and libraries
- Announcing concerts through church bulletins
- Distributing half-price concert cards to students through a collaboration with the school district
- Direct-mailing (season brochures)

![Expanding mailing and email lists]

Ms. Gay inherited a mailing list of 1300+ names kept in a Word document and less than a dozen email addresses. NPP should consider expanding these lists. Here are a few tips for building your mailing list:

- Use your website. Offer visitors an opportunity to join your mailing list online.
- Set up a table at concerts with sign-up forms under a visible sign.
- Trade your list with local organizations
- Do ticket give-aways at summer parks concerts
- Ask for contact information on audience surveys
Newsletter

Developing a newsletter (either in print form or in electronic form) can be another good way of communicating with your audiences and community. Once undertaken by an NPP board member, it was found to be time-consuming and discontinued. We would suggest the following to make it a simple task:

• Keep it short, a two-page newsletter will suffice
• Publish it bi-monthly
• Possibly include news from NPP, upcoming concert and ticket information, photos of NPP performances, a feature story on the upcoming concert, an Orchestra Member Highlights section.

Technical tips:
1) Use MS Publisher, easy and user-friendly software, to create your newsletter. (Publisher provides newsletter templates).
2) It’s very easy to post your newsletter on your website; Adobe allows you to convert your documents into pdf format online at www.adobe.com

Public Relations is a weak point in NPP’s marketing efforts. Currently, a board member develops and sends out press releases, but they have not received any press coverage.

Pitching your story

With hundreds of stories arriving daily on an arts editor’s desk, NPP has to come up with creative angles to make their story stand out.

• Begin by focusing on the local press
• Make it a priority to develop relationships with North Hills editors
• Find connections to the local community – if a work by a local composer is performed, use it, and
• Be persistent.
Technology

Database- Ms. Gay uses her home computer for her work with NPP. A high priority issue for the organization is the lack of a useful database. All ticket-buying and donor information is currently kept in Excel spreadsheets.

Website- NPP’s website is designed by a board member and hosted by Three Rivers Free.net. It is pretty basic with brief information about the Philharmonic, current season, tickets & subscriptions, and the Artistic Director.

Online ticketing- NPP sells its tickets through the ProArts Tickets, an online ticket purchasing service administered by ProArts. It allows small arts organizations an easy way to sell tickets to their programs online.. On the organization’s website, there is a direct link from each concert to ProArts Tickets.
Technological Improvements

• Ms. Gay’s computer is equipped with MS Access, a commonly used database management program. NPP can hire an IT consultant to set up a database that will allow them to run queries, and create reports for a variety of purposes, e.g. list of individual donors between 2002 and 2004, patrons who bought tickets for the last two performances, etc.
• NPP’s website has some potential for further development in order to invite repeated visits. The following additions /changes will make the organization’s website more interactive and engaging:
  • Organize information in a clear and concise way. Use dividers, tabs to re-organize a text-heavy page
  • Include excerpts of NPP performances
  • Use more imagery to make it visually-appealing
  • Include a page of links of interest
  • Highlight the theatrical event; create a special page with imagery

Tip: The Center for Arts Management and Technology (CAMT) at Carnegie Mellon University offers IT services including web development to non-profit arts organizations at affordable rates. In addition, the Center hosts the websites of several non-profit arts organizations for free.
Staff and Volunteers

Board Leadership Structure

Board members are usually a great resource for small arts organizations. They not only lend professional advice, but often lend a hand in various administrative tasks.

As dictated in its by-laws, NPP has an 11-member Board of Trustees, where all but one member are musicians of the Philharmonic. This leadership has merits of its own: Board members interact frequently during rehearsals and have a greater ownership of the organization in general. On the other hand, it results in a very homogenous membership and somewhat limited contact with the larger community, as well as limited fundraising opportunities.

![Use your board]

One of the ideas under consideration is forming an Advisory Board, as an alternative to changing the bylaws of the organization. From a marketing perspective, the expertise of a marketing professional actually sitting on the board, who can get involved more closely, would be very valuable for the organization.

NPP board members currently contribute to marketing efforts by designing the website, flyers, and crafting and sending out press releases. It is the executive director’s task to coordinate and facilitate these efforts and encourage other board members to act as ardent advocates for the organization in the community.
Staff

The Executive Director is the only paid staff member employed on a part-time basis. She has a good rapport with board members and communicates daily with individual members on various issues. Given her limited working hours, it is safe to assume that staff time devoted to marketing is less than 10 hours per week.

Volunteers

Creating a formal volunteer program is often a time-consuming task. Small arts organizations usually avoid formal programs and work with volunteers from the close circle of the organization. NPP musicians and their family members help distribute flyers, concert cards and volunteer during concerts, which currently meet the needs of the organization.

Use interns

College and university students in related fields of study often bring great value to an arts organization. NPP can work with interns from degree programs such as Arts Management, Information Technology and Communications to support the organization’s marketing efforts. Interns can help with:

- Planning, taking on a project as a consultant or as an independent study
- Technical planning and training for staff
- Daily administrative tasks

Tips: Pittsburgh is home to several colleges and universities that offer these degree programs. Through Carnegie Mellon’s Master of Arts Management Program, graduate students can accept internships or work study appointments at little or no cost to the organization.
Skills and Training

In a field posing new management dilemmas everyday, workshops, seminars and lectures help professionals stay informed of new developments and expand their management skills. As the only administrative staff member of NPP, the executive director has not been able to fit training opportunities offered around town into her tight schedule.

