

musical
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SPECIAL REPORTS

April 2012

Tips, Tricks,
and Best Practices

5 Case
Studies



Email Dos
and Don'ts



Digital Media Marketing in the Arts

an in-depth look at what
you need to supercharge your
digital marketing



A Look Inside
3 Presenters'
Digital Marketing



4 Marketing
Efforts That
Worked



Pinterest

Why Does it Matter?



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Each article in this issue also may be found on our website, MusicalAmerica.com, in the [Special Reports](#) section.

Introduction

Welcome to the *Musical America* Special Reports series!

Every day, you are faced with important economic, operational, and creative issues requiring special knowledge and experience. The Special Reports are designed to meet those needs by providing solution-oriented content with specific ideas, projects that worked (and didn't work), insights, best practices, real-life campaigns, do's and don'ts, tips and tricks, Q & As with industry professionals, and much more.

This first issue, **Digital Media Marketing in the Arts**, is loaded with ideas to help you kick your digital marketing efforts to the next level and is written by leading commentators and industry figures. For instance:

- Nancy Malitz is the founding music critic at *USA Today*, former senior manager in strategic planning at Gannett and long-time arts and technology writer for *The New York Times*, *The Washington Post*, and many others. For her Five Case Studies feature in this Special Report, Nancy delved into the digital efforts of well-known organizations to create a collection of studies with inspiring stories of creative thinking and specific examples of how each accomplished its goals.

Three of the detailed case studies are included in this PDF: [The Detroit Symphony Orchestra](#), [the National Theatre of Scotland](#), and [the Kronos Quartet](#). The remaining two studies can be found on MusicalAmerica.com: [New York Philharmonic—Le Grand Macabre](#) and [Los Angeles Philharmonic—Mahler Project](#).

- Christopher Gruits is Director of e-Strategy at Carnegie Hall. Christopher has written [Email Best Practices](#), and shared what's working for his organization. Christopher's article is a roadmap for success, with step-by-step recommendations on how to put forward the best email marketing effort possible.
- Dan Daley is winner of the 2010 American Society of Business Publication Editors' Gold Award for Feature Writing, an author and composer and has written for London's *The Daily Telegraph*. Dan talked with three different-sized performing arts venues about their digital operations and campaigns: [The Opera House at Stonington](#), [Cal Performances](#), and [the Indianapolis Symphony Orchestra](#).

You'll also find [Tips, Tricks, and Best Practices](#), for digital marketing, [a Pinterest tutorial](#), and [Four Marketing Efforts That Worked](#), (this is a great article, but due to space limitations, only a small portion of the content could be included in this PDF. The [full version](#) may be found online.)

We truly hope you find the information in this issue helpful. In May, we will explore all of the ramifications of entering a competition. Thank you to our advertisers, StreamSend, Instant Encore, Vadim Repin, Boosey & Hawkes, and the Sorel Organization, for beginning this exciting adventure with us.

With all good wishes,



Stephanie Challenger
Publisher



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BEST PRACTICES

Digital media is constantly changing and going in directions impossible to predict. Resources are limited, no matter the size of your operation, so where do you put your organization's valuable time and energy?

Here are key actions from the trenches of digital media marketing that lead to truly successful digital media marketing efforts. Some are profoundly obvious and some are found only in the arsenals of experienced digital marketers:



Optimize your site for mobile use

Your audience is having a frustrating experience with your website if you haven't optimized your site for mobile viewing. Most systems now can automatically detect whether someone is using a mobile device and serve him the appropriate experience. Contact your programmer or web developer.

Keep an eye on your reputation

There are many monitoring services offering to let you know what is being written, but they can be expensive. A great start is (surprise!) [Google Alerts](#), a free service scouring the web and delivering stories matching keywords you set up.

Track your social influencers

A small percentage of your social media audience are the social "influencers" of your brand, meaning, others read and respond to

them, link to their posts and redistribute their content. Use tools such as [Twitalyzer](#), [Vocus](#), and [Radian6](#) to know who they are. Once you do, make them feel special by engaging them with previews of news and content before everyone else.

Create a social media "voice"

Casual or corporate? Decide the tone—the image—you want to portray to your social media audience and make sure it's kept consistent by the people handling your social media efforts.

Don't Reinvent the Wheel, Just Recycle It

It costs nothing to recycle what you already have in house: program notes for past or future performances, press releases, clippings, photos, videos—put them all out there. For instance, [The Berlin Philharmonic records rehearsals](#) and makes the video available free on YouTube, where you can click through to sign up for the orchestra's Digital Concert Hall—for a fee.

Share the Effort

Digital media takes real time and effort: websites must be routinely updated; social media requires postings and responses. Don't try to do it all yourself; if you are your own organization, don't try and use every tool. Limit yourself to just a couple and use them consistently.

Use graphics, pictures and videos on Facebook

Facebook's own reports show that posts containing graphics, pictures, and videos are far more likely to be Liked and referenced than posts with only text. This is the performing arts, after all, so be sure to include something visual as often as possible. ■■■

[More Tips, Tricks & Best Practices](#)



Understand what leads to conversions

Conversions are your goal—a ticket sale, a downloaded track, a t-shirt purchase, even a Twitter retweet. Analyze your clickstream, which is the route prospects take to get to the goal, such as clicking through email to a landing page on your site. Understand where they drop out of the process and what is and is not working. Then revise it.

Analyze your metrics

[Google Analytics](#) has become widespread for the intelligence it uncovers about your digital audience, in addition to its price (free). There are many others, some very costly. Apply a metrics tool to your site, your email, everywhere you can and spend the time to learn how to use it. Then use the information to fine-tune your marketing efforts, gauge the impact on the metrics, fine-tune again, rinse and repeat.

CASE STUDY NO. 1

Detroit Symphony Orchestra

If there is a message from the pioneers of digital marketing in the arts, it's that now is the time to experiment: Risk is low because cost is cheap. The online culture is playful and encouraging. A showering of do-it-yourself tools and service providers has eased the hassle. And results can be virtually instantaneous, a boost to other flagging efforts.

Here's a look at three campaigns that have used digital means to help revive or reposition a brand (Detroit Symphony Orchestra), bond with a nation of amateurs (National Theatre of Scotland, p.12), and cultivate a new generation of donors (Kronos Quartet, p. 19). Two additional case studies may be found online: [New York Philharmonic: Le Grand Macabre](#) and the [LA Philharmonic: Mahler Project](#).

