



# MASARYK UNIVERSITY FACULTY OF ECONOMICS AND ADMINISTRATION

## **The Cycle - planning for success in the arts**

Marketing-management model by Michael M.  
Kaiser and Brett Egan;  
DeVos Institute of arts management at the  
Kennedy Centre

5. lesson

Simona Škarabelová

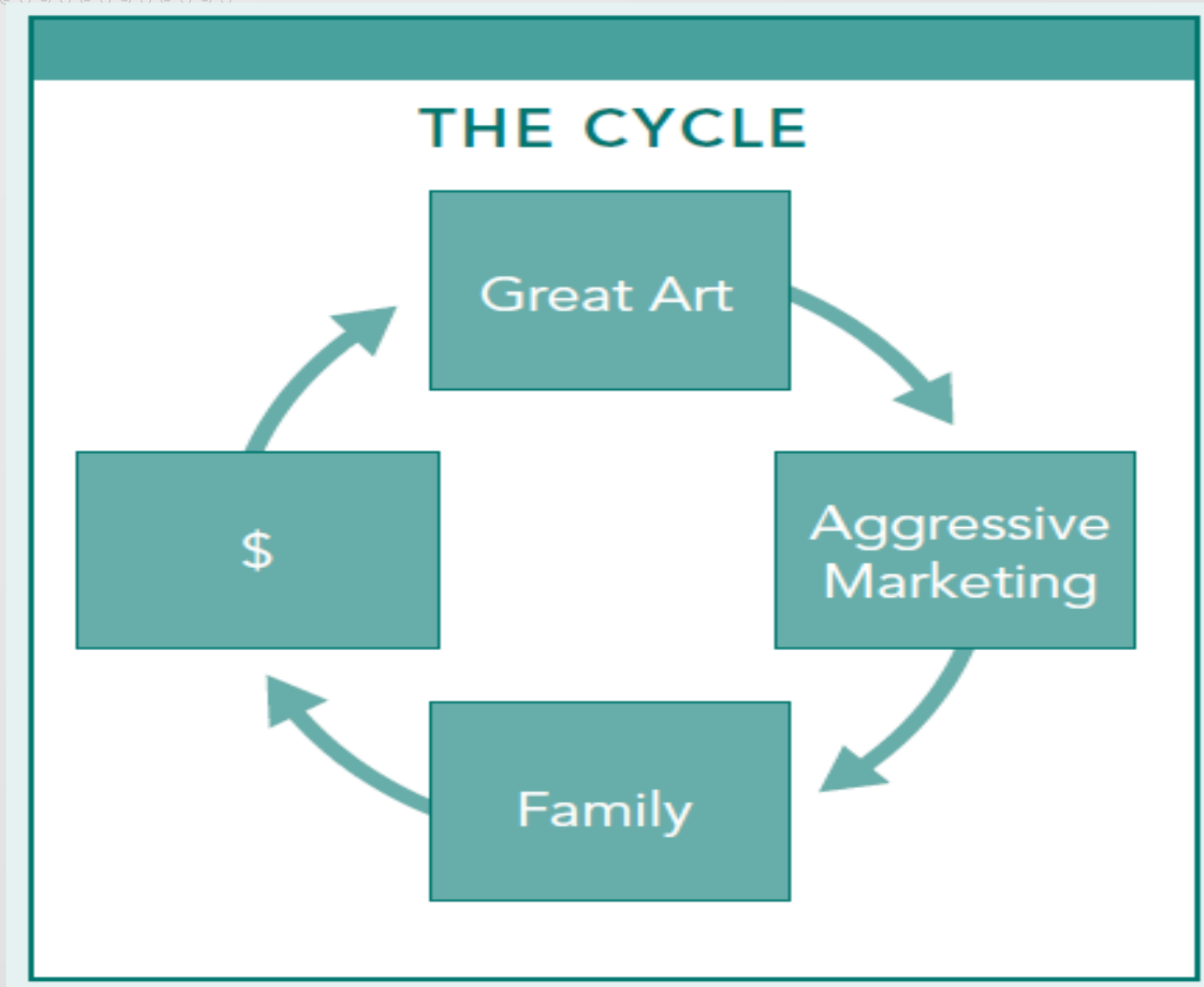
## Today agenda

- Introduction: What Is The Cycle?
- Artistic Planning
- Programmatic and Institutional Marketing
- Building and Engaging the Family
- Incremental Fundraising
  - Controlling Cost, Reinvesting, Building Capacity
- Conclusion



## Introduction – What is the cycle?

- A theory of organizational activity that prioritizes investment in great art: when bold art is marketed aggressively, an organization attracts a family of energized ticket-buyers and patrons.
- The income produced by this family is reinvested in more art that, marketed well, builds a larger, even more diverse family.
- When this cycle repeats year after year, the organization incrementally and sustainably builds capacity, presence and health.



