MARKETING THE ARTS, CULTURE & ENTERTAINMENT  
SPRING 2019: B8635-001  
Class Day/Time: Monday 9:00 am – 12:15 pm  
Location: Grace Dodge Hall Room 363, Teachers College 525 West 120th Street (Broadway & Amsterdam)  
PROFESSOR: Joe Plummer  
Email: joeplumm@gmail.com  
Office:  
Office Hours: By appointment (Phone or After Class)  
TEACHING ASSISTANT: Siddharth Khonde  
Email: sk4590@columbia.edu  

Communications from professor and teaching assistants about the course will take place through Canvas. Students should make sure they regularly check for announcements and messaging notifications.

COURSE DESCRIPTION

Have you ever wondered what a career in the cultural arts might be like? How do you use strategic marketing tools and methodologies to promote and sell the arts product?

Marketing the Arts, Culture and Entertainment (ACE) encompasses a focus on both for and not for profit organizations. ACE covers the diverse fields of commercial entertainment and visual arts, not for profit performing and visual arts as well as service and trade-related organizations in the cultural arts realm.

Meeting once a week during the fall semester, this course covers all areas of marketing and culminates with an arts marketing project that allows students to serve as strategic marketing consultants for an arts organization of their choice. The course format combines practical teaching of arts marketing foundations and hands on applications in addition to actively building professional resumes and networking opportunities in the industry.

COURSE OBJECTIVES

This course will:
- Supply the core knowledge/skills necessary to be an effective marketer in the Arts, Culture, and Entertainment industries.
- Provide a framework for effective marketing planning and strategy in the ACE environment.
- Review the tactical side of marketing including effective implementation of marketing programs.

Students will be expected to have mastered these concepts and be able to apply them in the course.
- This course is designed for management – a “strategic” perspective. Emphasis is placed on understanding the unique issues surrounding Arts, Culture, and Entertainment and how to successfully market.
- The ACE environment represents one of the fastest growing sectors of the experience economy.
- Arts, Culture, and Entertainment are a part of everyday life. Learning how to market in this arena provides unique insight into this industry sector.
### COURSE MATERIALS

#### REQUIRED Reserve materials

<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Author(s)</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>The Big Picture: The Marketing Challenge for the Arts</td>
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<tr>
<td>2</td>
<td>Taming the Dreaded Situation Analysis</td>
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<tr>
<td>3</td>
<td>Who Are You Anyway?</td>
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<td>5</td>
<td>Finding Your Audience through Marketing Segmentation</td>
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<tr>
<td>6</td>
<td>Brand Personality Goes Online, Lee and Plummer</td>
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<td>7</td>
<td>How to Think Deeply, Zaltman</td>
<td></td>
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<td>8</td>
<td>Heroes and Outlaws, Mark &amp; Pearson</td>
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<tr>
<td>9</td>
<td>Minding Your Marketing P’s</td>
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<tr>
<td>10</td>
<td>Box Office Magic</td>
<td></td>
<td></td>
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<tr>
<td>12</td>
<td>Getting More from Media</td>
<td></td>
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<td>13</td>
<td>Crafting a Persuasive Message</td>
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<td>14</td>
<td>Making It Real</td>
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<tr>
<td>15</td>
<td>Blue Ocean Strategy</td>
<td>Chan Kim, Renee Mauborgne</td>
<td>REPRINT: R0410D</td>
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<tr>
<td>16</td>
<td>Journal of Marketing, Savoring an Upcoming Experience, Chun, Diego,</td>
<td></td>
<td>May 2017</td>
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<tr>
<td></td>
<td>Macinnis, pgs 96-110</td>
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#### REQUIRED Case Studies

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<tr>
<th></th>
<th>Title</th>
<th>Author(s)</th>
<th>Notes</th>
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<tbody>
<tr>
<td>17</td>
<td>Seattle Theatre Industry, James Phillips, Lesley Koenig, Greg Powell,</td>
<td></td>
<td></td>
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<td></td>
<td>Ed Martenson</td>
<td></td>
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<tr>
<td>18</td>
<td>Museum of Fine Arts Boston, V. Kasturi Rangan</td>
<td>#506027-PDF-ENG</td>
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<tr>
<td>19</td>
<td>Blue Man Group: Creativity, Life and Surviving an Economic Meltdown,</td>
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<td></td>
<td>Bhaskar Chakravorti, Janet Kraus, Shirley M. Spence</td>
<td>#810108-PDF-ENG</td>
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#### Suggested Reading/On Reserve