DSO's "Live from Orchestra Hall": Streaming as status quo

Issue: The Detroit Symphony Orchestra emerged in April 2011 from a 26-week strike in the wake of a collapsed economy that devastated the state's automotive industry, Detroit in particular. The orchestra faced an urgent need to replace lost support, repair broken concert-going habits and put out a positive message to a community benumbed by hardship appeals.



Senior Director of Patron Engagement
Scott Harrison

Goal: To utilize live web-streaming technology as part of a broad marketing strategy and become "the most accessible orchestra on the planet, viewable as much as possible by anyone anywhere," says Scott Harrison, senior director of patron engagement and loyalty programs and also executive director for digital media.

Digital component: Free, live transmissions of most DSO programs, delivered worldwide to computers, mobile phones and other web-enabled devices. **MORE:** [DSO Broadcast Schedule](#), [Mason Bates "B-sides" Video](#), [Beethoven's Fifth Video](#), [DSO to Go App](#)

Obstacles: Little in-house equipment or technical expertise, a staggering financial burden (\$9 million in shortfalls since 2008, \$54 million in real estate bonds, shrunken endowment), and no precedent for determining risk to the subscriber base.

Money: Production costs came in at \$7,500-\$10,000 per concert, paid for by a "low six-figure" Knight Foundation grant for 20 "Live from Orchestra Hall" webcasts this season. Detroit Public Television partnered for five cameras (including four manned) and broadcast expertise. The post-strike contract provided for streaming video without additional musicians' fees.


Time & Staffing: For each concert, a 2.5-hour tech run-through at rehearsal, a 2.5-hour set-up the day before, and the 2.5-hour concert itself, plus another day for planning, guest interviews, onscreen graphics, and promos to email, Facebook and Twitter fans. "You get into a rhythm," says Harrison. "It becomes easier, and each time we aim for something better." Harrison devotes half of his time to the project and other staff members pitch in bits that add up to another half position.

Measuring Results: As of early March, "Live from Orchestra Hall" had exceeded 60,000 viewers at [www.dso.org/live](#), [www.dptv.org](#), [www.Paraclassics.com](#) and over the mobile app DSO to Go. Viewing a concert involves signing up, and the DSO now has an active email list of more than 6,000 addresses, about a quarter from the Detroit Metro area. "We haven't figured out how we're going to mobilize them yet," Harrison says. Limelight, which provides the webcast platform, tracks the average DSO viewer time at 30 minutes. (Nielsen clocks average web page time at less than a minute.) Mobile apps account for five to seven percent of the concert views and that number is growing. The DSO says its Facebook fan base (8,000)



DSO Live Shot of Pianist Conrad Tao

consists of many locals who attend concerts, while Twitter (6,450) attracts internationals who like to shout out their hometown connections. The DSO's YouTube channel (68,000 views) provides afterglow, with clips and a few complete works such as Beethoven's Fifth Symphony and Mason Bates's "The B-Sides." And the DSO reports that overall classical ticket sales are up 22%, compared with the last full season before the strike.

During a broadcast of Mahler's Fifth Symphony on February 17, the DSO heard from a Delta traveler who was watching on the in-flight Internet. Says Harrison, "I thought, 'We're not only all over the world. We're above it, too.'" 



THREE PRESENTERS' a look inside DIGITAL MARKETING

Opera House Arts (annual budget: \$650,000)

By Dan Daley

Deer Isle, Maine (pop. 2,000), home of [Opera House Arts](#), is known as the No. 1 lobstering town in the state—and also perhaps the least digitally connected, since broadband Internet access and even cell-phone service has yet to reach about half the area.

Despite this, 25 percent of its tickets are digital purchases. Opera House Arts (OHA), which is the presenting arm of the Stonington Opera House, has accomplished this through a hands-on integrated marketing approach and relying on digital media to expand its reach beyond its modest resources—what the military calls a “force multiplier.”

“Not everyone here is digitally literate, so we have to use multiple channels to get the word out: direct mail, email, Facebook, word of mouth, traditional PR and advertising in community and regional newspapers, meetings with community groups. And personal invitations are really important in our community,” according to OHA Executive Director Linda Nelson. Board members will each take 10 names of individuals to invite to an event; Stonington volunteers also have even been known to use the good old-fashioned phone tree.

Small Venue, Large Programming

OHA's venue size (250 seats), staff (seven) and operating budget (\$650,000) belies the quantity and quality of its programming and

A tiny opera house, a college concert series, and a mid-size orchestra

marketing effort. It operates year-round with a mix of theater (30 live shows a year, some original), jazz, and classical concerts, first-run films (*The Artist* was playing there in early March) and more. OHA has commissioned a new musical to bow this summer, honoring the Opera House's 100th anniversary.

At the heart of the marketing effort is continual personal contact with the audience and the heart of the digital component is email:

- 3,000 weekly emails
- Email list segmented into 30 different groups to accommodate the diverse offerings
- Send times: varied, but always midweek and midday
- Email service provider: Constant Contact

The email addresses are acquired through signup opportunities on the website and at the weekly events. Nelson also does some Facebook and Google advertising.

Stonington's rural location contributes to a large percentage of last-minute walk-up sales. “The 25% of tickets sold through the website represents a very large portion of those we do reach digitally [through email and Facebook],” she stated, so digital marketing has had a very high payback. As the island becomes more connected, OHA has increasingly relied on Facebook for last-minute updates, such as program cancellations due to weather.

“We have a following,” she said. “It's kind of viral. People forward our emails to their friends and there's a button for ‘join our list.’”

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A 20th century masterpiece by a Maine master

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Page 1 of 2



DAN DALEY

Dan Daley is an award-winning journalist, author and composer. His work has appeared in the London Daily Telegraph, History Channel magazine and The Wine Spectator. Winner of the American Society of Business Publication Editors (ASBPE) 2010 Gold Award for Feature Writing.

Integrated Ticketing and Email

Nelson said she's been mostly satisfied with Constant Contact, “but they're not the cheapest anymore, so I'm looking at other services, like Mail Chimp, or EasyContact.” She said one benefit to Constant Contact, however, is the way it integrates with OHA's ticketing system, Total Info, which is also used for collecting and storing contacts in its database. “Total Info allows you to sync with Constant Contact,” she said, “and



Constant Contact provides the graphics and interface needed to create and manage good-looking emails."

