

RIRIE-WOODBURY DANCE COMPANY
MARKETING PLAN

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ORGANIZATIONAL SCAN

Mission/Vision:

“RWDC furthers contemporary dance as an accessible and valued art form through performance and dance education. We strive to raise the standards, deepen the understanding and promote personal connections with dance.”¹

RWDC pursues this overall vision through:

- » Performing innovative, original works and commissioning choreographers of exceptional talent
- » Providing dance education for all levels
- » Touring regionally, nationally and internationally
- » Training artists as performers, educators and choreographers
- » Broadening and deepening the dance experience for audiences of all ages²

History:

Ririe-Woodbury Dance Company was founded in 1964 by Shirley Ririe and Joan Woodbury by creating Choreodancers, which was a company of professional dance performers and teachers. The success of the venture led its founders to the creation of a more permanent modern dance company, Ririe-Woodbury Dance Company.

RWDC began touring nationally in 1968 at the invitation of the Minnesota Arts Council to perform at four colleges which came while Joan Woodbury was assisting choreographer Alwin Nikolais at The Guthrie Theatre in Minneapolis.

In 1969, RWDC took a big step forward when they performed at The Space in New York City with director Alwin Nikolais. Representatives of the National Endowment for the Arts attended the performance and consequently accepted the company for the Endowment’s *Artists in Schools* and *Dance Touring* programs. These achievements nationally opened the door for new opportunities for RWDC to tour internationally, which they have done extensively.

¹ Ririe Woodbury Dance Company. About us. 08 February 2010. www.ririe-woodbury.com/aboutus

² Ririe Woodbury Dance Company. About us. 08 February 2010. www.ririe-woodbury.com/aboutus

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RWDC welcomed Charlotte Boye-Christensen as new Associate Artistic Director in 2002. Boye-Christensen has choreographed 15 new works for the company in her tenure. In 2003, the Nikolais/Louis Foundation for Dance awarded RWDC the honor of housing the works of modern dance innovator Alwin Nikolais and his company, Nikolais Dance Theatre, which is no longer in operation today. RWDC's performances of Nikolais's works have received five-star reviews in the *New York Times* and the *L.A. Times*.

RWDC has developed a reputation for its outstanding educational work in Utah. They have worked in schools for many years and has recently formalized "Step Lively," a statewide education program aimed at assisting classroom teachers in meeting the objectives of the Utah Fine Arts Core Curriculum. RWDC also conducts many other educational activities regularly, reaching 35,000 people annually.³

Dancers:

There are six main dancers from around the country: Erin Lehua Brown, Andrea Jane Dispenziere, Cain Keenan, Elizabeth Kelley Wilberg, TJ Spaur and Prentice Whitlow. They have individually performed dances by Trisha Brown, William Forsythe, Nicole Fonte, Kyle Abraham, Danielle Russo, Keith Johnson, Emily Pope- Blackman and the Mark Morris Dance Group. Elizabeth Wilberg states in her bio, "A few highlights of dancing with Ririe-Woodbury have been performing at City Center in New York, beautiful theaters across France and Italy, and most recently for the 75th Anniversary of the American Dance Festival in Durham, North Carolina."⁵

Staff:

RWDC's website currently lists nine full-time office staff members.

- **Shirley Ririe:** Company Cofounder and Education Specialist
- **Joan Woodbury:** Company Cofounder and Managing Director

³ Ririe Woodbury Dance Company. About us. 08 February 2010. www.ririe-woodbury.com/aboutus

⁵ Ririe Woodbury Dance Company. About us. 08 February 2010. www.ririe-woodbury.com/aboutus

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- **Charlotte Boye-Christensen:** Artistic Director
- **Gigi Arrington:** Education Director
- **Jena Woodbury:** Touring Manager/Associate Managing Director
- **Cliff Wallgren:** Technical Director/Stage Manager
- **David G. Pace:** Director of Development and Community Affairs
- **Jessica Ballard:** Director of Marketing and Public Relations
- **Phil Falkowski:** Accountant

Marketing Staff:

Jessica Ballard is RWDC's Director of Marketing and Public Relations. Before joining RWDC in 2007, she served as the Public Relations and Marketing Manager for the Westminster College of Performing Arts Department. Ballard has also held a variety of marketing and public relations internships in the SLC not-for-profit community.

Ballard manages all marketing and public relations efforts, media buying, graphic design, ticket sales, season subscriptions, summer workshops, student matinees, fundraising galas, website maintenance, editing the bi-annual newspaper, office technical support, and also serves as RWDC's Office Manager. While she wears many "hats" and often feels overwhelmed, there is a highly collaborative atmosphere in the office, and she feels supported with help from other departments.⁷

One of the biggest difficulties for RWDC is a lack of office space and technology, which restricts the possibility of recruiting extra help. The resources are not available to hire an intern.

According to Ballard, one of the great things about RWDC is the Advisory Board's role in "word of mouth" marketing for the organization. They are required to be season ticket holders for RWDC and are very passionate advocates for the organization.

⁷ interview with Jessica Ballard February 11, 2010

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Marketing Plan:

The planning process for the marketing department's next season begins in early summer. Ballard creates marketing strategies for the entire season and specific campaign for each performance. She highlights specific unique features of each production and creates human-interest pieces to highlight those unique features of each of RWDC's presentations. She says, "This process helps me identify who/how/what I want to approach and guides me through the season."⁸

This limited budget has challenged Ballard to think creatively. Ballard engages in a lot of trade marketing initiatives with other arts organizations including Utah Opera/Utah Symphony, Repertory Dance Theatre and others. In the 2009-2010 marketing plan, the number of trade/additional marketing initiatives outnumbers paid advertisement plans by two to one.

Marketing Budget:

RWDC's current marketing budget is \$52,500 annual budget, which represents approximately 5% of the total annual budget. This small budget includes photographer fees and postage in addition to print materials. Ballard said the printing budget is normally "whatever is left" after everything else is paid for.⁹

Competition:

Ballard mentioned the most direct competition RWDC faces are other SLC dance companies, including Repertory Dance Theatre, Ballet West and Odyssey Dance Company; however, she felt all of the performing arts in the area are competition. Additionally, Ballard mentioned that all other forms of entertainment, such as sporting events and movies, are in direct competition with RWDC. In her opinion, TV is RWDC's biggest

⁸ interview with Jessica Ballard February 11, 2010

⁹ interview with Jessica Ballard February 11, 2010

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competition since so many families are trying to be fiscally conservative in today's economy.

In response to TV being RWDC's largest competitor, they have started to diversify their productions. This fall, RWDC produced a "Dancing with the Stars"/"So you Think you can Dance"-type series. Choreographers from universities across the state choreographed pieces for audience members to vote on. The winners were awarded a \$1,000 cash prize. RWDC would like to continue to find unique ways to involve more audience members.

Ballard sees RWDC's greatest strengths as touring nationally and internationally "As far as the marketing department, I feel that I work hard to research what other companies are doing and finding out how to make it unique for Ririe-Woodbury Dance Company. We also have a pretty stellar social media presence." ¹⁰

Finances:

According to RWDC's 990s, the marketing/advertising expenses have remained approximately 5 - 6% of RWDC's total expenses for the last five years. Marketing and advertising expenses were the greatest by far in 2007 at \$63,116. This is \$18,598 greater than the marketing and advertising expenses in 2004.

