



**MUP VALUE & IMPACT STUDY:
CREATIVE SUMMIT ADVANCE
BRIEFING**

**February 16 – 18, 2007
Lawrence, Kansas**

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GENERAL INFORMATION

The Creative Summit will be an intensive, participatory learning exercise, and represents the crucial processing moment in our two-year study when theory becomes practice. The success of the summit will depend on everyone's willingness to invest in each other's learning experience. While there will be tangible outputs from the summit which everyone can use (i.e., PowerPoint presentations created by each team), the real outcome from the summit will be a shared understanding of a more refined approach to marketing performing arts presentations based on values and attitudes, and a better sense of how to discipline your creative efforts and focus your packaging, pricing, media and communications decisions with specific segments of customers in mind.

We are extremely fortunate to be convening within the supportive environment and technical resources of Callahan Creek, a first-class marketing agency based in Lawrence. The agency's CEO, Cindy Maude, will be with us throughout the weekend. We will also benefit from the coaching of two talented creative directors and other support people from Callahan Creek.

The only required preparation for the summit is to read through the agenda and team assignments that follow, and to read the customer segmentation report (under separate cover). Alan Brown will briefly review the segmentation model as the beginning of the summit, but you should arrive in Lawrence on the 16th having read it. Given everyone's schedules, we do not expect you to do any advance work on your team projects, although you are free to contact your teammates to discuss the assignment.

Regarding team assignments, no one is working with anyone else from their own program. All teams are cross-site. We are blessed to have a graphic designer on each team. Graphic designers may work on their own laptops or may use a computer station with design software at the Callahan Creek agency.

By the end of the summit, each team will create a short PowerPoint presentation with the key elements of their campaigns. The focus will be on campaign concepts: packaging, offers, messaging and media, and not on execution. After the conceptual work is done, we want you to go as far as you can with headlines and images, but no one is expected to do anything close to finished work. We will design a template for the final presentations and review it with everyone at the beginning of the summit. All output will be delivered digitally to all of the study partners after the summit, so there will be no distribution of hard copy output at the summit.

Regarding Images: Graphic Designers Take Note

The teams will benefit from having relevant images readily available, so that your presentations can include good images and so the designers don't have to spend a lot of time looking for them. To this end, each of the graphic designers may want to bring some images with them that pertain to their team assignment. Callahan Creek will also make available a bank of images. Any sharing of images across teams will be much appreciated.



GROUP ASSIGNMENTS – REVISED

*Group Leader (designated for communications purposes only)

Team 1: Dance Packages

*Deb Rossi, Marketing Director
Paul Sheriff, Graphic Designer
John Rafacz, Editorial Consultant

UF Performing Arts
Annenberg Center, U Penn
Penn State

Team 2: Student Campaigns

Brad Knauss, Marketing Director
Susie Bozell, Marketing Manager
Kelly Pollins, Creative Services Manager

Lied Center of Kansas
UMS – Ann Arbor
Clarice Smith Center, UMD

Team 3: Great Ensembles

*Rob Cline, Director of Marketing
Holly Meyers, Associate Dir. of Communications
John Hayden, Graphic Designer

Hancher Auditorium
Clarice Smith Center, UMD
Lied Center – Nebraska

Team 4: Beyond Your Imagination

*Sara Billmann, Marketing Director
Michael Porto, Director of Marketing & Comm.
Urszula Kulakowski, Art Director
Amy Schafer, copy writer

UMS – Ann Arbor
ASU Gammage
Penn State
UF Performing Arts

Team 5: Social Justice

*Ronnie Brown, Marketing Director, Oakville Center
Toni Gauthier, Communications and Design Manager
Amy Beecher, copywriter

Ontario Presenters Network
Stanford Lively Arts
Lied Center of Kansas

Team 6: Cultural Fault Lines

*Brian Jose, Dir. of Mktg. and Communications
Brenda Weyers, Marketing
Margot Campos, Graphic Designer

Clarice Smith Center, UMD
Lied Center – Nebraska
UMS – Ann Arbor

Team 7: Family

*Laura Sweet, Director of Audience Development
Roy Wilbur, Assoc. Managing Director
Sara Morin, Graphic Designer

Lied Center – Nebraska
Annenberg Center, U Penn
Hopkins Center, Dartmouth

Team 8: Intimate Expressions

*Laura Sullivan, Director of Marketing
Shayne Olsen, Marketing Director
Joe Osburn, Graphic Designer (campaign 1)
Ian Cahir, Graphic Designer (campaign 2)