Beyond Constant Contact and Total Info, everything is handled in-house, including design and production of emails, newsletters, and the videos on its website. OHA also has its own YouTube channel, with a thumbnail embedded on its website. A recent eight-minute video to be used in the electronic newsletter ("the more video the better, these days" she said) took a total of about 70 staff hours.

Nelson breaks it down: "shooting the video, editing, compilation, voice-over—that's 40 hours right there. Then another several hours writing and another several laying it out. So when you talk about expense, you have to talk in staff hours, not just dollars."

Nelson said the benefits of digital media marketing are clear: improved ticket sales, a growing subscriber and donor base, and improved consumer awareness. But the apparent ease of virtual marketing can be misleading from the other side of the coin. "Digital gives you reach but someone still has to put it together. You need more resources than you think."

Cal Performances (annual budget: \$13 million)

Despite a budget 20 times that of Stonington's, [Cal Performances](#) has encountered a similar hurdle: a lack of staff resources to accomplish all its digital marketing initiatives.

However, as part of the University of California at Berkeley, Cal Performances has tapped into a resource unavailable to Stonington Opera House: the UC/Berkeley student population. Fifteen to 20 student volunteers comprise the Student Marketing Committee, whose time is donated to Cal Performances' media relations and marketing endeavors. Their help is invaluable, according to Jenny Reik, marketing department manager, because they came of age in the digital environment—in addition to the work they get done, of course.

Looking over shoulders

"We do look over their shoulders a lot," Reik confessed, "and not just to see what they're doing but to learn how they do it. They live and breathe this stuff." [Editor's note: Key lessons learned have yet to be evaluated since the program began in earnest only last September.]

The students meet once a week and accomplish various tasks that the group decides upon. In all, each student probably spends a couple of hours a week and commits to the group from semester to semester.

The committee coordinator, a paid work-study student herself, works 10 hours a week.

Cal Performances also frequently adds original content to its website, usually daily, which elicits a response from the digitally adept in their audiences. Typical of this content is a [podcast audio interview](#) between the venue's Director Matias Tarnopolsky and Charles Dutoit, who conducted the Royal Philharmonic Orchestra there in January.

Emails were sent to draw subscribers to the podcast and others on the list to the website and Facebook posts drew in social media users.

Finding the right digital balance

Reik said the hardest part of her job is finding the right balance, "not just between print and digital and other media like radio and television, but also between digital formats." But digital has a big edge:

"It's not easy to measure print advertising results," she says, versus the increasingly precise data that comes from Google Analytics, which is used to measure traffic and ticket purchases on the presenter's website, along with the TMS email service they use.

The way the balance looks now, new presentations often will generate a direct-mail print mailer and emails directly to the approximately 23,000 opt-in addresses they have on file, and to which they actively market on a regular basis. Other digital platforms, such as banners ads on area websites like [San Francisco Gate](#) (the web version of the *Chronicle*), are used seasonally.

Print will remain in the mix for the foreseeable future, in part, ironically, because its effect is so unquantifiable. Says Reik, "Even if we can tell that, in the end, a digital banner ad resulted in a click that resulted in a sale, we know that it's highly likely that it was not the only time the patron encountered information about the event, but rather a final impression that ultimately led to action. Response rates are always higher when many different channels are used and how exactly they reinforce each other is much less easy to quantify than the results of a particular digital advertising campaign."





As varied as their digital media marketing effort has become, it's still a work in progress, as protean as the nature of digital media itself. "It's changing constantly; for instance, Facebook and other social media demographics continue to skew older, says Reik. "Whatever the assumptions you have today about your strategy, even if they are correct now, they probably won't be tomorrow."

Indianapolis Symphony Orchestra (annual budget: \$27 million)

A few years ago the [Indianapolis Symphony Orchestra](#) (ISO) embarked on a quest to expand beyond its core customers. Using digital media tools and marketing, ISO set about reaching international listeners and creating a close relationship with younger and digitally savvy concert-goers—as well as giving some spice to live concerts.

Called the "Next Audience Engagement Strategy" by the ISO, the campaign has been aimed at reaching audiences through digital media marketing—social media, mobile communications, and the Internet—in addition to revising how the ISO programs its concerts, according to Mark Newman, ISO's vice president of marketing and communications.

ISO presents between 185 and 195 mostly orchestral concerts annually at the Hilbert Center Theater, which seats 1,750. Part of the new strategy has been to appeal to "people who want an orchestral experience but not necessarily classical music," said Newman, and so ISO has peppered its lineup with visiting pop, rock, and jazz performers playing works by artists such as Led Zeppelin and Pink Floyd.

At the heart of ISO's digital media marketing efforts are email and social media, followed closely by its website and smartphone apps. Here are some vital stats:

Email

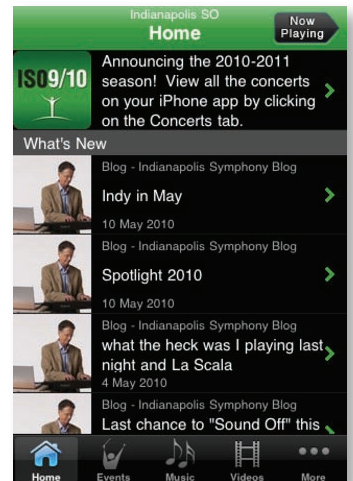
- About 12,500 addresses in the ISO database. The goal is to double that by the end of the year.
- 25 to 30 percent open rate
- 98 to 99 percent deliverability rate
- Double opt-in signups (meaning, a new subscriber is sent an email with a link that s/he must click to confirm the subscription)
- Ongoing A/B testing on subject lines ("We used 'Get Ready To Rach' in the subject line to market a recent Rachmaninoff concert. Definitely my favorite subject line," said Newman.)
- Send times: Tuesday or Wednesday between 12 noon and 3 pm

Social Media

- Facebook: [6,930 likes](#), multiple postings each day, many ongoing conversations. Built-out YouTube, Twitter, Events and Photo pages
- Twitter: 4,561 followers, multiple daily tweets

Smartphone App

- Created on the [Instant Encore](#) platform, provides a digital library and access to live concerts, including audio and video. Produced by Instant Encore, which provides a number of other services for ISO
- 4,100 downloads in about two years from people in about 50 countries
- Ecommerce for purchasing individual music tracks and compilations, ranging from \$0.99 to \$27. "This has meant thousands of dollars to the ISO," said Newman.