**CONNECTION TO THE CORE**
The learning in this course will utilize, build on and extend concepts covered in the following core courses:

<table>
<thead>
<tr>
<th>Core Course</th>
<th>Connection with Core</th>
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<tbody>
<tr>
<td>DECISION MODELS</td>
<td>1. Use of analysis in decision-making</td>
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<tr>
<td>LEADERSHIP DEVELOPMENT</td>
<td>1. Decision-making</td>
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<td></td>
<td>2. Influence &amp; persuasion</td>
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<td></td>
<td>3. Team building &amp; delegating assignments</td>
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<tr>
<td>MANAGERICAL ECONOMICS</td>
<td>1. Decision-based cost analysis</td>
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<td></td>
<td>2. Market segmentation</td>
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<td>3. Understanding market competition</td>
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<td>4. Strategic interaction among organizations</td>
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<tr>
<td>MANAGING MARKETING PROGRAMS</td>
<td>1. Innovation, new products</td>
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<td></td>
<td>2. Pricing: strategies, decisions, ethics, optimal price structures, nonlinear pricing</td>
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<td></td>
<td>3. Sales promotions</td>
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<td></td>
<td>4. Integrated marketing communications: advertising, new media, media selection</td>
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**ASSIGNMENTS OVERVIEW**

<table>
<thead>
<tr>
<th>#</th>
<th>Type</th>
<th>Description/Type</th>
<th>Questions</th>
<th>Deadline</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>Seattle Theatre/Case Study Write-Up</td>
<td>See syllabus p.</td>
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<tr>
<td>3</td>
<td>A</td>
<td>Blue Man Group/Case Study Write-Up</td>
<td>See syllabus p.</td>
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<tr>
<td>4</td>
<td>A</td>
<td>MFA/Case Study Write-Up</td>
<td>See syllabus p.</td>
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<td>5</td>
<td>A</td>
<td>Mid-term Final Group Project Outline</td>
<td>See syllabus p</td>
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<td>6</td>
<td>A</td>
<td>Final Group Project/Strategic Marketing Presentation &amp; Paper</td>
<td>See syllabus p</td>
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</table>
DESIGNATE THE TYPE FOR EACH ASSIGNMENT (A - group, B - group/individual, or C - individual).

All of your assignment submissions are subject to the CBS Honor Code. Violations of the CBS Honor Code may lead to failing the assignment, failing the course, suspension, and/or dismissal. In order to avoid ambiguity that may lead to unintentional violations of the Honor Code, assignment description types have been standardized and specified below.

<table>
<thead>
<tr>
<th>Type</th>
<th>Designation</th>
<th>Grade</th>
<th>Preparation of submission</th>
<th>Discussion of Submission*</th>
<th>Discussion of Concepts**</th>
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<tbody>
<tr>
<td>A</td>
<td>Group Work</td>
<td>Same grade for all group members</td>
<td>By the group</td>
<td>Permitted to discuss (within group)</td>
<td>Permitted</td>
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<tr>
<td>B</td>
<td>Individual w/ Discussions of Concepts and Submission</td>
<td>Individual grade</td>
<td>Individual preparation</td>
<td>Permitted to discuss; sharing solutions or submission files is not allowed</td>
<td>Permitted</td>
</tr>
<tr>
<td>B'</td>
<td>Individual w/ Discussions of Concepts Only</td>
<td>Individual grade</td>
<td>Individual preparation</td>
<td>Not permitted to share/discuss solutions or submission</td>
<td>Permitted</td>
</tr>
<tr>
<td>C</td>
<td>Individual</td>
<td>Individual grade</td>
<td>Individual preparation</td>
<td>Not permitted to share/discuss solutions or submission</td>
<td>Not permitted***</td>
</tr>
</tbody>
</table>

The designated group can be either an assigned study group or a self-selected one.

* Submission means any work and/or output pertaining to the specific assignment. If an assignment submission contains a calculation or decision related to a specific set of data and setting, discussing the details how to make this calculation or decision with regard the data/setting is to discuss the submission. Providing another student with a draft of the calculation or decision is sharing the submission.