Penn State
Stanford Lively Arts
UF Performing Arts
Lied Center of Kansas



Support Staff & Observers

Cindy Maude, CEO, Callahan Creek	Coach
Tug McTighe, Creative Director, Callahan Creek	Coach
J.J. (John January), Creative Director	Coach
Suzanne Colstrom, Callahan Creek	Photo and computer coordinator
Graphic Designer TBA, Callahan Creek	Graphic design assistance
Karen Christilles and Tim Van Leer	Lied Center of Kansas
Cheryl Ewing	Ontario Presenting Network
Susan McClanahan, Development Director	University Musical Society
Alan Brown	WolfBrown
Andrea Mitchell	WolfBrown
Jerry Yoshitomi	Meaning Matters



TEAM PROJECTS

While the team projects were designed to build on real marketing challenges, it was not possible to design exercises around everyone's 2007-08 programs. Please be understanding of the compromises that are a necessary part of any collaborative effort like this.

You may re-define your assignments somewhat if it will help you more successfully complete the exercise and if it will provide learning benefits to your colleagues.

Team 1: Dance Packages

The customer model identifies several segments with strong interests in dance, especially Remixers and Diversity Seekers. Their interests are not ghettoized by genre, although they do approach the dance forms from different value systems. Remixers, for example, have an urban contemporary orientation (think Hip Hop) and are most interested of all segments in mixing up world cultures. They are notable for their high visual/spacial and bodily-kinetic intelligences (you'll find them out dancing). In contrast, Diversity Seekers are 11 years older, on average, and want to be good world citizens. They have a strong naturalistic orientation and like to bring their children to performances. Team 1 will design and promote two packages of dance presentations, one targeted at each segment, working from the 2007-08 roster of modern and ethnic dance artists planned by University of Florida Performing Arts. Avoid defining your packages by genre (e.g., modern vs. ethnic). Instead, look for underlying attributes that will make them appealing to your target segments. Your primary challenge relates to creative packaging.

Team 2: Student Campaigns

There are two segments of students in our model, Mavericks and Networked Students, and they are very different in terms of values and preferences. Team 2 will develop two different student marketing campaigns, one designed for each segment. Both offers should seek to increase student participation and should motivate repeat attendance. Design the offers and marketing approaches from the ground up, based on the segment descriptions. Any packages that you design must draw from actual programs planned for UMS's 2007-08 season. For example, you may offer small fixed packages, flexible or choose-your-own packages, a student membership/flat discount offer, a virtual affinity group or anything else that you think will capture their imaginations and drive attendance within these two target segments. Your challenge relates to alignment of offers, messaging and communications methods.

Team 3: Great Ensembles

First, Team 3 will design a package of 3 to 5 artists/attractions on the theme of "Great Ensembles," drawing from the roster of 2007-08 Hancher Auditorium programs (e.g., St. Petersburg Philharmonic, Georgian State Ballet) although you may add artists from previous/other seasons to flesh out your package. Your package may cover symphonic music, ballet and theatre, but should stay within the western classical tradition. Then, you will conceptualize three variations on a single ticket campaign marketing the same package of programs to three different segments: Classical Devotees, Civically-Engaged and Serenity Seekers. You may substitute a different segment, if you'd like, and you



may design different enhancement or community events to complement each campaign. Your primary challenge relates to messaging differently about the same set of programs.

Team 4: Beyond Your Imagination

Team 4's challenge is packaging and peddling challenging works of a linguistic nature to Mavericks and Experienceals, the two most risk-seeking segments in our model. Drawing from the 2007-08 artist rosters of UMS and ASU's Beyond Broadway series, Team 4 will first select a small number of artists to include in a hypothetical "Beyond Your Imagination" series. All should be theatrical events with some narrative element, although some may be multi-media or multi-discipline. For example, a nontraditional interpretation of a classic work would be within bounds. Fantasy is an underlying construct here, not in an escapist sense, but more in terms of audience as active participant in the creation of the fantasy. Do not shy away from the high-impact language of risk and uncertainty. Think existentially. Make them feel like they will have to work hard to complete the works of art in their own minds. Dare them to engage. Once you have chosen your events, design a single ticket campaign targeted at Mavericks, who are extremely fussy and price sensitive, and, for contrast, also design a subscription campaign for the same programs, but targeted at Experienceals, who are equally risk-seeking but older, not price sensitive, and who want to benefit from your curatorial expertise.

