April 2014

Strategy for Increasing Awareness and the Development of a Promotional Plan for a Nonprofit Organization in a University Environment

Joshua D. Croke
Worcester Polytechnic Institute

Follow this and additional works at: https://digitalcommons.wpi.edu/mqp-all

Repository Citation

This Unrestricted is brought to you for free and open access by the Major Qualifying Projects at Digital WPI. It has been accepted for inclusion in Major Qualifying Projects (All Years) by an authorized administrator of Digital WPI. For more information, please contact digitalwpi@wpi.edu.
Strategy for Increasing Awareness and the Development of a Promotional Plan for a Nonprofit Organization in a University Environment

For the Fulfillment of the Major Qualifying Project at
Worcester Polytechnic Institute
Abstract

The purpose of this research is to develop marketing strategies for nonprofit organizations that function within a university environment and adapt that research to create a marketing plan and brand identity guide for the Worcester Polytechnic Institute Choral Music Association (WPICMA). This is accomplished by analyzing nonprofit management, fundraising as an avenue of promotion, brand development and definition, and the adaption of business models to suit a student-run, university organization. This research lead to the procurement of $30,000+ in six-months for the WPICMA scholarship fund.
Executive Summary

University organizations are a unique segment of the nonprofit sector that requires some distinctive approaches on how to develop brand identity, marketing, and promotional plans. This paper focuses on the research of developing effective marketing strategies for these nonprofit, university organizations; specifically, the Worcester Polytechnic Institute Choral Music Association (WPICMA), and the development of a Brand Identity Guide and Marketing Plan for the use of the WPICMA. The WPI Men's Glee Club Alumni Association (GCA) sponsored this research in order to implement a promotional and fundraising plan that would lead to the procurement of funds for the WPICMA student scholarship fund. The implementation of the plans devised from this paper, in conjunction with the GCA, led to the procurement of over $30,000 for the scholarship fund in fewer than six months.

The Men’s Glee Club, a subset of the WPICMA, was founded at WPI in 1874 and is the oldest campus organization still in existence and is one of the oldest collegiate choral groups in the United States. This project was commissioned in 2013 in preparation of the clubs 140th anniversary year. In celebration of this anniversary, the WPI choral department, in association with the GCA, constructed a choral tour to London that would take place in May of 2014. The choral department recognized a significant financial need from students and sought the aid from the GCA in order to procure scholarship funding for students in need. It was this need that prompted the GCA’s project of developing a strategic marketing and promotional plan that would
aid in the procurement of the needed scholarship funds, and it is this project that this Major Qualifying Project focuses.

This project was accomplished, in part, by the commitment to researching organizational practice and the history of marketing techniques for nonprofit organizations and highlights (Literature Review):

- Determining organization value
- Setting goals and the internal assessment of the organization
- Developing an organization’s brand and crafting its message
- The use of Facebook and Twitter for fostering relationship growth
- Social theories of fundraising and donor driving utilities (Sargeant 2010)
- Planning a silent auction (Donnell 2012, Scott Robertson Auctioneers 2014)
- Organization management and structure
  - Leadership that instills organization change readiness and creativity
  - Bass leadership model
  - Mintzberg categories of managerial roles
  - Bolman & Deal’s Four Frame Model Applied to the University Environment
  - Creating a sustainable organization (Wieland & Fitzgibbons 2013)
  - Increasing efficiency by defining culture

The methods and implementation following the research (Methodology) led to the creation of a marketing plan incorporating promotional strategies and suggestions, a defined brand for the WPICMA which included a brand use and visual identity
guide, marketing materials that followed the visual identity guidelines, as well as the planning and implementation of many fundraising events and promotional efforts that led to the procurement of the needed scholarship funds.

The Methodology also discusses important information that went into the planning and application of the above-referenced materials and events that include:

- Marketing strategy and planning including the importance of time and communication
- Information on the formation of undergraduate committees and teams
- Adhering to university guidelines when developing an organization brand
- Considering the current university aesthetic when designing
- The marketing and promotional uses of fundraising and effective management of options and decisions
- Understanding and adapting to a university’s infrastructure including university departments, leaders, and roles
- Forming undergraduate committees to promote the program and assist with events and deliverables
• Setting criteria for choosing the right events and avenues for promotion

In conclusion, I am able to give many suggestions on how the organization can maintain functionality, experience growth, and improve on some of its methods (Suggestions & Recommendations) that include:

• The importance of time: having an organizational calendar solidified for the next academic year in the previous year so that marketing efforts do not get dropped as students graduate and take summer breaks

• A clear understanding and definition of roles: defining titles and descriptions for the roles necessary for the success of the organization’s marketing efforts

• The benefits and challenges of working with students as the managing force of the organization

• Accountability: determining what drives the people getting involved in the organization

• A strong focus on the design and definition of the organization’s brand

• The management of risk when planning events and avenues of promotion
Acknowledgements

I would like to express my sincere appreciation to all those who provided me the possibility to complete this report. My sponsor, the WPI Glee Club Alumni Association, whose contribution in stimulating suggestions and providing guidance helped me to coordinate my project as well as write this report. I would like to particularly thank Thomas L. Collins, III, the Glee Club Chairman, for his significant involvement in the project and his dedication to the success of this paper. My advisors: Professor John Delorey (Humanities & Arts), for his guidance and commitment to this project, and Professor Sharon Wulf (School of Business), for her knowledge, support, and the direction she gave this project. Without the encouragement and assistance from these individuals, this project would not have materialized. I am grateful for their constant support and aid.
Table of Contents

ABSTRACT .................................................................................. 2

EXECUTIVE SUMMARY ................................................................ 3

ACKNOWLEDGEMENTS .................................................................. 7

TABLE OF CONTENTS ..................................................................... 8

LIST OF FIGURES ........................................................................... 11

LIST OF TABLES ............................................................................. 11

INTRODUCTION .............................................................................. 12

LITERATURE REVIEW ...................................................................... 14

MARKETING FOR NONPROFIT ORGANIZATIONS ......................... 14

STRATEGIES AND DEVELOPMENT OF A MARKETING PLAN .......... 14

USE AND BENEFITS OF SOCIAL MEDIA .................................. 24

MARKETING CONSIDERATIONS FOR THE UNIVERSITY ENVIRONMENT ................................................................................. 27

FUNDRAISING AS AN AVENUE OF PROMOTION ......................... 29

THE WORKPLACE ENVIRONMENT – MANAGEMENT & ORGANIZATION ............................................................. 45

MANAGING AND ORGANIZING THE ORGANIZATION ................. 45

LEADERSHIP THAT INSTILLS ORGANIZATION CHANGE READINESS AND CREATIVITY ............................................................ 45

THE FOUR FRAME MODEL – BOLMAN & DEAL ......................... 46

CREATING A SUSTAINABLE ORGANIZATION ......................... 47

INCREASING EFFICIENCY BY DEFINING CULTURE .................... 48
## METHODOLOGY

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEVELOPMENT OF MARKETING STRATEGIES</td>
<td>50</td>
</tr>
<tr>
<td>STRATEGY AND PLANNING (GENERAL)</td>
<td>51</td>
</tr>
<tr>
<td>DEFINING A BRAND</td>
<td>57</td>
</tr>
<tr>
<td>FUNDRAISING: MARKETING AND PROMOTIONAL USES</td>
<td>60</td>
</tr>
<tr>
<td>UNDERSTANDING AND ADAPTING TO A UNIVERSITY’S INFRASTRUCTURE</td>
<td>62</td>
</tr>
<tr>
<td>UNIVERSITY DEPARTMENTS, LEADERS, AND ROLES</td>
<td>66</td>
</tr>
<tr>
<td>THE BENEFITS AND DISADVANTAGES OF HIERARCHY</td>
<td>69</td>
</tr>
<tr>
<td>THEORY IN PRACTICE: EVENT PLANNING FOR THE WPI CHORAL MUSIC ASSOCIATION</td>
<td>70</td>
</tr>
<tr>
<td>COMMUNICATION</td>
<td>70</td>
</tr>
<tr>
<td>FORMATION OF UNDERGRADUATE COMMITTEES TO PROMOTE PROGRAM</td>
<td>72</td>
</tr>
<tr>
<td>CRITERIA FOR CHOOSING THE RIGHT EVENTS AND AVENUES FOR PROMOTION</td>
<td>73</td>
</tr>
<tr>
<td>MEETINGS AND DELEGATION OF TASKS</td>
<td>75</td>
</tr>
<tr>
<td>SECTION SUMMARY</td>
<td>76</td>
</tr>
</tbody>
</table>

## SUGGESTIONS AND RECOMMENDATIONS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE IMPORTANCE OF TIME</td>
<td>77</td>
</tr>
<tr>
<td>CLEAR UNDERSTANDING AND DEFINITION OF ROLES</td>
<td>78</td>
</tr>
<tr>
<td>COMMITTED MARKETING &amp; EVENTS COMMITTEE</td>
<td>80</td>
</tr>
<tr>
<td>BRAND DEFINITION IS CRUCIAL TO SUCCESS</td>
<td>82</td>
</tr>
<tr>
<td>DEFINING A BRAND</td>
<td>82</td>
</tr>
<tr>
<td>DESIGN FOCUS AND IMPORTANCE</td>
<td>84</td>
</tr>
<tr>
<td>ADHERENCE TO BRAND USE &amp; VISUAL IDENTITY GUIDELINES</td>
<td>85</td>
</tr>
<tr>
<td>UNDERSTANDING THE UNIVERSITY STRUCTURE</td>
<td>86</td>
</tr>
<tr>
<td>MANAGING RISK</td>
<td>89</td>
</tr>
</tbody>
</table>
List of Figures

Figure 1: Relationship Between a Nonprofit and its Constituents .......................... 20
Figure 2: Checklist to Engage Your Audience ......................................................... 23
Figure 3: Example of Knowledge Structure (Sargeant 2010) ................................. 32
Figure 4: University Hierarchy of Goals (WPI) ....................................................... 63
Figure 5: Efforts in Fund Procurement and Success ............................................... 92

List of Tables

Table 1: Students Use of Facebook by Category (Pempek et al. 2009) .................. 26
Table 2: Motivations for Giving .............................................................................. 31
Table 3: Leadership & Management Models ......................................................... 50
Table 4: Strategic Marketing Meetings for a University Calendar ....................... 53
Table 5: Project Communication Process ............................................................. 71
INTRODUCTION

It is too common for individuals, groups, and companies to not put enough emphasis on the development of a marketing plan for their organization or company, or are working on outdated marketing practices, not keeping up with the times as marketing is an ever-evolving practice (Rust Moorman & Bhalla 2010). It is crucial to emphasis the importance of these strategies to an organization in order to successfully define a company culture that is marketable to their target audience. Focusing on the nonprofit sector, marketing is extremely important because of the need to know who your target market is and how to appeal to them.

Marketing strategy, promotional planning, and the pursuit of great design should have more of an emphasis in the building blocks of a company or organization for it will help define every component of the company, not just the public’s perception, leading to an organized and productive company culture with a consistent message. Different types of companies have different types of marketing approaches and tactics, but many of the elements remain the same. It is, however, important, when necessary, to focus on the differences.

The focus of this paper lies on the development of marketing strategies for a nonprofit organization in a university environment, a unique type of organization because of how it has different processes and functions from a ‘typical’ nonprofit business or for-profit company. While many of the challenges and approaches are similar, the university environment calls for additional focus on the political
structure, the student leadership dynamic, and four very different target markets; students, faculty & staff, parents & friends, the surrounding community. There are significant differences in the running of a university organization because of schools having peak seasons of involvement. Since mostly students run these organizations, there is frequent fragmentation of productivity due to times off of school such as holiday and summer breaks. Therefore, the formation of a marketing plan and strategy with these considerations in mind is necessary for the success and growth of university organizations.

There are considerations that must be made in order to properly define an organization in the university structure and this paper discusses many of them as well as provides supplemental documentation that can act as guides for the development of an organizational plan. While this paper discusses broader marketing theory, practice, and management topics, it also references a specific project that was used as the focus group for this research.

The Worcester Polytechnic Institute Choral Music Association (WPICMA) is an organization with over 100 students, one faculty advisor, and an alumni organization consisting of about 40 members. In 2014, the WPICMA approached this research project with the desire to build out a marketing strategy for the organization to increase awareness within the WPI, as well as Worcester, community. The target launch year (2014) was a wise choice as the Men’s Glee Club (an affiliate of the WPICMA) was celebrating 140 years of music at WPI, making it the oldest campus organization as well as one of the oldest choral organizations in the country (Torcellini 1986). To celebrate this achievement, the WPICMA
organized a choral tour to London, UK to perform in some of the most well-known and prestigious choral venues in the world. It was this tour that generated the idea to place an emphasis of the marketing strategy of the organization.

While this paper focuses on the general concepts and strategies of constructing a marketing plan for a nonprofit, university-based organization, there are references to the WPICMA that aid in the understanding of the application of these studies. The supplemental documentation (marketing materials and the Brand Identity & Marketing Practices for the WPI Choral Music Association Guide) can be viewed as a template for the use of any organization with a similar need.

LITERATURE REVIEW

*Marketing for Nonprofit Organizations*

*Strategies and Development of a Marketing Plan*

David Williamson elegantly stated that the purpose and primary goal of marketing is the same in every vein of business, nonprofit and not, and that it is to “define and then defend an organization’s position, and move it closer to success in its mission” (Williamson 2009). He highlights the importance of the Beckwith test’s questions: Who? What? For whom? What need? What’s different? So what? – Questions that nonprofit companies are often lacking in answers. It is this disadvantage that many nonprofit companies have compared to other companies with a strong, focused marketing department. The foundation of marketing within any company is
extremely important in order to define who your audience is, what they want, and how to show them your company has it.

Williamson also very clearly delineates the important difference between marketing and communication, two very necessary elements of consideration, however, when paired together their approaches also tend to merge, which can handicap the company from some of their individual benefits. Marketing considers the audience, letters and signage starting with “You” (the customer) while communications considers the “we” (the company) and thinking more internally. “Moral: Don’t just communicate. Market.” (Williamson 2009). Some nonprofit leaders consider marketing to be too sales-centric and motivated by making money, but it is actually quite the opposite. The organization Network for Good put together a free nonprofit marketing plan document that suggests the consideration that marketing is actually respectful and efficient. “Asking people what they care about and then relating your cause to their values is respectful. Good marketing is a conversation” (Network for Good n.d.).