⚠️ Take advantage of training opportunities

Budgeting staff hours and money for training sessions is an investment that will pay off in more effective management. We recommend that NPP Board and staff:

- Agree on a reasonable number of training sessions to attend per year and build it into the budget.
- Prioritize areas in which training sessions would be most valuable for the organization. (Software training? Communicating with the Media? E-mail marketing?)
- Local organizations that regularly offer training opportunities include ProArts and The Bayer Center for Non-Profit Management at Robert Morris University. Please refer to the Resources section of this manual for more information on training opportunities.

For more information about North Pittsburgh Philharmonic, please visit the organization’s website at http://trfn.clpgh.org/phil.
Case Study II
Calliope: Pittsburgh’s Folk Music Society

Background

Calliope is a folk music organization located in Pittsburgh, Pennsylvania that promotes and preserves traditional and contemporary folk music and culture through concerts, guest lectures, crafts, and additional educational opportunities through its school. Three full-time staff members, one part-time staff member, a twenty-six-member board of directors, and numerous volunteers serve Calliope.

Calliope’s season consists of seven concerts presenting a wide variety of folk music performed by well-known and world-renowned artists. Other performances held throughout the year highlight local talent and take place in a variety of venues.

Calliope’s artistic product for its main season is presented in one venue, Carnegie Lecture Hall, while an additional five venues (Carnegie Music Hall, Soldiers and Sailors, the First Unitarian Church, Brew House, and Quiet Storm) located throughout Pittsburgh are utilized for different programs that target different audiences. Highlights of 2003 included: Ladysmith Black Mambazo, The Woody Guthrie Tribute, and a Gillian Welch and David Rawlings concert. Presenting in a wide variety of venues enables Calliope to reach many communities as well as to identify different series with a specific venue.

Calliope’s school for folk music, dance, and craft consists of three terms that offer instruction in mandolin, fiddle, banjo, harmonica, bagpipe, guitar, voice and knitting. These classes act as Calliope’s educational component along with regularly scheduled lectures and workshops.
History

Calliope was founded in 1976 by a group of artists with the primary goal of promoting and preserving folk music. Since its inception, Calliope has grown to incorporate a school and has moved away from an artist-operated organization toward an organization composed of specialized managers. Calliope’s staff attends development seminars conducted by ProArts on a regular basis. They also consistently collaborate with other organizations, actively pursue public relations, and value gifts in-kind, such as their recent website update.

Current Position

Calliope has approached the issue of a marketing plan aggressively by focusing heavily on public relations through the development of a public relations plan. They feel that public relations is the most economical way for them to reach their current and potential audience. Calliope also has a marketing action plan that lists specific duties along with the persons responsible for these duties. In addition to these two plans, Calliope has a “roots and branches committee” whose goal is to suggest strategies that may help expose new people to various forms of folk art that Calliope presents as well as suggest strategies for strengthening Calliope’s hold on existing audiences. Calliope states that its audience ranges in age from eight to eighty. Also, they have discovered through surveys conducted in the past that the majority of their audience is college educated. Calliope continues to work on developing its younger audience by aggressively seeking feature articles in college papers, interviews on local radio stations, as well as reaching students on area college campuses through email.

Although it is not formally included in the mission statement, our discussions with Calliope indicate that they have identified some audience groups to target. One way they have done this is by choosing to base their target audiences on the programmatic themes of each series. For example, they recognize that the audience associated
with the Back Porch Ballroom series will be different from the one associated with the main concert series. Therefore, Calliope has shrewdly tailored their offerings to fit those target markets. In the case of the Back Porch series, concerts are held at the Brew House, an informal, relaxed, restaurant-style venue that is attractive to the younger, more casual concert attendee likely to be associated with this series.

This strategy is a good one because it utilizes common sense and an excellent understanding of their product. It also helps them identify appropriate collaborations with other arts organizations and corporate sponsors to promote their concerts. However, this informal strategy is limited in its ability to reveal untapped, potential target audiences.

**Developing the Marketing Strategy**

**The Mission**

“Marketing must be linked to the corporate mission before planning or monitoring are even considered.” Further, all of the marketing strategies or goals that are ever developed must stem from the overall organizational objectives that stem from the mission. We begin our discussion of Calliope’s marketing capacity by looking at the mission. The mission of Calliope is as follows:

“To promote and preserve folk music through three key areas: Education/Outreach, Presenting, and Community Building.”

This mission does a good job of specifically stating how the organization will accomplish its goal but, similar to NPP, lacks an indication of who makes up the audience they endeavor to serve.
Make your mission statement work for you

Include a description of your audience formally in the mission statement. This further clarifies the marketing strategy for all involved, present and future. Refer to “Shared Values” for examples of good mission statements.

Positioning and Differentiation

Calliope is unique because it is the only organization of its kind in the region. Not only does Calliope present well-known folk artists, but Calliope’s additional series highlight local talent as well. Besides bringing music to the community, Calliope educates the community through its school, guest lectures, and workshops. Combining all of these aspects, Calliope is not only unique to the region but to the nation.

Branding* is an important part of differentiating an organization from other similar organizations, but for Calliope branding must also be used to express to the community who they are and what they do. Currently, different series are held in different locations so that people will associate a specific series with a specific venue. The tagline of “The Pittsburgh Folk Music Society” is meant to address the fact that the name “Calliope” does not automatically describe what the organization is or what they do. This is a major issue for Calliope when it comes to reaching out to people who have recently moved to the Pittsburgh area.