Within the last five years, the endowment has remained steady at \$75,900. Salaries have increased by 40% and contributions, grants and gifts have decreased by 41%.

Image:

RWDC is better known outside of SLC as a touring dance company. SLC audiences are more excited for an outside group to perform in the area than RWDC. Ballard does not think people in SLC realize that RWDC is an internationally renowned touring company.

¹⁰ interview with Jessica Ballard February 11, 2010

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Programming:

RWDC typically offers four performances per year, one of which is a children's production. The 2009-2010 season features *Equilibrium*, *Gravity*, *Circle Cycle* and *Propel*.

Education:

Dance education has always been a foundation of RWDC's mission. RWDC offers a wide range of educational activities, including performances, lecture demonstrations, creative movement classes, special population workshops, teacher in-service training and parent-child workshops.¹¹

Board:

The Board of Advisors acts as "foot soldiers" and are the "grass roots" for RWDC. They are all season ticket holders and are very good at recruiting donors and new season subscribers. The Board of Advisors includes Jennifer Steiff (Chair), Robert Upwall (Vice Chair), Debbie White (Secretary) and nine other members.

RWDC also has a Board of Trustees, of which Shirley Ririe and Joan Woodbury are members. The Board of Trustees has seven other members, including John Thompson (President), Christie Richards (Secretary), and members from Morgan Stanley, the David Eccles School of Business, and the Director of Membership for the Girl Scouts of America.

Conclusion:

RWDC is an internationally renowned touring modern dance company with a weak awareness level in the SLC area. RWDC is understaffed and overworked, especially the one-person marketing department. RWDC also faces significant challenges with physical resources. They need updated technology, office space and other resources to expand the staff to reduce the workload on each employee.

¹¹ Ririe Woodbury Dance Company. About us. 08 February 2010. www.ririe-woodbury.com/aboutus

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RWDC's marketing efforts involve extreme creativity to stretch the impact of their \$52,500 annual budget. RWDC partners with many other arts organizations in the SLC area to provide free and reduced price advertisements through Mills Publishing Company. Each marketing campaign is tailored for the specific performance to create public interest. Guerilla marketing tactics outweigh paid advertisements by two to one.

PART ONE: MISSION

Mission/Vision :

Ririe-Woodbury Dance Company furthers contemporary dance as an accessible and valued art form through performance and dance education. We strive to raise the standards, deepen the understanding and promote personal connections with dance.¹²

The Company pursues their mission through the following vision statements:

- Performing innovative, original works and commissioning choreographers of exceptional talent
- Providing dance education for all levels
- Touring regionally, nationally and internationally
- Training artists as performers, educators and choreographers
- Broadening and deepening the dance experience for audiences of all ages¹³

RWDC has a strong mission that states exactly what they do and how they do it. The only thing that the mission/vision is lacking is whom RWDC serves. One of the vision statements is “touring regionally, nationally and internationally,” but neither the mission nor any of their vision statements clarify the geographical region RWDC serves. Specifying the population they wish to serve would solidify RWDC’s mission and vision statements.

¹² [Ririe Woodbury Dance Company](http://www.ririe-woodbury.com/aboutus). About us. 08 February 2010. www.ririe-woodbury.com/aboutus

¹³ [Ririe Woodbury Dance Company](http://www.ririe-woodbury.com/aboutus). About us. 08 February 2010. www.ririe-woodbury.com/aboutus

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I. CURRENT PRODUCT ANALYSIS:

As mentioned in the Organizational Scan, RWDC is an internationally renowned touring modern dance company. RWDC's strength lies in its world-class dancers and performances. RWDC also provides a variety of educational offerings including lectures, classes and workshops.

PRODUCT ATTRIBUTES:

The main benefit RWDC's customers receive is the opportunity to see very high quality contemporary dance performances in SLC. Ballard sees their product as being highly recognized. Their logo is the main focus of their marketing materials. She also stated that branding their company name and logo is much more important to them than branding each specific show.

RWDC typically offers four home performances per year. One of the performances is usually geared to children. This programming strategy is aimed at catering to a young audience in general. Although the majority of their programming is family friendly, they also offer some experimental pieces geared toward an older audience.

RWDC is not afraid of experimenting with different types of productions. Past programs have featured everything from multimedia exhibits alongside dancers to props of every kind. One performance featured mirrors and lights to give the illusion of dancers hovering over the stage.

Continuing in the spirit of abstract innovation, RWDC tours the work of Alwin Nikolais extensively. According to their website:

For the first time in the United States, an existing company has absorbed the collection of a past master to preserve and present an irreplaceable artistic legacy. Murray Louis of The Nikolais/Louis Foundation for Dance selected RWDC as the performing company to house Nikolais's works. This will be a national model for the continuing movement towards preserving America's artistic heritage.¹⁷

¹⁷ Ririe Woodbury Dance Company. About us. 08 February 2010. www.ririe-woodbury.com/about

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One of the other main attributes of their product is affordability. Season tickets for all four shows are priced at \$85. Students and seniors are given further discounts at \$15 per ticket. RWDC focuses primarily on product quality in their marketing, but also highlights the affordability of their shows.

PRICING:

Performance Prices:

For the four main shows this season, *Equilibrium*, *Gravity*, *Circle Cycle* and *Propel*, prices are as follows:

- Adults: \$30
- Students/Seniors: \$15
- Groups of six or more: \$20 per person
- Middle and High School Students: \$5 on opening nights only

Because *Circle Cycle* is a family friendly show, RWDC offered a family price of \$45, which included admission for two adults and three children.

Educational Outreach Program Prices:

The *Step Lively* program is offered free to elementary schools; however, the schools have to go through an application process. There is no direct fee for the *Step, Hop, Jump Class*, which is offered to local schools. The schools pay what they can and scholarships are available. *Step Up* is a free program. *Step Up* students receive discount tickets to all of RWDC's performances and get to sit in on technical and dress rehearsals.

DISTRIBUTION:

Tickets:

Tickets to RWDC's performances are available online through ArtTix.org or by calling 801-355-ARTS. Tickets can be mailed or held at will call.

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Education:

Registration for the workshops can be submitted online or mailed in. All workshops are held in SLC. The *Step Lively* program is the only educational program in which RWDC dancers visit schools around the Salt Lake area.

SUPPORT SERVICES OFFERED:

RWDC is not directly responsible for their ticket sales. RWDC does not provide customer support services besides the support services provided by ArtTix. Since RWDC performs at the Rose Wagner Performing Arts Center and the Capitol Theatre, RWDC is required to use ArtTix, which is provided by the Salt Lake County Center for the Arts. ArtTix allows consumers to purchase tickets online, phone, or in person.

Support services offered by ArtTix include:

- A convenient online event calendar that can be sorted by month, genre, venue, organization, and event name,
- A detailed synopsis of each upcoming performance that include performance dates, performance descriptions, locations run times, child policies and ticket policies,
- A formalized ticketing policy that helps purchasers understand service fees,
- A page that offers site to site links for the different presenting companies that perform in their venues,
- A list of Box Office locations and directions, as well as,
- A detailed list of Parking Information for downtown SLC.¹⁹:

Ballard's role in regards to support services is to serve as liaison between RWDC and ArtTix to handle any patron issues that may arise.

Meet the Choreographers:

Each year, RWDC offers a *Meet the Choreographers* reception, which allows season subscribers and donors to meet with and talk to current and upcoming choreographers.