Now that the purpose and definition of marketing have been laid out, it is important to now look at the fundamental questions and strategies for developing a plan that fits your specific organization.

**Asking the Right Questions and Determining Your Value**

On top of Beckwith’s questions are a slew of other important questions that need to be answered when developing a marketing strategy. The Virginia Commonwealth University’s paper on organizational marketing asks ten questions that dig deeper
into Beckwith’s and can form the foundation of planning goals and projects that would be the most beneficial for the organization, as well as what is most pertinent at the time of conception (VCU 1997).

1. What is the mission of the organization?
2. What are the abilities and preferences of the job seekers?
3. Who is the audience?
4. What services will be offered to satisfy the customers’ needs?
5. What are the economic trends?
6. What are the outcomes expected? It is important to consider this question very carefully, and to consider the various outcomes that could occur.
7. What is the message to the customers? (Remember, “Don’t just communicate. Market.”)
8. What are the resources? This may be an actionable goal immediately for a new and/or growing organization: what resources do we currently have and how can we gain more access to the resources we need?
9. What is the promotional plan? What tools will be used? This is an extremely important question in the planning process because of the necessity to work within the organization’s current bounds. This plan should consider the most cost-effective options as well as avenues for communicating the intended message such as brochures, flyers, business cards, newspapers, magazines, web and social media, etc. (VCU 1997)

Once you have begun to solidify the answers to the above questions you can begin to quantify and solidify your organizations unique value. It is important to not only
internalize this organizational soul searching, but to also expand your reach to the people who influence or are influenced by your company. The Network for Good plan suggests calling volunteers and/or other individuals who your organization has touched and ask them why they work with you or give to you. They may provide a valuable insight into their motivation that you have not considered. Then, answer this question, “Our nonprofit is the only _____ that _____” (Network for Good n.d.). You may have just defined your niche market.

Tangible Documents

Now that you have set your purpose, you need to communicate it by various means for different people that will want to know what you’re all about. McLeish proposes the creation of two documents, a statement and a mission. The statement will describe current position of the organization and where it would like to be in the future (this also communicates the reason for its existence), a realistic perspective on the ability of the organization to succeed at its goals, and the reason you are doing what you are doing (McLeish 2010). The mission targets your clients, constituents, and supporters and communicates why the organization exists and the techniques in which it sets to achieve its goals (McLeish 2010). These statements define some boundaries about the overall objectives and “require the nonprofit to function within a defined universe of activity aimed at a particular outcome... and is most forceful when it can be reduced to one sentence” (McLeish 2010).
Setting Goals and Internal Assessment

It is often easy to identify broad goals when approaching a project, especially if your organization has a definite end goal, i.e., cure a disease or send your students abroad. But these are much harder to achieve without a very detailed plan of attack. Setting objectives is a crucial step in the planning process. "Meaningful objectives start with action verbs and have four parts. They should identify a specific audience being addressed, state a measurable outcome, set an attainment level, and set a time frame” (Network for Good n.d.).

Once you have begun to understand how you stand out, you need to look at the makeup of your organization and find ways to amplify that service. Bridget Hartnett and Ron Matan suggest using a SWOT (Strengths, Weaknesses, Opportunities, and Threats) test to assess your organizations strengths and weaknesses that will help develop a working platform on which you can work to improve. Finding these gaps in your process or your need in a particular area can really help to launch your organization forward. “After completing the SWOT, you can leverage the insights you have gained to help you set goals for the organization, recognize your unique attributes, identify your target market, review the programs and services you offer to be sure they are relevant and then, lastly, to put together a list of tactics that you can prioritize and implement over time based on your available resources, including time and money” (Hartnett and Matan 2011).

Developing a marketing plan is two-pronged. In many cases, it is exciting to write down the company's ideal goal (i.e., to cure cancer), but it is extremely important
that the actual plan is “practical given the group’s capabilities” (Hartnett and Matan 2011). So maybe this means developing a plan that will focus on allowing the organization to help fund a research lab in your area that focuses on cancer research. It is also important to note that the sooner a budget is devised with funds allocated to marketing, the faster implementation of your plan will be.

**Building Relationships**

Nonprofit organizations need to specifically target and foster support from individuals and companies that have a personal stake in what the nonprofit is “selling”. There are countless numbers of nonprofit organizations, but less that are in competition with you if you filter the organizations down to their main goals and charitable focus. Nonprofits also have a challenging goal of targeting various classes of people/companies for different kinds of involvement in the organization, not all of which can be pulled in with the same message. Nonprofit organizations also need to focus on long-term relationships with their audience, specifically their donors. It was found that new donors do not become profitable to the organization for 12-18 months, speaking in terms of net income (Perkins et. al. n.d.).

**Know Who You’re Serving**

Barry McLeish in his book “Successful Marketing Strategies for Nonprofit Organizations: Winning in the Age of the Elusive Donor” provides valuable insight in the distinct groups that nonprofits serve (McLeish 2010).

1. Clients – who your organization is serving.
2. Constituents – individuals/companies that purchase something/s from your organization.

3. Volunteers & Donors – the supporters who provide various types of resources such as time, money, knowledge, encouragement, or facilities (McLeish 2010).

And these groups also have different motivations, which are important to market to. McLeish lays out a very concise table that shows the seemingly symbiotic relationship between a nonprofit and its constituents (seen in Figure 1 below).

<table>
<thead>
<tr>
<th>Exhibit 1.3</th>
<th>A Simple Listing of Exchanges Sought between a Nonprofit Organization and Its Constituents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exchange Partners</td>
<td>Type of Exchange Sought</td>
</tr>
<tr>
<td>A. Donor</td>
<td>Recognition, involvement, gratitude</td>
</tr>
<tr>
<td>Nonprofit organization</td>
<td>Resources, growth potential, service</td>
</tr>
<tr>
<td>B. Volunteer</td>
<td>Service, community, worthiness</td>
</tr>
<tr>
<td>Nonprofit organization</td>
<td>Cheap labor, lowering of costs</td>
</tr>
<tr>
<td>C. Board member</td>
<td>Significant contribution, access to leadership</td>
</tr>
<tr>
<td>Nonprofit organization</td>
<td>Wisdom, leadership, access to knowledge</td>
</tr>
<tr>
<td>D. Client</td>
<td>Personal benefits, services, friendship</td>
</tr>
<tr>
<td>Nonprofit organization</td>
<td>Fulfillment of mission, success, contribution</td>
</tr>
</tbody>
</table>

Figure 1: Relationship Between a Nonprofit and its Constituents

There are many avenues to lay the foundation for building these important relationships that include face-to-face communication, listening to supporter’s feedback, and ongoing communication that have proven to be extremely helpful in sustaining healthy, beneficial relationships (Perkins et. al. n.d.).
Developing Your Brand and Crafting Your Message

Nonprofit organizations usually have the unique position of having a focus in support of something that is close to some people's hearts. Then why do some organizations fall by the wayside? It is not enough to be working toward achieving something people want to see, it is getting the name of your organization in the public eye so that people can actually see what you’re doing and feel that they could actually help make a difference by contributing to your cause. This all relates back to the positioning of your organization’s brand image.

Think of some type of soda. Pepsi or Coke are probably the first products that come to mind, and this is no coincidence. People (in general) do not like reading material and taking time to really research an organization’s resolve in the modern world – people want simple, recognizable, and easy. So much so that your organization’s name should communicate a significant amount of what you do and how you do it. Williamson uses the example of the former Susan G. Komen Breast Cancer Foundation, now Komen for the Cure. Those four words communicate the goals and the focus of the foundation before even looking past the logo. “Komen’s rebranding has been successful because its new brand positioning rings true with the organization's core values, mission, and programs. This illustrates an important point about authenticity for any nonprofit trying to strengthen its brand” (Williamson 2009).

Don’t start from scratch. All the planning, goal development, and definition of your company is already developing your brand. Refer back to your mission statement
and objectives to determine how best to structure your organizations image. You know where you need to go and the development of your brand and your message will help get you there.

Creating a Recognizable, Impactful Message

It is a major flaw of many companies and organizations to try and talk themselves up, saying why they are the right option to support and buy into. Williamson defines this as “You Marketing”. He also talks about “Me Marketing” that targets the selfish nature of humanity. “They care about messages that speak to their needs. If I pick up your brochure and it is talking about me, I am far more interested” (Williamson 2009). To draw a customer/supporter in, he also discusses the use of CRAM.

- Connecting your audience to things they care about, things that make them feel good
- Rewarding individuals for their support/taking action
- Be very clear when proposing your call to Action
- Memorability – “It's memorable if it's different, catchy, personal, tangible, and desirable” (Williamson 2009)

Your message should be concise and extremely specific – people get overwhelmed when they feel like they have too much responsibility if they involve themselves with your organization. Give them a smaller, feasible task and if they like it they may ask to take on more work the next time (Network for Good n.d.). After this message has been finalized, the next crucial step is communicating that message to your
audience. The Network for Good developed a useful checklist for engaging people (as seen in Figure 2 below).

![Checklist to Engage Your Audience](image)

**Figure 2: Checklist to Engage Your Audience**

This information can be supplemented with Williamson's suggested use of the “audience, message, vehicle” formula when approaching the distribution of some message. Who is it going to? Be specific about area, demographic, personalities and lifestyle choices. What message is going to get people to do what you want them to do? And what way to get that message to the targeted audience? (Williamson 2009).

*Writing a Press Release*
Use and Benefits of Social Media

Defining your brand, generating impactful messages, and communicating them to your targeted audiences have been blessed and cursed with the rise of the Internet and social media platforms. These, sometimes overwhelming, avenues of access can be extremely helpful to promoting an organization's brand, but if mismanaged could leave the organization seeming inactive.

Companies and organizations can no longer get by using the inside-out method of marketing where boards of directors choose a project they think will work and then charge the marketing team with promotion. Outside-in marketing is necessary because users have extremely accessible platforms to express what they want and someone is going to give it to them; hopefully it is you (Dilenschneider 2013). It is important to note that marketing cannot simply launch your organization into social media fame. They need the company's message solidified and any tangible assets to be in the public arena already because ratings and reviews are “a result of audience experiences with your product or service” (Dilenschneider 2013).

Facebook and Twitter for Fostering Relationship Growth

There are over 68 million active users on Facebook.com, which should be encouragement enough for organizations to utilize that market to advocate for their
causes (Water et al. 2009). But with this open source, personal space comes a large need for a reasonable amount of transparency. Therefore, a defined strategy should be put in place before launching a social media campaign for your organization.

Social media platforms allow organizations to bring a lot of personality to their efforts. It also allows for incredible user feedback. "Many businesses today are finding that they benefit from social media marketing, because it enhances their image of customer service by finding out what their customers are thinking and saying about them and what they really need from them" (Dayton n.d.).

It is important to understand how your organization’s targeted audience uses these platforms in order to properly promote yourself in this way. The online audience continues to build to all sorts of demographics and nonprofits should adapt to this development with a defined plan (Water et al. 2009). And just because these services are free to access does not mean there is not cost incurred. If the process is done correctly there will be money allocated to someone within the organization, or a consultant, to strategize, manage, and implement its social media image, however, it can be a much more cost effective option than some other marketing tactics (Dayton n.d.)

**Nonprofit Use on Facebook by Popularity** (Waters et al. 2009)

1. Discussion Boards
2. Posting Photographs
3. Providing Links to External News Stories
4. Posting News Announcements
5. Uploading Videos

6. Summaries of their Campaigns

7. Organizational Press Releases

_Avenue for Targeting and Learning about Students and the Younger Generation_

“Social media gives you a voice and a way to communicate also with peers as well as customers and potential consumers. It personalizes your brand and helps you spread your message in a relaxed conversational way” (Dayton n.d.)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communicating with friends (general)</td>
<td>84.78%</td>
</tr>
<tr>
<td>Communicating with friends not on campus</td>
<td>50.00%</td>
</tr>
<tr>
<td>Communicating with friends on campus</td>
<td>17.39%</td>
</tr>
<tr>
<td>Communicating with friends rarely seen</td>
<td>13.04%</td>
</tr>
<tr>
<td>Looking at or posting photos</td>
<td>35.87%</td>
</tr>
<tr>
<td>Entertainment (to pass time, to fight boredom</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25.00%</td>
</tr>
<tr>
<td>Finding out about or planning events</td>
<td>25.00%</td>
</tr>
<tr>
<td>Sending or receiving messages</td>
<td>13.04%</td>
</tr>
<tr>
<td>Making or reading wall posts</td>
<td>11.96%</td>
</tr>
<tr>
<td>Getting to know people better (friends or</td>
<td></td>
</tr>
<tr>
<td>people recently met)</td>
<td>11.96%</td>
</tr>
<tr>
<td>Getting contact information (email address,</td>
<td></td>
</tr>
<tr>
<td>phone number, etc.)</td>
<td>8.70%</td>
</tr>
<tr>
<td>Presenting oneself to others through the</td>
<td></td>
</tr>
<tr>
<td>content in one’s profile</td>
<td>4.35%</td>
</tr>
</tbody>
</table>

_Table 1: Students Use of Facebook by Category (Pempek et al. 2009)_
Facebook is a platform for people, especially the younger generation, to express themselves and communicate their desires and passions to the world. If your organization could benefit from the promotion of that audience – Facebook could be a gold mine for promotion. Not only can you target your messages at specific audiences for reposts (free publicity), but you can also learn about the people who follow your company and see what they want.

*Marketing Considerations for the University Environment*

With the overwhelming amounts of clubs and organizations in a campus environment, it can be challenging to make sure your organization is heard and seen to the undergraduate, faculty, and staff population. Many universities have developed guides for students to use to aid in their marketing planning and strategies as well as clearly lay out any policies and permissions that must go through the school.

Adhering to policy and procedure is important when clearly defined. Florida Atlantic University (FAU) has a Promotion and Marketing Policy section of their Student Organization Manual that states approval processes for advertisement, the proper offices to go through for approval, designated locations for signage, as well as specifies events that cannot occur or need to be pursued on a more regulated level (FAU 2013).

The University of Illinois at Urbana-Champaign (Illini Union) developed a resource for student organizations for planning and implementing marketing endeavors called their “Marketing and Advertising Handbook”. It lays out the four R’s of college
marketing (these can be very easily applied to a nonprofit environment because of the focus on goals as well as revenue) Recruitment, Revenue, Relationship, and Reputation (Illini Union 2006).

