

9-2009

## Jazz at Lincoln Center

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An Internship Report  
Submitted in Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts in Arts Administration

The University of New Orleans

by  
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November 9, 2009

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## **ABSTRACT**

The following report documents the internship performed by Jonathan Wells with Jazz at Lincoln Center in spring 2009. Jazz at Lincoln Center is one of 12 resident organizations of the Lincoln Center for the Performing Arts, Inc. in New York City. Jazz at Lincoln Center operates from its administrative offices at 33 West 60<sup>th</sup> Street, and its venues are housed in the Time Warner Center at Columbus Circle. During his internship, Mr. Wells worked within the Marketing and Creative Services Department under the direction of the Assistant Marketing Director. Among his various responsibilities, Mr. Wells primarily assisted the marketing team with concert and event promotion. An in-depth internship description is provided in this report. Further, this report provides an overview of the organization and an intuitional S.W.O.T. Analysis based on Mr. Wells' observations. The report examines best practices performed by similar arts organizations and corporations, and provides recommendations based on those practices that are unique to New York City and social media. Finally, the report discusses Mr. Wells' contributions as an intern and their effects within the Marketing and Creative Services Department.

## INTRODUCTION

In January 2009, I began an internship with Jazz at Lincoln Center in New York City. A constituent of the Lincoln Center for the Performing Arts, Jazz at Lincoln Center is a *center* for jazz in New York City. With its exceptional mission and purpose, Jazz at Lincoln Center has presence not only in New York, but across the U.S. and around the world. Jazz at Lincoln Center, often referred to as the “House of Swing,” is the home of the *Jazz at Lincoln Center Orchestra with Wynton Marsalis*. World-renowned trumpeter and advocate for the arts, Wynton Marsalis is Artistic Director, and Great Britain native and businessman, Adrian Ellis is Executive Director. Jazz at Lincoln Center’s home, Frederick P. Rose Hall, is housed in the Time Warner Center at Columbus Circle.

My internship took place in the Marketing and Creative Services Department under the direction of Sara Villagio, Assistant Marketing Director for Jazz at Lincoln Center. Marketing and Creative Services is one of the most vital elements of the organization. It ensures the success of each concert presented in its home, Frederick P. Rose Hall; assists presenters around the globe as they promote touring performances by the *Jazz at Lincoln Center Orchestra with Wynton Marsalis*; and guarantees successful branding strategies worldwide.

The following report provides an overview of my internship, my analysis of the organization’s operation and the marketing department, and my recommendations for the institution as I experienced during my four-month tenure at Jazz at Lincoln Center.

# CHAPTER 1: ORGANIZATIONAL PROFILE

## LINCOLN CENTER

Lincoln Center in New York City is the world's leader in performing arts and consists of 12 Resident Organizations located in Manhattan's Upper West Side. Known as constituents, the Resident Organizations, the Lincoln Center for the Performing Arts Inc. being one of them, consists of The Chamber Music Society of Lincoln Center, The Film Society of Lincoln Center, The Julliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York City Opera, New York Philharmonic, The New York Public Library for the Performing Arts, School of America Ballet, and Jazz at Lincoln Center.

Each constituent has its own administration and board of directors. Together, these 12 institutions present thousands of performances, educational programs, tours and other events each year in 22 separate performance venues on the Lincoln Center campus ([lincolncenter.org](http://lincolncenter.org)). Since the formation of Lincoln Center in 1959, it has contributed greatly to the cultural and intellectual life of New York City, and the millions of those who visit the city each year. Internationally recognized for its dedication to artistic excellence, Lincoln Center serves as a dynamic economic engine for the region, hosting some five million visitors annually and transforming the Upper West Side into an exciting neighborhood that is one of New York's most desirable places to live and work ([lincolncenter.org](http://lincolncenter.org)).

## JAZZ AT LINCOLN CENTER

Officially formed as the 12<sup>th</sup> constituent of the Lincoln Center for the Performing Arts in the early 90s, Jazz at Lincoln Center has grown significantly in the past two decades and is recognized by many as the country's premier performing arts center dedicated solely to the culture and spirit of jazz music in America. The organization's mission fosters global opportunities to educate and entertain the world of the American music. From its top-notch performance space in its home, Frederick P. Rose Hall in New York City, to its educational programs in school curriculums throughout the country, to touring and presenting the highest quality of performances around the globe, and to recognizing and honoring influential jazz musicians of our time, Jazz at Lincoln Center strives to educate everyone about the history of jazz music and its impact on the very culture in which we live.

Over the course of its 21-year existence, Jazz at Lincoln Center has developed a resilient level of management and dedicated staff to perpetuate the organization's mission. Top executives, board members, department heads and staff members, as well as volunteers and individuals behind the scenes never fail to work together to achieve Jazz at Lincoln Center's mission to "enrich the artistic substance and perpetuate the democratic spirit of America's music" (jalc.org). Of course, most of this would be impossible without the support of not only their dedicated staff, but that of their corporate partners and sponsors. Jazz at Lincoln Center may thank individuals and foundations for their mere existence, but the continued fiduciary support of corporate sponsors make Jazz at Lincoln Center a strong influential powerhouse of music and jazz culture around the world.

## MISSION AND PURPOSE

Jazz at Lincoln Center developed a mission and defined a purpose that has led the organization into the 21<sup>st</sup> century as a leader of jazz performance, and educates individuals of all ages in the history and art of jazz. One of the mottos widely used by Jazz at Lincoln Center is *Bringing People Together Through Swing*. As seen in its mission, Jazz at Lincoln Center brings people together for a simple purpose, *To Have a Profoundly Good Time*. Though simply described, there is ample substance behind the efforts of the organization to perpetuate its mission and purpose, not only in New York, but around the world. Jazz at Lincoln Center holds much credibility for producing and presenting the highest level of jazz performances, educating the world about jazz and its impact on cultures, and most importantly, bringing people together through one of America's greatest forms of music. Its mission and purpose is accomplished through four fundamental components: curatorial, education, archival and ceremonial. Appendix 1 displays Jazz at Lincoln Center's full mission and purpose.

## HISTORY

Developing Jazz at Lincoln Center into the 12<sup>th</sup> constituent of the Lincoln Center for the Performing Arts was no easy task. It took years for the organization to branch into its own constituency and to develop its own true identity and brand. In the mid-1980s, Lincoln Center sought to expand its programming in an effort to attract new and younger audiences and fill its halls during the summer months. The idea to include jazz was first brought to Lincoln Center president, Nathan Leventhal by Alina Bloomgarden, Lincoln Center's director of Visitor Services and long-time jazz fan. Though met with ambiguity



when proposed to the Lincoln Center's management committee, Bloomgarden received the go-ahead and put together a small three-concert series. Bloomgarden approached the young and already well-respected trumpeter Wynton Marsalis to act as artistic advisor. Marsalis gathered the best musicians he could find to produce a jazz series at Lincoln Center. The three programs were "Ladies First," a tribute to the great women of jazz; a tribute to Thelonius Monk; and "Bird Night," a salute to Charlie Parker. Originally known as "Classical Jazz," the performances at Alice Tully Hall at Lincoln Center won critical acclaim and played to enthusiastic, packed houses (History of Jazz at Lincoln Center: Long Version).

The following summer, which sold out for a second time, revealed that jazz could have a wonderful future at Lincoln Center. A committee of diverse individuals, jazz experts and neophytes alike, was developed to study the feasibility of a permanent jazz presence at Lincoln Center, one that might include education and preservation components in addition to live performance. Many of the individuals on the committee, even those who were skeptical, formed the core of what later became the board of directors for Jazz at Lincoln Center. Jazz at Lincoln Center became an official department of Lincoln Center on June 11, 1990, when the Lincoln Center board of directors unanimously approved the addition.

Although jazz officially became a department of Lincoln Center in 1990, Jazz at Lincoln Center would not become the 12<sup>th</sup> full-fledged constituent until four criteria were met—artistic excellence in the programs presented; support of a broad and diverse audience; ability to contribute to and involve the family of constituents at Lincoln Center; and financial health and stability. In its January 13, 1991 editorial, "Jazz, in the

Pantheon,” The New York Times heralded the creation of a permanent jazz presence at Lincoln Center as “a major advance in the development and acceptance of jazz music,” adding to the “repertoire and luminous reputation of the performing arts center itself “ (Jazz, in the Pantheon).

Over the next several years, Jazz at Lincoln Center added children’s programming, began touring nationally and internationally, signed important record contracts, inaugurated its nationally syndicated radio show, and initiated collaborations with several Lincoln Center constituents. Early in 1995, Lincoln Center management determined that Jazz at Lincoln Center had met three of its four criteria for constituency—artistic excellence, a broad and diverse audience, and collaborations with other Lincoln Center constituents. Only the fourth criteria remained—financial health and stability.

By December 1995, Jazz at Lincoln Center had raised \$3.4 million in cash and pledges, and the board voted to award the department constituent status, effective July 1, 1996. Jazz at Lincoln Center became the 12<sup>th</sup> constituent, with its own board of directors and full responsibility for its own funding, marketing and production. “This is the day we have been waiting for since the inception of Jazz at Lincoln Center,” said Lincoln Center President, Nathan Leventhal. “From the beginning we strongly believed jazz richly deserved a home here at Lincoln Center, and the program’s success has more than proven to be true...Jazz at Lincoln Center is truly the most important jazz program in America” (History of Jazz at Lincoln Center: Long Version).

In the first year of its constituency, Jazz at Lincoln Center produced over 100 live presentations for adults and young people, as well as film and lecture series’. Its orchestra

toured nationally and internationally to 60 cities in 15 different countries, and it was hailed by music critics as the most important jazz program in America, if not the world.