** Concepts mean any ideas, examples, readings, or other related materials from the class/course. Conceptual discussion should not be based on a specific set of data or setting related to a calculation or decision required in the assignment, but could be based on other related examples, preferably those from class/course materials.

*** As no conceptual discussion is permitted, Type C is akin to a take-home exam.

Why so much group work? Collaboration is key in arts and cultural institutions. Working in groups prepares you for careers in the arts with an ability to lead collaborative work forces that utilize collective talents and resources. Groups are pre-selected and shared at Session One.
METHOD OF EVALUATION

<table>
<thead>
<tr>
<th></th>
<th>Participation:</th>
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<tbody>
<tr>
<td>1</td>
<td>▪ Overall class participation and attendance (lateness is included in class</td>
<td>25%</td>
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<td>attendance score)</td>
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<td></td>
<td>▪ Active involvement in class reading and discussion cases</td>
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<td>▪ Leadership, teamwork, presence on group projects and presentation</td>
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<td>2</td>
<td>Assignments/Cases</td>
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<td>▪ 3 - Case Study Write ups (10%) each</td>
<td>30%</td>
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<td>▪ 2 – Papers: Branding and Final Project Outline (10% each)</td>
<td>20%</td>
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<td>3</td>
<td>Final Group Marketing Project</td>
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<td></td>
<td>▪ Paper content: Incorporation of course discussions, topics, and tools.</td>
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<td>▪ Presentation style: Presentation design and visuals. Presenters’ communication skills and group engagement.</td>
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<tr>
<td></td>
<td>▪ Presentation content: Selection of content to convey main points and tie into recommendations. Information flow.</td>
<td>25%</td>
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<td>100%</td>
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CLASSROOM NORMS AND EXPECTATIONS
Students are expected to adhere to CBS Core Culture in this class by being Present, Prepared, and Participating. It is important to be ON TIME for class. Latecomers will be noted. If you are unable to attend a class, arriving late or leaving early please email Professors and TA ahead of time. No laptops, cell phones or mobile devices are allowed during sessions unless otherwise notified.

ATTENDANCE POLICY
Students are required to attend each class. Students should reach out to the Office of Student Affairs (OSA) by using Core Absence Form on this course’s Canvas page regarding excused absences (for religious observances; personal, medical, and family emergencies; military service; court appearances such as jury duty). Unexcused absences will affect your course grade.

NOTE: The following is applicable for Core Courses:
- Students that miss more than 33% of their classes (unexcused absences) will at most receive a P for the course grade
- Students that miss more than 50% of their classes (unexcused absences) will receive a F for the course grade

NOTE: The following is applicable for Core Courses and for any electives with OSA-administered exams:
- Students that miss the exam for an excused reason but are unable to take the exam within the stated make-up period will receive a zero for the final exam grade
- Students that miss the exam without notifying OSA (unexcused), will receive an F for the course grade
INCLUSION, ACCOMMODATIONS, AND SUPPORT FOR STUDENTS

At Columbia Business School, we believe that diversity strengthens any community or business model and brings it greater success. Columbia Business School is committed to providing all students with the equal opportunity to thrive in the classroom by providing a learning, living, and working environment free from discrimination, harassment, and bias on the basis of gender, sexual orientation, race, ethnicity, socioeconomic status, or ability.

Columbia Business School will make reasonable accommodations for persons with documented disabilities. Students are encouraged to contact the Columbia University’s Office of Disability Services for information about registration. Students seeking accommodation in the classroom may obtain information on the services offered by Columbia University’s Office of Disability Services online at www.health.columbia.edu/docs/services/ods/index.html or by contacting (212) 854-2388.

Columbia Business School is committed to maintaining a safe environment for students, staff and faculty. Because of this commitment and because of federal and state regulations, we must advise you that if you tell any of your instructors about sexual harassment or gender-based misconduct involving a member of the campus community, your instructor is required to report this information to a Title IX Coordinator. They will treat this information as private, but will need to follow up with you and possibly look into the matter. Counseling and Psychological Services, the Office of the University Chaplain, and the Ombuds Office for Gender-Based Misconduct are confidential resources available for students, staff and faculty. “Gender-based misconduct” includes sexual assault, stalking, sexual harassment, dating violence, domestic violence, sexual exploitation, and gender-based harassment. For more information, see http://sexualrespect.columbia.edu/gender-based-misconduct-policy-students.
COURSE SCHEDULE / Marketing the Arts, Culture & Entertainment: B8635-001

Mon, January 28- Session 1
Part 1: Paradigm Shift in Marketing: Marketing an Experience
Description: Increasing competition, less marketing dollars, aging audience, and increasing need for results-oriented marketing initiatives. How hard is it to market the arts anyway?