Student organizations frequently confuse education and marketing, arguing that the reason people do not attend events is because of the lack of knowledge people have about their group instead of asking how they can persuade people to go to their events. The guide stresses the need to a) make the event/group special; b) to use comparative value; c) to stress the benefits; and d) to use associated value (Illini Union 2006). They also offer a creative section to help with the planning process:

1. **Brainstorm** – emphasizes to not waste time on trying to find ways for people outside your target group from coming
2. **Narrow Down a List of Ideas** – consider your resources (time, money, staff)
3. **Prioritize** – develop a timeline
4. **Execute** – delegate duties and follow up
5. **Evaluate** – positive feedback will help deter similar mistakes happening in the future

The targeted customer sees only 1 out of 9 quality ads so repetition is crucial (Illini Union 2006). Publicity must be a priority; there is no such thing as too much. Market your event as something students are currently into to build enthusiasm and foster larger involvement. The “lead them by hand” approach will still get the most people to attend for most events (Illini Union 2006).
The Illini Handbook also provides a comprehensive list of local media outlets as well as a short summary of how frequently the publication is run and any specific contact information. Consider developing a document like this for your organization because it will be extremely useful as the organization grows as well as if there is ever a changing or redistribution of duties. Also included is distribution checklist for posters and signage. The development of these types of materials could be an incredible addition to a process guide for marketing application for your nonprofit organization.

**Fundraising as an Avenue of Promotion**

A marketing plan cannot be developed without considering various fundraising efforts to support the nonprofit organization. “Fundraising can be the fire alarm that awakens the leader of a nonprofit to the need for marketing and communications” (Williamson 2009).

When approaching fundraising from a marketing and communications perspective, there are some questions that must be posed to make certain the fundraising event and its goals adhere to the overall mission of the organization (Williamson 2009).

1. Audience
   a. Who are they?
   b. Why is this the best way to reach them?
   c. Will it create lasting relationships?
2. Fundraising Event

   a. How long is the planning process?

   b. What are the cost options?

   c. How else could the money allocated to this project be used?

If a fundraising event is going to move forward, marketing and communications have to be 100% on board because they will have to allocate time and resources to ensure that the event keeps consistent with the organizations brand as well as making sure all materials are of the highest caliber and quality.

*Understanding Your Audiences*

Fundraising is really a cognitive science. You have to start to understand people’s motivations and desires in order for what you market to them to bear fruit. People are strongly motivated by selfish reasons, even when contributing to a good cause. People give out of the desire for recognition, in memoriam of a friend or loved one, access to services, the hope for reciprocation, or tax benefits (Sargeant 2010). But knowledge of these factors is not enough in and of itself, you must extend the invitation to your audience before someone else taps into those psychological motives, because as soon as they give the “switch” turns off and they feel a sense of accomplishment for giving.
<table>
<thead>
<tr>
<th>Reasons to Give</th>
<th>% Indicating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personally asked to contribute</td>
<td>55.9</td>
</tr>
<tr>
<td>To get a tax deduction</td>
<td>20.3</td>
</tr>
<tr>
<td>To fulfill religious obligation or belief</td>
<td>52.4</td>
</tr>
<tr>
<td>Something is owed to the community</td>
<td>58.3</td>
</tr>
<tr>
<td>Those who have more should give to those who have less</td>
<td>79.5</td>
</tr>
</tbody>
</table>


Table 2: Motivations for Giving

**Social Theories Behind Fundraising & Knowledge Structure**

1. Public good theory is the notion that people will give because they identify the societal benefit from their donation.

2. Exchange theory believes that the motivation is for some attainable reward by giving.

3. The warm glow effect is a psychological consideration that some people just feel better about themselves after they donate.

(Sargeant 2010)

Sargeant also developed a useful flowchart to understand the conception of where knowledge and incentive lie. “If a donor’s knowledge structure is organized around goals, then it is important for fundraisers to understand what those goals are. They also need to understand the knowledge content and knowledge surrounding those goals.
Figure 3: Example of Knowledge Structure (Sargeant 2010)

Considering the above factors, Sargeant adds these to define priorities:

1. Emotional Utility – priority based on a sense of doing the right thing
2. Familial Utility – priority based on family/friends benefiting form gift and/or in memorium to a loved one
3. Demonstrable Utility – priority based on their personal gift making the most difference after comparing competing organizations
4. Practical Utility – priority based on practical benefits received from donating
5. Spiritual Utility – priority based on the adherence of the cause to their spiritual beliefs (Sargeant 2010)

Sponsorship Levels Program

Many nonprofit organizations develop sponsorship programs to help communicate what type of need they are looking to fill by having a tiered giving list. Often these
lists are filled with incentives to make people want to give more based on the practical utility model Sargeant discusses.

Some programs that can be found that reflect this concept:

1. The Boston Symphony Orchestra’s “Friends of the BSO”
2. Tiptina’s Foundation’s “Friends of the Foundation”
3. The National Endowment for the Arts
   http://arts.gov/about/donate

**Fundraising Plan and Timeline for a Silent Auction**

Components of a Silent Auction Benefit (in Revenue)

1. Revenue from ticket sales
2. Revenue from cash bar inflation
3. Revenue from Silent Auction
4. Revenue from Special Appeals

Useful Points:

1. 1 item : 2 people (Robertson 2014)
2. Try to get physical items whenever possible (Donnell 2012)
3. Develop a good system to keep track of auction items (Donnell 2012)
4. Use bidder numbers and not names (Robertson 2014)

5. Starting bid 40% of retail value then increments of 10% retail (Robertson 2014)

6. 50-60% return on retail value of item (Donnell 2012, Greater Living 2014)


8. Buy-it-Now option can help stimulate activity if people see items selling (Robertson 2014, Donnell 2012, Greater Living 2014)

Returns & Estimates for Silent Auctions

- 50-60% return on each item (Donnell 2012)
- Dining donations and things like wine generally return 100% or more of retail value (Donnell 2012 pg. 21)
- Live auctions generate 66% of the income from an auction event
  Silent auctions generate the remaining 34% of auction revenue
  Live auction items will yield 75% of the items’ actual value
  Silent auction items will yield 50% of the items’ actual value (Greater Living 2014)
- Start bidding at 40% retail price
  Increments of 10% retail price (Robertson 2014)
- No more than 1 item for every 2 people at the event
Fundraising with Silent Auctions

(Donnell 2012)

• “Fostering competitions in a positive way and publically rewarding the people who are successful at getting donations is a good way to improve the motivation and number of donations”

WAYS TO MOTIVATE

  o Highlight top 3-5 volunteers by donation value and/or number of secured donations at weekly meeting

  o Raffle tickets for items in your event

• Soliciting Donations

  o Don’t solicit the same person twice! Keep a record of when people/businesses are spoken to

  o Find a good database system to keep track of all contacts

  o Personal relationships increase the likelihood of giving

  o Think of unique things to ask for from the business that is geared toward something they offer that you cannot purchase

    ▪ Dinner with a VIP

    ▪ Scenic Flights (if you know a pilot)

    ▪ Boat rides

• Collecting and Inventorying Donations

  o Uniquely number and inventory each item on the computer

    ▪ Silent Auction Pro software is available for such purposes

  o Donation Status Criteria
- Requested
- Committed
- Received by Volunteer
- Received at Donation Warehouse
- Missing

- Teams for a Successful Event
  - **Promotion Team**
    - Advertising the event
    - Ticket sales
    - Working with the Auction Team to create promotional material for the auction items
      - Try and highlight non-physical items (vacations, services, dining, etc) in some creative way
        - Table-top displays with pictures
        - Video display
        - Announcement by the MC about special items
  - **Venue Team**
    - Negotiating contract with the venue (if applicable)
    - Decorating
    - Coordinating catering or food and drink vendors
    - Ensuring other services such as an internet connection are available the night of the event
  - **Auction Team**
- Creating auction items (Bundling)
  - Combine one or more donations into a package
  - Have donations inventories and numbered before performing the bundling process
  - After bundling, group items together in database

- Packaging – Physically combining items
  - Don’t place gift certificates or small items on the actual table – they can get lost or stolen. Have these items packaged stored until the winners are revealed

- Creating and printing printed material
  - The Auction Program
    - Do not list each individual item
    - Use the program to recognize your donors, sponsors, and volunteers
      - Logo’s, mentions, and coupons
      - Possibility to sell ad space
    - Setup an Online Program Guide so people can look at what’s available before the event

- Bid Sheets
  - The auction item title
  - Description of item
  - List of the donations included in the auction item
  - Total value of the item
- Starting_bid

- Bid_Increment
  - Consider prepopulating the bid sheets so that people don’t cheat at the increments

- Place_for_bidders_to_place_their_bids
  - Consider giving each guest a bid number to save yourself the trouble of reading illegible names

- Sold_Sheets
  - Increase bidding and excitement by offering a “Buy-It-Now” price for each item (use wisely)
  - Create sold sheets to let attendees know when an item has been bought – it can increase the rate of bidding on other items

- Set-up_of_the_auction_items_at_the_venue

- Auction_Day_Team
  - Auction_Assistants/Check-in & Check-out
  - Cashiers
  - Table_Monitors
    - Monitor bidding, collect bid sheets, security for smaller items
    - When bidding is over – take bid sheets to Auction Assistants for processing
- Runners
  - Moving auction items to the redemption area
  - Other general purpose tasks
- Tear-down

- Training
  - How to enter donations
  - Putting numbers on donations
  - Check-in/Check-out process
  - Monitoring the bidding process
  - Expectations during check-out (how do people get their items?)

- Timeline (Recommended)
  - Select and book the venue – 6 months to 1 year
  - Begin soliciting donations – 3 months
  - Print tickets and distribute tickets – 2 months
  - Stop accepting donations – 2 weeks
  - Bundling – 10 days
  - Print program – 8 days
  - Packaging – 5 days
  - Print bid sheets – 1 day
  - Auction Day
  - Post auction review + 1 week
  - Mail Thank You Letter + 2 weeks

- Event Venue
Cost

Capacity (People)
  - Plan for standing room, sitting, table space, auction section

Capacity (Auction Items)

Location – hotels, churches, schools, sports facilities, airplane hangers, etc.
  - Consider valet parking for inconvenient locations

Internet Connection
  - For processing credit cards/live stream/etc.

Food Service

Alcohol

Flow

- Staging Auction Items
  - Make sure everything is easily seen

- Arrangement
  - Arrange by class of item – so that people interested in one thing may see another related item close by
    OR
  - Mix the items so people are forced to move item to item and see everything

- Auction Phases
  - Donation Acquisition – 2-3 months
    - Track donations!
- **Try to get physical items whenever possible** – gift certificates don’t present well at silent auctions
  
  - Pre-Auction Prep – Roughly 10 days prior to auction
    - Bundling, packaging, creating printed materials (program guide, bid sheets, gift cert, signage/ads, etc.)
  
  - Auction Day
    - Setup – be organized: inventory and number all donations and use a different number system or color when things are bundled and ready to be displayed
      - **Make sure to have at least 1 or 2 high speed printers accessible for printing invoices and winner sheets**
    - Staging – layout of all ads for non-physical items
    - Tweaks – be prepared for last minute changes
    - Creating Excitement –
      - **Progressively close sections** (this helps focus attention on certain sections as they close and removes items from the bidding)
      - **Count down timer on a wall where attendees can see when sections will close** (creates sense of urgency)
      - **Announcements** (have the MC announce how much time is left and advertise certain items throughout the night)
• **Buy-it-now** (make sure to set them high enough –
  dining and good wine typically return 100% or more of
  value)

- **Who Won What**
  
  • Set expectations for when bidders will know what they
    have won
  
  • Another reasons closing table by table is a good idea –
    so there is time to process the bid sheets without
    keeping everyone waiting for hours
  
  • Either print results and distribute to attendees or
    possibly **use a projector to display the results**

- **Check-out**
  
  • Set expectations for when people can start the check-
    out process
  
  • Generally, you should be able to start the process about
    20 minutes after the last section closes

- **Generating Invoices**
  
  • Develop a method to calculate amount due by each
    bidder
  
  • **Tax** – check with local Board of Equalization to find out
    how to comply with local tax codes
• Receipts – “generally charity auctions are not tax deductible, but it is best to not point this out to your attendees and simply provide a receipt” (pg. 22)

  ▪ Resolving Issues

    • There will be issues – make sure the bid sheets are organized and accessible

  ▪ Boost Bidding

    • If an item has a lot of activity you may want a member of your organization to slip in a few boost bids to increase the return on that item. Have their number be recognized by people tallying bids – if the boost bid is the “winning” bid, bump the winner down to the most recent actual bid

  ○ Post Auction

    ▪ Keep a copy of all invoices – show they paid and picked up their item/s

  ▪ Follow Up

    • Contacting winning bidders who failed to pay for or pick up their item

    • Handling items that received no bids

    • Find missing items (if applicable)

    ▪ Thank your donors!

    ▪ Analyze results
Silent Auction Tips and Tricks

(Scott Robertson Auctioneers 2014)

• Know when to close your silent auction – if serving dinner, auction should close before then – strolling dinners/aperitifs can go for a bit longer

• Close the auction down in 3 or 4 sections and “save the best for last”

• Make sections easily identifiable, ex. “The Crimson Section”
  o Decorate with red tablecloths and general red décor

• Preprint increments on Bid Sheets – color coordinate by section

• Always use pens – keep the caps off so they are primed for writing

• **Bid increments** – start the bidding at 40% of the retail value and the increments should be 10% of the retail value – always round up!

• **Bidder numbers only** – no names. People are sometimes reluctant when bidding against their friends

• “You should have no more than one item for every two people at your event. By building silent auction ‘packages’, instead of putting out single items” – Buyer’s Market vs. Seller’s Market

• **Give about 90 minutes for bidding** – people will most likely wait until the last 5 minutes to actually bid – so close sections in increments of 5

• Keep descriptions short and to the point
Managing and Organizing the Organization

John Newstrom defines management as “the process of obtaining, deploying, and utilizing a variety of essential resources to contribute to an organization's success – both effectively and efficiently” (Newstrom 2012). It is important for managers in both for-profit and nonprofit sectors to understand various business models and strategies in order to effectively lead their organization. Understanding your audience and defining your company culture are just two of the many jobs a manager has to undertake. In the current business climate, for-profit and nonprofit operations are not too dissimilar, as nonprofit organizations are in a competing marketplace against for-profit companies (Tucker Parker 2013). It is important, then, for managers and organizational leaders to understand their role and to try to adapt and enhance methods of leadership that are proven to aid in the advancement and growth of an organization.