Team 5: Social Justice

An important value defining several segments in the customer model is a commitment to social justice, equality and a sense of duty to mankind (i.e., outer-directed values). Team 5's challenge is to market a series of world music and ethnic/folk dance artists on the broad theme of social justice. Focus on two segments, Diversity Seekers and Civically Engaged, although other segments may factor into your thinking. First, select a series of four or five artists with some sort of social/political/humanistic attributes, working from the 2007-08 artist rosters of the Hopkins Center and the Krannert Center. Then, conceptualize a multi-part campaign to sell the presentations, starting with a series campaign and moving into single ticket campaigns. Identify the key values-based message to be associated with each artist. To aid in your packaging, you may design educational enhancement events or community promotional events to complement the individual events and create points of relevance with the target segments. (For example, this might include cross-promotions with humanitarian or environmental causes.) The world will be a better place if they buy your tickets, and they will feel like the responsible world cultural citizens and stewards of tolerance that they believe they are. Make their hearts bleed while their wallets open.

Team 6: Cultural Fault Lines

Team 6 has the challenge of marketing an aggressively-curated festival or multi-artist residency on the theme of "Cultural Fault Lines" – an examination of non-Western cultures and exploration of the dynamic/tension between cultural traditions and contemporary expressions. The programmatic components of the residency (educational, performance, community), will be proposed by the group leader, are subject to negotiation with other team members, and may be real or imagined. This exercise is not about creative packaging, since the program is highly curatorial in nature, but about diagnosing the appeal of the program based on underlying values and creating a modest promotional campaign to market the festival/residency to several segments, or attitudinal dimensions that cross segments. The focus should be on selling the larger concept of the festival/residency to a small group of people who will participate in multiple events and have a sustained and transformative experience, and not on marketing the individual events. The campaign should include both campus and community aspects. Since the theme explores tensions between the old and the new, there may be an intergenerational aspect to the marketing message. Similarly, since some of the programs will



involve reinterpretations of traditional forms of artistic expression, it seems that Remixers might be in for the action.

Team 7: Family

Experience teaches us that family programs appeal to a specific type of cultural consumer, usually defined by lifestage. While their children are young, some of these parents fall out of the cultural system and only attend arts programs with their children. Our model did not yield a separate segment of family buyers, which is not entirely surprising given that respondents answered the questions on their own behalf, not on their children's behalf. Regardless, three segments are notable in that they report a high incidence of attending with "my children": Diversity Seekers, Blockbusters and Faith and Family. While the latter two segments are distinguished primarily in terms of their religious and political beliefs, Diversity Seekers are quite different in many respects. Team 6 has the challenge of packaging and promoting two different series of family-appropriate programs, one for Diversity Seekers and their children, and another for Blockbusters/Faith and Family and their children. The programs for each series should be drawn from the roster of 2007-08 programs planned by the Annenberg Center and the Lied Center (Nebraska). The series need not be limited to purpose-created children's programs, and might include adult programs that are appropriate for children (e.g., a matinee performance by a world music artist or ethnic dance company). First, design your packages with the target segments in mind. Then, conceptualize a series ticket campaign for each of the two series, developing messages that will resonate with each target group. Your messages should focus on the benefits of attending, both with respect to the child's creative/emotional/character development and with respect to how the parents will feel fulfilled. In design the series ticket offer, bear in mind the price sensitivity of each group. Your challenge is one of both packaging and messaging.

Team 8: Intimate Expressions

Marketing different aspects of intimacy is Team 8's challenge. Since Chamber Music is an acquired taste, this team will focus narrowly on a chamber music series, drawing from actual 2007-08 presentations planned by Penn State and Stanford Lively Arts. On the surface, this is not a packaging exercise. Just choose four chamber music artists. But here's the wrinkle: assume that each artist will perform two concerts, and that you get to decide where and when they will perform. For example, one series might take place in a recital hall at 8:00 p.m. on Saturday nights (version A), while the other series might take place in a church at 4:00 p.m. on Sunday afternoons (version B). Make your decisions with two segments in mind: Classical Devotees and Serenity Seekers. You may even take license with concert duration and concert formats. How much interpretive assistance will the artists provide to the audience? Will there be an interactive component? After you have done your series design work, conceptualize two single ticket campaigns, one targeted at Classical Devotees (version A) and one targeted at Serenity Seekers (version B). For each segment, develop an overall messaging and design approach to single ticket sales that plays to the different values systems of each segment.



SUMMIT AGENDA

Hotel Information

SpringHill Suites – Lawrence
1 Riverfront Plaza
Lawrence, KS 66044
785-841-2700

Hotel reservations and airport transportation are being coordinated by Andrea Mitchell of Wolf-Brown, email andrea@wolfbrown.com.