Identify your organization through branding*

Branding enhances an organization’s identity and the sale of its core products. Consult our Resource Section for companies based in Pittsburgh that work with a number of nonprofit organizations in implementing branding campaigns.
Surveys are conducted every semester at Calliope’s school, but have not been conducted at Calliope’s events in over three years. Calliope would like to survey the concert audience more in the future and they are in the process of developing a database that will aid in the synthesizing of survey results and help direct marketing efforts. Refer to “Marketing Information Systems” for more information on surveys.

![Surveys help develop strategy](image)

SurveyMonkey.com provides online survey software that will enable your organization to inexpensively collect, synthesize, and evaluate data quickly.

At one time, Calliope did use a type of audience survey, but it has since been abandoned as a market research tool. As a member of the ProArts Tickets, Calliope has access to the data collected by ProArts, but it is not used heavily. These standard market research strategies might be helpful to determine target audiences more concretely. As stated in the first section of this manual, this is important so that marketing dollars can be used efficiently to increase marketing capacity.
Making market research easy

• Supplement current audience targeting practices by using market research already gathered and available through sources such as ProArts Tickets, studies done by the Shared Services, a consortium of the Pittsburgh Cultural Trust or research by the Heinz School for Public Policy and Management at Carnegie Mellon. All of these organizations, and several others, have data available specifically on arts participation in the Pittsburgh region.

• Enhance the above strategies by conducting your own market research. This does not necessarily have to be complicated or time-consuming, but the results can be extremely valuable. Refer to “Systems” in the 7-S section for more details.

• It is also a good idea to look at role models and peers, if any, in your field or genre – whether inside or outside of Pittsburgh - to help you understand your target audience. For Calliope, these include the Chicago Old Town School of Folk Music, City Folk of Dayton, and Swallow Hill of Denver.
The Four Ps*

Product

Calliope promotes and preserves traditional and contemporary folk music and culture through concerts, guest lectures, craft, and additional education opportunities through its school. Calliope’s core product is their season, which consists of seven concerts presenting a wide variety of folk music performed by well-known and world-renowned artists. Other performances held throughout the year focus on local talent and take place in a variety of venues.

Place -- venues and ticketing

1. Carnegie Lecture Hall – Calliope Concerts: $13 (student rush) to $33
2. Carnegie Music Hall – Annual Benefit Concert: $15 (student rush) to $100
3. Soldiers and Sailors – Special Concerts: $15 to $100
4. First Unitarian Church – Calliope Emerging Legends Concerts
5. Brew House
   • Back Porch Ballroom Series: $8 (children and seniors) to $10
   • Afternoon workshops: $20 to $50 (depending on artist and length)
6. Quiet Storm
   • Calliope School student showcases and artist showcases: free to $5
   • Some Back Porch Ballroom Series concerts: $8 to $10

Price

Calliope’s pricing for its concerts ranges from $0 - $100 depending on the type of program. Tickets in the range of $50 to $100 are determined from artist fees and patron seats. Calliope had decided against a flat

level price for all concerts because of the wide variety of programs that are presented and variation in artist fees. Discounts are available for subscriptions, families, students and senior citizens and Calliope’s pricing structure is based on prices in the past with slight increases.

**Promotion**

As for marketing tactics, Calliope focuses their efforts on free publicity. All marketing designs and the organization’s webpage are donated as in-kind gifts by board members with professional marketing experience. Calliope pays for the printing of their season brochure, school brochure, newsletters, and sometimes produces flyers and posters.

Materials are sent out to over 7,500 individuals on a mailing list two to three times a year. Materials are also distributed at festivals such as First Night Pittsburgh and Three Rivers Arts Festival.

Advertising in college newspapers and on the radio is limited, but is present. Calliope has experienced an increase in attendance when using commercial radio in the past.

Calliope questions the impact posters play on attendance. Color posters are expensive to produce. In an effort to lower the cost of printing but still have a presence around town, Calliope may switch from 11x17 color posters to 11x17 grayscale.

Calliope dedicates much of its energy to public relations. Feature articles and radio interviews are not just a result of Calliope sending out a press release--rather it is the continued following up with their media contacts that results in a feature article or radio interview. Calliope sends weekly emails, uses their website, and trades program ads/inserts with other local arts organizations that have similar audiences. They aim to develop their relationships with DJ’s to have more of a presence on radio.

Calliope finds that reaching college audiences is difficult because of problems gaining access to school distribution lists. PittArts, a service of the University of Pittsburgh, has been helpful in this process and the increased participation of a younger audience has been the result.
Access alternate mailing lists

Ground Zero has become a popular way of reaching Pittsburgh audiences that are interested in cultural events that are not heavily publicized.

- To receive guidelines for submitting events, email happenings-guide@pzpgh.com
- Register for email notices at http://www.gzpgh.com
- thisishappening.com enables you to submit and browse events using specific criteria

Collaboration is another key part of Calliope’s success. Apart from collaborating with local festivals, they make sure that their organization has a presence through banners and by making information about their programs available at events such as The Local Artists Showcase held at Club Café in the Southside. One drawback of these types of collaborations is that Calliope has no way to capture information about new audiences they receive from these collaborations as they only distribute materials without gaining feedback.