Leadership that Instills Organization Change Readiness and Creativity

An effective leader is going to be one who can nurture and promote the development of an organizational climate that supports company evolution and creative and innovative idea generation (Allen Smith Da Silva 2013). Bass’s leadership model specifies three types of leaders and measures their effectiveness on growth within an organization; Transformational, Transactional, and Laissez-faire (Bass 1985). Transformation leaders have been found to be the most beneficial for emerging organizations because of their willingness to promote change and
stimulate idea generation by building a culture of openness within the organizational hierarchy (Allen Smith Da Silva 2013). Whereas laissez-fair leaders have proven to have a negative impact on healthy change and creativity, transformational leaders are “able to foster a psychological climate that embraces readiness for change” (Allen Smith Da Silva 2013).

This readiness for change and fostering of company creativity can be integrated with the five management functions planning, organizing, controlling, directing, and staffing, that all need effective decision making in order to work best for the organization (Darr 2011). All leaders must be able to balance the various roles and understand the methods of power in order to successfully manage an organization. Henry Mintzberg categorizes managerial roles in three categories; interpersonal, informational, and decisional (Darr 2011). Darr also specifies the various sources of power: legitimate (formal), reward, coercive, expert, and referent.

**The Four Frame Model – Bolman & Deal**

Bolman and Deal developed a model that explains the various motivations of people and organizations. This definition allows an organization to develop a strategy that meets the needs and desires of its affiliates. The following information summarizes the model and makes note of its various considerations (Zolner 2010).

1. Structural Frame – focuses on goals, specialized roles, and formal relationships and has a strong belief in adherence to responsibilities, rules, policies, and procedures
2. Human Resources Frame – is a more emotionally driven frame, rooting its belief in the organization as a familial relationship with individuals needs, feelings, prejudices, skills, and limitations taken into account

3. Political Frame – has strong competitive roots over power and resources and places a focus on bargaining, negotiation, coercion, and compromise

4. Symbolic Frame – uses cultural connections and ideal building to enhance and attract individual and group involvement, and is more theatrical in nature – risk of dilution due to “poor acting” and loss of symbolic importance

This is an important concept to look into, especially when building an organization within a university environment because the organization and the university, in most cases, look through a different lens. The university is going to lean more towards the political lens because of the many facets of its composition, having to manage academic pursuits, university goals, and student desires. Whereas the university organization is going to be a significantly smaller group that focuses on student involvement – therefore, appealing to the emotions and desires of students is going to be the best course of action, which focuses the lens of the human resources frame. Integrating and balancing an organization’s structure based off of this and the before-mentioned management methods will aid in the symbiosis that university organization and the university should aim to achieve.

**Creating a Sustainable Organization**

The university organization can benefit from concepts of sustainable development because of the significant turnover rate of managers due to the student timeline. The
World Commission on Economic Development developed a definition for sustainable development that is most prevalently used today stating that it is “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (Bansal 2004). Bansal continues to define this concept for the corporate world. Wieland and Fitzgibbons continue this sentiment by promoting the teaching of corporate sustainability in business education, providing three objectives for teaching:

1. Develop a broad view of the role of business in society, especially the interdependent nature of their relationship
2. Understand the link between competitive advantage and corporate sustainability – sustainable competitive advantage assumes the marriage of internal strengths/competencies with external opportunities
3. View corporate sustainability as a vital risk management tool (Wieland & Fitzgibbons 2013)

Strong leadership and the integration of corporate sustainability concepts in the organization’s business plan will help to shape the organization’s culture, but this should not be left up to chance.

_Increasing Efficiency by Defining Culture_

Organizational culture is not only imperative in decreasing turn over rates of employees but also in increasing various organizational outcomes like commitment, performance, productivity, self-confidence, and ethical behavior (Givens 2008). Chorbot & Mason experiment on group and organization management found that:
“when employees feel they work in an environment in which they have equal access to opportunities and are treated fairly, they are less likely to report intentions to leave the organization. In addition, four psychological outcomes (identify freedom, psychological empowerment, climate for innovation, and organizational identification) fully mediate the relationship between diversity climate perceptions and turn-over intentions... when employees perceive that organizational practices are fair and believe that they are valued and have equal opportunities to fully participate in and excel within the organization, they will feel a strong sense of identification with the organization, which reduces the likelihood of turnover” (Chorbot & Mason 2013).

It is important, therefore, to define a culture of acceptance and openness to all diversities of people and to keep the organization’s message friendly to employees and volunteers who have their own ideas. It is important to recognize that changes, no matter how strategic and beneficial, are only effective if the organization or company’s members are able and willing to adapt to them (Allen Smith Da Silva 2013). It is important to consider when and how to reward and/or recognize an individual or team within the organization and what affect that may have on the company structure moving forward. Team efficiency has been shown to increase with high levels of feedback or with high levels of project manager goal attainment activity (the amount of effort a project manager puts forth to see the successful completion of a project) but not both in tandem with each other (Unger & Aviram 2013). Unger & Aviram also stress that it is important not to group the success of
one project and how it was managed with other projects that are different, “it is imperative that project management research considers not only the characteristics that are unique to the project environment, but also the inclusion of separate measures of project team performance” (Unger & Aviram 2013).

Utilization of the above-mentioned leadership and organizational tactics will help structure and shape an organization that promotes change, creativity, and sustainability. Table 3 illustrates the various principles and practices discussed.

<table>
<thead>
<tr>
<th>Model</th>
<th>Tactics/Approach</th>
<th>Description</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Leadership Model</td>
<td>Transitional</td>
<td>Inspire followers with a common vision and influence them to think beyond their own self interests for the good of the group</td>
<td>Bass 1985</td>
</tr>
<tr>
<td></td>
<td>Transactional</td>
<td>Work within existing parameters and are hesitant to change things</td>
<td></td>
</tr>
<tr>
<td>Mentzer Categories of</td>
<td>Motivational</td>
<td>Also called passive-resentant, they try to avoid leadership responsibility and it is hard to differentiate between leader and follower</td>
<td></td>
</tr>
<tr>
<td>Management Roles</td>
<td>Informational</td>
<td>Figure head and influencer</td>
<td>Claxton 2011</td>
</tr>
<tr>
<td></td>
<td>Decisional</td>
<td>Entrepreneur and negotiator</td>
<td></td>
</tr>
<tr>
<td>Bolman &amp; Deal’s Four Frame</td>
<td>Structural Frame</td>
<td>Focus on goals, specialized roles, and formal relationships and has a strong belief in adherence to responsibilities, rules, policies, and procedures</td>
<td>Zohrer 2010</td>
</tr>
<tr>
<td>Model</td>
<td>Human-Resources Frame</td>
<td>More emotionally driven, rooting its belief in the organization as a familial relationship with individuals needs, feelings, preoccupations, skills, and limitations taken into account</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Political Frame</td>
<td>Strong competitive rules over power and resources and places a focus on bargaining, negotiation, coercion, and compromise</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Symbolic Frame</td>
<td>Uses cultural connections and ideal building to enhance and attract individual and group involvement, and is more theatrical in nature - risk of dilution due to “poor acting” and loss of symbolic importance</td>
<td></td>
</tr>
</tbody>
</table>

Table 3: Leadership & Management Models

**METHODOLOGY**

**Development of Marketing Strategies**

The following methodology will cite specific references to the development of marketing practices for the Worcester Polytechnic Institute (WPI) Choral Music Association. The choral association is going into its 140th year of singing at WPI and will be embarking on a choral tour to London in May of 2014. This project began in November of 2013 with an end date of May 2014.
**Strategy and Planning (General)**

The first step in the planning process for marketing a university organization is to become familiar with the organization by getting to know some of the history, people involved, and the general function of the group. Some examples of questions to ask would be:

1. How long has the organization existed?
2. Does the organization have a preexisting mission?
3. What is the primary goal of the organization?
4. How many people are involved in the organization?
5. Who are the students getting involved?
6. What is the leadership structure?
   - Who is in charge?
   - a. Faculty Advisor
   - b. Student Governing Body
7. What is the financial climate like for the organization?

I had the unique opportunity of already being part of the WPI Choral Music Association (WPICMA), starting as a member of the Men’s Glee Club my sophomore year and following the organization three years later to become the Assistant Conductor of Choral Music. The growth I experienced within the organization over the past few years definitely helped in my understanding of what could improve, and I was fortunate enough to structure this research project on developing marketing tactics, strategy, and methods of practice for the WPICMA to use as they
continue forward. This year provides a unique opportunity for the program because the Men’s Glee Club (the oldest organization on WPI’s campus) is celebrating its 140th anniversary. This marketable achievement lends well to the development and launch of a marketing plan to aid in the promotion of the organization.

When the project first began in the summer of 2013, its focus was the marketing and promotion of the London tour to the Worcester community as well as to advertise to the abroad venues the tour ensemble would be visiting, but as time progressed the project evolved. The Glee Club Associates (GCA) are a group of alumni who have graduated from WPI who were all involved in the Men's Glee Club and sponsor some activities for members of the choral program throughout the year. The GCA had been looking to enhance their efforts of providing opportunities to students and found that this project may lend well to what they are trying to achieve. Back in October, a conversation about the tour’s current participation from students was in question because the number was very low. After polling the students we discovered that there was a significant financial need from many of them, and the GCA, along with Professor of Music John Delorey, decided that they would endeavor to raise the needed funds in order to secure every member of the program who wanted to, and was able, to go. The final need amount was $50,000 (determined by the poll of what students could afford and an estimation of equipment/supply costs). At this time (mid-November) my project adapted to incorporate the research and planning on how to use marketing to develop and increase involvement of the efforts of the WPICMA from a marketing focus.
The Importance of Time

When developing a marketing plan for an established organization that does not have a solidified brand identity outside of the school's visual identity, it is important to set aside time to strategize and develop a plan. Even with a preexisting brand this time must be allocated for upkeep and refocusing. Developing a calendar specifically geared toward planning and marketing strategy would be an invaluable asset to keep the program fully functional and to promote growth by continuing to adapt and add on to the preexisting infrastructure. Table 4 presents a suggested timeline for a marketing and promotions team working within the seeming confines of a university calendar.

### Suggestions for Strategic Planning Meetings for Marketing and Promotion

<table>
<thead>
<tr>
<th>Event Description</th>
<th>Timeframe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year in Review &amp; Suggestions for Improvement</td>
<td>4 weeks before end of school year</td>
</tr>
<tr>
<td>Planning and Strategy for Next Academic Year</td>
<td>2 weeks before end of school year</td>
</tr>
<tr>
<td>Planning Meeting with Organization Officer Boards</td>
<td>First week of Fall semester</td>
</tr>
<tr>
<td>Appoint marketing manager</td>
<td></td>
</tr>
<tr>
<td>Finalize goals for the year</td>
<td></td>
</tr>
<tr>
<td>Finalize event dates for the year</td>
<td></td>
</tr>
<tr>
<td>Marketing manager will run weekly/biweekly meetings to receive updates and delegate actionable tasks</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Marketing meeting with Officer Boards to provide updates and plans to launch into the next semester</td>
<td>Week before end of Fall semester</td>
</tr>
<tr>
<td>Marketing team meeting to regroup after break</td>
<td>First week of Spring semester</td>
</tr>
<tr>
<td>Marketing manager updates Officer Boards at weekly meeting</td>
<td>Second week of Spring semester</td>
</tr>
<tr>
<td>Marketing manager will run weekly/biweekly meetings to receive updates and delegate actionable tasks</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>

*Cycle back to the top of this plan*

Table 4: Strategic Marketing Meetings for a University Calendar
**Communication is Key for Task Completion**

Following Table 4 will not only aid in the management of time, but also will lay the foundation for enhanced communication. There are many different people to keep informed in various ways throughout the life your marketing cycle.

1. Faculty Advisors – The WPI environment has a faculty advisor that is appointed to each student run organization to make sure that the organization is following the proper guidelines for a university group and also to act as a mentor for students’ goals and aspirations for the growth and development of their organization.

   a. It is highly recommended that in addition to a faculty advisor, you try to get a liaison in the university's marketing department. This will save you time on approval processes as well as help foster a working relationship between the university's marketing department and your organization.

2. Organization Student Boards – Student organizations will have executive boards, comprised of undergraduate students, who run the day-to-day activities and planning for the organization. The marketing manager, or someone on the marketing team, should be at every meeting the office board holds to represent the voice of the marketing effort. Frequently, these meetings are used to discuss possible ideas for the organization, and it is best to have someone there who can speak to the possibility of that effort as well as try to keep a level head and focus on prioritizing what will be most beneficial to the organization.
3. The Marketing Team – Comprised of undergraduate students, this group will help see that the marketing plan is carried out in every vein of the organizations efforts. In a university environment, it can be difficult to find an individual for each of the tasks that need to be accomplished in regards to marketing, but ideally, the following jobs would be included in this team:

a. Marketing Manager – oversees projects and focuses on adhering to the defined brand and is in charge of not losing track of the set goals of the organization for that year.

b. Copywriter – is in charge of the written communication between the organization and the student body/community. The copywriter will work closely with the Designer to adhere to the defined brand aesthetic.

c. Designer – is in charge of developing materials that will be seen by the public; posters, fliers, advertisements, anything with the organizations name that goes out to someone must be either designed or improved by the Designer.

d. Event’s Coordinator – is responsible for the management, planning, and implementation of any events sponsored or hosted by the organization. Suggestion: become very friendly with the head of Student Activities as well as the University’s Event Coordinator, it will make your life much easier when planning things on (and off) campus.

e. Web and Media Controller – is responsible for applying the aesthetic of the brand to an online, technical environment; upkeep and
implementation of the organization’s website, social media updates and other pertinent online application.

f. Additional Team Members – are always needed to help be the go between to some of these positions. There is always a lot of work to get done and the Marketing Team should try to delegate as much as possible, while remembering to adhere to process and procedure. Final approval must go through the abovementioned positions before anything reached the public eye.

4. Students involved in the organization at a consumer level – these are the people who are going to see the physical representation of all your hard work and planning. Remember, they do not see what happens behind the scenes so it is your job to communicate your message effectively to them with the means you have. College students are an interesting demographic because for the most part they want a lot of material things for little to no cost. Getting students to pay even a few dollars to come see a show is seemingly a lot to ask. Part of this is due to the conception of most university groups to be okay at what they do. You need to manipulate your message so that people have a desire to attend your events and then seal the deal by putting forward the exceptional work that you promised.