Part 2: Organization Structure and Situation Analysis
Description: Overview of arts org models and the role that marketing plays in these organizations. What role does mission statements play in planning? What are you looking for in a situation analysis? How can SWOT’s simplify the analysis process?

Readings: The Big Picture: The Marketing Challenge for the Arts
Taming the Dreaded Situation Analysis
Journal of Marketing, Savoring an Upcoming Experience

ASSIGNMENT: Seattle Theatre Industry, Case Study (Paper submission – DUE tbd)

Mon, February 4- Session 2 (PAPER DUE)
Part 1: Discussion / Seattle Theatre Industry, Case Study
Description: Competition in the ACE environment. Reviewing the key components of environmental, marketplace, and competitive analysis and formulating smart marketing strategies.

Part 2: Strategic Marketing Plan & Group Final Project / Team Assignment
Description: Building a strategic marketing plan for ACE projects and organizations. What are the essential elements of a marketing plan? Review Final Group Project assignment.

Readings: Note on Strategic Marketing, Harvard Business School
Minding Your Marketing P’s
Seattle Theatre Industry, Case Study

ASSIGNMENT: Group Project Marketing Outline (Paper submission – DUE tbd)

Mon, February 11 - Session 3
Part 1: Brand Archetype
Description: The term "archetypes", as it is used in marketing today, has its origins in Carl Gustav Jung’s theories. He believed that universal, mythic characters (archetypes) reside within the collective unconscious of people the world over. How can you use archetypes to create targeted strategies that add value and meaning to your audiences?

Part 2: Brand Personality
Description: How do you use brand to define an arts product, organization and patron experience? Using examples of 2 well-known museums, we’ll examine brand personalities and how they are used to direct and strengthen marketing efforts.

Readings: Brand Personality Goes Online, Lee and Plummer (continued on next page)
How to Think Deeply, Zaltman
Heroes and Outlaws, Mark & Pearson
Branding Museums in the Global Marketplace, Hede (Optional)

ASSIGNMENT: Brand Paper (DUE tbd)

Mon, February 18 - Session 4 (BRAND PAPER DUE)
Part 1: Audience Identification & Prospecting
Description: Knowing the difference between your current audience and identifying your prospective audience. This session will review targeting, profiling, and segmentation marketing.

Part 2: Audience Engagement & Development
Description: How do you get to know your current audiences? What do you need to build new audiences, increase repeat buyers and consumer engagement.

Readings: Who Are You Anyway?
Finding Your Audience through Market Segmentation

ASSIGNMENT: Blue Man Group, Case Study (Paper submission – DUE tbd)

Mon, February 25 - Session 5 (PAPER DUE)
Part 1: Discussion / Blue Man Group Case Study
Description: Building a brand and corporate expansion: The role marketing plays in positioning and audience growth. With recent news of Cirque du Soleil’s acquisition of BMG brand, look at brand mergers and strategic alignment.

Part 2: Customer Relations/Hospitality
Description: Executing the ideal customer service experience. What goes into an audience service department? Crafting the five star experience.

Readings: Blue Man Group, Case Study
Blue Ocean Strategy
Box Office Magic

Mon, March 4 – Session 6 (MID TERM PAPER DUE)
Part 1: Sales Strategy and Pricing (Guest: Tony Lance, JCA Arts Marketing) tbd
Description: Sales strategy & pricing. Insights and practices to planning a season, pricing strategies for subscription, group, and single tickets sales, and converting ticket buyers into donors.

Part 2: Final Project Review
Description: In preparation for Final Project Strategic Marketing Plans. Mid-term Final Group Project Outline due.