¹⁹ ArtTix Salt Lake County Center for the Arts. 2010. 12 February 2010 www.arttix.org/shared/aout.aspx

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This session gives subscribers and donors a chance to get a preview of the works in progress.

Talkbacks:

RWDC does not currently host any talkbacks. According to Ballard, “RWDC doesn’t want to tell our audiences what to feel...modern dance is abstract and we want people to interpret it how they will.”²⁰

Around the Globe:

Ballard does assist with marketing efforts for the tours. She works with the national and international organizations to provide RWDC posters, booking packets, logos and press releases. The most Ballard can do with these organizations is help them figure out how to market the performance, since she has no direct contact with the media at these national and international venues.

STRATEGY & PROMOTION:

RWDC’s strategy relies heavily on non-traditional and trade advertising with its competition in the region to target the arts-going population in the SLC area. Paid mass advertisements represent a very small part of the advertising plans for RWDC’s productions due to a restrictively small departmental budget.

This strategy of targeting specifically arts-going audience members with advertisements in the playbills of other arts organizations in the area results in a limited general awareness level of RWDC. People who are not actively involved in the arts community in SLC have a slim chance of being exposed to any of RWDC’s marketing efforts, with the exception of families whose children have been involved with RWDC’s education programs. The occasional features about RWDC in the *Salt Lake Tribune* and on the local news are most likely the source of the general public’s knowledge of RWDC.

²⁰ interview with Jessica Ballard February 11, 2010

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RWDC leads a double life: one life in SLC, and another life on tour. RWDC is well known and respected internationally as an award-winning modern dance company and the successors of the fame of American modern dance great Alwin Nikolais. However, they are not well known for those attributes in the SLC area. However, RWDC has been very successful in making themselves an indispensable asset to the SLC community through education outreach initiatives.

RWDC has enjoyed a long and positive relationship with the Utah State Office of Education to bring dance and movement education to the curriculum to fulfill the Utah Dance Core Curriculum program objectives. RWDC reaches over 35,000 students, teachers, and parents every year with their educational programs, according to their website. RWDC's annual children's show capitalizes on the positive relationships with children fostered through their school programs. The family pack, student, and student rush ticket offers demonstrate that focus on families and children.

On tour, RWDC does not control the pricing of its tickets. RWDC provides marketing materials to the contracting organizations, which are then responsible for promotion and ticket sales. RWDC focuses its visual branding on their logo, which is well recognized.

RWDC is a regular presence at arts conferences nationally, where booking conversations and negotiations are made for RWDC's annual tour. They attend Western Arts Alliance (WAA) Conference, Arts Midwest Conference, Southern Arts Federation Conference, and the Association of Performing Arts Presenters (APAP) conference for booking annually.

Personal selling efforts for RWDC are primarily the responsibility of the Board of Directors. Members of the Board often bring guests to performances to cultivate relationships and seek out possible new Board colleagues. They serve as RWDC's advocates to the community.

Ballard implements creative and fun collaborations with area organizations to promote its upcoming performances. For example, for the 2009-2010 presentation of *Circle Cycle*, RWDC worked with the public library to put together a display of books about

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shapes, circles, and other related subjects for kids. RWDC also has a strong online presence with a well-appointed website and strong social networking presence through Facebook and Twitter. RWDC's online presence allows them to stay connected with their niche target market at little or no cost.

DEMOGRAPHICS:

Utah's Population & Gender Demographics:

"Utah was the nation's fastest-growing state between July 1, 2007, and July 1, 2008, as its population climbed 2.5 percent to 2.7 million."²¹ According to the U.S Census Bureau, the 2008 population of Salt Lake was 1,022,651, which is 37.4% of the entire Utah population. With a 13.8% population increase from April 2000-July 1, 2008, the estimated current population of SLC in July 2010 will be 1,060,284.²² SLC was approximately 49.1% female, 50.9% in 2008.²³ Half of the population of SLC is married.²⁴

SLC's Income Demographics:

The median household income in 2007 was \$56,378.²⁵ With this stated, 9% of the population of Salt Lake was under the poverty line in 2007 and 11.6% of the families were below the poverty line.²⁷

The unemployment percentage rate has been fluctuating from a low of 3.2% in 1997 to a high of 7.3 in 2002, ending at 6.7% in December 2009. ³⁰ Even with the current economic recession at its worst at the end of 2009, SLC's unemployment rate was below the record set in 2002 with 7.3% unemployment. ³¹

²¹ Utah is the Fastest Growing State. U.S. Census Bureau. December 22, 2008. 15 February 2010. <http://www.census.gov/Press-Release/www/releases/archives/population/013049.html>

²² SLC, Utah. State & County QuickFacts. U. S. Census Bureau 29 January 2010. <http://quickfacts.census.gov/qfd/states/49/49035.html>

²³ SLC, Utah. State & County QuickFacts. U. S. Census Bureau 29 January 2010. <http://quickfacts.census.gov/qfd/states/49/49035.html>

²⁴ Profile of Selected Social Characteristics: 2000. SLC Utah. Based on the U.S. Bureau of the Census, Census 2000. 31 January 2010. http://www.slcgov.com/info/area_info/census/pdfs/dp-2.pdf

²⁵ SLC, Utah. State & County QuickFacts. U. S. Census Bureau 29 January 2010. <http://quickfacts.census.gov/qfd/states/49/49035.html>

²⁷ SLC city, Utah. Fact Sheet. American FactFinder. U.S. Census Bureau. 31 January 2010. <http://factfinder.census.gov>

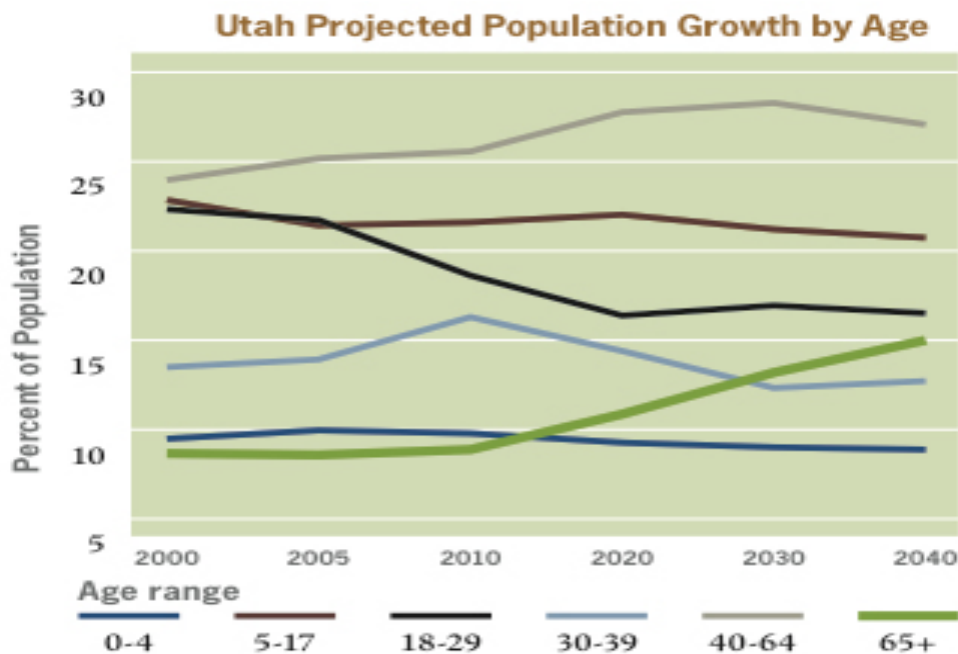
³⁰ Area Info: Unemployment Rate. Utah Department of Workforce Services, Workforce Information. 31 January 2010. http://www.slcgov.com/info/area_info/employment.htm

³¹ Economic Information/Labor Market Information. Department of Workforce Services: Utah's Job Connection 31 January 2010. <http://jobs.utah.gov/opencms/wi>

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Utah's Age Demographics:

The *Utah Projected Population Growth by Age* chart below³² states that the persons in Utah over the age of 65 will dramatically increase over the next three decades. Those people ages 18-29 are in the process of decreasing and will remain steady at 17% of the total population. The highest percentage population will remain at ages 40-64. In 2000, roughly 10% of the population was between 0-4 and over 65%; however by 2040, those over 65% will be 15% and quickly rising, and those under the age of 4 will be lower than 10% and slowly decreasing.