5. Alumni Groups (if applicable) – some organizations have alumni groups that stay involved in certain elements of your organization. These relationships can be very helpful, and a lot of fun for the undergraduate student body – they can provide resources and funding that may not be provided by the
university. For example, the GCA hosts an “Afterglow” concert at a local pub in Worcester the first Thursday of every term where members of the WPICMA can go to enjoy some free appetizers and singing with their fellow brothers and sisters in song. Communication between these organizations almost is always the first things to go, but it is important that open communication between the undergraduates and the alumni stay consistent. Consider putting together a monthly/bimonthly newsletter to inform the alumni what events are happening within your organization over the next month. A nice, even quick, message can go a long way in instilling that continued sense of camaraderie.

6. University Advocates – it is very important, especially when planning larger-scale events that could be more representative of the university, to go through the proper university channels. This consideration is discussed later in “Understanding and Adapting to a University’s Infrastructure”.

Now that the fundamental structure is in place and the communications outlets are defined, the next step is in delivering a consistent image and message for your organization.

**Defining a Brand**

Like any startup company or organization, attention to image is extremely important. Developing a personal image for an organization within the university environment can be both convenient while also being restrictive.
Adhering to University Guidelines

All universities should have some sort of guidelines for use of institutional branding (logos, copy, icons, etc.) available to the general population. Accompanied with these resources are very strict rules on how to adhere to the defined visual identity (the brand). WPI has a visual identity guide that provides students with the university logo, colors, and use details. However, even considering this online resource it is always better to get things approved from someone in marketing. We discovered this was the case when developing a version of the WPICMA logo – we adhered to policy and guidelines laid out in the visual identity guide, but due to the fast pace at which the project was moving did not take the time to get approval of the sub-brand that was created for the WPICMA (seen below).

Approved University Sub-Brand:

![WPI Alumni Association](image)

Developed Sub-Brand for the WPICMA (unapproved):

![WPI Choral Music Association](image)

The lesson: Ask for permission even if you think what you have will be okay to use. In regards to marketing, it is better to ask the questions first rather than asking for
forgiveness later – the marketing department can be an enormous asset to your organization.

**Considering the Current University Aesthetic**

There are some very important decisions that must be made when you are developing a brand image underneath the auspices of a university. Do you want to identify with the university's brand or do you want to stand apart and function as more of an individually recognized group with ties to a greater organization? We chose to follow a similar aesthetic as the university for the choral association because of the prestige that can surround a music group in this setting. Music at WPI, while underrepresented, has an incredible opportunity to be an attractive point to prospective students and communities. It is also the hope that this developed aesthetic would make the campus feel more connected to the program, as it is challenging promoting a music program at a technical institution.

Use the visual identity guide provided by your organization as well as things you can acquire such as pamphlets, etc. to begin to understand some of the stylistic choices made by the university. You can then adapt that knowledge to be reflected in your own designs.

**Designing Consistent Materials**

Once you have developed a process for design and a general aesthetic, it is crucial to house that information somewhere where people can access it so the aesthetic doesn't change as people cycle in and out of the organization. For our purposes, maintaining the WPI visual identity is very helpful because there is already an
established identity guide that has been incorporated into the WPICMA brand use
guide (Appendix I).

**Fundraising: Marketing and Promotional Uses**

**The Benefit of Fundraising**

Campus organizations rely almost solely on funding from the university due to the
nature of their activity. Some groups have unique skillsets that allow them to offer a
service to a group of people that allow them to raise funds that way as well, such as
the WPICMA. Historically, though, all choral concerts at the university have been
free. With the effort to raise funds for scholarship, we were approached about how
our marketing and design research could be applied to aid in the planning for such
an endeavor. Fundraising, because of its focus on attracting people, is an incredible
form of publicity when conducted correctly. Too often do groups say, “I want to do
___” and then they rely on a marketing/design team to put it together. The intent
may be good, but the procedure is flawed. Fundraising efforts should always adhere
to the outlined goals and motivations for an organization. Events and fundraisers
should never be an added side project for a marketing team, but a very deliberate
use of their resources to foster the mission of the organization.

**Filtering Through the Options**

There are hundreds of options on how to bring money into your organization, from
bake sales to concerts; door bell ringing to fancy benefit gala’s, but what are the
options that are going to a) promote the mission and brand image of your
organization and b) be financially beneficial? Our project had the disadvantage of
spanning only 6 months (November – May), which meant planning was challenging to do in the time afforded to us. Marketing plans and fundraising efforts should begin to be conceived almost a year prior to any actual application or events. But we adapted to the need and focused on working with the WPICMA to plan these events so that they could succeed in their resolve.

**Event Planning (General)**

Despite the diversity of events, all events need to consider very similar things in order to succeed.

1. **Venue – Where will it be held?**

   You will most likely want to get a venue on campus or extremely close by, especially if you are targeting the student population. Students walk everywhere, and you need to be able to cater to that. What are the restrictions accompanied with using an on-campus venue? Many universities have restrictions from bringing alcohol into certain buildings and other considerations that must be made when considering the scope of your event.

2. **Date – When will it be held?**

   It is important to constantly check the university’s calendar of events so that you can strategize when the best day would be to hold an event – are there competing or similar events near your event date that will deter people from going?

3. **Will there be food/alcohol – What will your guest expect?**
If you plan on having food provided at an on-campus location you will most likely need to use the catering company at the school. The catering company at WPI is Chartwells and is the exclusive caterer to the campus and was a very useful resource for planning and strategizing for the scope of our events.

4. Entertainment – Will there be entertainment, and what costs would be incurred to hire?

One thing that is extremely convenient about a university environment is that you can almost always find free entertainment. Student performance groups are extra-curricular and are always looking to perform. We have the most convenient entertainment group on campus – access to 3 choral ensembles and 5 a cappella groups. *Capitalize on the resources you have.*

5. Target Audience – Who are you trying to bring in to these events? Students? Faculty? Community members? Each of those target groups respond to different forms of communication. It is important to plan what is going to be the most effective means of communication for your target audience.

**Understanding and Adapting to a University’s Infrastructure**

A university has an infrastructure comprised of academic pursuits, university initiatives, and an overwhelming number of organizations, all in active pursuit of some form of recognition and support. The hierarchy is a complex mixture of university image advocates, academic leaders, and stakeholders, and navigating this structure can be a time consuming task. Going back to Bolman & Deal’s Four Frame Model, the political frame becomes very apparent in the university structure
because of the strain on resources and competition from various departments and organizations (Zolner 2010).

*Adhering to Procedure and Process*

It is important to understand why procedure and policy is put in place, especially in a university environment that has so many goals and initiative through every branch of the organizations hierarchy. First there are university goals that are decided by the trustees, executive boards, advancement, and marketing that they have determined are the needs of the school. There are also the initiatives taken by the various academic deans for the development and promotion of their departments. Then there are the student organizations that have their own lofty goals in mind, some more than other, and some are provided more access than others.

![Figure 4: University Hierarchy of Goals (WPI)](image)

WPI is currently working on its own fundraising effort to raise $200 million for the universities initiatives (the If Campaign). This financial climate is not the best time
for organizations to try and seek help and fundraise because it can be seen as a method of competing against the university. While the university will most always be pursuing large capital generation for specific projects, an effort such as the If Campaign, spearheaded by development and alumni relations, is a mammoth project to try and tap into or compete against. We have had to consider these implications and tread lightly on moving forward toward the WPICMA’s goals.

**Knowing When to Push a Little Harder**

Universities have access to a lot of money. In 2013, WPI had net asset worth of $256,278,000 where $10,709,000 of that money was tagged as unrestricted funds for “student services”, where “unrestricted net assets may be designated for specific purposes by action of the Board of Trustees” (Worcester Polytechnic Institute 2012). The actual dispersal of those funds is not categorized or available for public viewing, however, deductive reasoning would suggest that a portion of those funds are tagged as discretionary for events and other student activities that arise throughout the year. It must remain in account, however, that there are numerous avenues where these funds are designated and university departments are tapped by organizations frequently. It can also be argued that any message going out from a WPI organization could handicap the efforts of the overall university such as that of the development office and alumni relations. Defining a clear method as to how you plan on pursuing your goal while also being respectful and conscious of the institutions goal is very important. Consider how you can position your ask as something that will benefit the universities overarching goals, and pose the question
about how your organization can aid in that effort, while still receiving some of the aid you need.

It is not an easy task to market a humanities & arts based cause to a technical institution, and is a challenge the WPICMA has had to work to overcome in its history. Hard work, dedication, and the resolve to not give up so easily, though, is how change is made. And, hopefully, the effort and commitment you are placing on your project will be seen by the “higher-ups” and will make them question why you are in the forefront of their vision, and not some other organization.

Tread lightly, however, know when to push and know when to fold. This is an art in and of itself.

**Effectiveness and Accountability**

In order to achieve effective communication with the leaders of the university, you must first educate yourself to the goals and programs currently in place. If you can open a dialogue with a leader and hit the trigger words they are also marketing, you have a much stronger chance of being heard.

1. Know the University’s Current Goals and Programs
2. Shape Your Plan Around Helping the University Achieve its Broader Goals
3. Know Your Organization Backwards and Forwards
4. Have an Agenda, a Goal, and a Backup Plan for Every Meeting
University Departments, Leaders, and Roles

Making connections to influential people within the university is imperative in procuring traction for your efforts. Over the course of my project I spoke with many people in various positions within the political structure of the school to communicate the goals of the project, as well as ask for guidance and assistance – each met with a unique response. There are many points of contact within the university structure that can be beneficial in advancing the mission of your organization, but there can also be departments and individuals that will provide even higher hurdles than you had previously been expecting.

University Image Advocates

1. *Alumni Relations* can be an extremely valuable resource because they truly work hard for the students, because they will be the source of their future funding as outgoing alumni. Therefore, alumni relations can be extremely helpful in reaching alumni via contact lists as well as promotion through their various publications, both online and in print.

2. *University Advancement* is the leader in procuring funds to attribute to the schools major projects. Depending on how much your organization's goals align with the schools, they could be your ally or a speed bump. It is always important to know what projects and aims the advancement office has, as you may be able to align some of your efforts with theirs.

3. *Marketing & Communications* is another valuable resource because their job is the promotion of the campus and its student life. If you can convince
marketing that you are worth selling, they will be your ally. Sometimes, you may have to make a name for yourself first before they take notice and want to really push for the awareness of your organization. It is important that the development of your marketing plan adheres to university guidelines and that you answer the question, “how does your organization/program elevate the brand of the university as a whole”.

4. *Student Activities* is a great resource as they are truly devoted to providing the students with activities and events that the student’s will enjoy. If you are planning an event or are a performance-based organization, working closely with student activities should enhance your promotional efforts as well as may make your organization some money, as their offices have budgets to pay performers.

5. The *Student Government Association (SGA)* provides the student body with their own leadership, a resource so that students can govern some of their own funding and work toward projects that the student body really wants to see happen. The SGA can provide a slew of resources and support for your organization from funding, promotion, all the way to getting organization t-shirts.

*Academic Roles and Responsibilities*

1. The *Office of the Provost* is the pinnacle of the academic structure of the university. This office can provide organizations with funding, access, and various other resources if they see fit. It is common for this office to want
organizations to prove their academic merit before providing them with access to resources. They also look at how many students the organization or the event in question will effect before making their decisions. My project received some pushback from the office when requesting access to resources such as people we should contact regarding invitations to our benefit, but that is just one university – the structure will be different for other organization in other universities.

2. *Academic Deans* also have some discretionary funds that they have access to as well as can have a significant amount of influence in the university structure. The amount of deans varies depending on the university, but each has particular focuses or projects that appeal to them. Targeting deans that you have done your research on may prove more effective if you know they are partial to your cause. I met with many deans over the course of my project and had very amiable conversations with many of them; however, these conversations did not yield the results the WPICMA was looking for.

3. The *Organization’s Leadership/Faculty Advisor* is extremely important to understand and get to know because they should be directly involved with the group on a regular basis. Having an open line of communication with this advisor is essential so that important questions get answered in a timely manner and students have access to a resource of knowledge so they can continually learn how the organization functions. It is crucial to go to this point of contact before reaching out to other faculty and staff at the university as they may have preexisting relationships (not all of them
friendly). You also do not want to offend the organization’s advisor by going over their head to someone who holds authority over them with an issue or question you have not previously directed toward them. Not all advisors are as involved or responsive as they should be. In these situations, knowing when to push a little harder for answers is a good skill to have.

4. Never underestimate the Faculty’s willingness to get involved or to donate to a good cause. There are many faculty members that will be sympathetic to your organization’s cause; some of them may have been in a similar group when they were in college. In my project specifically, a former president of the Men’s Glee Club (part of the WPICMA) now works as the Dean of the Interdisciplinary and Global Studies Division at WPI and was able to provide significant insight into what faculty may be willing to purchase and what would drive them to donate. Like in any situation, the better you know someone, the more likely they are to give to your cause.

**The Benefits and Disadvantages of Hierarchy**

Going through the university political structure was a very educational experience. As a student, it became very clear that we are not privy to everything that is going on in the department, as it should be. But we were surprised at how what our project, what we find to be an incredible way to support the arts at WPI and help them grow, could receive such pushback and be the cause of such widespread interdepartmental issues. It is clear that the hierarchy is necessary for the composition of a university structure because of the need to prioritize university
goals above smaller projects. However, it became discouraging to our project and to the WPICMA at the lack of support we were receiving from the department.

We attribute a lot of this pushback from the amount of time allotted to the project, which is a handicap that needs to be addressed when developing a marketing strategy for a university environment. The students who are heavily involved during the school year are not around during a significant chunk of time in the center of the year. That is why it is important to develop a schedule as seen in Table 4 to account for the missing time so things don’t fall through or start up to late.

Theory in Practice: Event Planning for the WPI Choral Music Association

Some of the best lessons can come from simply taking a project and diving right in, learning along the way. Paired with our research of marketing tactics and this hands-on approach, we were able to put in process elements of a marketing plan that can continue to be developed even after the close of this project and have helped define a brand image for the WPICMA that can be used to promote and raise awareness of it’s initiatives.