Readings:

Mon, March 18 – March 22
Spring Recess. No classes.
Mon, March 25 - Session 7
Part 1: Digital Marketing and the Arts (Guest Speaker: Erik Gensler, CEO/ Capacity Interactive) tbd
Capacity Interactive is the premier digital marketing consulting firm for culture and the arts. CI partners with leading arts and cultural organizations in the U.S and internationally to help them engage audiences, build community and market smarter. Practice areas include digital advertising, web analytics, search engine optimization, search engine marketing, email strategy, and online fundraising. CI has a strong focus on education and hosts a series of programs where arts marketers can strengthen their digital skills.

Description: Advertising and promotional strategies and tactics in the ACE environment. Review media planning and promotion development.

Readings/Links:
http://ideas.capacityinteractive.com/real-talk-2017-digital-marketing-priorities
http://ideas.capacityinteractive.com/new-stats-from-google-on-mobile-search-and-video

Mon, April 1 - Session 8
Part 1: Boston Museum of Fine Arts Case Study
Description: Building a brand, growing audiences, and attracting media sponsors: The role marketing plays in extending product offerings, image, and growing audience reach and company bandwidth. How to achieve without losing sight of artistic mission and generating new sources of income.

Readings: Getting More from Media, Crafting a Persuasive Message

Mon, April 8 - Session 9
Part 1: tbd
Part 2: tbd

Readings: Making It Real (Budgeting for the Arts) (Optional)

Mon, April 15 - Session 10 (FINAL GROUP PROJECT PAPERS DUE)
Part 1 and 2: Final Group Presentations

Mon, April 22 – Session 11
Part 1 and 2: Final Group Presentations

Mon, April 29 - Session 12
Wrap Up & Course Evaluations
**Case Study: The Seattle Theatre Industry**  
(4 pages maximum)

1. Identify and describe how national and local events may have affected Seattle’s theatrical industry?
2. Prepare a SWOT Analysis Grid with TWO (2) Key Takeaways on ONE (1) organization:
   1. Seattle Rep
   2. ACT
   3. Empty Space Theatre
   4. Intiman Theatre
3. Briefly describe the current & target audiences AND outline the competition for the following theatres: The Rep, Intiman, Seattle’s Children Theatre
4. What role does market share and demand play in the Seattle theatre industry?
5. Of the 5 major Seattle theatres, who has the competitive advantage? Why?

**Branding Paper**  
(3 pages maximum)

1. Select one from each category the best archetype and give your rationale for each selection.
   - Category 1/Cultural Arts brands: The New Museum, The Met, Alvin Ailey, Jazz at Lincoln Center
   - Category 2/Entertainment brands: Disney, Blue Man Group, Cirque Du Soleil
2. Conduct an interview with two people using the brand personality profile questions for 2 competing arts brands in a category (e.g. Lion King versus Chicago) write up results and conclusions/insights.

**Case Study: Blue Man Group**  
(3 pages maximum)

1. Identify core issue(s) and challenges for BMG.
2. Describe BMG’s brand?
3. Describe Cirque du Soleil’s brand?
4. Is this a “smart” merger? What will be achieved? What will be sacrificed?
5. (Extra credit) What other brand might also be considered for potential merger? Why?

**Mid-term Final Group Project Outline** (2 pages)

Brief outline identifying arts organization with 1) brief description 2) organization mission & vision 3) key challenges & issues 4) 3 areas of focus for the strategic marketing plan

**Case Study: Museum of Fine Arts Boston**  
(3 pages maximum)

1. Define the issue(s)? Identify core issue(s) and challenges with supporting data and facts.
2. Describe MFA’s marketing strategy?
3. Who is MFA’s current audience? Include research data.
5. What could MFA have done to further improve its marketing efforts/services? List 2-3 recommendations.
THE FINAL PROJECT: Information for Participating Organizations

The final project for Marketing the Arts, Culture and Entertainment is a team-developed strategic marketing plan. Students are invited to select an artist, arts organization or project and develop a marketing plan to be presented to the class, professor and clients.

How it works
The team leader will coordinate an initial meeting with the client and their team to gain a better understanding of the organization/brand/product and work with the client to develop a strategic marketing plan for a particular need/project.

The team may request information from the client to assist them with their research. The teams will also gather research and data from outside sources as well. If any information requires confidentiality and should not be included in plan, please let the team know. Client should only provide information that they feel comfortable passing along. (We can be creative and base insights on general data if needed.)

