

SYLLABUS

93.821

External Relations: Marketing and Public Relations for the Arts (aka Communications)

Tuesdays, Thursdays 10:10-11:30a; HbH 1202

Instructor: Dr. Brett A Crawford; 412.268.4923 (office); 301.802.6016 (cell) @brettashley13, brett@cmu.edu

TA: Wendy Parkulo, wparkulo@andrew.cmu.edu, office hours to be released via Canvas

Office Hours: via [Zoom](#) Tuesday 12:00 – 2:00p EST, Wednesday 8 – 10:00a, Friday 12:00 – 2:00p, or by appt. (calendly.com/cmu-dr-brett). Google chat anytime (we will discuss Piazza vs discussions as options for quick communications or questions tool)

Course Description

The success of arts and cultural institutions in the 21st century and beyond will depend upon creative, unconventional and coordinated long-range approaches to communicating with their stakeholders. This is even more true as organizations continue through and emerge from the circumstances of the global pandemic. Communication is a core activity of any arts enterprise. External Relations frames and holds together the brand of all stakeholder communications across earned and contributed income streams (marketing = earned; development = contributed). Today's communication professionals are crucial to their arts organizations; they maintain existing audiences, secure new audiences, create future donors, and create the brand for the institution. They interact with all aspects of the organization, from personnel to fundraising.

This course provides readings and professional presentations to guide the understanding of successful marketing and communication. From an understanding of this thought leadership, students engage in a project-based method to investigate hands-on the opportunities addressing the changes within the arts audience and the shifting digital landscape for marketing the arts in the United States. The focus of the course is marketing and communications within a nonprofit arts organization, recognizing that the audiences rarely distinguish the difference. Yet, due to budget AND purpose, marketing not-for-profit arts organizations is significantly different as compared to a for-profit entertainment venture. This course will provide each student with marketing principles and theories as well as opportunities to actualize theories with assignments and a final project utilizing current technologies.

The course requires active, practical engagement and intellectual rigor.

Learning Objectives:

Assessments:

To gain skills in communication necessary to succeed in your individual career.	Final project, homeworks, weekly quizzes, discussion and in class/on-line activities
Identify the frameworks for cultivating and maintaining a BRAND with specific program /campaign communication (differentiating organization vs products/programs) for an arts institution.	Final project
Recognize the necessity and identify useful practices of targeting and segmenting audiences, including the hailing effect across multiple channels of communication	Final project, homework
Understand the role of institutional loyalty programs (memberships, subscriptions, flex plans...)	Final project

How to make holistic choices when Pricing & Discounting to reach audiences	Homework, quiz
How to work with press agents and the press	Homework, quiz
Recognize the differences between awareness, acquisition and retention for audiences and marketing tactics for each.	Final project
Recognize the role of advertising as a means to acquire new, target audiences	Why – Who - How Assignment
Understand the power and failings of Web 2.0 (from the actual web site to strategically implementing social media campaigns across determined channels and email)	Quizzes, homework, and final project
Identify the role of direct mail & other printed items	Homework, quiz, and final project
Elicit the curious mix of creativity and experimentation with the future marketer balanced against the analytics of a robust marketing professional	Final project

By the conclusion of the course, students will be able to:

- Recognize effective marketing – from print to website design to social media engagement
- Create a framework for acquiring and retaining an audience that clearly demonstrates the reality of the Pittsburgh marketplace and the targeted segments communication channels.
- Understand the frameworks of ‘Brand’ beyond a logo and a tagline.
- Articulate the barriers and motivations of an arts audience from a national and local perspective
- Segment an audience and created a targeted message
- Create a program-specific boilerplate (visual and text)
- Create social media messaging that meet best practices in the field
- Create an advertising and media plan based on realistic audience targets
- Create a successful press plan, pitch and release to garner a feature article to acquire new audiences

Course Materials:

REQUIRED BOOKS & Materials * = you need to purchase

- *Durham, Sarah. *Brandraising*, Jossey – Bass, 2009, ISBN-13: 978-0470527535
- * Bradford Fitch and Jack Holt, *Media Relations Handbook*, The Capitol.net, 2012, ISBN-13: 978-1587331671
- Culture Track 17 & Covid (links provided in Canvas)
- NEA *When the Going Gets Rough* and 2017 SPPA (provided in Canvas)
- American Fact Finder, Claritas, ESRI (links in Canvas)
- Pittsburgh Quality of Life Study 2018 (link in Canvas)
- GPAC Artist and Economic Impact Studies (links in Canvas)
- Handouts, suggested readings, and resource links provided via canvas.
- Build your resources:
 - Peter C Brinckerhoff, *Mission Based Marketing*, 3rd ed., San Francisco, CA: John Wiley and Sons, 2010.