Communication

A valuable lesson, and something that even when planned for seems to never go off completely flawless, is that that communication is the most important step in the
development of any type of marketing/promotional/fundraising effort. This project started off as a marketing and design focused project that then evolved into a fundraising-planning project that was again refocused to developing a marketing plan and strategy. This was in large part due to the miscommunication of the actual goals the organization was hoping to achieve. Table 5 indicates the general process of communication to try and solidify the need and consider the steps to move forward.

<table>
<thead>
<tr>
<th>Communication Process:</th>
<th>Application:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solidify need from organization</td>
<td>Marketing Materials &amp; Plan for WPI Choral Music Association</td>
</tr>
<tr>
<td>Solidify team to work towards achieving goal</td>
<td>Tour Managers: Nicolas Hewgley, 2015 and Sarah Roth, 2015</td>
</tr>
<tr>
<td>Solidify organization involvement</td>
<td>Glee Club, Alden Voices, Glee Club Associates, Tour Chorus</td>
</tr>
<tr>
<td>Reach out to undergraduate officer board</td>
<td></td>
</tr>
<tr>
<td>Reach out to alumni officer board</td>
<td></td>
</tr>
<tr>
<td>Formation of undergraduate marketing committee</td>
<td></td>
</tr>
<tr>
<td>Planning and coordination for events</td>
<td>Events, Communication, Media</td>
</tr>
<tr>
<td>Media strategy: social media and the web</td>
<td></td>
</tr>
<tr>
<td>Outreach to communications database</td>
<td></td>
</tr>
</tbody>
</table>

Table 5: Project Communication Process

**Achieving Effective Communication in Meetings**

In order to be concise and effective in meetings with various individuals throughout the scope of the project, we developed agendas that clearly defined the important points as well as included any pertinent materials that may come up in the meeting.

1. Know what you want – go into every meeting with tangible goals “I want $100” or “I want approval to use _____ facility for my benefit”
2. Have well-thought-out reasons as to why you are deserving of your ask
3. Always be thinking about the promotion of your project – carry available marketing materials with you at all times, you never know when it can come up and impress the person you’re meeting with
4. Be thankful for the time they are taking to meet with you – no matter how the meeting goes, be courteous and thank them for their time. You never know, you may need something they actually want to give a few years down the road, so don’t burn any bridges.

**Formation of Undergraduate Committees to Promote Program**

Our research emphasized the importance of member involvement in the success of an organization. We defined four committees that would aid in the marketing success of the WPICMA.

1. Events Committee
2. Communications Committee
3. Media Committee
4. Crowdfunding Committee

**The Events Committee**

The events committee has been placed in charge of considering the possible events the organization can do and filtering through them to decide what the best option for the mission of the WPICMA is.

**The Communications Committee**

The communications committee was designed to be a resource where contacts from students, the community, concerts, and the like could be housed for future use in communication. People were the least interested in committee so it will be important to try and promote this in a better light for the next group of members.
The list generated through the work of this committee, however, currently totals over 300 and continues to grow. The committee targets WPI faculty and staff, members of the Worcester community, personal connections of students, and Massachusetts’ arts societies.

*The Media Committee*

The media committee is responsible for dealing with the creative needs of the marketing initiative. Design of materials, photography of events, videography of concerts and performances, and implementation of the website and social media platforms.

*The Crowdfunding Committee*

The crowdfunding committee is really an extension of the media committee that was formed based on the current needs of the organization. Their focus was getting the crowdfunding page up and running along with the video. The crowdfunding page, though not meeting its goal, raised just over $2,300.

*Criterea for Choosing the Right Events and Avenues for Promotion*

The WPICMA provided us with the interesting albeit challenging task of developing a marketing structure for the planning of events for their implementation within a very short window of time. We have addressed our proposition for the future in Table 4 by holding an end of year planning meeting so that the next year doesn’t get ahead of the organization because of the summer break months. Moving past that, our project teamed with the undergraduate committees to strategize as to the most effective options for the promotion (and subsequent fundraising) of the program.
1. *Holiday Message to Alumni* – this communiqué was a joint effort between the WPICMA and Alumni Relations that reflected the developed brand identity of the WPICMA. (Appendix III: Marketing Deliverable 1)

2. *Staccato: Accenting the Arts in Worcester;* a Silent Auction and Benefit for the WPI Choral Music Association

The concept: a night to draw focus to the WPI Choral Association by hosting a benefit to recognize the arts in the Worcester community

- Raises the awareness of the WPICMA (mission)
  - Logo Design: Staying consistent with brand imagery (Appendix III: Marketing Deliverable 2)
  - Invitation Design (AII: MD 3)
- Public event draws a focus to WPI (University’s mission)
- Contribution to the Worcester Community (portrays WPI as a community advocate)
- Utilizes Sargeant’s utilities; Emotional, Familial, Demonstrable, and Practical (Sargeant 2010)

3. Dinner at the Directors

4. Local Fundraiser (WooBerry Frozen Yogurt)

5. Sponsorship of Popular Campus Event (Tuesday Night Trivia)


7. Performance Promotion
   - a. Campus Restaurant Show (The Goat’s Head)
   - b. A Cappella Night “Slap a Pitch”
c. Overlook Masonic Home Performance

**Meetings and Delegation of Tasks**

It is crucial to stay organized when holding meetings, especially when planning events or promotions. Adherence to a defined structure will help keep things focused and will limit the items missed. Appendix II contains a template for holding a meeting as well as a project and event action list. This should be considered a living document and should be adapted and expanded as needed. Remember; do not reinvent the wheel – housing templates like this in an accessible location will allow for the evolution of these documents instead of the recreation of them. The list below provides an outline for the content of the above-mentioned template:

1. Meeting Agenda Layout

2. Costs & Revenue Projections and Performance Metrics

3. Design of Appropriate Materials

4. Distribution and Communication

5. Event Logistics
   
   a. Venue
   
   b. Lighting and Sound
   
   c. Food Service (*if applicable*)
   
   d. Entertainment
   
   e. Design and Strategy of Marketing Materials
f. Day-of Activities

i. Setup/Decoration/Cleanup

ii. Program Coordination

iii. Follow up

Section Summary

During the course of this project, plans were implemented to help promote and raise awareness to the WPI Choral Music Association. Through creative design and market research, a definitive brand image has begun to form around the WPICMA. The use of fundraising for promotional purposes has to stem from the deliberate choice that the event/fundraiser will have a direct correlation in furthering the mission of the organization.

Despite the efforts of your organization, you must be sure to be aware of the university’s policies when approaching certain projects and try to build relationships that will be beneficial to both your needs as well as the university’s. In order to successfully participate in the development of a plan that will benefit your organization, as well as your university, you must have extensive knowledge of the current projects, goals, and programs the university is pursuing. Shaping your plan to reflect theirs or include a component that could help toward attaining that goal will give you a foot up against other, competing organizations as well as may elevate you to a higher priority within the hierarchy of knowledge.
SUGGESTIONS AND RECOMMENDATIONS

The Importance of Time

There are many things that inevitably come up over the course of a project that you do not expect. However, an element that you do have a reasonable amount of control over that can prevent unforeseen issues from becoming disastrous problems is time. This is made very apparent when designing a marketing and events plan for a university organization because of the schedule of the school year.

When working with a student-focused organization, run almost entirely by students, it can be challenging to keep to a fluid timeline. Students come and go. They leave the organization for various reasons if not simply because they graduate. This leads to a constant changing of hands and responsibilities. The school year is also very fragmented compared to the workings of a full-time organization. Many students will not want to continue their school-year responsibilities into the summer and this can lead to important, actionable items falling through the cracks during that time off, especially at the beginning of the academic year.

A suggestion to try and offset some of this “summer syndrome” would be to have an organizational calendar solidified for the next academic year in the previous year. When working with the GCA and the WPICMA, the time that was allotted to develop a marketing plan to aid in the fundraising effort (with a due date in mid-April) was less than four months. Marketing and fundraising planning’s recommended starting timeline is usually no less than a year, but within 4 months
the WPICMA, in association with this project, put together 7 events and appeals to raise their needed funds resulting in over $20,000 of funds raised as of April 2, 2014.

I would not recommend working within this time frame again, however, for such a significant project. Events did come together but, because of the immediate need, the fundraising and promotional efforts were too close together, which I theorize resulted in a loss of some donations because we kept hitting similar target audiences, many of whom were parents of students who were tapped more than once.

*Clear Understanding and Definition of Roles*

An element of the project that would have benefited from more organization and definition would be that of the roles needed in the project. It was often confusing as to who was in charge of what. This included the faculty and sponsorship. Because of the amount of work and various tasks that go into planning a tour, especially a choral tour that has performance venues, etc., it is extremely important to lay out titles and descriptions for the roles necessary for the success of the organization’s marketing efforts. In regards to marketing and fundraising, I suggest the following structure:

1. *Marketing Lead* – The Marketing Lead is in charge of all efforts in regards to marketing, promotion, and fundraising. This person needs to approve all events, marketing materials such as posters and fliers, and communicate
with the faculty advisor regularly to stay on top of important dates and deadlines.

2. **Designer** – The Designer is responsible for upholding the brand image of the organization through the design and production of all of the organizations marketing materials. These materials include, but are not limited to, posters, tickets, fliers, banners, brochures, invitations, cards, letters, social media and web graphics, and event programs.

3. **Social Media/Webmaster** – The Webmaster is responsible for maintaining the existing website and social media platforms used by the organization, staying consistent with the organization’s brand use guidelines, as well as to implement design changes as created by the Designer after approval from the Marketing Lead.

4. **Event Coordinator** – The Event Coordinator is responsible for overseeing and managing the organization’s events during the year. They will work closely with the Marketing Lead to ensure that all events scheduled are in the best interest of the organization and enforce and promote their mission statement.

5. **Student Representatives** – The Student Representatives are extremely important to furthering the marketing efforts of the organization. These individuals will be students involved with the program at various levels who will volunteer on a per-project basis. Every organization needs more hands than the “managerial staff” – this is the workforce. Try to get as many people involved as possible.
Committed Marketing & Events Committee

As with any organization, it is extremely important that the people working within the program are dedicated and committed to the cause, whatever it may be. Working in a university structure has some extremely significant advantages but can also be paired with certain challenges. The student body is often 95% of the organization’s makeup, if not 100%.

Challenges of Working with Students

1. Inexperience – School is a learning experience, so many of the needs of the organization will be met with eager students (some less eager) who do not hone sharpened skills at certain tasks. This can slow projects down as well as create unnecessary problems that would not have occurred with a more experienced individual.

2. “It’s Extracurricular” – Organizations in the university environment must remember that all the students in their program have significant responsibilities outside of the group due to classes, homework, on or off-campus jobs, etc. It is common for students to drop the ball on extracurricular responsibilities because there is not really a way to enforce the work is getting done. In other words, nothing is riding on them getting their tasks accomplished, as it is something they choose to do with their free time. Some suggestions on how to handle this:
a. "It is great for your resume" – This will turn the heads of many students who are looking to add extra padding to their working resumes as they look for internships and jobs. Companies love to see that their future employees applied themselves outside of their required studies and were involved in successful projects and organizations – remind them of this.

b. Provide incentives and access – Depending on the financial situation of the organization, providing students with benefits for helping out more than other individuals in the program is a great way to ensure commitment. This can be as easy as a t-shirt and a pen or could be more of a financial commitment such as providing scholarship money for an upcoming tour (be sure to clearly state the requirements of the positions in order to obtain the specified benefits so that students can be held accountable).

**Benefits of Working with Students**

1. Free Labor – students get involved with extracurricular organizations and programs because they have a passion for the cause and want to get involved. This can lead to a pretty solid workforce for practically no cost. Granted, you have the considerations of the above challenges, but you will get some shining stars who go above and beyond that you will wish you could hire full time.
2. Desire to learn – This sort of piggy-backs off of number 1, but many students truly get involved because they are passionate about learning or enhancing a skill that will help them in their future careers. Motivated students will research how to perform the tasks they are assigned and many of them will come up with great, fresh ideas because of their inexperience in the field of study.

Accountability

It is important to reinforce that holding students accountable, especially in a completely student-run organization, can be a difficult task. In these situations it is important to remember what drives the people getting involved in the organization.

1. Fun – Students need an outlet from their academic studies even if that outlet involves some work. If they love it, they’ll do it.

2. Learning – The college environment is a great place to find people who have a true desire to learn – target these people and they will hold themselves accountable for their work, and, hopefully, their friends too.

Brand Definition is Crucial to Success

Defining a Brand

The concept of branding is fairly new to the world of business, and the emphasis on its importance is much more recent. If an organization was a person, the brand is
that person’s personality. Everyone is unique just as companies are (rather, as they should be). Branding is the art behind creating that unique personality as well as publicizing that personality for outside audiences with the hope that people (especially your target audiences) begin to identify “the brand”. Think of companies like Apple, they have a clear and clean aesthetic design that is recognized by mostly everyone in the world. From simple seeing that famous Apple logo, because of the brand that has been defined over the years, a few things probably come to the forefront of your mind: modern, elegant design; quality customer service, and expensive. All these conceptions of this company are evoked simply by seeing their logo, their brand. It is this definition that companies and organizations must aim to create – especially within the nonprofit sector where the organization’s work usually appeals to people on a more emotional level. Consider these three

**Define** the organization by having a solid mission and business plan and have those goals and objectives reflected in the organization’s marketing materials.

**Develop** marketing, fundraising, and promotional plans for the organization that will bring its message to the target audience and keep that message consistent by continually reinforcing the mission of the company and the developed aesthetic.

**Design** a brand identity that can not only compete in, but also stand out from, other organizations by committing to the adherence of the organization’s business and marketing plans as well as keeping a strong focus on the quality design of materials that relay the companies message.
**Design Focus and Importance**

A significant aspect in the development of a successful organization brand identity is the commitment to the quality design of materials. A significant detriment to many companies is when their design is poor even if it is backed by solid business and marketing plans. Many companies with poor design can be successful, and are, because of a combination of factors; some being luck, connections, a well-thought-out business plan, and what service/product they are offering, but this should not lessen the importance of investing time and resources on quality design work. Organizations should highly consider hiring a graphic designer, or contracting with one, who is committed to the art and has the ability to produce appropriate materials that reinforce the organization’s business model. Consider the following three elements when considering your organization’s brand design (as well as hiring a designer)

1. **The Art of Focus** – A good designer knows how to not only create a quality, “nice looking” work, but knows the techniques of suggestion. There is an art behind manipulating imagery to pull someone’s attention; advertising companies develop these strategies like it’s a science (and it can be easily argued that it is). It is important to know (or to hiring someone who knows) what looks good to an audience and what is going to help draw them in.