## Artistic Planning

- What conditions are required to create truly transformational programs that stretch our capacity to its hilt?
- What must we have in place to produce—at the quality and scale we desire—that citywide festival, risky commission, visionary service, or landmark exhibition that forces audiences to pay attention, excites current supporters, and attracts new ones?
- **First, and fundamentally, - we need a long-term planning.**



## Autors of this „cycles model“ believe that:

- Planning increases our chances of securing the funding required for the “big idea;”
- Planning ahead also strengthens the donor relationship;
- The large, experimental project requires marketing and educational efforts to identify, engage, and solicit current and new audiences; these efforts take time to conceive, budget, and implement.



## EXAMPLE ARTISTIC PLAN FOR A REGIONAL THEATER

	Year/Season 1	Year/Season 2	Year/Season 3	Year/Season 4	Year/Season 5
<b>Program/Date</b>	New production of play "A"	New production of play "B"	New production of play "C" with video design by "X" artist	New production of play "D" with live music composed by "X"	New production of play "E" with live music performed by "X" and dance by "Y"
<b>Program/Date</b>	Annual production or Series	Annual production or Series	Annual production with guest artist "A"	Annual production with guest artist "B" in exciting space "X"	New annual production to celebrate our "X" anniversary
<b>Program/Date</b>	Collaboration with institution "A"	Festival featuring multiple works by playwright "A"	Collaboration with institution "A" to produce a new production of "X"	Co-commission of dream playwright with "X" international festival	Festival in collaboration with "X," "Y," and "Z" institutions on our theme of "A" to celebrate our anniversary
<b>Program/Date</b>	Work-in-progress series in collaboration with "X" radio station	Commission of emerging playwright "X"	Work-in-progress series staged by director "X"	New plays from "X" country festival in partnership with the regional community from "X"	Anniversary retrospective of 10 plays we've premiered over last "X" years
<b>Program/Date</b>	In-school work in "X" number of school districts	Expand in-school work to "X" area of town in partnership with "Y" organization	Master class series featuring "X," "Y," and "Z" celebrity artists working with our schoolchildren	Virtual learning hub added to Web site to provide access to our repertoire and those of "X" and "Y" collaborators	Festival of young playwrights to celebrate "X" years of our work in the community



## Programmatic and Institutional Marketing

- To produce increasingly adventurous and meaningful art that asks our audiences to follow us—especially along that transformational, less familiar path—we must be prepared to compete aggressively for their attention and loyalty.
- This is the role of marketing, which we approach from two directions:
  - Programmatic Marketing
  - Institutional Marketing



## Programmatic Marketing

- The tactics used to identify and target potential audiences for each attraction, create awareness and demand, and drive a sale (of tickets, classes, services, or other experiences).
- Effective programmatic marketing extends beyond the transaction to contextualize each offering, ensure a high quality of experience, and lay the groundwork for a long-term relationship with the buyer.
  - informational marketing effort (famous performances)
  - a missionary marketing effort (unknown things)



## Institutional Marketing

- The creative use of organizational assets to create spikes in awareness, energy, and enthusiasm around an organization, beginning with the presentation of transformational art itself and continuing through activities that heighten awareness about the people, process, and other institutional assets behind that art.
  - Bold, surprising, transformational programming is in itself our primary, and best, form of institutional marketing.
  - Creative, well-produced announcements of future work—even two or three years ahead of time—suggest a vital, robust, energized organization.
  - Ensuring that press—a favorable preview, review, or other mention—reaches key decision-makers and likely buyers is essential institutional marketing.









## EXAMPLE INSTITUTIONAL MARKETING PLAN

	Institutional Marketing Initiative
<b>September</b>	New production and special event/gala; press push; circulate resulting coverage to game changers
<b>October</b>	Online competition for walk-on role in upcoming production
<b>November</b>	Citywide festival based on our programming ("leadership idea")
<b>December</b>	Free performance in a collaborator's space for their donors, audience, and family
<b>January</b>	Announce a new commission with the artist present; game changer event afterwards
<b>February</b>	Premiere of provocative collaboration; press push; circulate resulting coverage to game changers
<b>March</b>	Live announcement of upcoming season (as a group with other organizations?)
<b>April</b>	Hold a party to release the new strategic plan; send a copy to all game changers and funders
<b>May</b>	Launch a master class series featuring master artists in conversation with students
<b>June</b>	Open an exhibition at a neighboring cultural center or museum
<b>July</b>	Everyone's at the beach, no one is reading the paper...take a break!
<b>August</b>	Really...take a break! No one cares what happens in August! Plan for next year!

*Smaller organizations should aim for approximately four institutional marketing initiatives each year. Mid-size and large organizations should aim for approximately one institutional marketing initiative each month.*





## Family

- An energized, enthusiastic group of ticket-buyers, members, donors, trustees and volunteers that anchors an organization's financial health through its commitment of time, talent, connections, and financial resources.

## Game Changers (in the family)

- A relatively small group of people—key funders, board members, high value individuals, civic officials, artistic or institutional collaborators, presenters, distributors, members of the press— who have the ability to change the future of an organization and require special, ongoing cultivation and stewardship. The addition or loss of these individuals from the institutional family has a significant, bottom-line impact.