- Joanne Scheff Bernstein, *Standing Room Only*, San Francisco, CA: John Wiley and Sons, 2014
- Neil G Kotler, Philip Kotler, and Wendy I. Kotler. *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources*, 2nd ed. San Francisco: John Wiley & Sons, Inc., 2008.
- Jay Conrad Levinson, et. al., *Guerilla Marketing for Nonprofits*. Entrepreneur Media Inc., 2010.
- Wallace Foundation, Building Arts Audiences (case studies and resources)
<https://www.wallacefoundation.org/knowledge-center/building-audiences-for-the-arts/pages/default.aspx>
- Beth Kantor, *Measuring the Networked Nonprofit*. Jossey-Bass, 2012.
- Interesting frameworks for messaging and brand
 - Malcolm Gladwell, *The Tipping Point*.
 - Chip and Dan Heath, *Made to Stick*.
 - Seth Godin, *Permission Marketing*

PLATFORMS TO FOLLOW:

- M+R Consultants: <https://mrss.com>
- Big Duck Communications: <https://bigduck.com/insights/>
- Beth Kantor: <http://www.bethkanter.org/>
- Media Post: <http://www.mediapost.com/publications/#axzz2NpJubZRi>
- The Direct Marketing Association: <http://www.the-dma.org>
- National Arts Marketing Project <http://www.artsmarketing.org>
- Scott Stratten, <http://www.unmarketing.com>
- American Marketing Association, <http://www.ama.org>
- Capacity Interactive: <https://capacityinteractive.com/>
- Know Your Own Bone: <https://www.colleendilen.com/>
- Podcast: Cultural Voice (arts marketing from an international perspective)
<https://podcasts.apple.com/us/podcast/culturevoice-the-marketing-of-arts-and-culture/id1164737450>

Course Requirements

Classroom and Online Engagement

Active class participation is expected. The class will offer opportunities to learn in an active and synergistic manner. Class time will include discussion of assigned readings, working in a “flipped” environment to work in-class on concepts, oral presentations and sharing of thoughts and ideas.

Due to the depth of the content and the limited class time together, this course utilizes the online teaching system, Canvas and thoughts/questions through a room in Google Chat. Canvas will provide a venue for easy course announcements, links to reading materials etc, a location to submit assignments and grade tracking. NOTE: we are in a tech-heavy, social network world. You will be using some tools to start building those skills.

ASSIGNMENTS

Curating Class Content

In lieu of quizzes, the class has a curation zone (tbd Box note or Piazza). This is where each of you will post questions/examples/thoughts to each day's material. Feel free to give a star * to ideas you really like!

HOMEWORKS

All homeworks address the your marketing project for the class. Homeworks are **due on Sunday at 6pm**. Feedback is provided for every homework from your TA within the week. All assignments contribute to your final project. Homework is to be solo work while in class activities on homework is expected to be collaborative. **Late work** loses 25% per 24 hours after a 12 hour grace period. (unless **prior permission** is gained from the instructor).

5 Homeworks include:

1. Summary analysis of your organization using Brandraising's top of the pyramid: Their Mission, Vision, Values, Position and Personality (using evidence to support your conclusions).
2. Identity (visual/message) for your chosen project with a pretend postcard application (you need to really know your product to do this part – read the play, listen to the music, look at the art, watch the dance or opera . . .)
3. A 30 second Press Pitch (audio file) with accompanying Press Plan & Press Release for your project
4. Social Media Messaging: An Instagram story, Twitter post and Facebook post for your project using the 80/20; 70/30; 30/30/40 models
5. 1-2 minute video creative brief for promoting your project (brief provided in Canvas)

Homeworks 2-5 are evaluated on the same rubric – data-informed, connected to course materials, and appropriate to reach the stated target for the stated action. Homework 1 should demonstrate a data-informed application of the core concepts.

MARKETING AND ADVERTISING REPORT: WHY/WHO/HOW (one per group):

The WHY/WHO/HOW report (sign up in class) will be with the same people engaged in your project (loosely)) The report is provided to the class in two means: a 2-minute take-aways video and a thorough "WHY/WHO/HOW" 2 page document and resource list to be uploaded to Canvas in Assignments. **15% of the grade comes from peer evaluation and completing the peer evaluation is required for the assignment completion.** **Late work** loses 25% per 24 hours AFTER A 12 hours grace period. Peer Evaluation is due within a week of the original due date with no grace period. (unless **prior permission** is gained from the instructor).