Collaboration is the key

Collaboration enables your organization to reach out within the community to people who are already attending cultural events, but may not be aware of your organization. Collaboration does not have to be limited to nonprofit organizations, but can reach out to for-profit organizations. Nonprofits should begin to measure the impact of these collaborations through the development of surveys that are used on a regular basis. Measuring the impact and being able to provide quantifiable results will lead to increased support from nonprofit and for-profit sectors.
Technology

Technology is something that Calliope sees as important and a valuable aspect of the organization. They utilize web resources such as artsmarketing.org and techsoup.org and have recently published a website update that was designed pro bono and is hosted the Center for Arts Management and Technology (see the Resources section for more information about CAMT).

Calliope’s website has been an inexpensive and successful tool for relaying event and organization information, providing specific concert information, a calendar, and a list of upcoming events. In the future Calliope would like to use this website to receive credit card payment for ticket sales. Currently online sales are handled through ProArts.

One problem Calliope expressed on the topic of technology was that tech support was expensive and not easily found for their new computers.

⚠️ Utilize technology to the fullest

• Begin with a clear and informative website that is user friendly.
• Utilize resources such as http://www.techsoup.org to establish and implement a technology plan for your organization.

Staffing and Volunteers

As mentioned above, Calliope has three full-time staff – Patricia Tanner, Managing Director, Donna Isaac, Assistant to the Director and PR and Marketing Manager, and Lori Marabello, the Office Manager – and one part-time Financial Manager.
Calliope is currently in the process of developing its volunteer base. They have placed a direct appeal for volunteers on their website. It bears repeating - volunteers can be an invaluable resource to increase marketing capacity. Among other things, tasks can be delegated so that staff hours can be used more efficiently and creatively in marketing. Donna Isaac tells us, “In addition to the paid staff, we pay an honorarium to both a stage manager and a house manager… All other positions are filled by volunteers. We have a Volunteer Coordinator who helps to recruit concert volunteers. She also serves on a volunteer basis.”

Like NPP, Calliope periodically utilizes student volunteers or interns. This can be a positive and economically sound way to increase human resources and thereby, marketing capacity. The skills interns often bring to the organization can be used towards projects that are important, but remain incomplete for lack of time by other staff.

**The Board of Directors**

Patricia Tanner, Managing Director, is justifiably pleased that the staff enjoys a good working relationship with Calliope’s Board of Directors. This group contains several professionals who contribute their services to the organization. For example, one board member with significant marketing experience designs many of the brochures and public relations materials that Calliope uses. There is also a communications committee within the board, composed of marketing professionals and writers who lead the marketing efforts of the organization.

⚠️ **Make your Board work for you**

Naturally, smaller arts organizations tend to enjoy a closer working relationship with their Boards, especially when staff resources are scarce. In addition to soliciting their skills, however, it is also important to excite Board members with your mission and get them to act as advocates and fundraisers for the organization in the community. This can be a most effective marketing tool.
Skills and Training

As has been mentioned throughout this manual, marketing skill level and training of staff members can affect capacity to market well. The effect is revealed not only in knowledge gained, but also the confidence gained in the experience of putting new knowledge into practice with success. Donna Isaac, PR and Marketing Manager, has herself attended several training sessions with ProArts and recognizes the need to continue to gain expertise particularly in conducting marketing research and incorporating technology resources.

⚠️ Take advantage of training opportunities

Budgeting staff hours and money for training sessions is an investment that will pay off as more effective management.

- Agree on a reasonable number of training sessions to attend per year and build it into the budget.
- Prioritize areas in which training sessions would be most valuable for the organization. (Software training? Communicating with the Media? E-mail marketing?)
- Local organizations that regularly offer training opportunities include ProArts and The Center for Non-Profit Management at Robert Morris University.
Advertising: The activity of attracting public attention to a product or business, by paid announcements in print, broadcast, or electronic media. (dictionary.com)

Benchmark: A common practice that can be used as a standard by which to measure success
(example: using last years ticket goals to benchmark what this year’s goals should be)

Branding: Associating your organization with a single message. The message can take the form of a catch phrase or logo that encompasses how the organization wants to be viewed.
(example: Your Heart will Dance to the Rhythm of the Pittsburgh North Shore Ballet!)

Earned Income: Revenue generated from sources other than donations.

Founder-Driven: An organization conceived of and led by a single person or small group of people. In some contexts, this can be considered a negative if the scope of the founder is too narrow or does not grow with the organization.

“Good Competition”: Organizations (both commercial and non-profit) that might be considered competition may also prove to be very useful through forms of collaboration.
(example: trading inserts in programs with other non-profit organizations)

Institutional Memory: Institutional memory is remembering and knowing the history of a given organization. In arts organizations with high turnover, it is especially important to keep track of the history of an organization to see what strategies have worked or failed in the past.
Marketing: Marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives. (www.marketingpower.com/live/content4620.php)

Marketing capacity: Making the best use of available marketing resources, both human and financial. (example: using your board to assist in attaining pro bono printing services).

Marketing Mission: A mission established specifically for your marketing plan and marketing department that focuses on your marketing goals while keeping in mind your organizational mission.

Marketing Plan: A written description of how an organization intends to promote a given performance/exhibition/event/organization to obtain the most targeted audience within a set time for a given event, publication, etc. See The Four P’s.*

Mission: A specific task with which a person or a group is charged. (mirriamwebster.com) It is important that the staff of an organization identify with and ‘own’ the mission. (dis.shef.ac.uk/sheila/marketing/mission.htm)

PR: Public Relations—free publicity/promotion. (example: story in a newspaper about the organization, word-of-mouth).

Press Kits: A collection of news articles, brochures, calendars, and organizational information placed together in a folder to send out as PR* to media, donors, etc.