Email marketing has provided a steady flow of ticket sales, said Newman. Nearly 40 percent of the ticket sales take place online and ISO tracks those sales back to its email efforts. Newman is adamant that the double-opt-in subscription process is key to ISO's email success. "We've compiled a list of people who have gone out of their way to receive information from us. It makes for a loyal and responsive subscriber base."

Additionally, Newman has sought to segment the email recipients according to musical preference and market to each segment accordingly. Said Newman, "You can choose from classical, pops, even yuletide and then additional information is asked within each."

As for social media, Newman is quick to point out how seriously social media communications is taken internally. "We've invested a lot of time and energy into our social media activity," said Newman. "We have one dedicated person handling that and other digital media activities, but we have multiple people across the organization who participate in posting on our Facebook and Twitter pages." Newman shared a critical component of Facebook success: including graphics and videos as often as possible with the postings.

Many of the more interesting efforts are tied to mobile communications. For example, ISO put on Mendelssohn's 4th Symphony in May, 2011. It was broadcast live with audio and video through Instant

continued on p. 10

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continued from p. 8

Encore's iPhone app and picked up by about 5,000 viewers in 34 countries. "We trended on Twitter that evening because of all the ongoing international commentary," remarked Newman.

Another mobile effort happens four times a year during ISO's Happy Hour concert series, which offers a one-hour mash-up of classical and contemporary music. Near the conclusion of each concert, the orchestra plays samples of potential ending pieces and the audience uses its smartphones' instant messaging to text a vote on which piece should be the finale. "The audiences adored it," said Newman.

When asked what area of digital marketing Newman felt needed more attention and would lead to increased ticket sales, Newman answered, "Search engine optimization. We just relaunched our website and we used Google Analytics to track the clickpath users take to get into the ticket-purchasing funnel; the site reflects all that research." However, Newman added, "I feel we need to be found more

easily by new people looking for us and SEO is a real key for that. We need to be much more thoughtful and intentional with how we write about our music. We underestimate and underutilize SEO and I think that's the case across our industry."

Note: At press time, Mark Newman had decided to end his relationship with the ISO to pursue other interests. According to the ISO, the organization is committed to continuing Newman's initiatives.

To varying degrees, digital media has become an essential ingredient in the marketing mix for presenters. Not every tool in the kit works for everyone, or is necessarily appropriate for classical music and theater audiences. Texting, for instance, is the marketing medium of choice among teens and young adults, but it seems to have been a flop for the presenters we spoke with. Either way, even though Mozart has been filling seats for over two centuries, he'll get an additional boost when he's part of an email campaign.



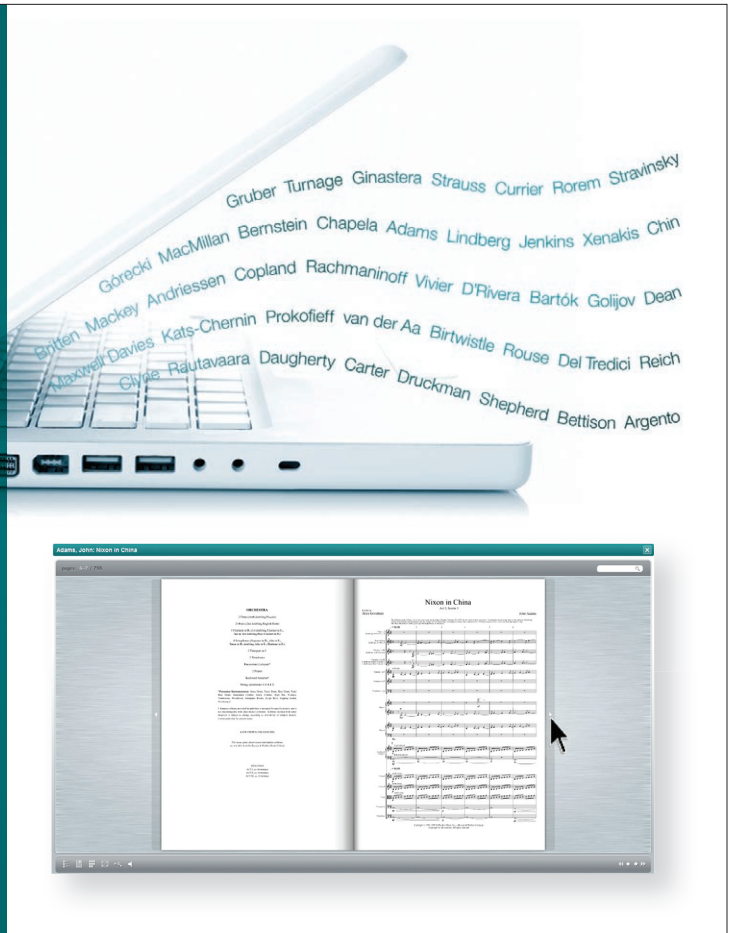
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WHY you CARE about Pinterest




(even if you don't know what it is)

[Pin-ter-est](#) is a social network that very quickly has garnered a staggering amount of traffic (about 30 million visits a month, according to Quantcast) and is on its way to rivaling Facebook

for the referral traffic it sends to its members' websites. In fact, in December 2011, Pinterest made Hitwise's list of the top ten social networks, sitting at #5 and beating out big names like LinkedIn and Google+.

What Is Pinterest?

Pinterest is a website and social network that allows users to visually share, curate, and discover new interests by "pinning" images or videos to their own or others' pinboards (i.e. a collection of "pins," usually with a common theme). Users can either upload images from their computer or "pin" things they find on the web using the Pinterest "Pin It" button or a URL. You have probably already noticed the Pin It button on some web pages. 

As Pinterest puts it, this is a social network meant to "connect everyone in the world through the 'things' they find interesting."

Why Does Pinterest Matter?


Pinterest matters for the same reason Facebook and Twitter matter: it's a way to be a part of your audiences' lives and drive traffic to pages on your website (or other places) that help your business. Pinterest is the hottest thing on the Web right now. That means that it deserves the attention of merchants and marketers.

Early research indicates that Pinterest is more effective at driving traffic when compared to other social media sites, even Facebook.