As early as spring 1997, the idea that Jazz at Lincoln Center could have its own venue hall designed especially for jazz was buzzing around Lincoln Center. In June, with an anonymous \$8 million pledge in hand (later to become \$10 million), Marsalis and board member, Gordon Davis requested and received the approval of the Lincoln Center board to begin looking at possible sites in the Lincoln Center neighborhood. Later that year, New York City Mayor Rudolph Giuliani insisted that bidding on the New York Coliseum site at Columbus Circle and 59<sup>th</sup> Street include a provision for a performing arts center. Jazz at Lincoln Center leapt at the opportunity and submitted a proposal. On February 3, 1998, Mayor Giuliani announced Jazz at Lincoln Center's selection as the performing arts center housed at Columbus Circle. With \$18 million of city funds pledged, \$10 million pledged from Frederick P. Rose, for whom the new home had been named, and additional pledges from The Irene Diamond Fund and Allen & Company, Jazz at Lincoln Center was on its way to becoming one of the finest performing arts spaces in New York City, and ultimately the leader of jazz performance in America.

What had first been anticipated as one simple concert hall had grown in scope to become a three-hall venue—two major halls and a jazz club—plus additional facilities. Early in 2003 a gift of \$10 million from the Coca-Cola Company was announced. In honor of this gift, Jazz at Lincoln Center named its 140-seat late-night space Dizzy's Club *Coca-Cola*. Later that same year, Ahmet Ertegun made a major gift toward the planned Jazz Hall of Fame, a public space that honors inductee jazz greats and celebrates the history of jazz.

Frederick P. Rose Hall opened in 2003 with the 1,000+ seat multi-use Rose Theater, the 300-600 seat Allen Room, the 140-seat Dizzy's Club *Coca-Cola*, the Irene Diamond Educational Center containing the Louis Armstrong Classroom, and the Nesuhi Ertegen Jazz Hall of Fame. The opening of Frederick P. Rose Hall marked the spectacular rise in less than 20 years of Jazz at Lincoln Center from a three-concert program to a venue sponsoring nearly 2,000 jazz performances and educational events each year. Its opening represents the bricks and mortar confirmation of jazz as a uniquely American art form (History of Jazz at Lincoln Center: Long Version).

## MANAGEMENT STRUCTURE

Like any non-profit arts organization, Jazz at Lincoln Center is only as strong as its management structure. The organization is fortunate to have a 40-member board of directors consisting of who's who of New York City. It works horizontally with both the artistic director and executive director to implement strategies for progressing further into the 21<sup>st</sup> century.

World-renowned trumpeter, composer, bandleader, educator and advocate for the arts, Wynton Marsalis, has helped propel jazz to the forefront of American culture. Marsalis, who played a fundamental role in the development of a jazz department at Lincoln Center, is considered the backbone of Jazz at Lincoln Center. His prominent position in American culture was solidified in 1997 when he became the first jazz artist to be awarded the Pulitzer Prize in music for his work *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center ([jalc.org](http://jalc.org)). He has served as the arts

organization's artistic director as well as music director of the *Jazz at Lincoln Center Orchestra* since its inception.

Adrian Ellis became Executive Director of Jazz at Lincoln Center on October 1, 2007. Ellis came to the non-profit arts organization at a pivotal time in its 21-year history. He had recently completed a major project with Jazz at Lincoln Center's board and senior management, creating a strategic plan for Jazz at Lincoln Center with his company, AEA Consulting. Prior to this, Ellis was the President of AEA Consulting, a company that specializes in strategic, operational and facilities planning for the cultural sector, which he founded in 1990 (jalcc.org).

Lisa Schiff became the Chairman of the Board of Directors for Jazz at Lincoln Center on December 11, 2001. Mrs. Schiff is the Managing Director and owner of After Nine Music, a label specializing in jazz and easy listening. She has been a member of the Board of Directors for Jazz at Lincoln Center since 1995 and has served on the Executive Committee and other committees.

## MAJOR COMPONENTS

Jazz at Lincoln Center has grown into one of the largest, most recognizable performing arts organizations in New York City. It is comparable with the New York Philharmonic and the Metropolitan Opera. With two main concert halls, one night club devoted to jazz, an educational center, recording studio, jazz hall of fame, numerous concert series', popular educational programs, and over ten separate departments, Jazz at Lincoln Center's enthusiasm is strongly felt in the city's exciting arts and music culture. The following are key components essential to the organization's structure and success as

the jazz constituent of the Lincoln Center: venues, programming, education, and the *Jazz at Lincoln Center Orchestra with Wynton Marsalis*.

## **Venues**

Frederick P. Rose Hall, housed in the Time Warner Center at Columbus Circle in New York City, is the home of Jazz at Lincoln Center. With seven venue spaces, Jazz at Lincoln Center may be rented for a variety of events. Jazz at Lincoln Center is known for its splendid intimate settings, as in the Rose Theater, and breathtaking views of the New York skyline, as in The Allen Room. But the venues' acoustics are what the organization is most proud of, having spent millions of dollars to obtain the highest quality acoustics. All of its halls at Jazz at Lincoln Center are unsurpassed in acoustic quality.

Rose Theater is the result of collaboration between Jazz at Lincoln Center Artistic Director, Wynton Marsalis, and the top international theater planners and engineers. Rose Theater is a popular venue in the city for a number of performances and events, whether hosted by Jazz at Lincoln Center or rented by clients. Rose Theater was designed with the audience in mind, seating roughly 1,233 individuals. With three tiers, the furthest seat is no more than 90-feet from the stage. Rose Theater was acoustically designed as the premier jazz performance hall in the world. Its flexibility is sophisticated and it can transition from a theater-in-the-round to the more traditional proscenium stage. Able to accommodate live performances, such as jazz concerts, opera, theater, symphonies and dance, Rose Theater is also ideal for a virtually endless variety of events, from performances to presentations, and from film screenings to award ceremonies ([jalc.org](http://jalc.org)). Each level features beautiful wood veneer boxes for seating that offers a truly special

experience. Rose Theater is topped by attractive lit diamonds with adjustable colors to create a specific atmosphere, often changing colors during performances and creating an ambience comparable to none in the world.

Based on the design of a Greek amphitheater, The Allen Room merges lavish grandeur with functional accessibility (jalc.org). The dramatic 50'x90' wall of glass possesses one of New York City's greatest backdrops, Central Park and the Manhattan skyline. Several mechanical tiers make up the inner structure of the amphitheater. The clever structure allows for a smooth transformation from supper-club or event mode (four wide tiers) to theater mode (seven incremental levels) (jalc.org). The Allen Room is an ideal location for a variety of diverse needs, such as receptions and seated dinners. But it's the concerts that are most popular in this remarkably beautiful venue.

Unlike most historical and modern-day jazz venues, Jazz at Lincoln Center owns and operates a top-notch jazz night club and dining facility, Dizzy's Club *Coca-Cola*. Soaring several stories above the expansive view of Central Park, Dizzy's Club *Coca-Cola* presents the best in live jazz performance seven nights a week. An intimate room designed specifically to accommodate live jazz, Dizzy's Club *Coca-Cola* offers full service dining.

## **Programming**

For nearly 20 years, Jazz at Lincoln Center has developed a programming ideology that reaches every imaginable style of audience. Each year the organization works diligently to structure a season of events around a number of factors, which include jazz legends, historic anniversaries and centennials, and artists that are relevant to

the organization's current style of series'. The following is a list of Jazz at Lincoln Center's series' of events, each coinciding in a way that is distinctive to the organization.

- Jazz at Lincoln Center Orchestra with Wynton Marsalis
- Jazz Jam Series
- Hall of Fame Series
- Latin in Manhattan Series
- Jazz for Young People® Series
- Singers Over Manhattan Series
- Smokin' Jazz Sessions Series

As the series' titles suggest, they are fundamental to the rapport the organization has with its faithful audience members. For instance, the *Jazz at Lincoln Center Orchestra* is the most popular—attracting sellout crowds at literally every concert. The Singers Over Manhattan Series presented in The Allen Room (much due to the venue space) has its continuous followers each season. Jazz at Lincoln Center's subscription department, housed in Marketing and Creative Services, allows subscribers, previous and new, to build their own package around the series' they are most interested in. The flexibility around these series' and all Jazz at Lincoln Center's events are one more element to the organization's success as an admired and respected performing arts center in New York City.

## **Education**

Jazz at Lincoln Center has developed into one of the nation's finest performing arts organizations with a strong educational component focusing on assisting musicians,



students and educators with knowledge of jazz. The organization's presence in the U.S. is visible through its mission to "engage listeners, performers, and educators of every age with a continuum of experiences in appreciation and performance that reflect the virtuosity, creativity, and inclusive spirit of jazz" (jalc.org). Each year Jazz at Lincoln Center's education programs reach over 50,000 participants through direct instruction and over 30,000 indirectly with their curricula and print music library (jalc.org). In addition, millions have access to their five interactive websites. From toddlers learning percussion through *WeBop!*, an interactive educational program designed for children from ages 8 months to 5 years old, to lectures through *Swing University*, an adult educational program that teaches individuals how to be effective listeners, Jazz at Lincoln Center has developed educational programs for every generation of individuals interested in learning more about jazz.

Whether someone is just getting comfortable with an instrument or looking for inspiration from the masters, Jazz at Lincoln Center offers resources to spark one's imagination. Motivated middle schoolers in the New York City area learn to play and work together every Saturday at the *Middle School Jazz Academy*. High school students around the country prepare extensively for a competition once a year in the Rose Theater through the *Essentially Ellington High School Jazz Band Program*. *Jazz for Young People*® concerts are not only a popular attraction for families in New York City, but they are hosted across the country, with *Jazz for Young People*® *On-Tour*. These concerts are engaging and interactive opportunities for children and aspiring musicians to explore their imagination with the *Jazz at Lincoln Center Orchestra with Wynton Marsalis*, as each season dedicates at least one concert to reveal the life and work of a legendary jazz

musician. Ultimately, if an individual is interested in learning more about music and the jazz art form, no matter the age, Jazz at Lincoln Center has an educational program that fits the wants and needs of everyone interested.