SLC's Occupational Demographics:

70.8% of the population of SLC is in the labor force.³³ “Among the city’s largest employers are the federal and state governments, the Church of Jesus Christ of Latter-day Saints, the University of Utah, Kennecott Corporation, and Delta Airlines.”³⁴ According to the Bureau of Labor Statistics, in 2008, those working in office and administrative support

³² *Making Sense of Dollars: A Guide to Local Government Finance in Utah*. Utah League of Cities and Towns. 2008-2009. 31 January 2010. http://www.slcgov.com/council/Resources_Manuals_Brochures/Making%20Sense_chp1.pdf

³³ *SLC city, Utah. Fact Sheet*. American FactFinder. U.S. Census Bureau. 31 January 2010. <http://factfinder.census.gov>

³⁴ "SLC," Microsoft® Encarta® Online Encyclopedia 2001 <http://encarta.msn.com> © 1997-2000 Microsoft Corporation. All Rights Reserved. 31 January 2010. <http://www.saltlakecityutah.org/aboutsaltlake.htm>

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made up 20% of the total percentage of employment in SLC. Those with arts, design, entertainment, sports and media occupations made up the eighth smallest percentage, with 11,680 jobs.³⁵

SLC's Lifestyle Demographics:

SLC is a culturally diverse city with the Museum of Fine Arts and the Utah Museum of Natural History, Museum of Church History and Arts for the Church of Jesus Christ of Latter-day Saints, Utah Symphony/Utah Opera, Ballet West, Repertory Dance Company, Mormon Tabernacle Choir and the home of the Utah Jazz of the NBA. SLC also has excellent opportunities for hiking and downhill and cross-country skiing.

II. CURRENT TARGET MARKET:

RWDC has a general idea of whom they serve in SLC; however, they do not do any patron research to confirm their ideas. RWDC is better known outside of SLC and acquires a larger, more diverse audience on tour. The target market greatly differs between their home in SLC and on tour.

CHARACTERISTICS OF TARGETED CUSTOMERS:

Who is Using Product:

RWDC believes their target market in SLC to be college educated, white, with substantial disposable personal income, and is primarily females, dancers and homosexual males. RWDC saw an increase of 20-30 year olds patrons when their new Artistic Director's was hired. Ballard describes their audience as truly a "dance audience." She feels their audience is generally one that already appreciates dance and comes for the great performances. According to Ballard, the overwhelming majority purchases their ticket the week or night of the performance. There are no specific numbers for the comparison of online to phone ticket purchases.

³⁵ Occupational Employment and Wages in SLC: May 2008. Bureau of Labor Statistics. United States Department of Labor. 9 July 2009. 31 January 2010. <http://www.bls.gov/ro7/oesslc.htm>

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PERCEPTIONS:

RWDC maintains a positive image in SLC and throughout its touring areas. In September, the *Salt Lake Tribune* stated, “Ririe-Woodbury Dance Company opened its new season with the strongest company of dancers in years. They are a beautiful group on stage, and each dancer has a distinctive look that defines them as an individual, while they remain integral to the life of the Company.”⁴¹ After a show in Paris, *The Dance Insider* stated, “These Utah kids are involved dancers. Judging from the involvement of the Paris audience - in a rare occurrence, they didn't wait until the end of the show but responded with rhythmic clapping even at the intermission curtain.”⁴²

MARKET SIZE:

Market Size Estimates:

The NEA conducted a study comparing attendance in the arts events by region and state. Only 20.7% of the total sample [of the Mountain West Region] attended a ballet or other dance event in 2007. “The 1999 SPPA [Survey of Public Participation in the Arts] shows that this region also tended to have low arts attendance rates in jazz and classical music concerts and non-musical plays. However, among all nine regions, the Mountain Region had the highest other dance attendance rate (14.7%).”⁴³

Potential Market:

RWDC performs in the Jeanne Wagner Theatre, which is one of the Rose Wagner Performing Arts Center’s spaces. The Jeanne Wagner Theatre has 501 seats. RWDC performs three shows for four days apiece in the Jeanne Wagner. RWDC also performs their children’s show four times at the Capitol Theatre, which holds an audience of 1,876.

⁴¹ Adams, Kathy. Strength, balance in RWDC’s Equilibrium. Salt Lake Tribune. 25 September 2009. 14 February 2010. www.sltrib.com/arts/ci_13419371

⁴² Touring Artists: RWDC. RWDC. Art Source Management. Doylestown Web Design. 14 February 2010. <http://artsourcemanagement.com/ririe.htm>

⁴³ Arts Participation by Region, State, and Metropolitan Area. Research Division Note #72 of the NEA. January 1999. 31 January 2010. <http://www.nea.gov/research/Notes/72.pdf>

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Current Market:

A normal RWDC audience only fills approximately 42% of the Jeanne Wagner Theatre and 60% in the Capitol Theatre on average. This gives RWDC the opportunity to expand their audience base and increase ticket sales.

III. CURRENT DISTRIBUTION NETWORK:

In SLC:

As was previously stated, RWDC uses ArtTix as part of the Rose Wagner Performing Arts Center. According to ArtTix online, “Our mission is to provide the community world class ticketing services for Utah’s performing arts and entertainment organizations.”⁴⁴

ArtTix’s homepage highlights a “featured event” as well as a variety of “upcoming events.” Featured events are provided a full-page ad with a marketing picture and upcoming events get a quarter page ad with a marketing picture.

Around the Globe:

All tickets sold for international RWDC performances are handled directly by the presenting organizations. These organizations work closely with the Marketing Director and Booking Manager for RWDC to put together supplementary DVD packages, booking packages, press releases, logos, and poster materials.

IV. COMPETITIVE ANALYSIS:

RWDC views the entire entertainment market as their competition, but more specifically, they compete with other dance theaters in SLC. RWDC works with their competitors in a variety of different ways, while still fighting for the same audience members.