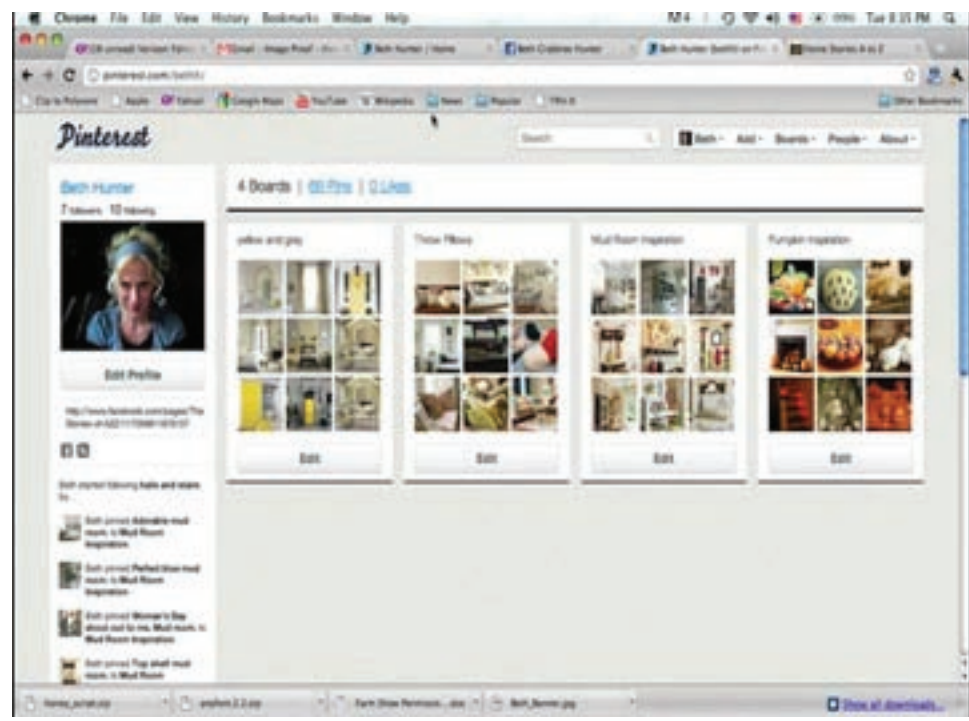
In October, the website of Time Inc.'s *Real Simple* magazine got more traffic from Pinterest than Facebook. (*Advertising Age*; 14 December 2011)

Eye glass retailer Warbly Parker reports that 11% of their social traffic is coming from Pinterest compared to 18% from Twitter. (Twitter; @warbyparker)

If you are using the "Pin It" button on your pages and your images or information are "pinned" to a Pinterest board, all the pins will include a link back to your pages. That is why HubSpot's blog has accumulated more than 640 links from Pinterest in just two weeks.

Pinterest still is somewhat new and it's evolving, but there is no doubt it is being seriously used in large numbers to connect people with their passions and, therefore, deserves a serious look by performing arts professionals. 

[Watch a Tutorial](#)



ma CASE STUDY NO. 2

National Theatre of Scotland

Five Minute Theatre: 24 hours, 230 plays, performed by anyone, to an audience of everyone

Issue: The National Theatre of Scotland, a highly acclaimed touring company with no building of its own, first burst on the scene in 2006 with ten free productions in ten locations by ten directors in the course of a single week. As its fifth anniversary approached, NTS wanted to celebrate in similar style.

Goal: To share the five-year milestone with as many people as possible from all over Scotland and the English-speaking world (the company performs internationally) in a way that stressed NTS's key values—provocative, playful, professional, collaborative. In February 2011, NTS announced [Five Minute Theatre](#), inviting people of all ages to submit ideas for five-minute works they could produce and perform.

Digital component: A 24-hour webcast of the five-minute plays from all over Scotland, U.K. and elsewhere, some pre-recorded, and some performed live “direct to the web” in precisely designated time slots. Many participants traveled to broadcast studios in city hubs to do their numbers. Others performed in their own remote communities, shot by roving web-camera crews. A total of 230 performances were booked, and all but 23 shows came through, with 74 of them performed live, and the goofily serendipitous results can be viewed on the [Five Minute Theatre YouTube channel](#), where touching, absurd, and hilarious performances line up side by side.

Money: NTS treated the project like one of its shows, funded out of the normal operating budget in the place of a regular play, including a consulting fee to webcast service provider [Envirodigital](#). A media partnership with [Scottish TV](#) involved “a very small amount of money” for studio time, cameras, crew staffing, and simulcasting on the Scottish TV website.

Time & Staffing: Maxwell and three other staff members—a video producer, technical director, and production assistant—worked as the core team for months in addition to their regular duties. The team swelled on event day to a 60-person crew including roving camera teams and the entire 30-person NTS staff.

Measuring Results: In 24 hours, 1000 participating performers received 22,000 views on the web from 6300 people in 51 countries. (Some viewers checked back repeatedly.) The mini-shows were also posted individually on the YouTube channel, bringing in another 26,000 views and still climbing. Traditional print and television media covered the long buildup to the event; more than 150 separate newspaper or magazine stories and TV segments ran, typically six a week. Many of these items were instigated by performers in remote locations who were urged to get the word out. They used online publicity kits including poster templates and press-release templates provided by NTS.



Audience Development Manager
Marianne Maxwell



Sample 5-Minute Video 1




Sample 5-Minute Video 2



Sample 5-Minute Video 3

Obstacles: Bandwidth—the roving teams had to rely on an iffy combination of wifi, Ethernet and even 3G mobile phone connections in rural areas. The lack of precedent—there were daily unexpected issues, says Marianne Maxwell, audience development manager and coordinator of the project. “There was always the sense that something could take it over the edge.”

“And I learned more from the experience of live chat during the event than from anything else in the project,” Maxwell says. “People were very active, asking questions of us, making suggestions about the lighting. People want to talk during theater. The idea of what participation is, and what the audience is, has completely changed for us.” Maxwell discusses the project at greater length [here](#). ■■■



Vadim Repin

Photo: © Kassara/DG

“Simply the best, the most perfect violinist I have ever heard.”