PSAs: Public Service Announcements—advertising that serves the public interest. The majority run as a community service at no charge by the media. The objectives of these ads are education and awareness of significant social issues in an effort to change the
public’s attitudes and behaviors and stimulate positive social change. (www.adcouncil.org/np/tips_psa_definition/)

**Rate of Return:** The percentage of what was received by the organization in comparison to what the organization put out. (example: you send out 10,000 subscription renewal forms. You receive 30 of them back. The rate of return on the renewal form is .3%)

**Shareholder:** One that owns or holds a share or shares of stock; a stockholder. (dictionary.com)

**Stakeholder:** One who has a share or an interest in an enterprise. (dictionary.com) We use the term stakeholder instead of shareholder* throughout this manual because it defines a person with an interest in an organization that is not necessarily financial.

**Variable pricing:** admission price that changes based on numerous factors. *(example: lowering price by targeting a specific group (e.g. students, seniors, families), using different prices for various seats, changing price based advance purchases).*

**4-Ps**

**Product:** the type of art that is presented.

**Price:** how much an organization charges its audience. (example: variable pricing).*

**Place:** the venue(s) where an organization presents and places promotions

**Promotion:** what methods of advertising are used (includes PR).*
7-S Model of Analysis

**Strategy:** The way in which competitive advantage will be achieved. *(example: your unique season)*

**Structure:** The way in which tasks and people are specialized and divided, and authority is distributed. *(example: organizational chart)*

**Systems:** The formal processes and procedures used to manage the organization, including the management control systems, performance measurement and reward systems, planning, budgeting, and resource allocation systems, information systems, and distribution systems *(example: marketing plan).*

**Staffing:** The people, their backgrounds, and competencies. The organization’s approach to recruitment, selection, and socialization. How people are developed; how recruits are trained, socialized, and integrated; and how their careers are managed. *(example: what you take into consideration during hiring, a person’s background, skills, and competencies).*

**Skills:** The distinctive competencies that reside in the organization. Can be distinctive competencies of people, management practices, systems, and/or technology. *(example: your organization’s effective use of technology).*

**Style:** The leadership style of top management and the overall operating style of the organization. Style impacts the norms people follow and how they work and interact with each other and with patrons. *(example: is your organization founder-driven?)*

**Shared Values:** The core fundamental set of values that are widely shared in the organization and serve as guiding principles of what is important. Usually these values are communicated in simple ways, and may even seem trivial from the outside. But to the organization’s members, they have great meaning because they help focus attention and provide a broader sense of purpose. *(example: your organization’s mission).*
Most of these organizations have a long history of collaborating with arts organizations in Pittsburgh. However, it is not a definitive list, and may not include resources that best fit your individual needs. The organizations are listed in no particular order, and have not paid to have their names in this manual.
Accounting Services (taxes, payroll)

- Accounting Solutions by Dennis Piper & Associates, P.C
  811 Boyd Avenue
  Pittsburgh, PA 15238
  Tel: 412.826.8600
  Website: www.dennispiperassociates.com

- Alpern Rosenthal & Company
  Warner Centre
  Pittsburgh, PA 15219
  Tel: 412.281.2501

- Crawford & Ellenbogen
  640 Allenby Ave
  Pittsburgh, PA 15221
  Tel: 412.731.1550

- Carl N. Hockenberry, LLC
  9235 Highland Road
  Pittsburgh, PA 15237
  Tel: 412.364.4092

- Horowitz Rudoy & Roteman (CPA)
  436 7th Avenue, Suite 6
  Pittsburgh, PA 15219
  Tel: 412.471.0764

- Love, Scherle & Bauer
  310 Grant St, Grant Bldg, Ste 1020
  Pittsburgh, PA 15219
  Tel: 412.281.8270

- Maher Deussel (CPA)
  401 Liberty Ave, 3rd Floor
  Pittsburgh, PA 15222
  Tel: 412.471.5500

- McCrory & McDowell L.L.C.
  312 Boulevard of the Allies
  Pittsburgh, PA 15222
  Tel: 412.281.9690
  Website: www.mccmcd.com

- Squyres Financial & Tax Services
  160 Satellite Drive
  Freedom, PA 15042
  Tel: 412.478.1201
Caterers (beverage and food providers for special events)

-Big Burrito Group:
Mad Mex, Soba, Casbah, Kaya, Umi, Fresh Innovative Catering
5740 Baum Boulevard
Pittsburgh, PA 15206
Tel: 412.361.3272
Fax: 412.361.4318
Email: info@bigburrito.com

-The Bradley House of Catering
5239 Brownsville Road
Pleasant Hills, PA 15236
Tel: 412.655.9216
Fax: 412.655.4085
Website: www.bradleyhouse.com
Contact: George Bradley

-Charles Catering
2130 Murray Avenue
Pittsburgh, PA 15217
Tel: 412.422.7766

-Church Brew Works
3525 Liberty Avenue
Pittsburgh, PA 15201
Tel: 412-688-8200
Fax: 412-688-8201

-The Fluted Mushroom Catering Co.
109 South 12th Street
Pittsburgh, PA 15203
Tel: 412.381.1899
Fax: 412.381.1009

-Penn Brewery
Pennsylvania Brewing Company
800 Vinial Street
Pittsburgh, PA 15212
Tel: 412.237.9402
Fax: 412.237.9406

-Stratwood Caterers
1977 Lincoln Way
White Oak, PA 15131
Tel: 412.672.9659
Fax: 412.672.9666
Website: www.stratwoodcaterers.com
Contact: Amanda Shearer

-Whole Foods
Pittsburgh Whole Foods Market
5880 Centre Avenue
Pittsburgh, PA 15206
Tel: 412.441.7960
Fax: 412.441.2907

-Southern Wine and Spirits
Website: www.southernwinepa.com
Comparison Tools (web resources)

- www.guidestar.org
Guidestar is a mostly free national database of non-profit organizations. Organizations are searchable by location, genre, budget type, etc. Tax forms such as the I-990 can be viewed here

- www.artsmarketing.org
ArtsMarketing helps organizations address daily marketing needs and long-term marketing issues. The website offers practical lessons in marketing, hot topics in marketing, recommended books, marketing workshops, case studies, and resource links.