⁴⁴ ArtTix. About Salt Lake County Center for the Arts. 2010. 12 February 2010 www.arttix.org

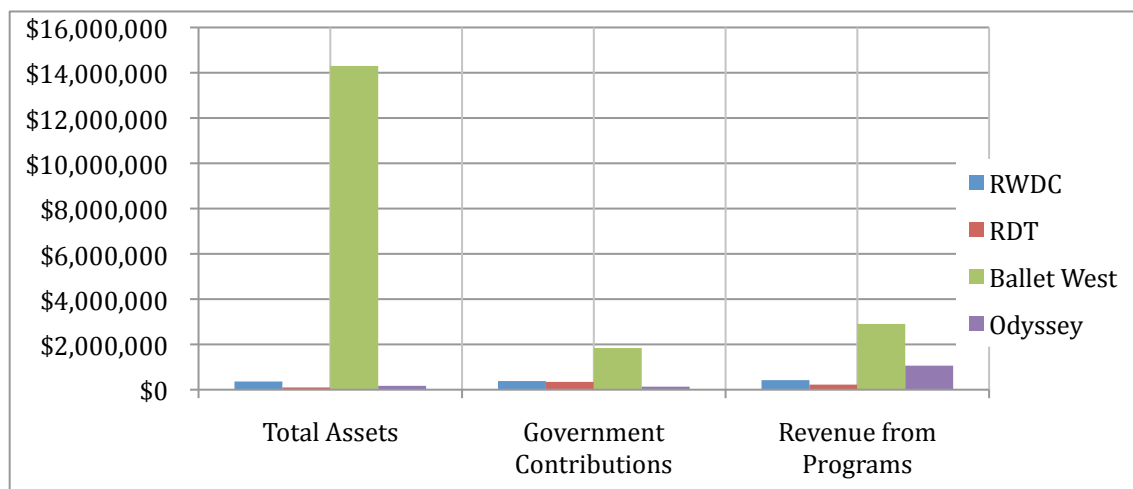
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DIRECT COMPETITORS:

SLC has four main dance companies: RWDC, Repertory Dance Theater (RDT), Odyssey Dance Theatre and Ballet West. RWDC considers RDT more direct competition than the other companies because of their similar modern dance offerings and company size.

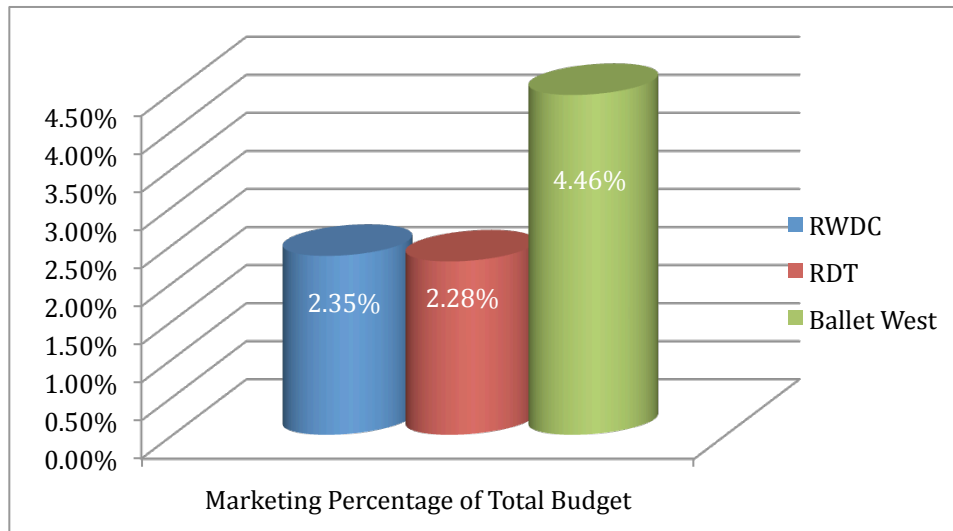
The chart below compares the finances of these four organizations. RDT is able to offer much more elaborate shows simply because of their superior financial standing.

Comparison of 2008 Financial Indicators:



These organizations also have different levels of expenditure for marketing in their budgets. Ballet West spent \$329,252 on their marketing budget in 2008, which was 4.46% of their total budget. This specific data was unavailable for Odyssey Dance Theater.

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As shown in the table below, the greater amount of students reached by educational programming results in a greater portion of the available POPS funding. Ballet West receives approximately four times the funding of the other two companies.

Educational Programs offered by SLC’s major dance companies.⁴⁵

	RWDC	RDT	Ballet West
Educational Experiences Given			
Type A Programs	27	32	14
# of students reached	1,426	3,370	902
Type B Programs	10	7	18
# of students reached	8,301	2,382	18,952
Type C Programs	58	26	149
# of students reached	20,223	11,609	74,067
Total Students Reached	29,950	17,361	93,886
Legislative Appropriation	\$153,957	\$155,527	\$474,381
Funding from Other Sources	\$155,703	\$138,433	\$799,080
Total Expenditures on Approved Education Programs	\$309,660	\$293,960	\$1,273,461
Legislative Appropriation % of Total Expenditures	49.7%	52%	37.25%

⁴⁵ Annual educational POPS reports

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V . FINANCIAL ANALYSIS FOR PRODUCT:

This financial analysis offers a look at RWDC's current sales and profitability. RWDC current financial situation relies heavily on unearned revenue with an 80:20 split. The finances have remained steady throughout the past five years, with last fiscal year being an exception, resulting in a deficit.

PROFITABILITY ANALYSIS:

Revenues:

Based on the 990s, in 2008, 79% of RWDC's revenue was contributions, gifts and grants. This percentage is greater than in 2007, when only 61% of the total revenue was unearned. Throughout the last five years, RWDC's unearned revenue has been fluctuating in the 55-70%.⁴⁸ The total revenue dropped approximately 41% from 2007 to 2008; this was to the poor economy. Besides 2008, RWDC's revenues have been steadily increasing for the last five years.⁴⁹

Expenses:

The total expenses dropped approximately 21% from 2007 to 2008; this could be due to conserving their resources because of the economy. Besides 2008, RWDC's expenses have been steadily increasing for the last five years. 2008 was the first year in the last five years that RWDC ran a deficit (\$62,751).⁵⁰ Program services was 83.5% of the 2008 expenses, administration 10.6% and fundraising was 5.9%.⁵¹

Direct Marketing Expenses:

Based on the 990s from the last five years, the marketing budget has ranged from 5-6% of the total expenses. This budget includes printing and publication, postage, advertising and marketing. Marketing and advertising expenses were the greatest by far in

⁴⁸ Form 990. Guidestar. 31 January 2010. <http://www2.guidestar.org/>

⁴⁹ Form 990. Guidestar. 31 January 2010. <http://www2.guidestar.org/>

⁵⁰ Form 990. Guidestar. 31 January 2010. <http://www2.guidestar.org/>

⁵¹ Form 990. Guidestar. 31 January 2010. <http://www2.guidestar.org/>

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2007 at \$63,116. This is \$18,598 greater than the marketing and advertising expenses in 2004.⁵²

RWDC's marketing budget includes design, photography, advertising, print ads, radio ads, postage, printing, souvenirs and any other miscellaneous needs. The budget covers the four season productions, workshops and general season branding.

Approximately \$11,000-13,000 is spent on marketing each main show.⁵³ Historically RWDC spends about \$35 00 marketing their educational workshops annually, and anywhere from \$350-\$1350 on general season branding.

VI. ENVIRONMENTAL PROBLEMS AND OPPORTUNITIES:

RWDC is constantly faced with the problems of its environment, especially in this current economic downturn. These problems and weaknesses can be turned into opportunities for RWDC to grow and strength. A summary of these environmental problems and opportunities is listed in Section VII: Situation Summary, in the SWOT analysis.

AREAS OF CONSIDERATION:

RWDC generally does a good job of turning problems into opportunities. Its trade advertisements with competing arts organizations in SLC demonstrate RWDC's ability to be creative with relationships and turn competitors into partners.