—Yehudi Menuhin

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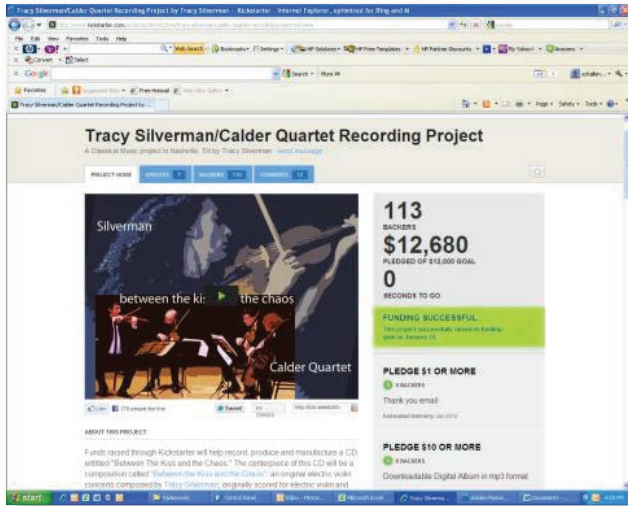
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Composer/Soloist Tracy Silverman



Tracy Silverman 'kickstarting' his Commissioning Campaign

[Read about Tracy's Campaign in depth](#)

- Target:** Donations
- Goal:** Raise \$12,000 to rescore *Between the Kiss and the Chaos* for easier-to-tour smaller forces
- Methods:** Email and online campaign through 3rd-party vendor
- Effort:** Used [Kickstarter](#), an online service for attracting donations. Incentives established, from \$10 to download a Silverman tune through a private house concert by Silverman for \$3,000. Emails sent to Silverman's list, updates posted to Facebook, and printed postcards handed out at appearances.
- When:** November 24, 2011 to January 24, 2012
- Cost:** \$1,000
- Results:** Goals achieved—120 contributions, ranging from \$10 to \$3,000; Silverman has reworked the score of *Between the Kiss and the Chaos*

What

Didn't Work: The postcards, which accounted for half the expense.

Pianist Jim Brickman

- Target:** Audience Engagement
- Goal:** Stay in contact with fans and build the fan base while on a tour bus traveling to new towns in America
- Method:** Twitter
- Effort:** Brickman tweeted a daily challenge to take a photograph based on the day's subject, then disseminate it. An example: take a photograph of "5:00pm"—wherever you are, whatever you see, then tweet it in. The assignment was delivered as: 5:00 #marchphotoaday. Brickman and fans would participate. The photos get grouped by the hashtags and are searchable on Twitter.
- When:** Ongoing
- Cost:** Consultant Fee (undisclosed)
- Results:** 6,000 (and growing) Twitter followers
- Tips:** Authenticity is crucial; an artist must develop and use his/her own voice



It's 5:00pm, do you know where you are? or Zen and the Art of Twitter

[Read about Jim's Campaign in depth](#)

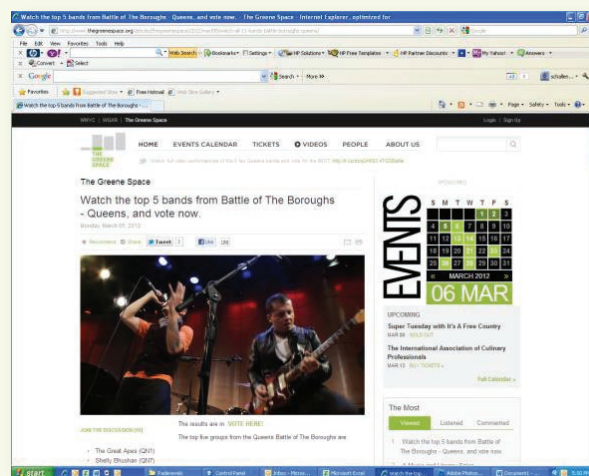


The Jerome L. Greene Performance Space

Target: Discover new talent, drive ticket sales
Goal: Increase awareness, participation and audience dialogue for bands competition, “Battle of the Boroughs,” as well as sell tickets to the competition events
Methods: Mobile, online, and in-person voting
Effort: Unmanaged bands are chosen from each New York City borough to compete in eventual “Ultimate Battle.” Votes are collected from in-house audiences and video webcast audiences to determine the “Ultimate Winner,” earning citywide bragging rights
When: December 2011 to June 2012
Cost: Undisclosed/offset by corporate sponsorship
Results: Events sold out a week in advance; 187 percent uptick in social media traffic; 60,000 YouTube views since inception.

Lessons Learned: “We’ve learned that ‘process is content’ and that people like to see behind the scenes—it’s fun for them. So we try to bring the audience in to our set-ups through behind the scenes video,” said Executive Producer Indira Etwaroo.

“Battle of the Boroughs”



Vote early and often—well, not too often.

[Read about Greene Space’s Campaign in depth](#)

The New World Center WALLCAST™ Concerts

(WALLCAST™ Concerts are projected onto the wall of the New World Center, which was designed for this purpose; spectators sit in the park and face the building.)

Target: In-concert information for WALLCAST™ audiences
Goal: Reach, educate, and engage 20,000 potential season WALLCAST™ audience members.
Method: Mobile, including texting and a mobile-optimized site
Effort: The audience sees a message on the Soundscape wall and hears the conductor’s opening remarks directing them to text a particular mobile code; a link is sent to a mobile site with key information about the concert and the facility and a mobile code for making donations.
When: Initiated October 2011 and ongoing
Cost: None—handled in-house
Results: Reached 20% of the audience by press time and “more each concert.”
Lessons Learned: “. . . We [are sure to] take advantage of each WALLCAST™ concert to test new ideas.”

[Read about WALLCAST™ Concerts in depth](#)



The New World Symphony mobile-ized.



BEST PRACTICES for EMAIL MARKETING in the Arts

By Christopher Gruits



EMAIL STILL KING

In the digital marketing mix, email

continues to be a reliable outlet for promotion:

- 64% of online shoppers in the U.S. preferring to hear about sales and offers via email.*
- Companies rely on email marketing to generate significant web traffic, with promotional email generating 19% of holiday website visits—more than social media or search engine referrals.*
- Despite the huge growth of social media audiences, traditional email marketing still leads to greater revenue and a lower cost of acquisition (COA) than other marketing methods.^

*Freed, Larry, February 3, 2011, Social Media Marketing: Do Retail Results Justify Investment? [ForSee Results Report](#) (U.S. Edition)

^ What Americans Do Online, June 2009-June 2010. [Nielsen NetView Report](#).

You are probably using email as one of the main ingredients in your marketing mix to increase ticket sales, let your audience know about upcoming events, and maintain contact with your customers.

