

DC Commission for the Arts & Humanities Advertising Plan- Arts Marketing II Project, April 2013

Objective: To generate public support for the arts to influence the City Council Members for an upcoming vote on arts funding.

Indirect Objectives:

- Increase public opinion on the value of having arts organizations in the DC community.
- Position the arts as “essential” in the minds of DC residents.

Direct Objectives:

- DC Council vote in support of funding for the arts.
- 5,250 signatures on the online petition*
- 105,000 distinct hits on the campaign website*

*Note: These specific target objectives will change. The DC Commission of the Arts and Humanities would look at their historical data on signature counts and website hits. These are internal goals, so the values should be motivational, yet reasonably attainable.

The signature goal represents 1% of the adult DC residents, based on the 2012 estimates from the Census Bureau. These goals can be broken down into specific targets for each Council Ward. The goal for distinct website hits represents 20% of the adult population of DC.

Target Audience:

The target audience for this advertising campaign is the people who are most likely to express support for the arts to their Council members. There are three distinct segments that I believe will be the most likely to participate.

1. Affluent DC residents ages 30-64
 2. Culturally curious DC residents
 3. Arts participants- artists, employees of arts organizations and audiences/attendees
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1. Specific information about the demographics of participation of DC residents in Council-level politics could not be found; as a substitute, this analysis looks at the voter turnout in the 2012 Presidential election. The trends from multiple sources show that those most likely to vote share certain characteristics: white, female (slightly higher participation than men), between ages 50 and 64, and middle to high income. The Affluent Residents target audience will include the age ranges with moderate participation, 30 to 50, as well as men and non-white high-income families. Historically, this group participates in government most often.¹

¹ <http://www.aei-ideas.org/2013/02/demographic-patterns-for-voters-in-the-2012-presidential-election/>
<http://www.washingtonpost.com/blogs/wonkblog/wp/2012/11/07/the-2012-election-in-charts/>

2. The second target audience is “culturally curious DC residents.” This is a group that may not be attending arts events regularly, but they commonly seek out information about cultural events going on in the city. These people look in the Weekend section of the Washington Post, subscribe to email lists that advertise good deals on local events (like Goldstar.com), and think that they would attend more events if they had more time, more money or more people to share the experience with.
3. The third target audience is the current “arts participants.” This group of people will be the most likely to take action to support arts funding because it directly affects their current lifestyle. The current employees of the arts and the current audiences need to hear the message because they will be the most responsive to the message.

Advertising campaign message:

Internal: The arts are like an oasis—the place for you to escape the daily grind, relax, and have meaningful cultural experiences.

External:

Escape the chaos—Nurture your soul. The arts are the oasis.

There will be only one message for this campaign, designed to be effective for all three target audiences. The justification for this is that, first, the objective requires reaching as many people as possible. We want the message to have a mass appeal. Second, there are overlaps in the target audiences; some of affluent residents are culturally curious, and some of the culturally curious are current arts participants.

This message appeals to the affluent residents of DC because they are frequently involved in the “chaos” of a busy professional life. These individuals understand that “nurturing your soul” is a desirable activity for educated people. Most importantly, this affluent group probably feels that they are deserving of an “oasis” from their busy lives. (This opinions are based on previous experience with psychographic segments). The goal is that the affluent group will view this message and feel motivated to preserve the “arts oasis” for their future use, even if they do not currently attend or have interest in the arts.

This message appeals to the culturally curious in DC because they are already aware that the arts have something to offer to them. Hopefully this message will make the arts more top-of-mind for these residents. They will be motivated to act because they will want to make sure they will have something to attend when they actually get around to it.

This message will appeal to current arts participants because the participants will enthusiastically agree with the message. They will notice the message, care about the message because they identify with it, and then be likely to act. Artists will be inspired because the campaign will express one of the reasons that they themselves create art: to give people an escape.

Besides the core message, the campaign will contain several complimentary messages. These messages will appear on the website. All of the campaign materials will direct viewers to the website.