One of the biggest problems facing RWDC, and therefore one of RWDC's biggest opportunities, is the fact that the general population of SLC is not very aware of it; RWDC's presence in the community is not as strong as it could be. Low-ticket sales result in an increasing reliance on unearned income, which is in ever-growing demand in the current economic climate.

There are many other arts organizations in the SLC area that are competition for RWDC. However, the fact that the community supports so many arts organizations is also

⁵² Form 990. Guidestar. 31 January 2010. <http://www2.guidestar.org/>

⁵³ RWDC Marketing Budget from Jessica Ballard. 2007-2010.

PART TWO: SITUATIONAL ANALYSIS

an opportunity, in that the arts are already a part of the lives of many community members. Those people are perspective audience members for RWDC.

The economic slowdown is a challenge for RWDC, as it is for all companies. Ticket sales have fallen and reliance upon unearned income is increasing. This trend indicates a less-secure financial position for RWDC. Earned funds may be used at RWDC's discretion, while unearned grants and donations often have reporting and usage restrictions associated with their use. RWDC's creative spirit and ability to capitalize on relationships will serve them well addressing this problem.

Lack of technological, space, and human resources also presents a challenge to RWDC. The staff is overworked, and RWDC's technology, such as computers, copiers, faxes and other office machinery, is sorely behind the times, which only makes the staff's jobs harder.

Being a non-profit organization in an era of emphasis on accountability also presents a challenge to RWDC. Compliance with ever-changing regulations requires due diligence be paid to staying aware of the legal, regulatory, and ethical landscapes.

RWDC has enjoyed a long, positive relationship with the Utah State Office of Education to bring dance and movement education to the curriculum to fulfill the Utah Dance Core Curriculum program objectives. RWDC reaches over 35,000 students, teachers, and parents every year with their educational programs and is distinct from its competitors in that regard. RWDC's annual children's show capitalizes on the positive relationships with children fostered through their school programs. The family pack, student, and student rush ticket offers demonstrate that focus on families and children.

As a part of RWDC's mission they have listed "Ririe-Woodbury Dance Company furthers contemporary dance as an accessible and valued art form through performance and dance education. We strive to... deepen the understanding and promote personal connections with dance." Though the organization does offer a variety of dance education opportunities via classroom training, it isn't reflected in their audience development for their performances in SLC.

PART TWO: SITUATIONAL ANALYSIS

VII. SITUATIONAL SUMMARY:

In conclusion, we have prepared a simple SWOT analysis to summarize our findings. This SWOT is of the entire organization, as a whole, focusing on their marketing needs and wants.

Strengths:

- RWDC's main strength is their high quality.
- RWDC is known nationally and internationally. They are appreciated more and have a greater fan base outside of SLC.
- RWDC is well established and known for their name, and their logo is widely recognized.
- RWDC is recognized and celebrated for touring and performing the full works of master innovator Alwin Nikolais.
- RWDC is known throughout the dance community. They have a strong group of fans that are also involved in dance.
- The local outreach and education programs of RWDC are excellent. These programs reach thousands of students and teachers each year and are a huge boasting point for them.
- RWDC is known for collaborating with other dance companies. They do trades with their competitors locally to expand their advertising and increase word of mouth for their shows.

Weaknesses:

- RWDC only has 75 season subscribers. Low subscription numbers is a weakness for RWDC because it indicates that they have not capitalized on that loyalty from their target audience.

PART TWO: SITUATIONAL ANALYSIS

- There is a lack of media presence. RWDC's marketing budget encompasses a wide variety of expenses. Paid advertisements are prioritized lower than some of those other projects and are only purchased "when there is money."
- As stated above, RWDC's marketing budget covers expenses for a wide variety of undertakings. The budget should be critically examined to determine if funds could be used more effectively if reallocated.
- RWDC does not communicate details about what to expect at a performance. For example, ArtTix has a wealth of important information for patrons attending shows at the Rose Wagner Performing Arts Center.
- No market research is done. RWDC has a general understanding of their audience, but the lack of any detailed market research.
- There is a lack of physical and technological resources. RWDC has exhausted the limited office space it has. Also, RWDC's technology is out-of-date and hinders the administrative staff's productivity level.
- The RWDC staff is overloaded.
- RWDC is complacent with 50% capacity ticket sales in SLC. RWDC is settling for half of the income that it has the potential to earn with its ticket sales.

Opportunities:

- Because RWDC is not reaching their capacity. RWDC can use this opportunity to reach out to new audiences, bringing in more patrons and more donors. This will spread the brand name of RWDC throughout SLC if more patrons are attending their arts events.
- Because RWDC's tour is their strength, when they do perform in the SLC region, the demand in SLC could be increased. Telling their audience that this performance in SLC for a limited time, could increase their ticket income.
- The relationship between RWDC and ArtTix could be strengthened to understand their target market a little better. ArtTix could generate audience demographics of who is at the RWDC events per night and per show.

PART TWO: SITUATIONAL ANALYSIS

Threats:

- There appears to be a lack of awareness in the SLC community.
- With a current split of 80% unearned and 20% earned, with fear that the organization is not proactive in regards to the potential pitfall in donated dollars.
- The current arts market in SLC is highly saturated.

PART THREE: STRATEGIES & OBJECTIVES

MARKETING STRATEGY:

After our analysis of RWDC's current situation, we recommend that RWDC adopt an overall marketing strategy centered on market growth to increase ticket sales and earned income levels. New market segments should be identified and targeted to increase audience numbers. Additionally, RWDC should focus on increasing market penetration to sell more to existing customers through niche marketing, audience development programs and season ticket packages. The increase in earned revenue generated by these strategies will enable RWDC to address the problems and opportunities identified in the aforementioned SWOT analysis.

I. FINANCIAL OBJECTIVES:

RWDC should focus marketing efforts on increasing ticket sales to maximize and stabilize their profitability. The numbers indicate they are selling far below capacity for most shows. They average around 60% capacity in the Jeanne Wagner Theatre and 42% for shows at the Capitol Theatre.

RWDC should set a goal of increasing ticket sales by increasing attendance in both of their venues. By increasing to 70% attendance at the Jeanne Wagner Theatre and 52% in the Capitol Theatre, the unearned to earned ratio would be 75:25 respectively. This will provide a little more financial stability than the current 80:20 ratio.

Currently only 8% of RWDC's ticket revenue is from season subscribers. By increasing the number of season subscribers, RWDC will capitalize on their loyal patron base to increase ticket sales and attendance.

II. MARKETING OBJECTIVES:

RWDC should target new populations to increase the size of its audiences. Listed below are three segments RWDC will benefit from targeting:

PART THREE: STRATEGIES & OBJECTIVES

“Event Attenders” (regularly attending social, sporting and public events):

RWDC currently does a good job of targeting the dance crowd in SLC through its trade and guerilla advertising techniques. This practice should be widened to target audience members at other types of events, such as Jazz games, movies, and ski resorts.

Young Professionals:

RWDC should create and sustain relationships with young professional groups in the SLC area. These younger patrons are important to target as the older generation of patrons ages.

Tourists:

The SLC area hosts many tourists each year, between Temple Square, ski resorts, the Sundance Film Festival, and many other popular destinations in the region. RWDC should target the tourist population by pursuing relationships with travel agencies and publications.

PART FOUR: TACTICAL PROGRAMS

I. PROMOTIONAL:

Increase Facebook Fan Base:

RWDC should increase their Facebook fan base by 20%. This increased fan base will strengthen RWDC brand awareness and word-of-mouth advertising as well as maximize the impact of the free promotion that social networking sites provide.

