

## Arts Marketing, Media & Communication II

AAD 617 Winter 2017 :: TR 5:00-6:50pm :: Mezzanine Lab, Lawrence Hall

### Instructor:

Eric Schiff ([ejschiff@uoregon.edu](mailto:ejschiff@uoregon.edu); 541.915.4664)

Office Hours: T, TH - one hour prior to class (or by appointment)

This class is the second part of a required two-course sequence in AAD introducing students to practical and theoretical issues shaping relationships between marketing, media, and communication in arts and culture sector work. While emphasizing current concerns with digital culture and emergent technologies, we will explore the historical arc of practices and strategies constituting marketing, design, and the deployment of myriad technologies for arts and culture marketing.

Taking on marketing approaches, communications strategies, delivery technologies, creative tools, and archiving mechanisms, we will read widely and discuss critically the issues central to arts management across varying contexts. We will also develop and refine skills in marketing and communication through hands-on projects that synthesize readings and tools, while visits by professionals across a range of settings will give us opportunity for mentorship and advice.

The goal is for us to move through these resources toward praxis—the translation of idea into action—preparing us to work effectively and efficiently with media in the arts and culture sectors. For this second course in the sequence, such preparation will manifest in a robust marketing plan based on a visual brand you created in the fall term. This plan will take into account “traditional” channels for marketing as well as web-based opportunities and emergent social channels.

Necessarily, this course cannot be comprehensive with regards to covering all marketing strategies or approaches. Nor do we have time to dig into all possible technologies or media tools through which marketing may flow. The Arts and Administration Program, however, does offer a faculty-facilitated and student-driven opportunity in the Spring term (*Comparative Technologies for Arts Administration*) that provides a dynamic, interest-oriented space within which individuals and small groups can explore specific tools, strategies, and technologies. Please contact John Fenn for more information on this course.

### Course Texts & Resources:

There are no new texts to purchase for this term (though the books from the fall course are still relevant for design purposes). Other readings will be distributed electronically via the **course site** (as PDFs) and **Diigo** (an online social bookmarking service). If you have your own blog (especially as an AAD student with an ePortfolio), you can link to the course site directly via an RSS feed or some other form of syndication. The address is:

<http://mktgmediacomm.com/>

*In addition to hosting readings and case-study materials, the course site will be the space where we post assignment materials and view each others work. We will **not** be using Blackboard for this course, so visit the site quite often and think of it as the primary portal for this course outside of the classroom.*

## **Reading Materials:**

*In addition to hosting readings and case-study materials, the course site will be the space where we post assignment materials and (potentially) share work. We will not be using Canvas for this course, so visit the site quite often and think of it as the primary portal for this course outside of the classroom.*

## **Reading materials (from Fall term):**

*Robin Williams Design Workshop.* Williams, Robin; Pearson, 2007

*The Non-Designer's Design and Type Book.* Williams, Robin; Pearson, 2008

PDFs will reside on a password-protected page of the course site, and we will give out the password at the beginning of the term. *Many readings will be from last term and we will revisit them in new contexts!*

We recommend that every study subscribe to **You've Cott Mail**, a regularly published listserv focused on arts management issues. Go here for more info: <http://www.youvecottmail.com/>.

Resources stored in *Diigo* will be tagged according to a range of aspects (relevant week, keywords, assignments); these resources will be useful in completing many of the assignments, and should be considered important reading. They will also be useful beyond the course. If you are not familiar with *Diigo*, we will gladly help you become so!

## **Learning Objectives:**

We have designed this course to enable each student to achieve the following goals:

- \* explore relationships between graphic/visual design and marketing approaches in the arts and culture sector
- \* examine ways that current and emergent digital multi-media technologies impact arts marketing
- \* understand relationships between individual media use/environments and the broader ecology of information exchange
- \* learn to create a full marketing plan for an arts organization

## **Workload & Grading:**

There are **five** kinds of assignments: A) weekly lexicon postings; B) periodic/short exercises in brand identity; C) case study analysis; D) final collateral design/graphics standards and E) learning goals/reflections. In addition to these assignments, we expect you to complete all readings and contribute to class discussions (in-class and online). Assignment descriptions and point values follow, and we will provide more detailed guidelines for written work prior to an assignment's due date. **Due dates** are listed in the course schedule and at the end of this syllabus. *All assignments should be posted to your learning portfolio site and syndicated to our course site!*

## **Attendance & Participation:**

I expect you to come to class, just as you expect us to show up. Should you not be able to make it to a particular meeting, please let us know in advance (John is the best contact). If you have a university-excused absence, present it with documentation no later than the next class period. Finally, coming to class

late is an annoyance to both myself and your classmates; please arrange your schedule beforehand so that you can be in the classroom for the full period. This is much appreciated.

A large portion of the “work” in this class will be talking; we will talk about the readings and the issues that emerge along the way. This is a seminar-style course (as opposed to a lecture), so you should come to class prepared to say something: ask a question, provide some observations, link issues or concepts to an example we’ve not discussed directly. In large part, the lexicon postings exist in order to help you prepare for class beyond simply reading. Given the size and structure of this course, lack of any input on your part will stand out, and while you are not graded on participation per se, lack of it on your part will likely impact your graded work.