Meeting Location

Callahan Creek
805 New Hampshire
Lawrence, KS 66044
785-838-4774
www.callahancreek.com

Meals

Breakfasts and lunches will be provided as part of the summit budget. Dinners on Feb. 16 and 17 will be pre-arranged and charged back at cost on a per-head basis.

SUMMIT AGENDA

Friday, Feb. 16

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|-----------|--|
| 1:00 p.m. | Meet at Callaghan Creek
Lunch provided
Welcome, agenda review, logistics |
| 1:30 p.m. | Overview of the new Ticket Buyer Segmentation Model |
| 2:30 p.m. | Review of team assignments and deliverable |
| 3:00 p.m. | Workshop on creative processes (Tug & J.J.) |
| 4:00 p.m. | Team work session #1 – discuss campaign concepts, basis in segmentation model
Initial meeting with coaches |
| 6:00 p.m. | Break, return to hotel |
| 7:00 p.m. | Dinner together at TEN (a restaurant in the Eldridge Hotel, 701 Massachusetts, within walking distance of SpringHill Suites) |



Saturday, Feb. 17

- 8:30 a.m. Breakfast at Callahan Creek
- 9:00 a.m. Review of today's expectations
- 9:15 a.m. Brief team meeting to review objectives for the day, finalize packages and overall campaign architecture
- 9:45 a.m. Individual work time – team members split up and work individually on their specific assignments (e.g., write a Campaign Brief, start writing copy, selecting images) Coaches meet with each team.
- 11:30 a.m. Team work session #3 – teams reconvene to discuss progress, give each other feedback
- 12:15 p.m. Lunch at Callahan Creek
- 1:00 p.m. Peer review rotations (4 rotations, 20 minutes each)
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|-----------|-------------|-------------------------|----------------------|
| 1:00 p.m. | Rotation #1 | <u>Receive Feedback</u> | <u>Give Feedback</u> |
| | | Team 1 | Team 2 |
| | | Team 3 | Team 4 |
| | | Team 5 | Team 6 |
| | | Team 7 | Team 8 |
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- | | | | |
|-----------|-------------|-------------------------|----------------------|
| 1:20 p.m. | Rotation #2 | <u>Receive Feedback</u> | <u>Give Feedback</u> |
| | | Team 1 | Team 8 |
| | | Team 3 | Team 6 |
| | | Team 5 | Team 4 |
| | | Team 7 | Team 2 |
-
- | | | | |
|-----------|-------------|-------------------------|----------------------|
| 1:45 p.m. | Rotation #3 | <u>Receive Feedback</u> | <u>Give Feedback</u> |
| | | Team 2 | Team 3 |
| | | Team 4 | Team 1 |
| | | Team 6 | Team 7 |
| | | Team 8 | Team 5 |
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- | | | | |
|-----------|-------------|-------------------------|----------------------|
| 2:05 p.m. | Rotation #4 | <u>Receive Feedback</u> | <u>Give Feedback</u> |
| | | Team 2 | Team 5 |
| | | Team 4 | Team 7 |
| | | Team 6 | Team 1 |
| | | Team 8 | Team 3 |
- 2:30 p.m. Team work session #4 – teams reconvene to discuss feedback and make refinements to their concept and/or creative approach
Coaches meet with each team
- 4:00 p.m. Individual work time – team members continue to work individually on their specific assignments
Coaches leave for the day



- 5:30 p.m. Team work session #5 – before breaking for the day, teams will meet with graphic designers to discuss any remaining design work and output that is needed for tomorrow’s presentation
- 6:00 p.m. Break
- 7:00 p.m. Bus leaves the SpringHill Suites Hotel for dinner at the Lied Center
- 9:15 p.m. Bus leaves the Lied Center for the SpringHill Suites Hotel (Note: this departure time is not flexible – the bus has to be back at the garage by 9:30 p.m.)

Sunday, Feb. 18

- 8:00 a.m. Check out and bring your luggage to Callahan Creek
Breakfast will be provided at Callahan Creek
- 8:30 a.m. Team work session #6 – final team meeting prior to presentation, assemble all materials and prepare PowerPoint; be ready to go by 9:45 a.m.
- 10:00 a.m. Team Presentations (15 minutes each, no exceptions)
- 12:00 p.m. Recognition of exceptional work by Cindy and coaches
Lunch provided
- 12:30 p.m. Reflections on the summit, wrap-up and next steps (Jerry)
- 1:00 p.m. Airport transportation provided
Airport shuttles will depart from Callahan Creek.