The website will have 3 key messages:

1. The arts are in danger of disappearing due to lack of funding; this will include specific information about arts organizations that have had to close or may be in danger of closing soon.
2. You can help by taking action: “Click here” if you support the arts and want your Council Member to vote “yes” to maintain arts funding.

3. Reasons why the arts are important, with real-life examples:
 - a. Your oasis.
 - b. Nurturing your mind and soul.
 - c. Education.
 - d. Place for people to connect with one another.

Campaign Creative:

The campaign will have six different posters designs. All of the designs will feature the same format. On the top half of the poster will be a photograph of a regular person in a chaotic situation that many DC residents deal with every day; sitting in traffic, riding a crowded metro, sitting in a dull cubicle, standing in a long line for coffee, cleaning in a messy house with rowdy kids and walking on a crowded street on a wet day. The text on the top half of the poster will read, “Escape the chaos.”

The bottom half of each poster will feature the same individual enjoying one of the arts organizations in Washington, DC; the theatre, a concert, a dance performance, the symphony, a gallery with a sculpture and a gallery with a painting. The text on this portion will read, “Nurture your soul. The arts are the oasis.”

The idea is to create a situation that the audience will identify with—a situational obstacle that must be dealt with every day—and then present the same person combating the stressful obstacle with an experience with the arts. The chaotic scenario will be portrayed as dark, stressful and gloomy, and the arts experience will be portrayed as light, welcoming and accessible.

Besides the slogan, the only other text on the poster will identify the arts organization (more on that in the next section), ask the viewer to support government funding for the arts by visiting a special website just for this campaign: TheArtsAreTheOasis.org. There will also be a QR code on the poster to take viewers directly to the site.

The website will feature the six posters in a rotating, interactive homepage. There will be a banner saying, “The arts are in danger of disappearing due to lack of funding.” There will be a “button” prominent on every page that says “Click here to save the Arts Oasis” in large print and in small print, “No donation required, simply sign the petition to your Council representative.”

Advertising Mediums:

The mediums to be used in the “Oasis Campaign” will be public transportation ads, Washington Post ads, Arts Partners and an interactive website.

Target audience: Affluent Residents

Medium: Metro cards, bus taillight displays and Washington Post A Section advertising.

We know that the Affluent Residents target audience can be reached through the Metro rail car cards, bus taillight displays and The Washington Post based on the readership and ridership demographics. The Metro publishes detailed statistics of their riders. 55.6% of riders are between the ages of 35 and 64. An additional 18.1% of riders are ages 25-34. 61.8% of riders have household incomes over \$75,000 and 46.5% have household incomes over \$100,000. 69.4% have college or graduate educations and 55.4% are white. These are percentages of the 4.3 million adults who ride the DC metro each year.² The same level of detailed statistics are not available for bus tails. The bus tails were chosen because they are viewed when drivers are stuck in traffic behind the bus. At this key moment, the driver will be more likely to identify with the “chaos” portion of the creative; the bus tails would only contain the “sitting in traffic” version of the campaign poster. The affluent D.C residents are more likely to be driving behind buses, because they can afford to drive and pay to park, rather than utilize public transportation.

The Washington Post does not publish specific readership statistics, but The Post categorizes its local readers as “business,” “government” and “affluent.” It further identifies the readers as “qualified” in the following categories: company leaders, influentials, business decision makers and technology experts. These groups are all part of the “affluent residents” that we want to reach.³

Target Audience: Culturally Curious

Medium: Washington Post Weekend Section, Metro rail car cards, Arts Partners

The Culturally Curious residents are probably readers of the Washington Post Weekend section. The Washington Post does not publish statistics on the reader demographics of the Weekend section, but based on the content of the Weekend section, readers probably look there when they are looking for interesting things to fill the weekend.

The Culturally Curious are also probably riding the DC metro. The Culturally Curious are more active than the average resident and because they are active, they need transportation around the city. They will be exposed to the posters on the metro.