2. **Realization of Resolution** – It is too common to find marketing materials handed to people that are blurry, pixelated, or cluttered with unnecessary imagery; design software and programs are extremely complex, and like any discipline, require a learned individual at the helm. Unfortunately, it is easy
for anyone to just “pickup” a design program and make their own materials, but be wary, you would not put a scalpel in the hand of someone who is not a surgeon and be confident of their ability to operate.

3. *The Designer’s Eye* – Defining and developing an organization’s brand is like creating a very complex work of art – more like a series of art pieces that are collected in a gallery. The materials need to flow together and have a similar aesthetic that will enforce the brand awareness of the company and there needs to be a strategy and plan for how they are presented. Some executives will have an artistic ability that draws their attention to the sort of details necessary when creating a brand, and some do not. It is important to know the strengths and weaknesses of the organization’s executive structure, especially when considering a designer or design team.

**Adherence to Brand Use & Visual Identity Guidelines**

University organizations should be run like a small business in “the real world”. This will not only keep the organization running efficiently, but it will hopefully aid in the growth of the program. **Maintaining a strict visual identity will enforce continuity as the years go by and will promote recognition from the university and surrounding communities.** I have developed a Visual Identity Guide for the WPICMA that contains elements of the WPI Visual Identity Guide provided by the marketing department as well as a portion that is unique to the WPICMA to help maintain the brand identity of the organization in years to come (please see Appendix I for the Visual Identity Guide).
Understanding the University Structure

Priorities

Understanding the university structure can lead to significant benefits for the organization. It is very important to look into the current university structure and its financial priorities and understand what the school is currently supporting and where its efforts will be placed in the future. This could have an impact on the organizations funding or if it will be looking for funding in the future. This is also beneficial information because the program could potentially capitalize on what the school wants so it can get something it wants.

Assets and Allies

1. Organization Affiliations

   a. Alumni Organizations – The WPICMA has the good fortune to have an alumni association called the Glee Club Associates (GCA) that help fund some events for the undergraduates in the program as well as aid in the effort to raise funds for the Glee Club endowment. The GCA chairman was an incredible asset during the fundraising effort of the WPICMA and the relationship is continually growing. I would highly suggest the formation of a support structure like this. It also enforces the validity of the program because of the strong alumni ties.

   b. Student Groups – Due to the structure of a university, many of the organizations members may participate in other organizations at the school. This can be very beneficial as different programs may be able
to help each other out on certain things. Having a good relationship with someone in the Student Government Organization is a great asset to have as they have access to a lot of university resources and contacts.

2. University’s Alumni Relations – One of our biggest assets, and where we received a significant amount of aid as we were working on promoting the WPICMA and raise funds, was Alumni Relations. This is a great resource to tap at any institution because it is their job to foster good relations with outgoing students. They want to create happy, willing-to-give alumni and your organization needs access and willing-to-help people higher up within the university chain – a symbiotic relationship. The director we worked with not only helped strategize our marketing plan, but also provided resources such as web developer access for donation pages that we used, as well as email blasts that sent our invitation to hundreds of alumni.

**Understanding “Behind the Scenes” Politics**

If you are a student helping to run an organization, you have to understand that there may be some history between faculty advisors of an organization and other people within the university structure. There may be issues that you are trying to fight for that seem to get an unusual pushback from someone higher up the food chain. Learning when to push and when to let go is a tricky art to master. Just remember, things are not always what they seem.
Know What to Ask For

More often than not, organizations need to run fundraising campaign after event after promotion to try to bring in money to help the program continue running. However, **money is just one element that an organization should look for**, especially when dealing with academic departments, leaders, and faculty. There are three significant “asks” an organization should look for:

1. **Money** – The obvious pursuit as this is immediately useable for purchasing and keeping up with the costs of running an organization

2. **Access** – Before going into a meeting with say, the Provost of the university, consider what will be the most beneficial resource you will get out of that meeting. The office of the Provost is hit up for funds on a regular basis and frequently they do not have the money to give because it is being used for pre-existing, planned projects. Instead, consider asking for access to individuals the office may know of who may be sympathetic to your cause. Students will have much less access to higher profile people with deep pockets, but these are the people the office of the Provost deal with on a regular basis. They may be able to provide you with 4 or 5 names that may be able to donate 10 times what the Provost would have given you.

3. **Promotion** – Another invaluable resource is recognition, getting the organization’s name out there. Organizations and groups such as Alumni Relations or Marketing may not be able to cut you a check, but they have access to hundreds of names and publications they could probably get your advertisement into.
Managing Risk

As with any project, the assessment of risk is very important to ensure the long-term goals of the organization are met. What happens if a project, or an element of a project, fails? Developing contingencies for projects is a strategic method for the avoidance of complete failure. Having a back up plan (maybe even two or three) also relieves a certain amount of stress that comes from a high stakes project.

In the case of the WPICMA marketing and scholarship plan, it was important to consider what actions would need to be taken in the event that the funds necessary for the committed scholarships were not procured. Working with the GCA allowed for the development of strategies to hedge this risk by seeking out alumni of the program who would be willing to donate the money, for a short period of time, with the intent of getting paid back by the program over x amount of years.

This is where the importance of advanced planning and strategy is made evident. Also, that fundraising and fund procurement efforts are backed by marketing strategies in order to maintain organizational stability over time. In the case of this project, the Staccato benefit was developed as a renewable resource for generating funds for the program, considering the long-term goals of the organization and not just the immediate need. Time constraints and deadlines can often result in the dismissal of marketing tactics in planning, but it is extremely important that each effort is vetted for how it contributes to the sustainability of the organization over
time as well as an assessment of the risk associated with any given project and how to hedge that risk with contingency plans.

**The Importance of Time/Section Summary**

In case it was not emphasized enough before, time is the most important element when preparing an organization’s marketing plan and when planning events and promotions. Proper time management is an incredibly useful skill to have in any line of work and marketing and event coordinating is no exception. To recap, the following list emphasizes some important suggestions and recommendations to consider when approaching working with an organization in a university environment:

1. Have an organizational calendar solidified for the next academic year in the previous year
2. Lay out titles and descriptions for the roles necessary for the success of the organization’s marketing efforts
3. Remember what drives the people getting involved in the organization
4. Maintaining a strict visual identity will enforce continuity as the years go by and will promote recognition from the university and surrounding communities
5. Understanding the university structure can lead to significant benefits for the organization
6. Know what to ask for: Money is just one element that an organization should look for

CONCLUSION

Creating, defining, and adapting marketing strategies for an organization is a very complex and detailed process, but is crucial to success and growth. Marketing and organization branding can influence and benefit every arm of the organization and it is important to focus on organizational leadership, management, and the goals and missions of the group in tandem with marketing strategies.

My work within the university environment while trying to foster growth and a brand culture for the WPICMA, in tandem with my research, has taught me valuable lessons about leadership, management, coordination, marketing & promotion, and fundraising as an avenue of promotion. Utilizing the various business models available and understanding the university structure helped shaped the marketing plan and strategies of my work with the WPICMA.

The development of this plan, and with the assistance of the GCA, lead to many events and outreach efforts being launched and over $30,000 was raised within the six month window for the London tour scholarship fund leading to the successful launch of the tour in May 2014.
Dedication, hard work, and planning are of the utmost importance as well as filling the organization with like-minded individuals who believe in its mission and goals. As a designer, I cannot place a strong enough emphasis on the consistent message a brand should send its audience. The WPICMA Brand Identity & Marketing Practices Guide (Appendix I) not only defines the brand image but also provides a source for new members and leaders to learn about and recreate the brand in future materials. This will help ease the transition from year to year because of the constant turnover of leadership the university structure goes through.

The university environment is a fast-paced, often enigmatic, culture in and of itself due to the influx and outpouring of various students, talent, and resources over the years. It is easy to lose tract of an organization’s mission and vision if there are not concrete materials passed on to new leadership that define the marketing strategy and brand styles of the group. This foundation, the benefit of frequent, new ideas, and the fostering of healthy relationships with other individuals in the university
structure, will all aid in the definition of a culture that is unique to the organization while simultaneously integrating into the formerly defined campus culture.

After your marketing plan, mission, and brand materials are created, you have just begun the ever-evolving project of defining your organization’s culture and its success. These documents are not meant to be concrete, fixed rules but living guidelines that evolve with the naturally evolving culture of your organization. Do not be afraid to make revisions to your strategies or reassess organizational tactics, but hold any changes to a standard backed by research and intention.
Appendix I: Brand Identity & Marketing Practices Guide for the WPI Choral Music Association
Brand Identity & Marketing Practices for the WPI Choral Music Association
The Importance of Marketing & Brand Consistency for the Organization

It is too common for individuals, groups, and companies to not put enough emphasis on the development of a marketing plan for their organization or company. Marketing strategy, promotional planning, and the pursuit of great design should have more of an emphasis in the building blocks of a company or organization for it will help define every component of the company, not just the public’s perception, leading to an organized and productive company culture with a consistent message.

David Williamson elegantly stated that the purpose and primary goal of marketing is the same in every vein of business, nonprofit and not, and that it is to “define and then defend an organization’s position, and move it closer to success in its mission”

It is the goal of this document to aid in the definition of the WPI Choral Music Association brand as well as to lay out a marketing plan that can be applied and adapted throughout the life of the WPICMA.

- Joshua Croke ‘14
  Designer and Brand Strategist
# Table of Contents

Title Page ................................................................................................................................................... 1
Importance of Marketing & Brand Consistency for the Organization ................................................................. 2
Table of Contents ............................................................................................................................................. 3-4
The Power of Consistency ................................................................................................................................. 5
Establishing a Brand/Brand Use Guidelines ...................................................................................................... 6-32
  WPI Official Colors ....................................................................................................................................... 7
  WPI Institutional Logos ................................................................................................................................. 8
  Logo Primary .................................................................................................................................................. 9
  Logo Secondary .......................................................................................................................................... 10
  Logo Tertiary .............................................................................................................................................. 11
Institutional Word Marks – Serif ...................................................................................................................... 12
Institutional Word Marks – Sans Serif ............................................................................................................. 13
Institutional Logo - Area of Isolation ................................................................................................................ 14
Institutional Logo – Minimum size .................................................................................................................. 15
Institutional Logo – Common Misuse ............................................................................................................. 16
Official Fonts – Institutional ............................................................................................................................ 17
Official Fonts – Headlines and Body Copy ...................................................................................................... 18
Limited or Restricted Use – University Sub-brands ....................................................................................... 19
Limited or Restricted Use – University Seal (stand alone) ............................................................................ 20
Limited or Restricted Use – University Seal (area of isolation) .................................................................... 21
Limited or Restricted Use – University Seal (used as a watermark) ............................................................. 22
Limited or Restricted Use – University Seal (common misuse) ..................................................................... 23
WPICMA Official Colors .................................................................................................................................. 24
Table of Contents (continued)

WPICMA Logo – Primary .................................................................................................................. 25
WPICMA Logo – Secondary ........................................................................................................... 26
WPICMA Logo – Tertiary .............................................................................................................. 27
Organization Logo – Area of Isolation ........................................................................................... 28
Organization Logo – Minimum Size .............................................................................................. 29
Organization Logo – Common Misuse ........................................................................................ 30
Organization Official Fonts .......................................................................................................... 31
Organization Official Fonts - Headlines and Body Copy ................................................................. 32
Marketing Practices ..................................................................................................................... 33-46
  Where Marketing Fits ................................................................................................................ 33
Marketing Plan & Analysis ......................................................................................................... 34
  Summary ................................................................................................................................. 35
  Table of Contents ................................................................................................................... 36
  Organization Mission ................................................................................................................ 37
  Financial Objectives .................................................................................................................. 38
  Brief Marketing Analysis ......................................................................................................... 39
  SWOT Analysis ........................................................................................................................ 40
Budgeting in the University Environment ..................................................................................... 41
Organization Action Plan ............................................................................................................. 42
  Definition of Roles ................................................................................................................... 43
  Planning for the Year 2014-15 ................................................................................................. 44
  Friends of the WPICMA ......................................................................................................... 45
  Staccato Benefit ....................................................................................................................... 46
The Power of Consistency

This guide focuses on the importance of the WPI Choral Music Association visual identity. Brand elements - logos, word marks, the look and feel of branded materials and products - require a commitment to high quality and consistency throughout the life of the WPICMA.

As such, this guide lays the foundation for building a strong and recognized company brand by laying out important aesthetic elements that will communicate the consistency and quality of the WPICMA name.
Establishing a Brand

WPI Brand Use Guidelines

Since the WPI Choral Music Organization exists within the Worcester Polytechnic Institute culture that has a formerly established brand, there are design criteria that need to be followed in order to adhere to the overarching institutions pre-existing brand guidelines.

It is extremely important that these rules be followed when creating anything that uses the WPI logo or references the WPI name.

WPI Choral Music Association Brand Use Guidelines

Considering the above information, it is important to note that the WPICMA also has brand use guidelines unique to itself so it has an element of individuality from the overall campus image. While the WPICMA branding follows many elements of the overall WPI brand image, there are elements that are different that need to be followed in order to maintain, and continue building, the brand recognition of the WPICMA.
## Official colors

WPI’s official colors are Crimson (PMS 187c) and Gray (PMS 429c). Black is considered an accent color.

### Color specifications should never be altered.

**NOTE:** Due to the inconsistent nature of computer monitors and office printers, the colors depicted within this guide may not match the actual PANTONE® colors when viewed on screen or printed on your office printer.

For accurate color reproduction for:

- **Printed materials**, use the PANTONE® or CMYK 4-color process numbers. **NOTE:** For two-color printing Pantone 429c (gray) may be reproduced as a 30% tint of black. (To avoid a color shift, this is recommended only for items that are printed on pure white stock.)

- Full color (4-color process) and 2-color (spot color) versions of all logo and word mark files are available.

- **Web**, use sRGB and HTML numbers.

- **Embroidery thread**, use MADEIRA® numbers.