- www.census.gov
The U.S. Census Bureau provides detailed statistics on various regions and demographic groups throughout the U.S online. Although the information can be a bit unwieldy, the Census website is a good starting point to begin researching current and potential audiences in your area.
Designers (layout, graphics, branding)

-Blattner Brunner
11 Stanwix Street, 5th Floor
Pittsburgh, PA 15222
Tel: 412.995.9500
Website: www.blattnerbrunner.com

-Burson-Marsteller
One Gateway Center, 20th Floor
Pittsburgh, PA 15222-1433
Tel: 412.471.9600
Fax: 412.394.6610

-Emily Escalante
Email: emily.escalante@verizon.net

-BD& E, Inc.
100 First Avenue
Suite 1000
Pittsburgh, PA 15222
Tel: 412.261.5220
Website: www.bdeusa.com

-Agnew Moyer Smith, Inc.
503 Martindale Street
Pittsburgh, PA 15212
Tel: 412.322.6333
Fax: 412.322.6350
Email: info@amsite.com
Website: www.amsite.com

-art:product design
272 North Dithridge St.
Pittsburgh, PA 15213
412.901.8355
artproductdesign.com
Marketing Consultants
(Pittsburgh-based and web resources)

-Kate Prescott
Prescott and Associates
    130 7th Street, Suite 910
    Pittsburgh, PA 15222
    412.697.0625

-Businessbriefcase.org
This is a free Pittsburgh-based online tool that features local and national business news, specializing in distributing news to small businesses.

-Artsmarketing.org
Please see description under “comparison tools”
### Media Contacts (radio)

<table>
<thead>
<tr>
<th>Station</th>
<th>Address</th>
<th>Contact</th>
<th>Phone</th>
<th>Email</th>
</tr>
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<tbody>
<tr>
<td>-WQED – FM</td>
<td>WQED Multimedia</td>
<td><a href="mailto:Radio@wqed.org">Radio@wqed.org</a></td>
<td>412.622.1300</td>
<td></td>
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<tr>
<td></td>
<td>4802 Fifth Avenue</td>
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<td></td>
<td>Pittsburgh PA 15213</td>
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<td>Tel: 412.622.1300</td>
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<tr>
<td></td>
<td>Email: <a href="mailto:radio@wqed.org">radio@wqed.org</a></td>
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<tr>
<td></td>
<td>Station Manager – Michelle</td>
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<td></td>
<td>Pagano-Hecht</td>
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<tr>
<td>-WDUQ-FM</td>
<td>Duquesne University</td>
<td>Cynthia Ferrance-Kelly</td>
<td>412.242.4300</td>
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<tr>
<td></td>
<td>600 Forbes Avenue</td>
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<td></td>
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<td></td>
<td>Pittsburgh, PA 15282</td>
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<td></td>
<td>Contact: Cynthia Ferrance-Kelly</td>
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<tr>
<td>-WYEP-FM</td>
<td>2313 East Carson St</td>
<td>Rosemary Welsch</td>
<td>412.237.1100</td>
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<td></td>
<td>Pittsburgh, PA 15203</td>
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<tr>
<td></td>
<td>Contact: Rosemary Welsch</td>
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<tr>
<td>-KDKA-AM</td>
<td>One Gateway Center</td>
<td>Rob Pratte</td>
<td>412.575.2566</td>
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<tr>
<td></td>
<td>Pittsburgh, PA 15222</td>
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<tr>
<td>-WLTJ-FM (92.9 Lite Pittsburgh)</td>
<td>650 Smithfield Street, Suite 2200</td>
<td>Vicki Wolfe</td>
<td>412.922.9290</td>
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<td>Pittsburgh, PA 15222</td>
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<td>Tel: 412.922.9290</td>
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<tr>
<td></td>
<td>Contact: Vicki Wolfe</td>
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<tr>
<td>-WDVE</td>
<td>200 Fleet Street</td>
<td>Cris Winter</td>
<td>412.622.1300</td>
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<td></td>
<td>Pittsburgh, PA 15220</td>
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<tr>
<td></td>
<td>Contact: Cris Winter</td>
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### Media Contacts (TV)

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<th>Address</th>
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<th>Phone</th>
<th>Email</th>
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<tbody>
<tr>
<td>-WQED – TV</td>
<td>WQED Multimedia</td>
<td><a href="mailto:Localshows@wqed.org">Localshows@wqed.org</a></td>
<td>412.622.1300</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4802 Fifth Avenue</td>
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<td>Tel: 412.622.1300</td>
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<tr>
<td></td>
<td>Email: <a href="mailto:localshows@wqed.org">localshows@wqed.org</a></td>
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</tr>
<tr>
<td>-KDKA – TV</td>
<td>One Gateway Center</td>
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<td></td>
<td>Pittsburgh, PA 15222</td>
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<tr>
<td>-WTAE – TV</td>
<td>400 Ardmore Boulevard</td>
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<td></td>
<td>Pittsburgh, PA 15221</td>
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<tr>
<td></td>
<td>Tel: 412.242.4300</td>
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</tr>
<tr>
<td>-WPXI – TV</td>
<td>11 Television Hill</td>
<td></td>
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<tr>
<td></td>
<td>Pittsburgh, PA 15214</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Tel: 412.237.1100</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Media Contacts (print)