A quick word on respect—while the classroom should be full of discussion and activity, it should focus on course-related material. Here are a few reminders:

- Turn off or silence cell phones; if you need to take an important call during class, please let me know beforehand and exit the room if the call comes
- *Refrain from having extended low-level (i.e. whispered) conversations* ; while it might seem “quiet”, this is quite distracting to everyone else in the room
- *Do not listen to music, IM your friends, read the paper, or do crossword puzzles during class* ; being in class might not always be a student’s priority, but please be “here” when you are here
- *Extend respect to all in the classroom* : Biased, abusive, insulting language or actions will not be tolerated. We may very well discuss stereotypes and derogatory images, as these are often embedded in cultural practice, but we will do so critically and with respect for everyone’s feelings and perspectives. Should you feel threatened, insulted, or discriminated in any way, please bring your concerns to me. The University Bias Response Team is also a resource at your disposal; find more information at their website (<http://bias.uoregon.edu/index.html>) or by phoning (541-346-1134/1139).

#### **Disability Services:**

All students are entitled to an accessible and positive learning environment. If you identify as a student with a disability and need any assistance, please let one of the instructors know. You should also contact Accessible Education: 164 Oregon Hall, 346-1155 (TTY: 346-1083), [uoacc@uoregon.edu](mailto:uoacc@uoregon.edu)

#### **Academic Honesty:**

“Members of the university community are expected to be honest and forthright in their academic endeavors. To falsify the results of one’s research, to present the words, ideas, data, or work of another as one’s own, or to cheat on an examination corrupts the essential process by which knowledge is advanced.”

The above statement comes from the Student Life web page (<http://conduct.uoregon.edu> (click on Student Conduct Code)). For more thorough description of the University’s policies, and the expectations placed on both students and faculty, go to that page. The bottom line is this: don’t cheat. Doing so puts both student and instructor in uncomfortable positions, and can have serious consequences for your career as a student. If you feel undue pressure from the workload in this class, come talk to John Fenn.

**Course Schedule (Some guest lecturers and case study focus companies may be changed)**

**Week 1**

1/10, 1/12 General Course Overview & Approach to Marketing Plans

**Marketing the Arts – review (Cultural Industries [PDF](#))**

Marketing Plan Dev Intro and marketing goals ([example](#))

Lexicon revisited, assignment guidelines discussed..., EP group work

**Week 2 - Cultural Markets: Supply & Demand and Segmentation**

1/17, 1/19 - *visit from Eugene Printmakers*, EP group work, **post Learning Goals!**

**Week 3 - Consumer Behavior: Markets, Supply/Demand, Segmentation & Pricing**

1/24, 1/26 - **Assessing consumer risk factors and implementing positioning techniques**

Cultural Markets [here](#), Segmentation [here](#), Decision Making [here](#), EP group work

READING: McLuhan, “Medium is the Message”, McLuhan, “Invisible Environment”

*Media plan/map due [DRAFT component of marketing plan]*

**Week 4 - Promotional Variables and Integration of the 4’Ps**

1/31, 2/2 - Overview of marketing strategies ([here](#)), approaches to pricing, EP group work

READING: Jenkins, et. al. “Confronting the Challenges...”

**Week 5 - Promotions/Communications tools & Social Media**

2/7, 2/9 - Web 2.0 & other tools for workflow/timelines (Hootsuite, etc)

Communication integration ([here](#)), Social Media for Arts orgs planning/report ([here](#))

EP group work

READING: NMC, “Social Networking, the “Third Space,” and the Evolution of Communication

Nansen, et. al., “Domestic Orchestration”

**Week 6 - Essay presentations**

2/14, 2/16 - **LEXICON/Marketing ESSAY DUE**

**Week 7 - Marketing Implementation, Assessment and Measuring Outcomes**

2/21, 2/23 - Evaluation of marketing strategies and approaches/ROI

Social media planning ([here](#)), Corporate sponsorships ([here](#)), EP group work

**Week 8 - Eugene Printmakers pitch session**

2/28, 3/2 - Eugene Printmakers staff hear ideas and give feedback

**Week 9 - CRM Databases, Planning for Controversy, Messaging Plan**

3/7, 3/9 - visualizing a marketing plan: using design/graphics to enrich your plan with visual aids

Planning for Controversy, Basic PR Media

**Week 10 - Marketing Plan Presentations (Written Plans due on scheduled final date)**

3/14 - Presentations and conclusions....

**Post Reflections on Learning Goals!**

FINAL EXAM PERIOD = Mar. 21st; **individual** final marketing plans & group EP strategies due *by* today (or earlier)

**Due dates throughout term:**

1/12/16 post Learning Goals

1/26/16 media plan/map (draft)

2/16/16 lexicon/marketing essay & presentation

3/14/16 marketing plan presentation

3/14/16 post Reflections

**3/14/16 Full marketing plan & EP group strategy**