Patron Communications:

RWDC should create and implement pre-show communications with its patrons through ArtTix. The pre-show email should be a “What to Expect” message, detailing the location of nearby parking, show time, intermission information, how long the show will be, and background information about the show, such as descriptions of the pieces and statements from artistic director, the executive director, or the board president.

Season Ticket Campaign:

RWDC currently only has 75 season ticket subscribers. RWDC should create a new season ticket campaign to increase the number of season ticket subscribers by 10%. Having a strong season ticket-holder base will provide increased market penetration and a more stable earned income base.

Campaign Idea:

“Home for a Night On Our 10-City National Tour!” RWDC should build a promotional campaign positioning its home performances as exciting quick stops home from their well-known world tour.

II. CHANNEL:

Researching & Monitoring Online Presence:

RWDC should track its online interactions through their website, ArtTix and their social networking sites. By installing free analytic software such as Google Analytics, RWDC can capture information regarding number of hits on each page as well as “bounce”

PART FOUR: TACTICAL PROGRAMS

rate statistics detailing how long each person is viewing each page and to where they are jumping from each page. By also using Facebook Insights, RWDC can analyze the demographics of who is using their Facebook page, which will allow for a deeper understanding of their patrons' likes and dislikes about their online presence.

III. RESEARCH:

Patron Research:

RWDC should conduct market research with statistical data gathered from ArtTix, Facebook and their website to gain an understanding of their patrons' purchase habits and demographics. This research will enable RWDC to more fully understand their customers, strengthen their relationship with existing patrons, and target new sectors.

Office Assistant:

By hiring an Office Assistant, Ballard will be able to focus her time on marketing-specific tasks. The Office Assistant will need to have excellent organizational and strong communication skills and be able to multi-task. Strong attention to detail is a must. The Office Assistant will need to be able to work independently and be a proficient self-starter. This position will start out part-time, with the possibility of becoming a permanent position.

PART FIVE: BUDGET & IMPLEMENTATION

TARGET MARKET:

Goal:

- To become aware of their audience demographics

Objectives:

- To analyze their marketing tactics in order to reach those audience members that RWDC currently is not reaching
- To work collaboratively with ArtTix to obtain this information about their customers

Action Plan:

- RWDC should ask ArtTix to add some custom questions to the end of a ticket sale to gather data on the patrons. Some examples of these questions are:
 - o Is this the first event that you have seen at RWDC?
 - o Which of the following best describes your marital status?
 - o What best describes your level of education?

PRODUCT:

Goal:

- To increase communication between RWDC and the ticket buyer

Objectives:

- To establish a relationship between RWDC and the ticket buyer
- To include their patrons in the experience of the performance
- To provide a forum for audience members to talk to choreographers and dancers about the intentions of the piece and overall feelings that the audience had towards the experience

Action plans:

- Send an email telling the patrons about the details of their upcoming experience, answering all the questions that a patron could ask

PART FIVE: BUDGET & IMPLEMENTATION

- Some examples of frequently asked questions:
 - What theatre is this performance at—The Capitol Theatre or the Jeanne Wagner Theatre in the Rose Wagner Performing Arts Center?
 - How do I get there?
 - When is the Box Office open?
 - What is the closest place to eat before the show?
 - What is this performance about?
 - Is this performance appropriate for my children?
 - What time does this performance start? End?
 - Will refreshments be sold at intermission?
 - Where do I park?
 - What is the dress code?
- Pre-show discussion:
 - Charlotte Boye-Christensen, Choreographer(s) or Shirley Ririe or Joan Woodbury host this pre-show discussion, talking about the process of the show, or their attachment to this particular show
 - This discussion would happen in the lobby
 - The pre-show conversation could include choreographer biographies and/or a synopsis of the pieces being performed
- Post-show discussion:
 - The post-show discussions would happen on every non-opening, non-closing performance
 - These post-show discussions would be more informal than the opening night pre-show discussions
 - The audience would be invited to stay in the theatre, as dancers come onstage and have casual conversation with the audience members
 - This post show discussion would be similar to the current “Meet the Choreographers” reception for the subscribers and donors

PART FIVE: BUDGET & IMPLEMENTATION

PROMOTION:

Goal:

- To increase season subscription sales for the organization by 10% in the first year

Objectives:

- To create and maintain a strong subscription campaign
- To advertise and incentivize season subscription packages

Action Plans:

- Execute a website revision that highlights that subscription packages are available
- Identify what makes their season unique and highlight this in their subscription campaign
- Formulate supplemental events specific for season subscribers
 - o Strengthen communication about current special events for season subscribers (e.g. — sneak peak of next season)
 - o Offer referral incentives for season subscribers

ONLINE ADVERTISING:

Goal:

- To improve overall online presence for RWDC

Objectives:

- To increase Facebook fan base by 20%
- To conduct overall assessment of ticket purchases in correlation with fan base on social media sites
- To install optimizing analytics software to better understand how RWDC's websites are being used

Action Plans:

- Develop and implement a Facebook page marketing strategy
- Work with staff members and other friends/fans on line to create a push to become a fan of RWDC on Facebook

PART FIVE: BUDGET & IMPLEMENTATION

- Create interactive headlines/statuses that allow friends/fans to engage in a communication about the organization
- Work with ArtTix to get a list of ticket buyers and season subscription holders
- Assess the correlation between fans/friends on Facebook and determine who is purchasing tickets
- Use contact information for ticket purchasers to develop an email or phone call campaign about how people can learn more and become more involved with RWDC by joining the organization's Facebook page
- Embed the proper software, such as Google Analytics into each page of the organization's website to monitor the frequency of visits to each page and the average time a user is on the organization's web page
- Employ Facebook's "Insights" program to understand:
 - o How fast the organization's fan/friend base is growing
 - o Demographics of users to help target communication pieces
 - o Understand how frequently their communication tools are being used

DISTRIBUTION:

Goal:

- To provide ArtTix with information regarding RWDC's performances so ArtTix can thoroughly answer ticket buyers' questions

Objective:

- To increase the communication between ArtTix and RWDC's patrons

Action Plan:

- RWDC should provide ArtTix with additional information regarding their shows, including the name and bio of choreographer(s), synopsis of the dance, history of the dance, names of dancers and the dancer bios

PART FIVE: BUDGET & IMPLEMENTATION

OTHER AREAS:

Goal:

- Hire a part-time Office Assistant

Objectives:

- To free up the Marketing Director's time by taking over office duties
- To improve the quality and frequency of customer support by phone and email

Action Plans:

- RWDC should hire a part-time Office Assistant as an hourly employee. This will keep the cost of salary down to around \$15,000 per year, plus taxes and any benefits provided. If this situation proves to be a great match, RWDC should change this position to full-time after the first year.

NEW TARGET MARKETS:

Goal:

- RWDC will target new markets to increase audience base and ticket sales

Objectives:

- RWDC will target "event attendees" by creating relationships with event-sponsoring organizations in the SLC area to advertise RWDC with ticket trades
- RWDC will target young professionals by creating and sustaining relationships with young professionals clubs in the SLC area
- RWDC will target tourists through creating and sustaining relationships with travel agencies, publications, and attractions in the SLC area

Action Plans:

- Develop and execute trade plans for ads through Mills Publishing

PART FIVE: BUDGET & IMPLEMENTATION

PERFORMANCE ANALYSIS

Analyzing RWDC's audiences will not cost anything but time. Ballard should create the questions to ask their patrons, send them to ArtTix and analyze the data. After every performance, RWDC should receive a ticketing report from ArtTix to analyze.