-Pittsburgh Post Gazette
34 Boulevard of the Allies
Pittsburgh, PA 15222

Classical Music – Andrew Druckenbrod
Tel: 412.263.1750
Email: adrukenbrod@post-gazette.com

Theater – Christopher Rawson
Tel: 412.263.1666
Email: crawson@post-gazette.com

Art – Mary Thomas
Tel: 412.263.1925
Email: mthomas@post-gazette.com

Culture – Marylynne Pitz
Tel: 412.263.1648
Email: mpitz@post-gazette.com

-Pittsburgh Tribune Review
D.L. Clark Building
503 Martindale Street, 3rd Floor
Pittsburgh, PA 15212

Classical Music – Mark Kanny
Tel: 412.320.7877
Email: mkanny@tribweb.com

Theater – Alice T. Carter
Tel: 412.320.7808
Email: acarter@tribweb.com

Art – Kurt Shaw
Email: kshaw@tribweb.com

-City Paper
650 Smithfield St, Suite 2200
Pittsburgh, PA 15222

Theater – Ted Hoover
Email: thoover@steelcitymedia.com

Art – Sharmila Venkatasubban
Email: shar@steelcitymedia.com

-Pulp
18 Terminal Way
Pittsburgh, PA 15219

A & E Editor – Mike Shanley
Email: shanley@pittsburghpulp.com

Theater – Gordon Spencer
Email: spencer@pittsburghpulp.com

Art – Robert Isenberg
Email: isenberg@pittsburghpulp.com

List your event: freelistings@pittsburghpulp.com
- Pillbox (Carnegie Mellon)  
The Tartan  
Box 1017  
Carnegie Mellon University  
Pittsburgh, PA 15289  
Tel: 412.268.2111  
Email: tartan@andrew.cmu.edu

-Duquesne Duke  
Tel: 412.396.6629

-The Pitt News  
University of Pittsburgh  
434 William Pitt Union  
Pittsburgh, PA 15260  
Tel: 412.648.7982  
Email: pittnews@pitt.edu

-Pittsburgh Magazine  
Events Editor  
Pittsburgh Magazine  
4801 Fifth Ave  
Pittsburgh PA 15213

Magazine Events listing: Email:  
magevents@wqed.org
Office Supplies (web resources)

-Office Max
Tel: 800.283.7674
Website: www.officemax.com

-Staples
Tel: 800.3STAPLE
Website: www.staples.com

-Boise
Tel: 800.47BOISE
Website: www.boiseoffice.com
Printers (copying and printing resources)

-Panther Press at Life’s Work
1323 Forbes Avenue
Pittsburgh, PA 15219

(Life’s Work provides cost-effective and high quality services that are bid-specific and provided on a per job basis, affording opportunities for people with disabilities or other barriers to employment to be productively employed).

-Champ Printing
730 Fourth Avenue
Coraopolis, PA 15108
Tel: 412.269.0197
Fax: 412.269.0473
E-Mail: champ@champprinting.com

-J B Kreider Co
1200 Muriel St
Pittsburgh, PA
Tel: 412.381.8804

-Copies at Carson
1315 East Carson Street
Pittsburgh, PA 15203
Tel: 412.481.4875

-Kinkos
Oakland
3710 Forbes Ave
Pittsburgh, PA 15213-3409
United States
Tel: 412.687.2752
Fax: 412.687.3455
Email: usa0502@kinkos.com

Downtown
210 Grant St
Pittsburgh, PA 15219-2116
Tel: 412.471.8004
Fax: 412.471.3557
Email: usa0516@kinkos.com

-Mercury Printing
801 Wood Street
Pittsburgh, PA 15221
Tel: 412.241.1189

-Herrmann Printing and Lithographing
1709 Douglas Drive
Pittsburgh, PA 15221
Tel: 412.243.4100

-PIP Printing
601 Grant Street
Pittsburgh, PA 15219
Tel: 412.391.9355
- Bunting Graphics Inc. (Signage)
  20 River Road
  Verona, PA 15147
  Tel: 412.820.2200
  Fax: 412.820.4404
  Email: mail@buntinggraphics.com
  Website: www.buntinggraphics.com

- MATHIAS Reprographics or MVP
  950 Penn Avenue
  Pittsburgh, PA 15222-3706
  Phone 412.281.1800
  Fax 412.281.8243
  E-mail info@mathiasrepro.com
  webpage: http://www.mathiasrepro.com

- Raff Printing
  412.431.4044

PRINTING BROKERS (bid several printers for you to get the best possible printing price)
Chaz Juran
412.302.3508
cjuran@iempartner.com

Avery Deeds
Deeds Associates
412.208.1717
Promotional Item Providers (miscellaneous)

-T-shirts
Apple T-Shirt Co.
4516 Brown’s Hill Road
Pittsburgh, PA, 15217
Tel: 412.421.0200

-Coffee mugs
16873 NW 16 Street
Pembroke Pines, FL 33028
Tel: 800.979.9940
Email: info@coffee-mugs.us
Website: www.coffee-mugs.us/