### **Jazz at Lincoln Center Orchestra with Wynton Marsalis**

The *Jazz at Lincoln Center Orchestra* has been the organization's resident orchestra since 1988, and consists of 15 of the finest jazz soloists and ensemble players of today. Featured in all facets of Jazz at Lincoln Center's programming, this versatile orchestra performs and leads educational events in New York, across the U.S. and around the globe; in concert halls, dance venues, jazz clubs, public parks; and with symphony orchestras, ballet troupes, local students and an ever-expanding roster of guest artists. It can be said that the *Jazz at Lincoln Center Orchestra* has greatly attributed to the triumph of the overall organization—one doesn't exist without the other. Jazz at Lincoln Center and the namesake orchestra are forces that drive the presence of jazz further into the 21<sup>st</sup> century, all thanks to the spirit of jazz enthusiasts who fundamentally built the 12<sup>th</sup> constituent of the Lincoln Center for the Performing Arts over 20 years ago.

## **CHAPTER 2: INTERNSHIP DESCRIPTION**

Jazz at Lincoln Center encompasses over 10 departments, each playing a vital role in the day-to-day operation and ultimate success of the organization. Although my internship took place in the Marketing and Creative Services Department, I found myself working closely with other departments for various marketing related tasks. For the most part, Jazz at Lincoln Center departments communicates effectively with one another to achieve the organization's goals, mission and purpose. There are times, however, that there are break downs in communication that falter progression for event promotion. A more in-depth look into the lack of effective communication between departments is discussed in chapter three.

My focus will be primarily on the Marketing and Creative Services Department at Jazz at Lincoln Center. Marketing and Creative Services is truly the element that makes the organization function, except, of course, the enthusiasm and dedication of Artistic Director, Wynton Marsalis. The department consists of roughly 11 employees and is primarily responsible for the development and implementation of marketing strategies for performances, events and educational programs produced by and/or for Jazz at Lincoln Center.

The Marketing Director, Carrie Ellen Adamian, oversees the day-to-day operation of the department, and often encourages everyone's input for consideration. She is responsible for the marketing budget, over \$1 million dollars annually, and supervises each component of the marketing department, including, concert and tour marketing; web and print material development; marketing of educational programs; marketing of

Dizzy's Club *Coca-Cola*; and subscriptions sales. Carrie Ellen brainstorms with the marketing and creative team to develop the organization's campaign slogan at the beginning of each season. This is the marketing department's preliminary effort to increase subscription sales each year. I was fortunate to be included in brainstorm meetings to develop Jazz at Lincoln Center's 2009-10 campaign slogan, which is: *Jazz Opens Minds. Jazz Speaks all Languages. Jazz is a Living Thing. Jazz is Your Music. Just Listen.*

My supervisor, Sara Villagio, Assistant Marketing Director, is responsible for marketing the organization's season of concerts held in Rose Hall. Sara is the primary person responsible for target marketing strategies and building media relationships in the city. She approves dozens of advertising proofs from the creative team before they appear in numerous publications. Sara promotes concerts and events using cross-promotions with New York City restaurants, businesses, and major sponsors of Jazz at Lincoln Center. Sara oversees social media promotion, such as event listings on dozens of social networking websites. She is also responsible for supervising the department's intern in the fall, spring and summer semesters.

In addition to the Marketing Director and Assistant Marketing Director, the department is also home to individuals who implement strategies for marketing and branding the organization's key programs and venues, including *Jazz at Lincoln Center Orchestra with Wynton Marsalis* national and international tours, educational programs offered at and provided by Jazz at Lincoln Center, and night-club, Dizzy's Club *Coca-Cola*. The department maintains Jazz at Lincoln Center's brand. It designs and generates every form of "presence" outside its home, including print materials, advertisements, and

website. The department is home to the organization's webmaster, who, during my tenure at Jazz at Lincoln Center, completely revamped the website, making it more user-friendly and appealing. Lastly, Marketing and Creative Services is home to Subscriptions, which is responsible for renewals of the organization's thousands of subscribers annually, and handles the needs of every subscriber on a day-to-day basis.

My responsibilities as an intern consisted primarily of target marketing and research, web-based marketing and promotion, social media promotion, database development and management, comp ticket management, and overall assisting individuals in the office with daily needs. The majority of performances at Jazz at Lincoln Center either surpasses budget projections or sells out completely. However, like any performing arts organization, there are performances that need further marketing to meet anticipated projections. As marketing intern, I assisted team members with additional promotions to meet those projections.

Target marketing is used to identify a target market after detailed research, and to develop a specific marketing campaign focused at it ([businessdirectory.com](http://businessdirectory.com)). One of the first tasks I undertook as marketing intern was to research and pitch cross-promotion opportunities and marketing material distribution with Manhattan businesses, restaurants, religious organizations and community centers. We targeted specific markets in the city that coincided with the upcoming concert, such as Latin restaurants for Eddie Palmieri and Luciana Souza—concerts in the Latin in Manhattan Series, or synagogues and Jewish community centers for the Benny Goodman Centennial celebration—a concert by the *Jazz at Lincoln Center Orchestra*. Like any non-profit organization of its size, Jazz at Lincoln Center produces a great amount of print materials, including brochures, flyers,

postcards and general publicity materials. I would often call upon businesses in Manhattan to distribute promotional materials for their customers, such as special discount postcards and flyers. An advantage to the organization and the marketing department is the high level of interest businesses and organizations in Manhattan have in being associated with Jazz at Lincoln Center. It was uncommon to be turned away by a business, organization or community center for potential cross-promotion opportunities and marketing material distribution.

Social media and other web-based marketing and promotion became an integral component of my everyday responsibilities in the marketing department. I researched new and existing outlets of web-based promotion that would directly benefit attendance at Jazz at Lincoln Center concerts and events, including event submission and social networking websites that tend to be restricted to New York City. Jazz at Lincoln Center did not have presence on Facebook, the most popular and widely used social networking website in the world, until April 2009. Though Facebook is tremendously helpful in a number of promotional opportunities, there are several other websites, social and event based, that are very useful in promoting target-specific concerts, particularly those that special discounts are provided as an incentive to visit Jazz at Lincoln Center. After developing a database of over 20 social networking websites in New York, I submitted concerts and events to each, particularly the ones that were target-specific to an upcoming event. For example, I submitted a concert by the *Jazz at Lincoln Center Orchestra* entitled, *Jazz, Tap and Theater*, to Harlem One Stop, an event listing website that centers on events in Harlem and upper Manhattan. A few examples of other New York-based

social events and networking websites include: Yelp, When, Going NYC, Metro 212 and Village Voice.

Although it is important to reach target audiences, the marketing department is not solely dependent on New York City social networking websites to reach budget projections. Perhaps the most powerful marketing tool used by Jazz at Lincoln Center to promote all concerts and events, besides its website, is PatronMail Technology®, an e-mail marketing system used by over 1,600 arts and non-profit organization in the U.S. and abroad (patronmail.com). PatronMail enables organizations to create professional e-mail campaigns, send them to targeted lists, and track results. PatronMail is frequently used by departments other than marketing at Jazz at Lincoln Center, including Education, Public Relations and Touring. I used PatronMail every week to design HTML e-blasts for individual concert promotion. Simple to use, PatronMail e-blasts was a highlight of my internship in the marketing department, mainly due to the reason that these e-blasts reached thousands across the globe, depending of course on the content of the message. PatronMail allows one to create target-specific mailing lists, which allowed me in turn to send e-blasts to specific target markets to promote specific concerts and events. Appendix 2 displays two of the HTML e-blasts that I created during my internship. E-mails similar to these are used by Jazz at Lincoln Center daily and weekly for concert promotion and special incentives.

Database development and management became an important component of my internship. As previously discussed, I developed a database of over 20 social networking websites in New York that allowed us to target specific markets for concert and event promotion. Aside from networking websites, there were a number of other databases I

researched and developed. Fortunately there was an existing database that consisted of various groups to potentially reach out to for promotional efforts, including schools, religious organizations, music groups, restaurants, community centers, retailers and many more. I added to this database according to the event or concert we were promotionally pursuing. These groups were often contacted for special incentives, ticket giveaways or collateral distribution in an effort to reach as many individuals as possible.

In addition, I developed a database of Manhattan retailers who I solicited for contributions to *Swing Club*, a subscription series targeted towards 21-35 year old urbanites with an interest in exploring social and entertainment outlets through jazz. *Swing Club* occurs three times a year in the Nesuhi Ertegun Hall of Fame and Atrium at Frederick P. Rose Hall, with tickets to a concert in The Allen Room as a part of the package. As an incentive to draw a younger demographic to Jazz at Lincoln Center, the marketing department provides complimentary gift bags to all *Swing Club* subscribers. As marketing intern, I was primarily responsible for soliciting items for the 100+ gift bags given to *Swing Club* subscribers. A month in the making, I solicited several items from Manhattan businesses and restaurants, including Porter House New York, an upscale Manhattan restaurant and neighbor of Jazz at Lincoln Center in the Time Warner Center, and Tasti D-Lite, a Nashville based corporation with numerous locations in Manhattan. Although slightly challenging due to the status of the economy, most businesses were excited to be affiliated with Jazz at Lincoln Center for its popular *Swing Club* event three times each year, most of them repeat supporters. Appendix 3 displays a sample letter I used to request donations for the *Swing Club* subscription series.



Additionally, as marketing intern I assisted in many miscellaneous tasks in the marketing department and beyond. I worked the marketing/information table at concerts and encouraged patrons to sign-up to be on the mailing list; assisted in the development and maintenance of the organization's national and international mailing lists; archived hundreds of Jazz at Lincoln Center promotion posters stored in Rose Hall since its open in 2003; documented and maintained electronic and print tear sheets for future reference; brainstormed with marketing team members on the campaign slogan for the upcoming 2009-10 season; and managed comp tickets for Jazz at Lincoln Center employees and others. Overall, my responsibilities were pleasant, and allowed team members to focus their attention on essential tasks to achieve the organization's goals.