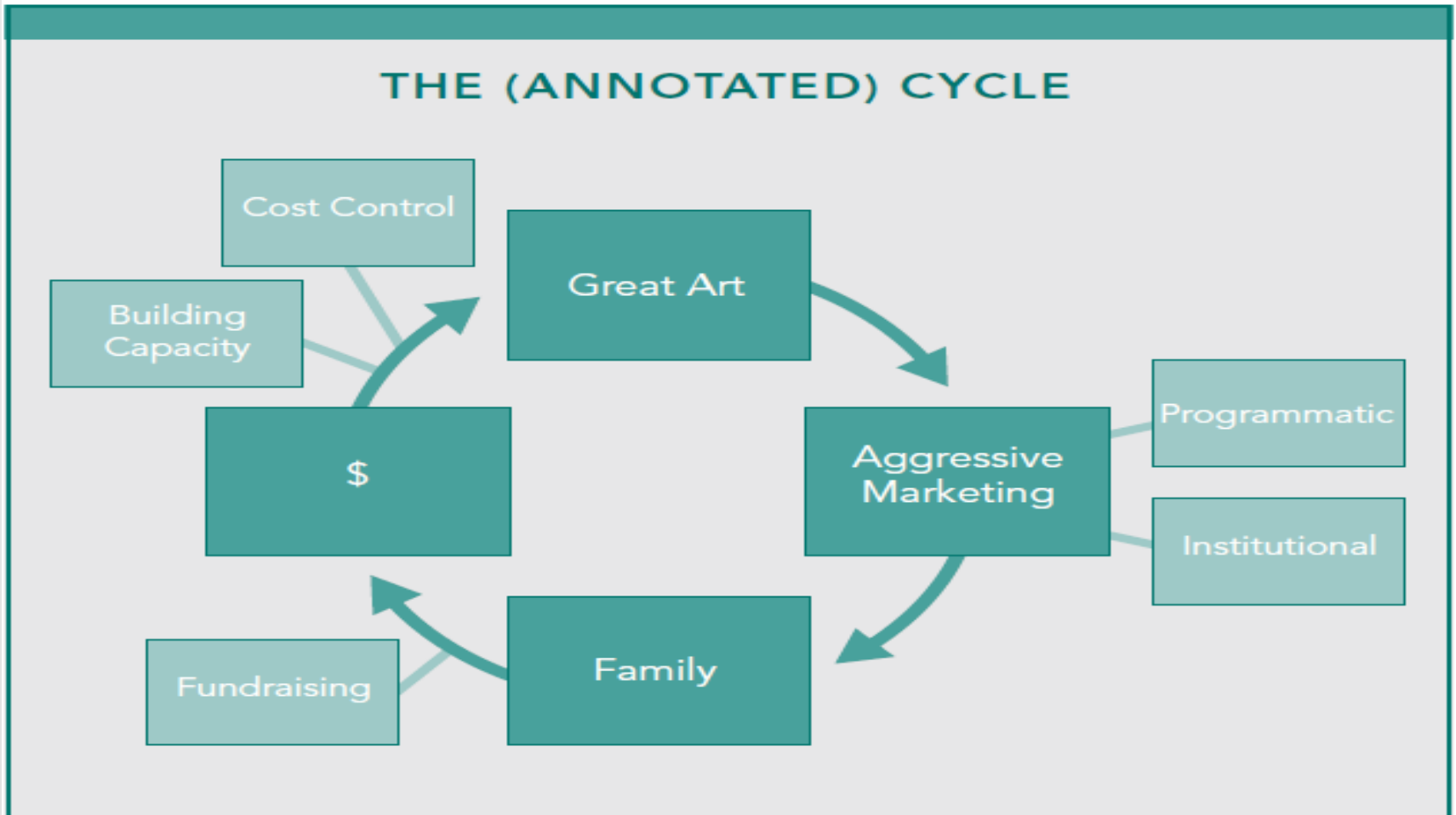


# Incremental Fundraising

- A strategy for sustainable growth that joins longterm artistic goals, an energized family, and logical options for investment to build organizational resources donor by donor, week by week, month by month, year by year.



# Controlling Cost, Reinvesting, Building Capacity



## Conclusion - What does „CYCLUS“ means?

They are this pattern at work in successful, healthy arts organizations:

- Their programming is bold, mission-driven, and balanced;
- They market that programming, and the institution behind it, aggressively;
- The resulting visibility produces a swell of interest and enthusiasm among a “family” of ticket-buyers, students, board members, donors, funders, and volunteers;

- They make it easy and enjoyable for that family to get more involved—to contribute money, time, or connections; and
- They reinvest revenue produced by that family in even more bold programming that, marketed well, entices an ever-larger, more diverse, generous, and connected family.
- When this cycle repeats year after year, all parties—staff, board, and family—sense they are part of a winning enterprise and, committed to the organization’s continued success, grow more generous and productive.
- These organizations grow incrementally, donor by donor, and slowly build and maintain artistic and financial health.