-Pens
Tel: 888.443.9777
Email: www.ezpens.com/

Software (upgrades, nonprofit rates)

-TechSoup.org
www.techsoup.org

-DiscountTech.com
www.discounttech.com

-SurveyMonkey.com
www.surveymonkey.com
Local Service Organizations

-ProArts
425 Sixth Avenue, Suite 1220
Pittsburgh, PA 15219
Tel: 412-391-2060
Email: proarts@proarts-pittsburgh.org
Website: www.proarts-pittsburgh.org

-ProArts Tickets
Tel: 412-394-3353
Website: www.proartstickets.org

-Center for Arts Management and Technology
Master of Arts Management Program
H. John Heinz III School of Public Policy and Management
4800 Forbes Avenue
Pittsburgh, PA 15213
Tel: 412-268-3695
Email: camt-heinz@andrew.cmu.edu
Website: www.artsnet.org

-Bayer Center for Nonprofit Management
Robert Morris University
Pittsburgh Center
Fourth Floor
718 Fifth Avenue
Pittsburgh, PA 15219-3099
Email: bcnm@rmu.edu
National Service Organizations

-American Symphony Orchestra League
Website: www.symphony.org
Henry Fogel, Chief Executive Officer
Tel: 212.262.5161 x.239
Email: hfogel@symphony.org
The American Symphony Orchestra League provides leadership and service to American orchestras while communicating to the public the value and importance of orchestras and the music they perform. The ASOL is a membership-based service organization for orchestras. The League holds orchestral management seminars and publishes a bi-monthly magazine. The website is extremely comprehensive, including research materials and current orchestras’ programs.

-OperaAmerica
Website: www.operaamerica.org
Marc Scorca, President
Harv Wileman, Membership Coordinator
Tel: 202.293.4466 x.221
OPERA America serves and strengthens the field of opera by providing a variety of informational, technical, and administrative resources to the greater opera community. Its fundamental mission is to promote opera as exciting and accessible to individuals from all walks of life. Source: www.operaamerica.org/whatis.html

-Dance/USA
Website: www.danceusa.org
Andrea Snyder, Executive Director
Membership: danceusa@danceusa.org
Dance/USA, the national service organization for professional dance, seeks to advance the art form of dance by addressing the needs, concerns, and interests of professional dance. To fulfill this mission, Dance/USA offers a variety of programs for its membership and the dance field, as well as works
with organizations within and outside the arts field with whom common goals are shared.
Source: www.danceusa.org/about_dusa/index.htm

- Theatre Communications Group
Website: www.tcg.org
Ben Cameron, Executive Director
Membership website: www.tcg.org/frames/member/fs_mem_con.htm
TCG strives to strengthen, nurture and promote the not-for-profit professional American theater. Programs and services are meant to increase the organizational efficiency of our member theaters, cultivate and celebrate the artistic talent and achievements of the field and promote a larger public understanding of and appreciation for the theater field. Some of the services that TCG provides are grants, management seminars, field research and a monthly magazine, American Theatre..
Source: www.tcg.org/frames/about/fs_about.htm

- Association of Performing Arts Presenters
Website: www.artspresenters.org
Sandra Gibson, President & CEO
Tel: 202.207.3855
Email: sgibson@artspresenters.org
Erik Hein, Membership Director
The Association of Performing Arts Presenters is a membership organization, dedicated to bringing performing artists and audiences together in every place and way imaginable. The Association achieves its goal by providing visionary thinking, professional development, resource sharing, and advocacy, in support of its members and all those who create and disseminate the performing arts.
Source: http://www.artspresenters.org/about/mission.cfm
Web Designers and ISPs (internet service providers, website hosting, and internet consultants)

-CAMT
Center for Arts Management and Technology
H. John Heinz III School of Public Policy and Management
Carnegie Mellon University
Pittsburgh, PA 15213-3890
Tel: 412.268.3695
Fax: 412.268.3590
Email: camt-heinz@andrew.cmu.edu

-Nauticom.com
Nauticom Internet Services
2593 Wexford-Bayne Road
Suite 201
Sewickley, PA 15143
Tel: 724.933.9800 or 724.282.4116
Fax: 724.933.9888
Email: info@nauticom.net

-Nexcess.Net
304 1/2 S. State St.
Ann Arbor, MI 48104
1.866.NEXCESS
www.nexcess.net
Works Cited


Colbert, Francois. Marketing Culture and the Arts. Montreal; Chair in Arts Management, 2001, 224.


Marketing Mix. Internet Center for Management and Business Administration. March 15, 2004
http://www.quickmba.com/marketing/mix/

Positioning. Michel Fortin. The 10 Commandments of Power Positioning:
http://www.1000ventures.com/business_guide/crosscuttings/positioning_10commandments_byMF.html

<http://www.artsmarketing.org/includes/section-view.cfm?homepage=Practical%20Lessons%20in%20Marketing>

http://www.artsmarketing.org/marketingresources/tutorials-detail.cfm?category=SECTION%208%20-%20Customer%20Relationship%20Management&listorder=2,

http://www.artsmarketing.org

http://www.marketingpower.com

http://calliopehouse.org/about.htm
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Vision, see Mission
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Engaging Pittsburgh's Arts Audiences created the manual
to assist managers of small arts organizations in improving their marketing efforts.
This user-friendly manual includes detailed marketing theory,
case studies, and numerous resources—all related to Pittsburgh!
Power up your organization with "Power Up Pittsburgh!"