## **CHAPTER 3: S.W.O.T. ANALYSIS**

### **STRENGTHS**

The following illustrates my interpretations of Jazz at Lincoln Center's strengths.

#### **Mission and Purpose**

Jazz at Lincoln Center's mission and purpose laid the foundation for its growth into one of the finest performing arts organizations in the U.S. From its concerts in Frederick P. Rose Hall, to its educational programs throughout the world, Jazz at Lincoln Center's spirit is alive through its devotion to "bring the sound and feeling of jazz into the lives of thousands of kids and grownups" (jalc.org). Its mission and purpose is what sets Jazz at Lincoln Center apart from many of the country's leading presenters. Whether young or old, one does not part from a Jazz at Lincoln Center performance without having a good time or having learned something new. Jazz at Lincoln Center has established its goal, a simple purpose, "To Have a Profoundly Good Time."

#### **Location**

Thanks to former New York City mayor Rudolph Giuliani, Jazz at Lincoln Center is located in one of Manhattan's finest districts, Midtown and the lower corner of the Upper West Side. Just three blocks from the campus of the Lincoln Center for the Performing Arts, Jazz at Lincoln Center is housed in the Time Warner Center at Columbus Circle. Rose Hall is strategically located with marvelous views of Central Park

and the Manhattan skyline. An advantage for the organization, Jazz at Lincoln Center is surrounded by some of the city's greatest retail shops, restaurants and coffee houses, as well as the highly popular Whole Foods beneath the Time Warner Center. Columbus Circle consistently draws thousands of locals and tourists. The Time Warner Center has become one of the city's best places to visit for a variety of reasons—shopping, with it being one of the few “malls” in the city; dining out, with excellent top-rated restaurants; and Jazz at Lincoln Center's beautiful Frederick P. Rose Hall. Additionally, Columbus Circle is a major transportation hub in the city, with its large Broadway and 59<sup>th</sup> Street subway terminal. Its location is superb, and a huge benefit for the city's *center* for jazz.

## Venues

Unlike many of its kind, Jazz at Lincoln Center is unique in that it has numerous venues for concerts and events, including two main theaters, a night club, a hall of fame, an atrium, a recording studio, and educational facilities. These spaces are mainly used by the organization for its many concerts and events throughout the year. Additionally, each individual space is available for rent, which in turn generates additional revenue. Many of its spaces are rented for concerts by other presenting organizations and corporate meetings annually. Frederick P. Rose Hall at Jazz at Lincoln Center is quite possibly one of the organization's best features and is undoubtedly one of the city's finest spots to catch a concert or attend an event, especially with its tremendous acoustics and impeccable views of the Manhattan skyline.

## **Institutional Leadership**

The accomplishment, determination and resilience of Jazz at Lincoln Center is without a doubt credited to its exceptional leadership. Wynton Marsalis' virtual connection with jazz and educating and entertaining the world, along with some of the finest expert arts administrators and non-profit leaders in New York, have stamped Jazz at Lincoln Center into its true status of the one of the country's leading performing arts organizations.

Jazz at Lincoln Center's board of directors, executive director and department heads are fundamental to the success of the organization, but if it weren't for its dedicated staff of over 120 employees, the organization would undoubtedly not achieve its mission. A horizontally structured environment, everyone at Jazz at Lincoln Center is influential in the day-to-day activity of the organization's mechanism that produces and presents nearly 2,000 jazz performances a year and offers more than 20 jazz education programs that directly serve 60,000 audience members of all ages (jalc.org).

## **Corporate Partnerships**

Sponsorships and partnerships are essential for Jazz at Lincoln Center to continue producing and presenting thousands of jazz performances and education programs each year. Corporations help to underwrite new productions, special events, artistic initiatives and education programs that support Jazz at Lincoln Center's mission and bring jazz to large and diverse audiences (jalc.org).

Major corporate sponsors include MasterCard (preferred card of Jazz at Lincoln Center), The Coca-Cola Company (namesake of its Dizzy's Club *Coca-Cola*) and

Sirius/XM Satellite Radio (exclusive radio partner), just to name a few. The relationship between Jazz at Lincoln Center and its corporate sponsors is unparalleled. Jazz at Lincoln Center's global presence through its performances and education programs is a major advantage to its partners' corporate image. On the flip side, Jazz at Lincoln Center benefits greatly from its association with major corporations, such as Time Warner and Bloomberg. One of its top strengths, Jazz at Lincoln Center's corporate partners is a driving force in the continued success of the mecca of jazz performance in the U.S.

### **Programming and Resident Orchestra**

Jazz at Lincoln Center's unique influence is positively credited to its cultural and diverse programming. From its resident orchestra to its education programs, Jazz at Lincoln Center offers an enlightening experience for everyone. Each season Jazz at Lincoln Center produces and presents some of the finest jazz performances in the world. Guest artists draw patrons from afar; the *Jazz at Lincoln Center Orchestra with Wynton Marsalis* never fails to pack the house; and education programs are almost always filled to capacity. Its inclusive programming has developed Jazz at Lincoln Center into one of the most sought after performing arts centers in New York and beyond, continually drawing patrons back to "The House of Swing" for more jazz, more learning, and more culture.

### **Education**

Clearly, education plays a significant role in the mission and purpose of Jazz at Lincoln Center and is one more indicator of its vast accomplishment and global presence.

Aside from its education programs and concerts in New York City, Jazz at Lincoln Center's education programs are presented in schools around the U.S., with its Middle School Jazz Academy, Essentially Ellington High School Jazz Program, Band Director Academy, and its Jazz for Young People® Curriculum.

Jazz at Lincoln Center has more than achieved its mission and purpose to “foster the engagement and development of listeners of all ages who wish to appreciate and understand the art of jazz” (jalc.org). The organization is cultivating future audiences in communities so that the future of jazz will continue to prosper and inspire young new listeners and veteran ones too. Jazz at Lincoln Center is making significant decisions today that will ultimately shape a stronger and more powerful organization tomorrow.

## **Marketing and Branding**

Jazz at Lincoln Center boasts a competitive advantage among its competitors not only in New York, but across the U.S. with its top-notch marketing and branding strategies implemented by its marketing and creative team. These strategies have positively shaped the country's perception of Jazz at Lincoln Center as a leading arts organization. Its marketing and creative team boasts some of the most gifted and imaginative individuals Jazz at Lincoln Center has ever engaged—from marketing its concerts and events, to producing attractive and familiar print and web collateral.

Jazz at Lincoln Center's marketing efforts play a very important role in the success of the organization, its programs, and its long-term branding strategies. These strategies are possible with its marketing budget—roughly \$1 million annually. Much of this is spent “creatively” to maintain Jazz at Lincoln Center's brand, which is remarkably

powerful. As the organization moves further into the 21<sup>st</sup> century, its brand, and all the efforts associated with it, allows for a promising future of continued success for decades to come.

## **The Web**

In the past decade, Jazz at Lincoln Center's web development has quickly become a fundamental tool for the organization. Its website is a fine example of the pride the organization takes in building and maintaining its image. The website is quite extensive, boasting a great deal of information about Jazz at Lincoln Center and everything it has to offer. Jazz at Lincoln Center also relies heavily on all forms of web-based marketing, including e-blasts via PatronMail Technology®, and social networking websites, such as Facebook, Twitter and YouTube. Through these forms of web-based marketing and promotion, Jazz at Lincoln Center reduces the cost of paid advertising, yet still reaches millions of individuals around the world. E-blasts are sent weekly, reaching thousands of targeted individuals; Facebook, Twitter and YouTube are updated regularly, promoting concerts and events, and reminding users to visit Jazz at Lincoln Center; and the website is a hotbed of information at the fingertips of the world. Jazz at Lincoln Center takes full advantage of the technology at its fingertips, reaping the rewards of sold-out concerts and educational events, and a high demand for more jazz entertainment. Although considered a strong point for nearly every large performing arts organization, Jazz at Lincoln Center continues to push the limits, creatively discovering more ways the web can benefit the organization.

## WEAKNESSES

The following illustrates my interpretations of Jazz at Lincoln Center's weaknesses.

### **Communication**

In the fast-paced lifestyle of a top-notch performing arts organization, communication sometimes falls through the cracks. Jazz at Lincoln Center is no exception to this common fault. During my tenure as intern in Marketing and Creative Services, I often observed breakdowns in communication between departments. Sometimes these failures led to mistakes and misunderstandings among other departments, possibly even external confusion among constituents and patrons. To my surprise, the miscommunication among departments occurred often, creating a stressful environment for those directly involved. Miscommunication wasn't noticeably present among lower-power individuals, such as assistants and interns, but was significant among department heads. Although qualified and experienced in their field, these individuals, during my tenure as intern, created predicaments that were either irreversible or difficult to clear.

### **Marketing Director**

An unfortunate challenge for Marketing and Creative Services, and ultimately the entire institution, is the part-time status of the Marketing Director. Knowledgeable of marketing, branding, non-profits, and Jazz at Lincoln Center itself, the Marketing Director has been slowly exiting the organization for the past year. Jazz at Lincoln Center doesn't easily replace its top leaders in the organization. This proved to be a particular



challenge for the marketing department and the organization as a whole. Fortunately, the director agreed to continue to work on a part-time basis until the organization found a suitable replacement. However, the part-time flexible work schedule of the director caused problems internally and externally for the marketing department. Although the director is an exceptional marketing and branding strategist, the lack of a dependable work schedule has created a quandary for those directly and indirectly involved.

