

B8568 sec. 1: Branding in the Arts

Spring 2024 B

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TA: Eli Sugerman

METHOD OF EVALUATION

Class preparation, Attendance and Participation	40%
Group Presentations	30%
Final Individual Paper	30%

COURSE OVERVIEW

The Branding in the Arts immersion course will give students the opportunity to learn about how companies in the arts industries (music, visual arts, theater, and culinary arts) are addressing current branding and marketing challenges and opportunities while maintaining centuries-old traditions.

Major themes for site visits, speakers, discussion, group and individual assignments will focus on current practices of branding in the arts and its future:

- ☐ What are the biggest branding challenges for major cultural institutions and their brands?
- ☐ How can an audience be captivated with the right arts project?
- ☐ What tools do arts organizations use now (and will use in the next few years) to build and maintain relationships and loyalty with patrons and the public?
- ☐ How can arts organizations embrace an omni-channel branding strategy to better communicate with their constituents?
- ☐ What major influences will change customer experiences in the arts in the next decade?
- ☐ How does technology affect the arts?

CONNECTION TO THE CORE

The learning in this course will utilize, build on, and extend concepts covered in the following core courses:

Core Course	Connection with Core
Marketing	<ol style="list-style-type: none">1. Innovation2. Integrated marketing communications3. Customer Analysis4. Competitive Analysis5. Branding6. Market Penetration & Marketing Strategy

Students will be expected to have mastered these concepts and be able to apply them in the course.

ASSIGNMENTS AND GRADING

Requirements for the course are: prepare for, attend class and participate in class discussions (40%), group presentation 1 (30%) and final group project (30%).

Group Presentations and Final Group Project – During the first class, students will break into groups of 4-6 members for group presentations during the course. In the final group project, each group will take the perspective of an art consultant and present insights and recommending a course of action to address the challenges of an arts organization. More details will be provided in class 1.

This course adheres to Columbia core culture. Students are expected to be:

Present:

- ☐ On time and present for every session
- ☐ Attendance tracked

Prepared:

- ☐ Complete pre-work needed, expect cold calling
- ☐ Bring nameplates and clickers

Participating:

- ☐ Constructive participation expected and part of grade
- ☐ No electronic devices unless explicitly called for by the instructor

COURSE TOPICS AND BRAND CONCEPTS

In each session, we will focus on the arts as well as different brand concepts. In session 1, the focus will be generally on the arts, and in session 6 students will present their final group presentation on the chosen arts organization. The four sessions in the middle (session 2, 3, 4, and 5) will address a particular genre.

Session	Arts Genre	Brand Concepts
Session 1	Introduction: All Arts	Brand value and planning
Session 2	Classical Music	Brand identity and experience
Session 3	Visual Arts	Brand aesthetics
Session 4	Theater	Global and internal branding
Session 5	Culinary Arts	Brand portfolio and architecture
Session 6	Final Presentations on Arts Organizations	Future technologies in branding

READINGS

Session 1:

The Economist – Marketing, What are brands for?

David Brooks, *The Romantic Advantage* (New York Times)

Brian Millar, *Arts Branding Sucks*, Fast Co.Design, 2012.

Session 2:

Bernd Schmitt, *Customer Experience Management*. Wiley, 2003. (Chapter 2: An Overview of the CEM Framework)

Melissa Dobson, *New Audiences for Classical Music*, Journal of New Music Research, Vol. 39, 2010.

Session 3:

John Colapinto, *Famous Names: Does it Matter What a Product is Called?* (The New Yorker)

Bernd Schmitt and Alex Simonson: *Marketing Aesthetics*, 1997. (Chapter 1: Aesthetics—The New Marketing Paradigm)

Laurine van de Wiel and Saskia Brocx, *Emotion and Inspiration at the Van Gogh Museum*, ESOMAR Congress, Istanbul, 2013.

Matt Hermann, *Pima Air and Space Museum*, Warc Prize for Social Strategy, 2014.

Session 4:

Hayes Roth, *The Challenge of the Global Brand*

Alan Bergstrom, Dannielle Blumenthal, Scott Crothers, *Why Internal Branding Matters: The Case of Saab*

Joanne Scheff Bernstein, *Standing Room Only: Marketing Insights for Engaging Performing Arts Audiences*, 2014.

Session 5:

David Aaker, *Brand Portfolio Management* (Chapter: The Brand Relationship Spectrum).

Session 6:

Think with Google, *Brand Building in a Digital Age* with Andrew Keller

Think with Google, *Brand Building in a Digital Age* with John Battelle

Think with Google, *Brand Building in a Digital Age* with Gareth Kay

Note. There may be additional optional readings posted during the course.