The Culturally Curious may also be visiting the websites and physical sites of the arts organizations that they are interested in. To take advantage of this traffic, this plan proposes the formation of arts partnerships with DC arts organizations.

Arts Partnerships

As an inexpensive way to gain additional exposure, the DC Commission for the Arts will form partnerships with local arts organizations. These will be mutually beneficial partnerships. Six main partners will be selected to be featured in the six campaign posters, one from each artistic discipline. The main partners will agree to be featured in the poster, and they will agree to offer significant discounts to residents who visit TheArtsAreTheOasis.org. Ideally, the promotional ticket prices will be in the \$12 to \$15 range, near the price of a movie. The arts organization will agree to cover the cost of the discount, in exchange for the increased

² WMATA Metrorail Rider Demographic Profile Report-Washington DC CBSA Metro. Sept 2011-August 2012.

³ <http://www.washingtonpostads.com/audience>

exposure. Each of the main partner agreements will be negotiated separately to maximize the benefits to each group.

The Commission should also seek partnerships from as many of the established arts organizations in the city as possible. All of the partners will be asked to put a link to TheArtsAreTheOasis.org prominently on their websites and to run advertisements in their programs. In exchange, the partners will be listed on the DC Commission for the Arts and Humanities' webpage. The hope is that arts organizations will be so invested in the cause that it will be in their best interest to become partners, even if the extrinsic rewards are not numerous.

Target Audience: Arts Participants

Medium: Arts partners, the Weekend section, metro rail car cards

The transportation and Washington Post advertisements will also reach many of the Arts Participants. The Arts Participants target audience includes employees of arts organizations, artists and audience members. The advertising through the arts partners will be especially effective in reaching this target audience because this group already attends and cares about the arts. As arts participants, they already feel part of the "family" of the organization and will be likely to support the causes that the organization champions. In addition, we know that the Arts Participants are already visiting the physical sites and websites of the local arts organizations, so they will be exposed to our message in those places.

Budget:

The current budget for the "Oasis Campaign" leaves approximately \$24,300 for contingency costs. The largest amount of money will be spent on the transportation advertising. This will include four weeks on 175 bus taillight displays for \$70,000 and 500 rail car cards on the metro for four weeks for \$80,000. These rates are according to CBS Outdoor, the manager of all advertising for DC transportation.⁴ In contacting several of the CBS Outdoor's preferred printers, a price of \$1,855 was quoted for printing and delivering the taillight posters and \$2,562 for printing and delivering the rail car cards.⁵ This is a total of \$154,417 for transportation ad placement.

The next largest expense is for The Washington Post advertisements. The Oasis Campaign ad will run in the A section and The Weekend section, in two different sizes. The ad will run four times in the weekend section, first at 6x18 inches for \$15,660 and then at 3x6 for \$2,610 per ad. The Weekend section always comes out on Thursdays. The Oasis ad will also run in the A section, on page A2, A3 or A5, on two occasions. The first time will be 6x18 inches for \$23,112 and the second time at 3x6 for \$3,852. The A section ads will be placed on Mondays or Tuesdays, depending on availability. The total for the Washington Post ads will be \$50,454.⁶

The other costs include website development and the cost to actually produce the six campaign posters. Website development is budgeted for \$5,000. This is a generous estimate based on Internet research. The main source was from designquote.net, which prices out a variety of features for websites by professional firms and freelancers. The \$5,000 is the high-end estimate for a professional firm.⁷

⁴ <https://www.cbsoutdoor.com/markets/marketsearch/washingtondc>

⁵ Quote from Chris Downs, Account Manager at C2 Imaging, on April 4th, 2013.

⁶ <http://www.washingtonpostads.com/rates>

⁷ http://www.designquote.net/html/dq_estimate_wizard.cfm

The cost to produce the six posters includes the fees for six models to work six hours each for \$100 per hour.⁸ A generous estimate for a professional photographer for all six posters, two shots per poster, is \$10,000.⁹ The cost of a graphic designer to turn the photos into the posters, whether on DC Commission of the Arts staff or an outsider, is estimated to be \$2,200 for all six posters.¹⁰ The total budget for producing the posters and the website is \$20,800. The total budgeted cost is \$225,671, which leaves \$24,329 for contingency costs.