### **Repeal of Corporate Partnerships**

Corporate sponsorships and partnerships are essential for Jazz at Lincoln Center to achieve its mission and purpose. Jazz at Lincoln Center lost one of its major sponsors in 2009, Cadillac, as a result of corporate cutbacks. Although corporate sponsors are considered a major strength of the organization, Jazz at Lincoln Center is faced with the possibility of losing more corporate support as a result of the economic condition. Corporations are enormously affected by the recession, forcing them to make significant cutbacks, including philanthropic contributions. If Jazz at Lincoln Center loses another corporate sponsor, the organization may be forced to look at significant cutbacks of its own, which include education programs, strategic marketing and branding efforts, and layoffs of valuable employees.

### **Employee Shortage and Termination**

At the beginning of my internship in January 2009, Executive Director, Adrian Ellis, acknowledged at the monthly all staff meeting that “Jazz at Lincoln Center is fortunate to be one of the few major arts organizations in New York City not to terminate

employees as a result of the declining economy.” This remained true until May 2009, when Jazz at Lincoln Center, for the first time, laid off eight employees in response to the U.S. economic downturn. Terminating employees is one of Jazz at Lincoln Center’s last resorts to maintaining its budget and remaining a wealthy organization. However, with the recession in full force, the leader in jazz performance was forced to make cutbacks. After the layoffs in May, the remaining employees took on the responsibilities of those no longer employed by Jazz at Lincoln Center. Although large in number, the staff of Jazz at Lincoln Center is a busy one. Additional responsibilities for employees base concerns, including a breakdown in effective communication and a low morale in a pessimistic working environment.

## OPPORTUNITIES

The following illustrates my interpretations of Jazz at Lincoln Center's opportunities.

### **Jazz Enthusiasts and Curious Audiences**

New York City is one of the leading cultural hubs in the world, with an abundance of musical expression of nearly every kind. Jazz is one of those forms of music that is quite popular in New York City. From swanky jazz clubs to underground jazz bars, Jazz at Lincoln Center accommodates jazz enthusiasts and educates those less familiar with jazz who wish to experience the style of music. Jazz at Lincoln Center is in a unique position to cultivate current and future audiences and to develop a long-lasting appreciation for the American music. From on-stage performances in Rose Hall to education programs for individuals of every age, Jazz at Lincoln Center has powerful tools to nurture audiences. Its mission and purpose is the basis for this cultivation, and its recourses are a driving force to achieve its goals.

### **Corporate Partnerships**

Although Jazz at Lincoln Center has felt the pain of losing one of its most supportive corporate sponsors, the organization may still look forward to additional corporate support in the years to come. The benefits of both corporate sponsors and Jazz at Lincoln Center are noticeably valuable in more ways than one. The exposure corporate partners receive from its association with the U.S. leader of jazz performance is unsurpassed as a result of the powerful brand Jazz at Lincoln Center attains. And of course, Jazz at Lincoln Center's mission and purpose is only achieved by the support of

its major sponsors. In the future as the economy improves, Jazz at Lincoln Center may look forward to the corporate sponsors and partners, continuing to allow the organization to entertain and educate the world of jazz.

## **Marketing**

New York City presents the marketing department at Jazz at Lincoln Center with exceptional opportunities for marketing and promotion. With hundreds of media outlets, Jazz at Lincoln Center takes full advantage of its resources—traditional and coming of age. Previously described as a major strength of the organization, Marketing and Creative Services utilizes every form of promotion, including the city's hundreds of publications, websites, radio and television media, and all other print and electronic outlets of promotion. Fortunately, the marketing department has quite a large marketing budget per concert—up to \$25,000 for any one concert. This advantageous budgeting allows the marketing department to utilize nearly any form of media it wishes. Additionally, aside from its paid form of advertising, the marketing department uses web-based promotional tools (social media) to reach the most individuals with the least amount of time and effort. For instance, as of October 2009, Jazz at Lincoln Center reaches over 6,000 fans on its Facebook fan-page and over 400 followers on its Twitter profile. In addition, the marketing department uses dozens of New York social networking websites to submit concerts and events, reaching potentially thousands more each week. Lastly, Jazz at Lincoln Center easily reaches upwards of 100,000 each week with its PatronMail e-blasts promoting specific concerts and events.

## THREATS

The following illustrates my interpretations of Jazz at Lincoln Center's threats.

### **Economy**

Arts organizations in the U.S. have been affected by the economic downturn in some form or fashion over the past decade, especially since the September 11, 2001 terrorist attacks. Most arts organizations have seen a decline in their contributing income and in many cases their earned income as well (Kaiser: artsincrisis.org). The U.S. hasn't noticed a significant improvement in the nation's economy in many years. Arts organizations, small to large in scale, are adjusting to the seemingly everlasting pitfalls of the distressed economy. Cuts of every kind—staff and artist layoffs, employee layoffs, canceled performances and tours, and shortened seasons—are prevalent within performing arts organizations (Farhi and Trescott: washingtonpost.com).

Jazz at Lincoln Center is certainly no exception and is forced to adapt to the economic downturn and the harsh conditions facing arts organizations. Although very successful, Jazz at Lincoln Center has been directly affected by the economy, and is continuing to be faced with difficult decisions that burden the organization in many ways. Below, a-c illustrates Jazz at Lincoln Center's threats as they relate to the economic downturn.

#### **a. Repeal of Corporate Partnerships**

Jazz at Lincoln Center, a powerful force in the performing arts, is as susceptible to cutbacks and repeal of corporate sponsorships and partnerships

as any of non-profit organization in the country. Particularly, the arts are at risk of significant downsizing as a result of the economic condition in the U.S. Jazz at Lincoln Center lost one of its corporate sponsors in 2009, Cadillac, which affected the organization in a number of ways. As contributions by corporations have fallen 8% since 2008, the risk of another corporate repeal is indeed feasible (Dobrzynski: artsjournal.com). Certainly, if Jazz at Lincoln Center loses yet another corporate sponsor or valuable partnership in the future, the organization will be at risk of making significant cutbacks to some of its most valuable components.

## **b. Employee Termination**

Previously discussed as an internal weakness, terminating more employees is furthermore considered a threat of the organization as a result of the economic downturn. Terminating additional employees is dependent upon the organization's support or lack thereof, from corporate partnerships. Like all top-notch performing arts organizations in the U.S., Jazz at Lincoln Center has been directly affected by the country's economic downturn, laying off eight employees in 2009 for the first time in 20 years. A positive turn around in the status of the economy is unknown, and arts organizations are adapting to the current condition and preparing for worse circumstances in the future.

### **c. Marketing Cutbacks**

As arts organizations are making cutbacks internally as a result of the distressed economy, marketing departments are taking a direct hit and adjusting to the changes as well. The marketing and creative team at Jazz at Lincoln Center is no exception. Although the marketing budget is sufficient for the organization to meet its needs for promoting its concerts and education programs, team members are wary of additional cutbacks to the marketing budget. Marketing and Creative Services has begun to feel the effects of the economic strain, and will most likely continue to be directly affected over the course of the country's economic downturn.

### **Competition**

Although considered the leader of jazz performance in America, Jazz at Lincoln Center still has its fair share of competitors in New York City. Locals and visitors alike prefer jazz in the city's most popular jazz bars and clubs, including Blue Note and 97<sup>th</sup> Street Y. Jazz enthusiasts often favor a more relaxed atmosphere, versus a formal setting, as in the Rose Theater and The Allen Room at Jazz at Lincoln Center. New York City's jazz scene is a major competitor of the organization, making it difficult to draw audiences to a more *reserved* concert experience. Perhaps it is New York City itself that is the organization's leading competitor, with thousands of entertainment outlets available to the millions of tourists from around the globe each year.

## CHAPTER 4: BEST PRACTICES

For the purposes of this report, I will apply the concept of best practices to the marketing efforts of Jazz at Lincoln Center. Comparisons will be made with marketing trends particularly unique to New York City, as well as those that primarily appeal to tourists. Additionally, comparisons will be made with organizations in New York City that share similar marketing practices and are keeping up with the latest technological trends. Finally, I will introduce a unique marketing approach by one of Jazz at Lincoln Center's constituents, and a recommendation based on this approach will be made in chapter five.

Clearly, much of Jazz at Lincoln Center's success is based on its reputation as a *center* for jazz in New York City, as well as a leader for jazz performance in the U.S. But its success would not exist if it weren't for its professional marketing team and marketing strategies. While it is crucial for arts organizations to develop important new artistic and educational programs, it is also vital that these programs be marketed in sophisticated and creative ways (Kaiser 8). The organization must continue to preserve its reputation while supporting its mission and purpose. Moreover, professionals at Jazz at Lincoln Center must continue to practice marketing strategies that best fit the organization, particularly in New York City, while keeping up with the latest [technological] trends that are leading marketing professionals further into the 21<sup>st</sup> century.

Non-profit arts organizations around the country are rapidly catching on to the technological advances commonly used in today's marketing practices, giving new meaning to the traditional concepts of marketing and promotion. For the most part, Jazz



at Lincoln Center has kept up with the technological advances in the past two decades of its existence. However, compared with its constituents, Jazz at Lincoln Center has been somewhat late keeping up with the latest [technological] trends that are becoming so prevalent in the marketing efforts of so many organizations and marketing professionals in the U.S.

## VISIBILITY

New York City—an eclectic mix of arts and culture that stimulates the curiosity of millions of tourists that flock to the city each year. Whether a local or a tourist, people are fascinated with the synergy of the city's distinctive culture, diversity and fast-paced lifestyle. New York City's unparalleled multiplicity of attractions and cultures gives it an enduring competitive advantage in attracting visitors from abroad (Bram 3). Despite the economic downturn in the U.S., New York City attracted nearly 47 million visitors in 2008. Foreign tourists, who took advantage of the weak dollar and flocked to the city, accounted for most of the increase, with their numbers reaching nearly 10 million, about a million more than in the previous year (Santos: [cityroom.blogs.nytimes.com](http://cityroom.blogs.nytimes.com)).