After the initial meeting, the team may want to meet with you 1-2 more times depending on your availability. The team may want to review the plan outline to ensure the direction of their plan meets client needs. Otherwise, communication can be managed via email with one point of contact with the client.

Clients are invited to the team presentation with the professor and class. This date should be reviewed in the initial meeting to ensure client’s availability, scheduling the presentation on the preferred day of the three presentation dates offered in the syllabus.

Post presentation, teams should follow up with the client to address any questions and deliver the presentation highlights to the client.

Time Commitment
The estimated time commitment depends on the client’s involvement and breadth of the project. I would safely estimate 6-8 hours.

Key Dates
February (tbd): Students will select an arts organization. Teams will elect one spokesperson to be the main point of contact. They will then set up a meeting with the organization in Sept/Oct based on the organization’s availability. Skype is an option. Students are encourage to attend a live event as well to experience the product.

March (tbd): Students will have an outline of the project/strategic plan and present to the class. Sometime around this date, the team will connect with the client and review their initial plan. Client has the opportunity to provide feedback before the strategic plan is written and presented.

April: Student presentations to the client and class. The client is invited to attend. We will confirm presentation date at the end of September (deadline tbd). Students in the class are also required to provide feedback to each group via written survey. Clients will receive a copy of the presentation and paper.

What to expect
- We ask the teams to be sensitive of the client’s time.
- We ask the teams to have their team leader be the main point of contact with the client.
- We ask the teams to organize and minimize their requests.
- We ask the team to present information in a professional and well-organized manner.
- We ask the client to make best attempts to meet with the teams at least once in person.
- We ask the client to provide the team with information on and any type of exposure to their product/organization.

Most of all, we hope that this is a valuable experience for everyone!

PARTICIPATING ORGANIZATION FORM

This year, I am trying something new and developing a list of a dozen plus arts organizations, artists, and businesses in the arts field that would be interested in working with a graduate student group on this project. This pre-vetting process will help save time in September as the class starts, students are grouped, and asked to select an organization, which all occurs within the first few weeks of the fall semester. A list will be provided to the class where student groups can review and select an organization. The group leader will contact you in September to confirm your participation. There is a possibility not all organizations on the list will be selected. In the past, I have seen organizations apply these recommendations to their marketing, hire students post-graduation and recruit students as interns the following semesters.

If you and your organization are interested in participating, please fill out form or provide the following information in a document and send to tahra@caramoor.org. I send out the syllabus in mid-July. Thank you!

Organization Name:
Main Contact:
Title:
Telephone:
Email:
Website:
Description of Prospective Project and/or Current Challenge that Requires a Strategic Marketing Plan (150 words or less):

FINAL GROUP PROJECT: Paper Outline/Expectations
Group Project: Strategic Marketing Plan for ACE Organization/Artist(s)/Project
Assignment: Team Marketing Plan and Presentation. On your assigned presentation date, submit typed plan (8-10 pages) and presentation (15 min presentation/5 min Q&A).

**Marketing Plan Paper** should include main areas (underlined) and consider the following points:

**Executive Summary**

**Strategic Analysis**
- Environment & marketplace analysis
- Organizational analysis & mission review
- Consumer analysis: Segmentation, consumer trends/behavior/consumption
- Competitive analysis

**Identify key issues & challenges**
- Core issues
- Challenges

**Marketing Recommendations**
- Identify Objective(s) – Keep narrow & focused as paper has page limit.
- Identify Goal(s)
- Identify Strategy(ies)

**Marketing Implementation Plan/Implementation of strategies into tactics**
- Outline tactics/timetable
  - Identify targets
  - Description of each tactic
  - Implementation plan & timeline
- Marketing budget

**Control/Benchmark**/How will progress be measured and evaluated? How will you know you’ve reached your goals?
- Benchmarks
- Evaluation (Measurement of tactics)

Note: Incorporate tools reviewed in course and readings (SWOT analysis, audience segmentation, brand archetypes, brand archeology, survey/research tools, and Cs/Ps.)

**Presentation** should be 15 minutes long with 5 minute Q & A. Presentations should be highlights of key points from the paper and client meetings while telling a story. Visuals are highly recommended. Grades based on A) paper content, B) presentation style, and C) presentation content/story.