Purpose: everyone in the class will leave the course with a mini-guide of how to accomplish various advertising & marketing tasks within a professional setting. **Topics** include: How to use ads manager on Facebook, Place a print advertisement in the *Washington Post*, advertise on a bus or bus stop in Washington DC, creating a Snapchat geofilter, etc.

FINAL PROJECT

Throughout the class, you will be gathering experience and knowledge to understand your organization and situate it against the local marketplace and the national landscape. This work will provide you with information necessary **to create FOUR suggested customer personas and journey maps (at least one needs to be fully digitally-oriented – the customer will ONLY be attending digitally).** Your final deliverable **a Google Site to the organization Board of Trustee’s Marketing Committee.** Why? You are hired as the marketing consultant to the company. The 4 personas must be of 2 types:

- TWO for acquisition of a specific new audience target and
- TWO retention for a specific target audience

The personas should include demographic, psychographic /affinity and geographic elements (people purchase paths are most affected by lifestyle and affinity interests). Lucidchart has both [customer journey](#) templates and [customer persona](#) templates. Additional models will be provided in class and on Canvas.

You will turn in a URL to a Google Site. The Site should have the following navigation and items:

- 1) A short (no more than 2 page or 4 minute video) explanation of your rationale in your choices of PERSONAS (WHY each of them) should be provided that includes HOW they will fill your desired inventory (what % of which persona will get you to your attendance goal).
- 2) Project visual and verbal identity (updated from the homework)
- 3) The personas and journeys (one page for each) with citations for sources (data supporting choices)
- 4) A spreadsheet “matrix” of core touchpoints and channels across time with a column for ‘advertising spend’ for advertising on appropriate channels and measures of success. This should track to your overall goals and expectations for each persona. Sample spreadsheet provided on Canvas.

The full assignment to be distributed 2nd week of class with sign up for organizations during the 1st. The final project is due on March 18th at noon. **Late work results in 25% deduction from available points every 24 hours beginning after a 12 hours grace period unless there is a university recognized excused absence (e.g. medical absence with note).** **Peer-evaluation is due March 20th at midnight (no grace period).** If you do not complete a peer evaluation you will have 25% deducted from your project score.

Grading

WHY/WHO/HOW Report(group)	15%
Final Project (individual)	20%
Homeworks (individual)	30 (5x6)%
Weekly Discussions(individual)	20% (1 day off)
Reflections (2 pages prompted)	15% (3X5)

Grading Scale (Heinz College)			
A+	98-100%	C+	78-79.9%
A	94-97%	C	74-77%
A-	90-93%	C-	70-73%
B+	88 - 89.9	R	69.9% and below
B	84-87%		
B-	80-83%		

Course & Classroom Policies and Expectations

Recording Class Sessions. Some classes will be on Zoom or hybrid in HBH 1202 – all will be recorded and available on Canvas.

Food/Drink. You are permitted to eat and drink in class as long as you do not disrupt others in the class and, of course, clean up and dispose of any trash after class (if in HBH 1202). All Covid safety measures must be maintained.

Cell Phones. Turn off or, at least, mute your cell phone during class sessions and **keep them in your bag/in a drawer at home.**

Intellectual and Professional Integrity

This course is an integral part of your graduate education, an education that is designed to provide you with the tools for a successful, professional career. Assumed within is a high standard of ethics and integrity. You are expected to have read and understood the Student Handbook. Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another's work as one's own is widely recognized as among the most serious violations. Cases of cheating and plagiarism will receive a grade of zero and, per requirements, be submitted to and reviewed by the Dean's Office where more severe penalties may be imposed, *up to and including expulsion from the Heinz School*. If any academic integrity violation occurs during this course, the assignment will receive a zero for all those involved and the violation will be reported to the Dean of Heinz College and CMU Office of Students.

Collaboration and discussion around the projects and organizations will be frequent and common during class. However, these ideation sessions **should be limited to class time**. Note collaboration versus solo work expectations: **Homeworks, discussions, and the final project** are intended to be solo work. The WHY/WHO/HOW will be group work with your ideation friends (to allow for easy group meetings).

In addition to the guidelines concerning work materials, you are expected to behave in a supportive and professional manner towards your colleagues/classmates; this includes sharing resources for mutual benefit protecting information told in confidence, and helping to create a general classroom climate of honesty and respect.

Special Needs and Interests

My goal is to provide the most effective educational atmosphere for all students. Please let me know, in confidence, early in the semester if you have any special needs (broadly defined). Also note that the university provides significant support should you find yourself struggling with writing (the [International Communication](#) and the [Global Communications](#) Centers are both available to you) or with work/life balance.

Take care of yourself. Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of a professional education experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, please seek support or help your peer do so. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.