The performing arts are one of the major forces that attract tourists to New York City. The hundreds of theatrical and musical performances of *Broadway* are fixated in the minds of millions of Americans and international tourists—positioned as an experience one must have when visiting the city. The theatre district along Times Square appeals to tourists, with hundreds of larger than life advertisements and billboards. Time Square alone has thousands of luminous advertisements and billboards, simultaneously fighting against each other for attention yet considered a must see experience. The visibility of

exceptional advertising within the theater district accounts for much of the success of most *Broadway* performances. *Broadway's* marketing tactics are unique to *Broadway*—difficult to imitate and, of course, incredibly expensive to mimic.

Although there is no real comparison to *Broadway* (*Broadway* in and of itself is unique), arts organizations in New York City can still practice similar marketing strategies for visibility within their neighborhood and targeted communities. From Lincoln Square to Columbus Circle, there is no real visibility of any of the Lincoln Center constituents other than the mere existence of the buildings itself. Other than its main signage at the Broadway and 60<sup>th</sup> street entrance to the Time Warner Center, Jazz at Lincoln Center does not have visibility within Columbus Circle. Although Lincoln Center constituents also lack street visibility, more people are familiar with Lincoln Square, having seen the Lincoln Center through some form or fashion in their lifetime. Jazz at Lincoln Center, however, is confusing to many tourists, considering it's a fairly new product of the Lincoln Center and is located three blocks from the main campus.

Jazz at Lincoln Center should look further into options for outdoor advertising and instituting more street visibility. This is not restricted to the Lincoln Square and Columbus Circle neighborhoods, but in communities in New York that are target specific. Jazz at Lincoln Center outdoor advertisements can be a constant reminder to both locals and tourists that an active center for jazz in New York City is alive and well. Comparing the efforts of street visibility with other Lincoln Center constituents, as well as other large arts organizations in New York City, may provide Jazz at Lincoln Center with the knowledge it needs to budget properly and develop a plan for more visual presence in the city. In addition to its home neighborhood, targeting specific

neighborhoods and communities in the city where there is a presence of young, eclectic professionals as well as jazz bars and clubs could benefit Jazz at Lincoln Center in more ways than one.

## SOCIAL MEDIA

Beyond the common use of interactive websites and sending mass e-mails to reach millions of Internet users, organizations are tapping into one of the latest technological trends of the 21<sup>st</sup> century—social media. As more non-profits are recognizing the Web's potential to deepen customer relationships, develop new ones, and share information, online social media is becoming a top-priority marketing tool for thousands of arts organizations across the country (Samuel: [blogs.harvardbusiness.org](http://blogs.harvardbusiness.org)).

From my personal observation, Jazz at Lincoln Center has not been up to par with social media participation until recent years. For example, Jazz at Lincoln Center did not have a fan-page on Facebook until late spring 2009, while other Lincoln Center constituents had already developed theirs much sooner. Additionally, Jazz at Lincoln Center had not developed a Twitter profile until late spring 2009 as well. However, prior to my internship, the organization was making use of its YouTube Channel and dozens of New York City-based social networking websites that promote concerts and events. The development of both the Facebook fan-page and Twitter profile were implemented during my internship within the marketing department. Both the marketing and public relations departments met numerous times to discuss development of these social networking websites, the advantages of building them, and how it could be utilized to complement existing marketing strategies. In our meetings, we compared other arts organizations in

New York City with Facebook fan-pages, including the New York Philharmonic, the Metropolitan Opera, the New York Ballet, the Metropolitan Museum of Art—as well as trumpeter Wynton Marsalis, who has over 100,000 fans as of October 2009 (facebook.com). These major New York City arts organizations have had presence on Facebook much longer and have a significantly higher fan-base. Our observations were compiled and developed into a marketing plan for the daily and weekly use of Facebook and Twitter in combination with current and traditional marketing practices.

After a month in the making, Jazz at Lincoln Center published its Facebook fan-page in April 2009. Within a week, the organization had over 1,000 fans, and within a month, over 3,000 fans. As of October 2009, Jazz at Lincoln Center's Facebook fan-page has over 6,000 fans (facebook.com). Additionally, Jazz at Lincoln Center has over 400 followers on Twitter, which was also introduced late spring 2009 by the Public Relations Department (twitter.com).

Although Jazz at Lincoln Center has been granted short-term success of many followers on its Facebook fan-page and Twitter profile, the organization surprisingly doesn't have as many followers on its YouTube Channel. As of October 2009, Jazz at Lincoln Center has only 60 subscribers and less than 1,500 channel views on its YouTube Channel. The organization developed its YouTube Channel in December 2008, less than a year after the New York Philharmonic, who has over 700 subscribers and over 20,000 channel views (youtube.com). Although YouTube isn't as widely used as a form of social networking, but rather entertainment, there is still evidence that it is highly followed by performing arts and music enthusiasts. Perhaps the New York Philharmonic utilizes their YouTube Channel in ways that attract symphonic gurus. Jazz at Lincoln Center should

look further into the YouTube practices of the New York Philharmonic and other major performing arts organizations that use YouTube as a form of marketing and promoting the organization's overall brand.

Like its Lincoln Center constituents, Jazz at Lincoln Center utilizes its Facebook fan-page and Twitter profile as a social media marketing tool to reach the greatest amount of users with the least amount of time and effort. Although somewhat late catching up with its constituents, Jazz at Lincoln Center has already begun to see significant advantages in having presence on its three primary social (media) networking websites, Facebook, Twitter and YouTube.

## SMARTPHONE APPLICATION

As arts organizations are making every effort to appeal to broader audiences, technology is taking precedence over many traditional marketing principles. Arts organizations are forced to “think outside the box” to continue to move in the right direction, especially in an economic downturn. Organizations in New York City are at the forefront of using the latest [technological] trends. Some corporations are using smartphone applications to advertise or expose their service to a new and growing audience (Ransom: [wsj.com](http://wsj.com)). With over 10 million iPhones sold and over 50,000 applications (as of June 2009), more and more corporations are taking full advantage of the technology of at the fingertips of millions of Americans, as well as the millions of foreign tourists to the city each year (Kerris and Dowling: [apple.com](http://apple.com)).

Jazz at Lincoln Center can learn from the practices of the New York Philharmonic, the first orchestra in the U.S., and the only constituent of the Lincoln

Center that has developed its own smartphone application for iPhone (newyorkphilharmonic.com). The New York Philharmonic introduced its iPhone application in June 2009 (aptism.com). The application is free to download and allows users to have access to the New York Philharmonic at any time and any place. It provides quick and easy access to a variety of information, including concert schedules, reviews, live recordings, podcasts, news and blogs, and also allows patrons to purchase tickets (newyorkphilharmonic.com). Madison Square Garden is another major corporation in New York City that has developed its own application for iPhone, which features a schedule of events, as well as photos and videos. The application is also free to download and provides quick and easy access to potentially thousands of users. Smartphone applications have become a major trend among both application developers and smartphone users. This innovative style of promotion is fast, easy and competitive. It's a matter of time before more and more organizations and corporations, especially in New York City, catch on to this technologically advanced resource.

The New York Philharmonic and Madison Square Garden use their iPhone applications as a form of marketing to millions of tech-savvy Americans. Like other social media outlets, such as Facebook and Twitter, smartphone applications are another form of marketing that is unique and coming of age, reaching out to a younger, more Internet-savvy demographic. Securing a placeholder in customers' smartphones can help keep an organization on the brain, which is especially important in the current economic condition (Ransom: wsj.com). If Jazz at Lincoln Center took full advantage of this popular trend of the 21<sup>st</sup> century, perhaps they would notice an increase in volume of audience attendance and event participation. From a branding standpoint, Jazz at Lincoln

Center will have an increased presence among those who download the application, continuing to remind users of the leader of jazz performance in America. A more in-depth account as to how Jazz at Lincoln Center could benefit from developing its own smartphone application is illustrated further in chapter five.

## **CHAPTER 5: RECOMMENDATIONS**

Over the course of its lifetime, Jazz at Lincoln Center has developed into one of the country's leading performing arts organizations, boasting some of the finest jazz performances in the world's most eclectic mix of arts and culture—New York City. Its reputation precedes itself as a powerhouse organization that takes pride in educating and cultivating audiences to love and appreciate one of America's most beloved forms of music—jazz.

Although Jazz at Lincoln Center is powerful, wealthy, respected and admired, the organization must continue to advance with the times, improve its weaknesses and conform to the best practices of the industry. This chapter is dedicated to providing structural recommendations based on my outlook of the organization during my internship with Marketing and Creative Services. My knowledge of marketing and the performing arts, research of marketing practices, as well as my experience at Jazz at Lincoln Center allows me to suggest recommendations that could help the organization achieve continued success.

### **INSTITUTION**

Though Jazz at Lincoln Center is a top-notch presenter/producer that is running well in spite of the economic crisis burdening arts organizations in the U.S., the organization could still learn from its mistakes and plan appropriately for a foreseen worsening economy. Jazz at Lincoln Center is just as vulnerable to weaknesses and threats as any major performing arts organization in the country. The following illustrate



two recommendations based on observations during my internship that addresses two main issues.

### **Communication**

A fault in nearly every major arts organization, effective communication is essential to succeed and maintain a structured work environment and ultimately achieve an organization's mission. For the most part, Jazz at Lincoln Center's top leaders and department heads communicate well with one another to achieve harmony within the institution. However, there are times when a breakdown in communication among departments and employees presents dilemmas. Each time one of these major breakdowns in communication occurs, department heads should discuss with their immediate colleagues how to approach these situations and ultimately how to prevent similar occurrences in the future. The lack of communicating important messages to key individuals can ultimately burden the organization, both internally and externally. Jazz at Lincoln Center will need to initiate stronger relationships among departments so that communication failures are no longer a weakness of the organization.