According to successful email marketers, the key is to keep a firm eye on your email strategy and plan, adhere to general best practices, and choose a group of metrics to closely track and guide your email activities. In summary:

1. Keep designs simple, cut unneeded copy, include strong calls-to-action (CTAs), and spend as much time writing your subject lines as the rest of your email copy.
2. Test everything: the day and times for sending, which subject lines get better responses, which offers work, and then ruthlessly adjust your efforts accordingly.
3. Focus on the key data: deliverability, open rates, click-through rates, and ultimately, the most important, conversion rates.
4. Make messages part of a series, not just one-offs. Map out a schedule of messages to deepen engagement over the long-term once you have acquired new email addresses.
5. Explore Google's e-commerce tracking for your website and tag your emails to use this system. This is how you'll be able to track conversions.

Structuring your messages

Make sure you have a firm handle on the design elements you are using to define your brand wherever it digitally lives—your website, emails, mobile app, social media pages, etc.—so the look is consistent across these platforms. These elements include your logo, colors, font, general layouts (tightly packed or lots of white space, for instance.) Also, create a “voice” for your efforts. Are you casual or formal? Do you personalize by “speaking” in the first person? Make these a part of your marketing approach and carry them through your email messages.

- Maintain a consistent voice and brand experience. Color, font and layout need to closely align with other promotional materials.



CHRISTOPHER GRUITS

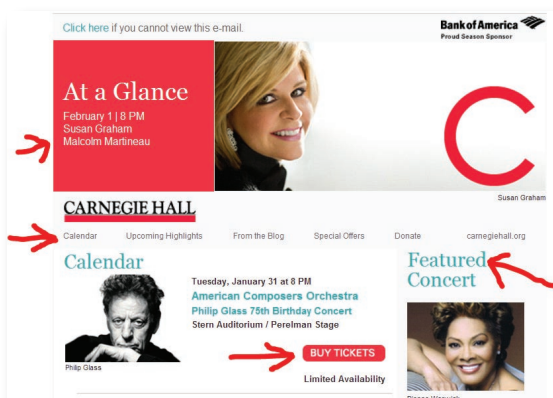
Director of e-Strategy at Carnegie Hall

Christopher Gruits is the Director of e-Strategy at Carnegie Hall, guiding all digital content and messaging across web, email, mobile, social media and video. He is the creator of the web's first “Digital Composer in Residence” with the London Sinfonietta and has managed orchestra and artistic operations with the Seattle Symphony Orchestra.



- Users should have a visually seamless experience when moving from an email to your organization's website.
- Make sure that the "sweet spot" of your message—the upper left-hand corner—has your most compelling CTA:
 - In many email programs—for instance, Microsoft Outlook—only a portion of your content is visible to the recipient, in this case the preview pane.
 - The top half of the email (before the scroll) should grab a recipient's attention with a bold image or headline.

Note the prioritization of the Graham/Martineau concert promoted in red box, and the 'Featured Concert' tout on the right.



Writing for Email

Keep it short and sweet. Remember, you only have a few seconds to get your audiences' attention and their inbox is full of other emails.

- Don't fill your emails with large amounts of copy. Think of an email message as an extended headline.
- Avoid listing all performance details when possible.
- Focus on your key message, such as performer, time, and place.
- Think of email as a "hook" to drive people to a place where they can take an action, such as read extended biographies or program notes, experience audio or video, or purchase tickets or donate.

Improving Open Rates

Subject lines and the sender's name are key to open rates. Whole books have been written about email subject lines, while the best practice for the sender's name is pretty simple.

- Subject lines: Clear and informative works best, as opposed to

clever and glib. Exclamation points and all-capital letters will trigger spam filters.

- Recipients are more likely to open an email if they know the sender, so always use the organization's name or a key staff member's name. Also, you'll be sure to comply with the [CAN-SPAM Act](#).

From	Subject	Date
Rdio	Your Rdio account has been credited with more music	Mon, 2/6/12
Transport for London	New travel information	Fri, 2/3/12
Spotify	Information about your Spotify account	Thu, 2/2/12
Carnegie Hall	Calendar: January 31 - February 14	Tue, 1/31/12

Timing and Testing

Timing is everything, and especially in email marketing. Every audience is different and the best way to determine an optimal delivery schedule is to test send times specifically with your own list. This can help that your next email achieves a higher open rate.

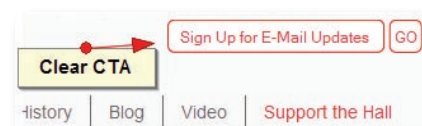
- Split your email delivery into two groups; one group receives an email in the morning, let's say 7am, and the second group receives an email in the afternoon, perhaps at 4pm. Not all email is delivered instantaneously. You should allow enough time for delivery within an hour of your target time.
- Consider testing send times for different types of email, too. Targeted sales blasts might have varying open rates depending on when they are sent, while regular newsletters should be sent according to a standardized day and time.
- Consider re-sending messages after the initial delivery. For instance, if a 20% open rate is achieved, it may be worth re-sending the same email with a different subject line a week later, to garner more opens and eventually conversions.

In the U.S., arts organizations usually consider a 20% open rate as standard. In the U.K., arts organizations typically achieve a 30% open rate, but they tend to send less frequent email communications.

Email Acquisition & Follow Up

An email database is one of the most valuable assets a company possesses and it needs to be treated with care.

- A website should have a clear CTA for



Carnegiehall.org



Carnegie Hall's Facebook Page



sign-up on every page. Other platforms, such as facebook, etc., should provide a link to sign up as well

- Consider offline opportunities for email collection of names/email address
 - Phone sales, walk up, and in-house messaging such as signs in the lobby, encouraging users to “Sign up for our e-newsletter to receive special discounts and offers” or inserts in the program are also options
 - At Carnegie Hall, we often use space in the Playbill to remind audiences of online content and information they’ll access by signing up to our e-newsletter
- Many organizations focus on click-through rates. It’s worth considering that a more valuable outcome in measuring the effectiveness of a banner ad, for example, may be acquisition of a user’s email address

Many organizations conduct contests and special offers to encourage sign ups. Below are some methods for utilizing this newly captured data to drive future conversions.

List Management

A tiered engagement strategy is used most effectively by starting with a value-added offer or piece of content. Offering people something is a good way to welcome a new sign-up. Then, based on response you can offer a single ticket or special promotion. At each step you are furthering engagement and moving the user down the path to a full-priced sale, donation, or other type of purchase.