Please see detailed budget in the appendix.

Timeline:

Since the main objective for this campaign is collecting signatures, the advertising push does not need to be directly before the DC Council vote on arts funding. To have time to gather signatures, the Oasis Campaign will begin four months before the vote. The transportation and newspaper advertising will be concentrated in the first month, to generate significant buzz about the campaign. The goal is to obtain 75% of the signatures within the first month. In months two through four, the arts partners will continue to promote the campaign to their audience members during performances and other activities. If the 75% goal is not met in the first month, there is some contingency budget to run an additional A section advertisement in The Washington Post during the final weeks leading up to the vote.

Month 1

- Week 1:
 - All arts partners introduce the campaign
 - Metro rail car cards and bus taillight posters deployed
 - Thursday 6x18 ad in the Weekend section
- Week 2:
 - Monday 6x18 ad in the A section
 - Thursday 3x6 ad in the Weekend section
- Week 3:
 - Monday 3x6 ad in the A section
 - Thursday 3x6 ad in the Weekend section
- Week 4:
 - Thursday 3x6 ad in the Weekend section

Month 2

- Arts partnerships continue
- Transportation ads come down
- Washington Post ads discontinue
- Signature status evaluated

⁸ <http://www.dctopmodels.com/index.htm?music=1>

⁹ <http://johnharrington.com/dc-photographer/pricing/advertising-photography/>

¹⁰ <https://www.elance.com/s/ceb123/>

Month 3

- Arts partnerships continue
- If necessary, contingency plan developed

Month 4

- Arts partnerships continue
- Contingency ad placed in A section, if necessary

Month 5

- Analyze the results of the vote
- Evaluate the campaign effectiveness

Measuring Success:

The Oasis Campaign will be evaluated fully after the DC Council vote on the arts. The direct objectives will be analyzed based on the vote results, the signature count and the number of website hits. The indirect objectives will be measured using a resident survey. The survey will be designed to contact random DC residents, probably by mail, to find out about their awareness of the arts and the Oasis Campaign. This will be measured against previous surveys by the DC Commission of the Arts and Humanities on arts awareness in Washington, DC.

Conclusion:

This advertising plan promoting support of the arts leading up to a DC Council vote on arts funding is specific in its goals, it will have mass appeal, and it comes in under budget. The collection of signatures in support of arts funding will serve as evidence to the DC Council members that their constituents support the arts. One challenge is that residents may see the ads on the metro, a bus or in the newspaper, but not remember to go online (if they do not use a smart right away).

In addition to the signatures, the metaphor of the arts as an oasis will position the arts as essential and ‘refreshing’ in the minds of the residents and council members. The juxtaposition of stressful, everyday DC-life situations and experiences with the arts will remind the residents who are most active politically that they *need* the arts in their lives. These positioning shifts will complement the evidence of the signatures, and hopefully lead to a positive outcome in the DC Council vote.

**Appendix
Budget**

Transportation Budget	
Taillight Display	
175 units, 4 weeks	\$70,000
Rail Car Card	
500 units, 4 weeks	\$80,000
Producing 500 Rail Cards +del	\$1,855
Producing 175 Bus Tails +del	\$2,562
Transport Total	\$154,417

Print Budget	
Washington Post Weekend	
\$145 per column inch	
6x18	\$15,660
3x6	\$2,610
3x6	\$2,610
3x6	\$2,610
A Section A2, A3, or A5	
\$214 per column inch	
6x18	\$23,112
3x6	\$3,852
Total Washington Post	\$50,454

Additional costs	
Photography estimate*	\$10,000
6 models, 6 hours each**	\$3,600
Graphic Design estimate^	\$2,200
Website Development	\$5,000
Total Other	\$20,800
Total Cost	\$225,671
Budget	\$250,000
Contingency	\$24,329