### **Economic Complacency**

Discussed as both a weakness and a threat in my S.W.O.T Analysis in chapter three, the economic condition in the U.S. has directly affected Jazz at Lincoln Center in more ways than one—each coinciding with one another. Jazz at Lincoln Center was forced to terminate employees as a result of the repeal of a major corporate sponsorship—Cadillac. The mere reality that the organization lost a major sponsorship, which resulted in the termination of employees, is a weakness. But the risk of losing

another sponsorship and ultimately more employees is a threat. Ultimately it is not the financial health of an arts organization that is of prime concern. It is the ability of the organization to address its mission (Kaiser xii). Having these factors in mind, Jazz at Lincoln Center needs to address these issues and potential setbacks according to the threats of the economic status in the U.S.

Externally, Jazz at Lincoln Center will need to tighten relationships with existing major corporate sponsors and partners of the organization—to make every effort to avoid a potential repeal. Developing further and maintaining a strong value system for their major supporters is vital to a long-term relationship with these sponsors. If corporations visualize the immense benefits of association with one of the country’s leading performing arts organizations—with its exceptional mission and purpose—those corporations will more than likely make every effort to continue supporting Jazz at Lincoln Center. Additionally, the same value system is true for its patron supporters—concert attendees and season subscribers that treasure the organization. The marketing department particularly should continue to pay close attention to its branding strategies and promoting the organization’s mission and purpose in combination with concert and event promotion. Not only are major sponsorships and partnerships important, but patrons and subscribers are the key element of its mere existence.

Internally, Jazz at Lincoln Center should adapt to the economic condition, preparing for worse conditions and planning appropriately. Budget cuts have become a reality for every department at Jazz at Lincoln Center. Nearly all departments have lost at least one employee. The threat of more budget cuts and more employee layoffs is potentially foreseen if the economy doesn’t fortify in the near future. Jazz at Lincoln

Center is a powerful organization, yet it is at the same risk as every major performing arts organization in New York City and around the country. The organization will ultimately have to adjust to the changing times, strengthening their strengths and perusing their opportunities to remain one of the finest jazz presenters in the U.S.

## MARKETING

Jazz at Lincoln Center has an abundance of opportunities to appeal to both tourists and New Yorkers—to build relationships with new audiences who are either curious about jazz or already a fan of the American music. The organization must continue to “think outside the box” and pay close attention to the latest trends and practices of similar organizations to maintain its reputation as a leading performing arts organization in the U.S. The following illustrate three primary marketing recommendations discussed in the Best Practices chapter, comparing Jazz at Lincoln Center to similar organizations and marketing efforts in New York City.

### **Visibility**

Considering the vast amount of tourists to New York City each year, Jazz at Lincoln Center has a competitive advantage among its competitors as a *center* for jazz in New York due to its location in the Time Warner Center along with its exceptional venue spaces in Frederick P. Rose Hall. However, as discussed in the Best Practices chapter, street visibility is weak for the Lincoln Center constituent. Located three blocks from Lincoln Square in the busy Columbus Circle, Jazz at Lincoln Center can easily be missed, having only one primary sign on the corner of Broadway and 60<sup>th</sup> street.

To improve daily visibility to thousands, if not hundreds of thousands of locals and tourists, Jazz at Lincoln Center must explore its options for more street visibility. This is true not only within the proximity of its mid-town location, but also in neighborhoods in the city that appeal to the organization's target audiences. Though expensive, more outdoor advertising will present Jazz at Lincoln Center with the greatest reach with the least amount of time and effort. Whether it sparks one's interest and curiosity, or reminds patrons to purchase tickets to upcoming concerts in Rose Hall, outdoor presence in target-specific neighborhoods in the city could greatly benefit the organization in the long-run. The Marketing Director along with the marketing and creative team should brainstorm strategies for increased visibility on the streets of New York—and propose an outdoor marketing campaign to the senior management team for future consideration and budget inclusion.

## **Social Media**

As social media is becoming a prevalent marketing tool for corporations around the country, Jazz at Lincoln Center is presented with immense opportunity to utilize the Web like never before. Facebook, Twitter and YouTube are the three social media-networking websites most widely used by performing arts organizations in New York City. Jazz at Lincoln Center and its Lincoln Center constituents exploit these fast-growing websites to promote concerts and events with little or no time and effort. Jazz at Lincoln Center uses Facebook, Twitter and YouTube daily and weekly to coincide with its current and traditional forms of marketing and promotion. Although a major advantage of the organization thus far, Jazz at Lincoln Center must continue to utilize

social media to every possible degree. The marketing and public relations departments should continue to look into the best practices of other organizations, no matter the type, to discover the best uses of social media and networking websites as social media itself continues to advance and offer more features.

The organization's Facebook fan-page and Twitter profile have gained the attention of many users in a short period of time. However, its YouTube Channel, which has existed much longer than Facebook and Twitter, is seemingly not acquiring the interest of viewers as it could, and ultimately should. Jazz at Lincoln Center should take note of how other performing arts organizations are utilizing their YouTube Channel to the best interest of their marketing strategies. YouTube is a powerful and interactive resource that could prove even more beneficial for the organization. Jazz at Lincoln Center should take full advantage of the opportunities associated with having its own unique and interactive YouTube Channel.

Overall, the marketing and public relations departments need to continue using social media outlets for marketing and promotion with the potential to reach millions of tech-savvy Americans and international tourists. With a small amount of time, effort and resources, social media allows organizations to reach far more people than traditional marketing tools—a huge advantage to modern performing arts organizations. In addition to Facebook, Twitter and YouTube, the organization can only benefit from using the dozens of New York City-based networking websites primarily used for concert and event listings. These websites are becoming a popular trend among young New Yorkers who are looking for more entertainment in the city. Arts organizations are catching on as well, using these websites as a new marketing tool for promoting their events. The

combination of these resources, local and international, provides Jazz at Lincoln Center with an extraordinary advantage, only to become better and more useful in the future.

## **Smartphone Application**

As discussed in the Best Practices chapter, smartphone applications are becoming a popular marketing tool among nearly every kind of corporation in the U.S. Arts organizations are tapping into this truly unique marketing tool in an effort to keep up with the technological advances of the 21<sup>st</sup> century. Apple Corporation's iPhone is one of the most technologically advanced smartphones of our time, providing immense opportunity for corporations, application developers and iPhone users.

The New York Philharmonic has recognized the benefits of developing its own application for iPhone. It is the only constituent of the Lincoln Center utilizing this new technologically advanced marketing tool. Jazz at Lincoln Center should consider investing resources into the development of its own smartphone application, which could present the leader of jazz performance with a competitive advantage among its major competitors and other Lincoln Center constituents. Developing a smartphone application can be affordable for most organizations. Apple provides an *iPhone Development Program* that allows code-savvy entrepreneurs to build their own applications (Ransom: wsj.com). According to Apple's program, a standard edition application costs a little as \$99 for the standard edition and \$299 for the enterprise edition (Ransom: wsj.com). Commissioned application developers are also an option, but charge as much as \$6,000-\$8,000 for application development. Jazz at Lincoln Center could very well use its own resources to develop its own smartphone application—the organization's webmaster,

housed in the marketing department, could build an application that best fits the needs of the organization.

Jazz at Lincoln Center could ultimately become a model for other performing arts organizations and jazz clubs, not only in New York City, but across the country with the development of an innovative and interactive smartphone application. The application itself could be used in a number of ways to promote the organization's concerts and events. From upcoming concert listings to live recordings, and interactive podcasts to the latest news and happenings, a smartphone application could allow Jazz at Lincoln Center to reach users around the country, and ultimately the world, reminding users that jazz is alive and well in one of the world's most eclectic and culturally diverse cities—New York City.

## CHAPTER 6: CONTRIBUTIONS

During my tenure as intern in Marketing and Creative Services at Jazz at Lincoln Center, I mainly contributed in ways that benefited the marketing department in the short-run. Database development, target market research, marketing material distribution, e-blasts design, gift-bag donations and overall organization are numbered among my greatest contributions to the marketing department. Although minor responsibilities, these tasks allowed team members to step back from the smaller, yet important details, and focus their time and attention on concert and event promotion and meeting goals and budget projections for each.

One of my best contributions was positioning Jazz at Lincoln Center in the social media-networking stratosphere of New York City. Although the Public Relations Department took full control of developing the organization's Facebook fan-page and Twitter profile, as well as maintaining its YouTube Channel, the marketing department utilizes New York City-based social networking websites for short-term concert and event promotion. As marketing intern, I researched dozens of websites that allowed us to submit concert and event listings that are restricted to New York City. Many of these websites are used by New Yorkers as a social networking tool. Some allowed me to develop profiles for Jazz at Lincoln Center, listing several upcoming concerts and events at one time. Others required I submit listings weekly, according to the timeline of the upcoming concert or event. These websites were compiled into a database that is accessible to everyone in the marketing and public relations departments for future utilization, particularly for future marketing interns.



Aside from web-based promotion, I often time researched target specific outlets for concert promotion and marketing material distribution. For instance, the last concert of the 2009-10 season, the Benny Goodman Centennial, required me to research the Jewish community of Manhattan and Brooklyn for flyer distribution and special incentive promotion. Besides compiling my findings into the main target-market database, I contacted a number of synagogues, Jewish community centers and schools for promotion of the Benny Goodman Centennial concert. From preliminary research to actual delivery of materials in Manhattan, this allowed Sara Villagio and other team members to focus their attention on the more important details of meeting budget projections for the upcoming event.

Perhaps one of the simplest, yet helpful contributions was developing weekly e-blasts with PatronMail Technology®. Taking initiative to request artwork from the creative team and crafting e-mail copy allowed Sara and other team members to simply approve e-mails before sending to a targeted recipient list. Small details such as these proved beneficial to the time consuming lifestyle of marketing team members. In addition to simply developing e-mails, I paid close attention to detail, making sure we were consistent with our message delivery and overall design every time an e-blast was sent.