Increasing RWDC's communication with its patrons also will not have any costs other than time associated with it. Once the list of frequently asked questions is created and provided to ArtTix, no other efforts will be required. ArtTix will then provide this information to all RWDC ticket buyers in addition to the information that they already provide.

Increasing the season subscription sales by 10%, would increase revenues from season subscription ticket sales from \$9,000 to \$9,900; therefore selling 83 season subscriptions instead of 75. Season subscriptions would now make up 9% of the total ticket sales. To advertise the season subscription campaign, RWDC should execute a website revision to highlight their season subscriptions.

An ad promoting season subscriptions should also be placed in all season playbills. It will not cost RWDC anything to publicize in their own programs, according to their contract with Mills Publishing.

The season subscription referral incentives would cost RWDC very little. RWDC could offer backstage tours, free soft drinks at intermissions, or RWDC souvenirs.

	CURRENT	GOAL
season subscribers	75	83
price	\$120.00	\$120.00
total	\$9,000.00	\$9,900.00
% of ticket sales	7%	9%

Online promotions through RWDC's Facebook page will not cost RWDC. Keeping up with the social media will be part of the office assistant's job description. Downloading and

PART FIVE: BUDGET & IMPLEMENTATION

installing Google Analytics is also free of charge. Analyzing information captured through analytic tools will only cost time.

The costs associated with the pre-show and post-show talk-backs will be negotiated as part of employees’ contracts. Therefore, no direct expenses will be incurred by the marketing department.

A new office assistant’s part time salary would be around \$15,000 plus payroll taxes and any benefits offered. RWDC can advertise the available position with www.playbill.com and www.backstagejobs.com for free.

There will be no cost to expand trade advertising. RWDC contracts with Mills Publishing Inc. and trade advertisement within Mills Publishing ads are free.

Results:

The recommendations given will increase RWDC’s ticket sales in each performance space by 10%, resulting in 70% attendance in the Jeanne Wagner and 52% in the Capitol Theatre. This increase will result in over 1,000 more tickets sold each season, which will result in an increase of over \$20,000 in ticket sales.

	CURRENT			GOAL		
	Jeanne Wagner	Capitol	total	Jeanne Wagner	Capitol	total
attendance	60%	42%		70%	52%	
#of seats sold per season	2705.4	2363.76	5069.16	3156.3	2926.56	6082.86
average ticket sale	\$22.50	\$22.50		\$22.50	\$22.50	
per performance ticket sales	\$6,763.50	\$17,728.20		\$7,890.75	\$21,949.20	
per season ticket sales	\$60,871.50	\$53,184.60	\$114,056.10	\$71,016.75	\$65,847.60	\$136,864.35

PART SIX: ADDITIONAL CONSIDERATIONS

INTERNAL FACTORS:

The main internal factor that will affect RWDC in the near future will be the retirement of its founders, Shirley Ririe and Joan Woodbury. The RWDC five-year plan states that the founders hope to retire within the next three years to become trustees and advisors to RWDC. This transfer of leadership from a founder-driven company to one with new management could mean big changes in terms of direction, strategy, and budgeting. This also has potential to greatly alter the marketing department and its allotted budget.

Another factor that may affect the marketing plan is the schedule of performances. The findings in this report are based on the assumption that RWDC will continue with their current schedule of four shows in SLC annually. Were this schedule to change, the financial reports and marketing tactics would change as well.

EXTERNAL FACTORS:

There are high levels of competition in this geographic location. Were RWDC to grow as we have outlined in this plan, other local dance companies could respond with aggressive marketing campaigns of their own, in an attempt to recover lost market share.

The economy has started to show some signs of improvement. However, since there is no guarantee how soon the economy will fully recover, it is impossible to say how customers will decide to spend their limited amount of disposable income.

RESEARCH LIMITATIONS:

The main limitation of this project has been the limited period of contact with RWDC. We would have benefitted from a longer process of research and the opportunity to interview several different staff members. We gathered all our research through interactions with Jessica Ballard only. Our group was also limited by the fact that we have an outsider's perspective.

Our research also did not include any analysis of the tour. Due to a lack of information we were unable to make any recommendations in this area.

PART SEVEN: APPENDIX

OFFICE ASSISTANT JOB DESCRIPTION:

Requirements:

The Office Assistant will need to have excellent organizational, strong communication skills and be able to multi-task. Strong attention to detail is a must. The Office Assistant will need to be able to work on their own and be a proficient self-starter. This position will start out part-time, with the possibility of becoming a permanent role for right person.

Duties:

- Help the Marketing Director produce marketing materials and reports.
- Update and produce online marketing and social networking.
- Answer and direct incoming phone calls, ensuring a high level of customer service.
- Handle incoming and outgoing department mail, which may include opening, sorting, copying, distributing, and filing as necessary.
- Manage courier requests and distribute packages received to staff
- Manage the office on day to day basis
- Perform a variety of clerical tasks as directed for a specific person, department, or function. Tasks may vary depending on specific business unit requirements.
- Schedule appointments, coordinate meetings, help make travel arrangements, and prepare expense reports as required.
- Assist department with miscellaneous clerical tasks, including data entry, ordering office supplies, copying, faxing etc.

Location

The job will be based in Salt Lake City, UT. Some telecommuting will be possible. Having your own transportation is essential for days when office attendance is mandatory.

PART SEVEN: APPENDIX

TIMELINE OF TRADE ADVERTISING OPPORTUNITIES:

(as of April 2010)

	Circulation	Closing Date	Size
Salt Lake Realtors: September	7000	8/6/10	magazine
Utah Dental Association	1500	8/15/10	magazine
Outdoor Sports Guide (OSG): Fall	n/a	8/16/10	OSG
Utah Shakespearean Festival	18000	8/17/10	playbill
Salt Lake Realtor: October	7000	9/3/10	magazine
Tuacahn: <i>The 2010 Winter Concert Series</i>	13000	9/20/10	playbill
Ballet West: <i>Carmen Burana with The Four Temperaments</i>	16000	9/29/10	playbill
Salt Lake Realtor: November	7000	10/4/10	magazine
Outdoor Sports Guide: Early Winter	n/a	10/11/10	OSG
Broadway Across America: <i>The Color Purple</i>	16000	10/15/10	playbill
Utah Dental Association: November	1500	10/15/10	magazine
Salt Lake Realtor: December	7000	11/1/10	magazine
Ballet West: <i>The Nutcracker</i>	40000	11/3/10	playbill
Broadway Across America: <i>A Kurt Bestor Christmas</i>	19000	11/15/10	playbill
Broadway Across America: <i>Spring Awakening</i>	6000	12/13/10	playbill
Ballet West: <i>The Sleeping Beauty</i>	16000	1/14/11	playbill
Ballet West: <i>Bolero</i>	16000	3/10/11	playbill
Broadway Across America: <i>Young Frankenstein</i>	16000	3/21/11	playbill
Ballet West: <i>Innovations</i>	2500	4/14/11	playbill
Broadway Across America: <i>Les Misables</i>	32000	4/22/11	playbill
Broadway Across America: <i>Mamma Mia!</i>	8000	5/17/11	playbill