A possible communications path to welcome a new user might look like this:

- After sign up, user receives an auto reply welcome message with links to video or ‘About Us’ information
- One week later, user receives a special discount or free give-away message
- One month later, user receives a content message promoting a video or blog post
- Two months later, user receives a customized single ticket offer or special promotion such as a free download of a recording or coupon toward a piece of merchandise.

This method takes time and patience—you’ll only convert a small percentage of the total list you acquired.

- Develop a detailed calendar listing of each communication
- Coordinate between ticket sales and fundraising appeals

FOR THE MORE ADVANCED

- Create a separate campaign for non-active subscribers
 - Keep a close eye on subscribers with free email accounts (AOL.com, Yahoo.com, Gmail.com, Hotmail.com). They might go inactive quickly.
 - Optimize your emails for smartphone viewing
 - Use auto-responders to send an email series to new subscribers and customers
 - Freshen up the creative for your active subscribers frequently to increase response

- Map out each step in the communication path and include all channels
- Phone, direct mail, and e-communications are all part of the mix and determining the optimal timing between all of these channels is crucial.

Measuring Response

First, your email program should tell you the obvious statistics such as open rates, click-through rates, unsubscribes, and bounce rates.

Measuring the open rate is important: tracking a decline in opens might prompt an adjustment in the send time or subject line, which, through testing, can be improved.

Another method for tracking revenue and integration with a website is through Google Analytics (GA) and Google’s e-commerce tracking.

Erik Gensler of Capacity Interactive provides a detailed description of this on his [blog](#). Attaching GA tracking tags to emails will provide data on actual sales, what pages produce the most revenue, and how individual emails are performing. Google provides a good [blog post](#) on implementation and for e-commerce tracking it’s best to work with a programmer to ensure the correct set up. Detailed information on e-commerce tracking is provided [here](#), and is well worth exploring. ■■■

CASE STUDY NO. 3

Kronos Quartet

Under 30 Project: Crowd-funding at the grass roots



The Kronos Quartet (L-R: John Sherba, Hank Dutt, David Harrington, Jeffrey Zeigler)
Photo: Jay Blakesberg

kick-started the careers of four young composers—Alexandra du Bois, Felipe Pérez Santiago, Dan Visconti, and Aviya Kopelman. In fall 2011, Kronos sought to launch another Under 30 project.

Goals: To raise money using online tools for the new commission, which amounts to a four-figure fee and travel for consultation, rehearsing, recording, and touring in 2013-14. And to use the project to deepen the group's relationship with non-classical fans. "Many people are not even aware that Kronos is non-profit," says Christina Johnson, the group's communications manager. "Kronos has fans who think of them as the musicians on the soundtracks of Darren Aronofsky films like [Requiem for a Dream](#), with music by Clint Mansell, founder of the band [Pop Will Eat Itself](#). We wanted to get that larger group engaged."

Digital component: Kronos launched its fund-raising campaign on December 31, 2011, using [Kickstarter.com](#), a website for individuals and organizations seeking to attract backers for creative projects such as art installations, tech devices, recordings, and theatrical endeavors. They do so using often-quirky incentives. Kronos sought pledges from \$10 (incentive: Kronos sticker and pin) to \$5,000 (a dinner with Kronos, MP3 downloads, a phone call, a personal postcard from the road, a special mix CD, collectible LP, backstage and soundcheck passes). While a recent video game project ([Double Fine](#)) raised more than \$1 million within a few hours on Kickstarter.com, Kronos's aims were modest by comparison—

Issue: In its 30th-anniversary year in 2003, San Francisco's Kronos Quartet created the Under 30 Project to support the creation of new work and to develop artistic relationships with the next generation.

To date they have

\$10,000 in 30 days—although \$10,000 is at the high end for Kickstarter classical music campaigns.

Obstacles: Kickstarter.com forbids charity and cause funding, promises of financial return, and "fund my life" projects. Otherwise, Johnson says, "It was as easy as setting up a Facebook profile."

Money: The fee is 5% of all campaigns that meet their goal. (If the goal isn't met, nobody gets anything.) There is also a processing charge (through Amazon Payments) of 3-5%. (In late February, Kickstarter [co-founder Yancey Strickler](#) said that Kickstarter is on track to distribute more money to creative projects in 2012 than the National Endowment for the Arts.)

Time & Staffing: Kickstarter advises fund-seekers they'll raise more money if they upload videos and stay in touch with participants. "That's where the time and energy comes in," says Johnson. She edited and posted videos of [previous Under 30 composers](#), created interviews with Kronos members, and kept up the project's blog. "I was constantly coming up with new ways to be talking about the project." She's still at it, creating MP3s and otherwise fulfilling promises to people who made pledges.

Measuring Results: Kronos beat its \$10,000 goal and raised \$13,200 from 162 backers by the closing date— January 31, 2012—with 19 people donating \$10 at the low end, one at \$1,000, and most in the \$25-\$150 range. But the campaign was always about more than the dollars, Johnson says: "At the same time we were cultivating followers. Of the 162 backers, the majority had never given to Kronos before, either online or by snail mail. We want to help these relationships continue to grow."

Another quartet recently topped Kronos's numbers: [Brooklyn Rider](#) launched a Kickstarter campaign in mid-January for help producing an album called *Seven Steps*. With a goal of \$30,000, the group raised \$50,656 from 285 backers. At the time, 41 classical music campaigns were underway. ■■■



Communications
Manager Christina
Johnson



NANCY MALITZ

Nancy Malitz has been writing about the intersection of the arts and technology for most of her career. She developed some of Gannett Media's first newspaper websites and worked on strategic projects for media change.



MORE ON THE WEB

Each article in this issue also may be found on our website, MusicalAmerica.com, in the [Special Reports](#) section. In some instances, the online version includes additional information. These articles are:

[Tips, Tricks, and Best Practices for Digital Marketing](#)

[On the Horizon: New Location-based Apps](#)

[Email Best Practices For the More Advanced](#)

Case Study No. 4: [New York Philharmonic](#)

Case Study No. 5: [Los Angeles Philharmonic](#)

4 Digital Marketing Efforts That Worked

Composer/Soloist [Tracy Silverman](#)

Pianist [Jim Brickman](#)

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“Battle of the Boroughs”

[The New World Center WALLCAST™ Concerts](#)

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COMPETITION REQUIREMENTS:

women, any age, any nationality, non-published works, SATB chorus with organ accompaniment, small ensemble or a cappella

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