Another time consuming, yet important task was the solicitation for gift-bag donations for Jazz at Lincoln Center's subscription series, *Swing Club*. This event is an important event offered three times a year in an effort to draw a younger, more affluent New York demographic. Aside from normal concert promotion, my primary *Swing Club* reasonability was to obtain small gift-bag items from Manhattan businesses. Although time consuming and often challenging, it took the burden off other marketing team

members to find materials for the gift-bags. In addition, my cold phone calls to Manhattan businesses proved advantageous, as many showed interest in more than simply donating items for the *Swing Club* event, but future cross-promotion opportunities with the organization. The relationships built as a result of gift-bag solicitation could present the marketing department with cross-promotional opportunities and extended support from interested businesses in Manhattan in the future.

Perhaps one of my greatest contributions to the marketing department and ultimately Jazz at Lincoln Center as a whole was my overall organization and attention to detail. My daily and weekly initiative to organize the marketing department never went unnoticed, having often received compliments from team members on my exceptional organizational skills. Much of my organization was cleaning up databases and the organization's internal network, as well as archiving years past marketing materials and promotional posters saved since its inception. I left Marketing and Creative Services in May more organized and accessible than my start in January.

My greatest contributions to Jazz at Lincoln Center have yet to be implemented. They are within this report, with best practice study and structural recommendations based on research and experienced knowledge of the industry. Jazz at Lincoln Center employs some of the finest arts administrators in New York City. I am confident that the organization is aware of its weakness and threats, as well as its strengths and opportunities, and will use its resources to move forward as a powerful and leading performing arts organization in the U.S. for decades to come.

Although my responsibilities as marketing intern were not as abundant as with prior performing arts experience, I made the best of my time during my four-month

tenure as an intern. Contributing small amounts that made greater impacts allowed team members to focus on critical marketing and promotion of a continuous season of concerts and events. Though my contributions were merely *gestures* in the fast-paced lifestyle of one of New York City's premier performing arts organizations, I feel that Jazz at Lincoln Center made a greater contribution to me—my learning, my experience and ultimately my career. And for this I am grateful.

## CONCLUSION

The internship with the Marketing and Creative Services Department at Jazz at Lincoln Center was an exceptional learning experience for me, further contributing to my knowledge and interest of the performing arts—all within one of the most culturally and artistically significant cities in the world—New York. Jazz at Lincoln Center’s mission and purpose is unparalleled to many organizations in the country, giving the organization a competitive advantage among its constituents. Its undying commitment to inspiring and educating the world of jazz music and culture has developed into a successful powerhouse of artistic excellence in the two decades of existence. Jazz at Lincoln Center’s loyalty to the arts, inspiring people of all ages, educating the world of jazz music and culture, and simply providing outstanding entertainment in and out of its home in New York City provided me with the experience of a lifetime as an intern with the top-notch arts organization. Having had adequate exposure to a mecca performing arts organization and learned the fast-paced lifestyle of one of New York’s finest presenters, my experience at Jazz at Lincoln Center has prepared me for a promising career in the arts.

Writing this report unveiled characteristics of not only Jazz at Lincoln Center, but the performing arts industry as whole. Classes within the Arts Administration program at The University of New Orleans, met with real life experience at Jazz at Lincoln Center in New York City provided me with a true perspective of the arts industry. My University of New Orleans Arts Administration experience and four-month internship with Jazz at Lincoln Center will always be a cherished and unforgettable lifetime experience.

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## Appendix 1: Mission and Purpose of Jazz at Lincoln Center

### **Mission and Purpose of Jazz at Lincoln Center**

To enrich the artistic substance and perpetuate the democratic spirit of America's music. From down home and elegant concert performances by the Jazz at Lincoln Center Orchestra... to entertaining educational programs that bring the sound and feeling of jazz into the lives of thousands of kids and grownups... to innovative collaborative programs with artists in diverse idioms: we offer top quality musicianship and universal friendship. By taking the feeling of jazz on tour and by inviting artists and audiences from all over the world into our new home in New York City, Frederick P. Rose Hall, we bring people together for a simple purpose: To Have a Profoundly Good Time. Welcome is our motto.

### **Strategies**

Our vision and mission is accomplished through four fundamental components...

### **Curatorial**

We produce and present world class, well-rehearsed performances involving the Jazz at Lincoln Center Orchestra, other resident orchestras and ensembles, specials groups that we assemble and visiting artists, ensembles and soloists.

### **Educational**

We foster the engagement and development of listeners of all ages who wish to appreciate and understand the art of jazz. We offer educational programming and materials for student musicians of all levels from elementary to post-graduate school who wish to understand how to perform jazz. We also offer assistance to educators from all disciplines and levels who wish to impart knowledge about jazz.

### **Archival**

We maintain and continually develop and make available a comprehensive library of original scores, transcriptions, arrangements, books and artifacts important to jazz. We also document and disseminate our curatorial and educational endeavors.

### **Ceremonial**

We maintain and revive when necessary the great ceremonies of jazz: parades, picnics, jam sessions, big-band battles, cutting contests and funeral celebrations. We also seek to establish and maintain our own ceremonies.

### **Welcome!**



**tickets on sale now!**  
jazz at lincoln center 08-09 season

7 more concerts  
7 more reasons to visit  
**Jazz at Lincoln Center**

Welcome to the House of Swing!

As a special thank you for joining our mailing list, we're offering you  
50% off of tickets to any of the remaining  
7 concerts in the 08-09 concert season!

Simply use code "JAZZ 50" and save now!

[Click Here](#) to view our remaining concerts and a complete list of Jazz at  
Lincoln Center productions.

[Watch Here](#) to learn more about Jazz at Lincoln Center  
as Artistic Director Wynton Marsalis introduces you  
to the *House of Swing!*

Join us at Jazz at Lincoln Center and take advantage  
of this exclusive one-time offer!

*Discount does not apply to events at Dizzy's Club Coca-Cola,  
Swing U courses or WeBop! enrollment fees.*

*Subject to availability.  
Limit of two tickets per order.  
One time offer. Fees apply.*

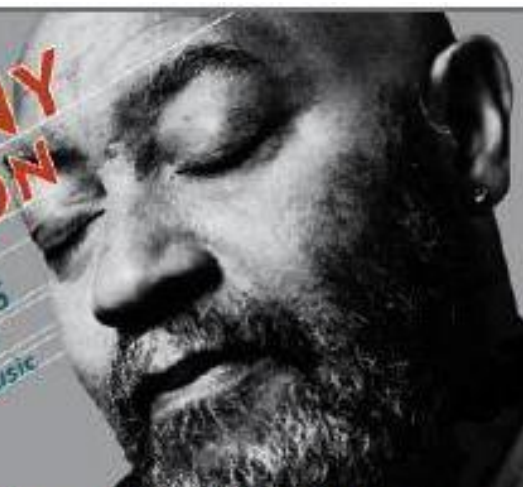
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**Frederick P. Rose Hall, Home of Jazz at Lincoln Center  
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A reigning master of jazz piano and "the most lyrical piano player of our time" (*Jazz Weekly*), **Kenny Barron**, joined by **Kiyoshi Kitagawa** on bass and **Francisco Mela** on drums, puts the spotlight on his own compositions and plays host to a stylistically diverse and unique duo of vocalists, including **Gretchen Parlato** and **Grady Tate**.

**LISTEN NOW** to **Kenny Barron** discuss his show this week in an interview on Air America's *The Lionel Show*.

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Appendix 3: Sample Letter for *Swing Club* Gift-bag Contribution



WYNTON MARSALIS, Artistic Director  
ADRIAN ELLIS, Executive Director

April 8, 2009

Dear Stacy,

Jazz at Lincoln Center's *Swing Club* is a subscription series targeted towards 21-35 year old urbanites with an interest in exploring social and entertainment outlets through jazz. Our next *Swing Club* event will feature live jazz and cocktails in our beautiful Nesuhi Ertegun Hall of Fame in our home, Frederick P. Rose Hall (located at Broadway at 60<sup>th</sup> Street), followed by a performance by McCoy Tyner and Ravi Coltrane in The Allen Room.

*Swing Club* is an exclusive event with a limited number of tickets available. As an exclusive guest, we provide complimentary gift-bags to those who attend.

We'd like to extend an opportunity for Porter House New York to participate by contributing items for the gift bags. Contributions can be small items, samples or special discounts or coupons, just as long as Porter House's name and logo is included on the donations. We're anticipating 100 guests to attend *Swing Club* on May 15<sup>th</sup>!

This is an excellent and simple way for Porter House New York to be exposed to a prosperous group of young, urban New Yorkers at this special event! If this limited opportunity is of interest to you, please feel free to contact me at 212-258-9961 or [jwells@jalc.org](mailto:jwells@jalc.org) for further information. We're looking to fulfill 100 gift-bags to be given to our exclusive *Swing Club* guests. The event will be held Friday, May 15, 2009 at Jazz at Lincoln Center, Broadway at 60<sup>th</sup> Street. We request that materials be in house by May 8, 2009. All materials can be shipped to my attention at the address below.

I appreciate your time and consideration and I look forward to hearing from you!

Best regards,

Jonathan Wells  
Marketing Department, Jazz at Lincoln Center  
33 West 60<sup>th</sup> Street, 11<sup>th</sup> floor  
New York, NY 10023

## VITA

Jonathan Wells is a native of Meridian, Mississippi. In May 2007, he graduated with a Bachelor's Degree in Business Administration with a focus in Marketing from Mississippi State University-Meridian Campus. Jonathan began his performing arts management experience in April 2006 as an assistant to the Marketing Director for the MSU Riley Center for Education and Performing Arts in Meridian, Mississippi. Immediately upon graduating in 2007, Jonathan began his study in the Graduate Program in Arts Administration at The University of New Orleans. While studying Arts Administration, he worked as a Graduate Assistant and coordinated the university's *Musical Excursions* concert series.