---

<table>
<thead>
<tr>
<th>PANTONE 187c</th>
<th>PANTONE 429c</th>
<th>BLACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMYK:</td>
<td>CMYK:</td>
<td>CMYK:</td>
</tr>
<tr>
<td>C: 7</td>
<td>C: 21</td>
<td>C: 0</td>
</tr>
<tr>
<td>M: 100</td>
<td>M: 11</td>
<td>M: 0</td>
</tr>
<tr>
<td>Y: 82</td>
<td>Y: 9</td>
<td>Y: 0</td>
</tr>
<tr>
<td>K: 26</td>
<td>K: 23</td>
<td>K: 100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>sRGB:</th>
<th>sRGB:</th>
<th>sRGB:</th>
</tr>
</thead>
<tbody>
<tr>
<td>R: 172</td>
<td>R: 169</td>
<td>R: 0</td>
</tr>
<tr>
<td>G: 43</td>
<td>G: 176</td>
<td>G: 0</td>
</tr>
<tr>
<td>B: 55</td>
<td>B: 183</td>
<td>B: 0</td>
</tr>
</tbody>
</table>

- **HTML:** AC2B37
- **HTML:** A9B0B7
- **HTML:** 000000
- **MADEIRA:** 11181
- **MADEIRA:** 1011
- **MADEIRA:** 1000

---

PANTONE® is a registered trademark of PANTONE Inc.

MADEIRA® is a registered trademark of MADEIRA USA LTD.

---

cited from the WPI Visual Identity Guide https://www.wpi.edu/offices/marketing/visual63.html
Licensing the WPI brand

In June 2012, WPI began licensing vendors wishing to produce materials bearing the WPI logo, word mark, and seal. We began with the bookstore, and as of the start of A-term 2012, all new merchandise coming into the store carries the official treatment of the WPI logo as defined in this guide. All vendors producing merchandise for sale through the bookstore have signed a licensing agreement with the agency that represents WPI.

As we move forward with our logo rollout and our commitment to preserve, protect, and promote our brand, WPI will begin licensing additional non-bookstore vendors during the fall and winter of 2012 with all vendors signing a licensing agreement by January 1, 2013. This impacts any vendor that reproduces the WPI logo, name, or seal for any reason. Licensing workshops will be held during B-Term for WPI employees to clarify and explain the process.

A list of WPI licensees is available by visiting http://lrgusa.com/licensing/vendor-list/. Type “Worcester Polytechnic Institute” in the search bar at the top of the page.
1. Institutional Logos
1.1 Institutional logo—primary

Proper use of the WPI primary institutional logo:

Full color reproduction is preferred. See ① and ②. When full color logos are used on dark or patterned backgrounds, the WPI type reverses to white, as seen in illustration ③.

For two-color printing, use the files with "2Cir" in the file name.

One color logos may only appear in Pantone 187c (crimson), as in ③a, Pantone 429c (gray), as in ③b, 100% black, as in ③c, or a 30% tint of black (to be used only on pure white stock), as in ③d. When one color logos are used on dark or patterned backgrounds, the logo reverses to white as in ④.

For detailed color information see page 5.

Preferred positioning:
Use this logo when left- or right-handed position is required.

See page 9 for recommended use for centered positioning.
1.2 Institutional logo—secondary

Proper use of the WPI secondary institutional logo:

Full color reproduction is preferred. See ① and ②. When full color logos are used on dark or patterned backgrounds, the WPI type reverses to white, as seen in illustration ②.

For two-color printing, use the files with "2Clr" in the file name.

One color logos may only appear in Pantone 187c (crimson), as in ③a, Pantone 429c (gray), as in ③b, 100% black, as in ③c, or a 30% tint of black (to be used only on pure white stock), as in ③d. When one color logos are used on dark or patterned backgrounds, the logo reverses to white, as in ④.

For detailed color information see page 5.

Preferred positioning: Use this logo for applications where a centered positioning is required, or where its square proportions are appropriate.
1.3 Institutional logo—tertiary

Proper use of the WPI tertiary institutional logo:

Full color reproduction is preferred. See ① and ②. When full color logos are used on dark or patterned backgrounds, the “Worcester Polytechnic Institute” type reverses to white, as in illustration ②.

For two-color printing, use the files with "2Clr" in the file name.

One color logos may only appear in Pantone 187c (crimson), as in ③a, Pantone 429c (gray), as in ③b, 100% black, as in ③c, or a 30% tint of black (to be used only on pure white stock), as in ③d. When one color logos are used on dark or patterned backgrounds, the logo reverses to white, as in ④.

For detailed color information see page 5.

Use this logo only for applications where wide proportions are appropriate, e.g. signage, across the width of a poster, or where it can be used at a size large enough for the height of the seal to meet the minimum size requirement of 1/2".
1.4 Institutional word marks—serif

WPI work marks, like the logo itself, are carefully designed to function as artwork. Use art files made available. Do not recreate or alter.

Proper use of the WPI institutional word mark-serif:

When used on white or light backgrounds, word marks may appear only in Pantone 187c (crimson) or 100% black, as seen in illustration ①. Marks in Pantone 429c (gray) or a 30% tint of black (WPI_WM_Minion_30BLK), as in ② are restricted to use on pure white backgrounds only.

When a word mark is used on dark or patterned backgrounds, the mark reverses to white, as in ③.

For detailed color information see page 5.

Suggested use: Use this version of the word mark in applications requiring a formal, authoritative, or traditional approach, for example, presentations to peers or partners, university collateral, and alumni communications.

NOTE: A small caps serif word mark is used only on university and presidential stationery, business cards, and select materials managed by the Division of Marketing and Communications.

---

cited from the WPI Visual Identity Guide https://www.wpi.edu/offices/marketing/visual63.html

12.
1.5 Institutional word marks—sans serif

WPI work marks, like the logo itself, are carefully designed to function as artwork. Use art files made available. Do not recreate or alter.

Proper use of the WPI word marks-sans serif:

When used on white or light backgrounds, word marks may appear only in Pantone 187c (crimson) or 100% black, as seen in illustration ①.

Marks in Pantone 429c (gray) or a 30% tint of black, as seen in ②, are restricted to use on pure white backgrounds only.

When a word mark is used on dark or patterned backgrounds, the mark reverses to white, as in ③.

For detailed color information see page 5.

Suggested use: Both sans serif versions depict a more informal, friendly, and open look and feel. In particular, the all uppercase sans serif word mark functions well where an innovative, cutting-edge look is appropriate.
1.6 Institutional logos—area of isolation

The free space surrounding the logo (area of isolation) prevents it from visually competing with type or images that surround it. This area (indicated by the broken gray line) should always be void of type or other design elements.

X is always equal to the height of the “W” in WPI regardless of the size of the logo.

cited from the WPI Visual Identity Guide https://www.wpi.edu/offices/marketing/visual63.html
1.7 Institutional logos—minimum size

The height of the seal component of all institutional logos should never be smaller than 1/2”.

To encourage consistent use, sizing the logo so that the seal component measures 3/4” in height is preferred sizing for front or back covers of most university publications.
1.8 Institutional logos—common misuse

To maintain the strength and integrity of the WPI logos they must never be altered in any way. While these “never do” examples are all shown using the primary logo, the rules apply to all logo versions.

- Never distort the logo
- Never alter proportions of the components
- Never alter color placement
- Never box the logo
- Never alter the color
- Never add typography or word mark
- Never alter placement of the components
- Never alter the typography
- Never rotate the logo
- Never use the logo as part of a sentence
- Never outline any part of the logo
- Never add a drop shadow or other special effects
1.9 Official fonts—institutional

Two fonts have been chosen as official WPI typography. Each OpenType font is a highly readable, clean, cross-platform, and Microsoft compatible. Minion Pro is reminiscent of the Renaissance period of “elegant, beautiful and highly readable type designs.” Likewise, Myriad Pro offers clean open shapes and precise letter fit for legibility without compromising creativity.

Primary Font: Minion Pro Semibold:

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
cdefghijklmnopqrstuvwxyz
1234567890
```

Secondary Font: Minion Pro Italic:

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
cdefghijklmnopqrstuvwxyz
1234567890
```

Secondary Font: Myriad Pro Semibold:

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
cdefghijklmnopqrstuvwxyz
1234567890
```

Minion Pro Regular
Minion Pro Italic
Minion Pro Medium
Minion Pro Medium Italic
Minion Pro Semibold
Minion Pro Semibold Italic
Minion Pro Bold
Minion Pro Bold Italic

Myriad Pro Regular*
Myriad Pro Italic
Myriad Pro Semibold
Myriad Pro Semibold Italic
Myriad Pro Bold
Myriad Pro Bold Italic

* for Microsoft Word templates, may be substituted with Verdana Regular

cited from the WPI Visual Identity Guide https://www.wpi.edu/offices/marketing/visual63.html
1.10 Official fonts—headlines and body copy

The primary font choice for headlines is Minion Pro Semibold (always in upper and lowercase). The primary font for body copy is Myriad Pro Regular*. In applications where sub-headlines are required the preferred font is Minion Pro Italic. In applications where an informal headline font is preferred, Myriad Pro Semibold may be used in title case or all caps.

For information regarding font families associated with the WPI brand identity, see page 16.

### Minion Pro Semibold

#### Minion Pro Semantic Sub-Headline

Myriad Pro Regular body copy Myriad body copy Myriad body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular body copy Myriad body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular

* for Microsoft Word templates, may be substituted with Verdana Regular

### Myriad Pro Semibold

#### Minion Pro Semantic Sub-Headline

Myriad Pro Regular body copy Myriad body copy Myriad body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular body copy Myriad body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular

### MYRIAD PRO SEMIBOLD

#### Minion Pro Semantic Sub-Headline

Myriad Pro Regular body copy Myriad body copy Myriad body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular body copy Myriad body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular Myriad Pro Regular body copy Myriad body copy Myriad Pro Regular

NOTE: Myriad Pro Semibold in all uppercase is only recommended for short headlines

18.
3.1 University sub-brands

When a case is made that a sub-brand or extension of the WPI logo serves a strategic purpose and is aligned with university goals, the Division of Marketing and Communications will create the required logo artwork, prepare the files, and make them available.

Individual units should not—and do not need to—create their own logo artwork. For contact information see page 37.
3.2 University Seal—Stand alone

Use of the stand-alone university seal is restricted to use approved by the Division of Marketing and Communications. All other use is strictly prohibited.

Proper use of the WPI stand alone seal:

Full color reproduction is preferred. See illustrations ① and ②.

For two-color printing, use the files with "2Clr" in the file name.

One color seals may only appear in Pantone 187c (crimson) or 100% black, as in ③. Use of Pantone 429c (gray) or a 30% tint of black are restricted to use only on pure white paper and backgrounds.

When one color seals are used on dark or patterned backgrounds, the seal reverses to white ④.

For detailed color information see page 5.
3.2a University seal—area of isolation

The free space surrounding the seal (area of isolation) prevents it from visually competing with type or images that surround it. This area (indicated by the broken gray line) should always be void of type or other design elements.

X is always equal to the height of the shield regardless of the size of the seal.
3.2b University seal—used as a watermark

Use of the stand-alone university seal as a simulated watermark is restricted to use by the Division of Marketing and Communications. All other usage is strictly prohibited. Use of the seal as a watermark is restricted to commercially printed applications where color shifting can be carefully controlled. It must not be used for items that are printed on office printers.

A university seal watermark is used in WPI PowerPoint templates. These templates must be used as provided and never altered.

To prevent the white seal from appearing pink when placed over a background of Pantone 187c, a maximum 10% opacity of the white is recommended but should be carefully monitored and adjusted. When placed over other dark or patterned backgrounds the opacity of the white watermark seal or underlying images must be carefully adjusted for optimal clarity of the seal.

Proper Cropping and Positioning: The “W” in “Worcester” and the final “C” in “Polytechnic” must always be visible.

The gray watermark must never be placed over any colored or patterned backgrounds. Use of the seal as a gray watermark is restricted to use only on pure white paper and backgrounds.
3.2c University seal—common misuse

- Never distort the seal
- Never alter color placement
- Never alter the color
- Never crop the full-color seal
- Never rotate the seal
- Never add or remove graphic components
- Never change the words within the seal
- Never change the shield
- Never use individual components of the seal as stand alone design elements
WPI Choral Music Association Visual Identity Guidelines

WPICMA Official Colors

The WPICMA official colors are Pantone 187c (Crimson, as denoted in the WPI brand guidelines) and 40% tint of black.

Color Specifications should never be altered.

NOTE: Due to the inconsistent nature of computer monitors and office printers, the colors depicted within this guide may not match the actual colors when viewed on screen or printed on your office printer.

For accurate reproduction for:

Printed Materials, use the CMYK 4-color process numbers.

Web, use RGB and HTML numbers
Organization Logo - Primary

Proper use of the WPICMA logo:

Full color reproduction is preferred. When full color logos are used on dark or patterned background, the logo reverses to 40% of gray as seen in illustration ②.

For black and white print use logos A and B.
Organization Logo - Secondary

Proper use of the WPICMA logo:

Full color reproduction is preferred. When full color logos are used on dark or patterned background, the logo reverses to 40% of gray as seen in illustration ②.

For black and white print use logos ① and ③.
Organization Logo - Tertiary

Proper use of the WPICMA logo:

Full color reproduction is preferred. When full color logos are used on dark or patterned background, the logo reverses to 40% of gray as seen in illustration ②.

For black and white print use logos ① and ③.
Organization Logo - Area of Isolation

The free space surrounding the logo (area of isolation) prevents it from visually competing with type or images that surround it. This area (indicated by the broken gray line) should always be void of type or other design elements.

X is always equal to the height of the two lines of text in "Worcester Polytechnic Institute Choral Music Association."
Organization Logo - Minimum Size

The height of the logo should never be smaller than 1”.

To encourage consistent use, sizing the logo at 1” in height is the preferred size for print materials when possible.
Organization Logo - Common Misuse

To maintain the strength and integrity of the WPICMA logo, it must never be altered in any way.

Never distort the logo
Never alter proportions of the components
Never box the logo
Never alter the color
Never rotate the logo
Never add a drop shadow or other special effects
Official Fonts

Three fonts have been chosen as official Marison typography. Each of these fonts is extremely readable, clean, cross-platform, and Microsoft compatible. Minion Pro offers an elegant, serif design and Myriad Pro offers clean and precise letters for creative application.

- **Primary Font: Minion Pro Semibold**
  
  A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
  a b c d e f g h i j k l m n o p q r s t u v w x y z
  1 2 3 4 5 6 7 8 9 0

- **Secondary Font: Tangerine**
  
  A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
  a b c d e f g h i j k l m n o p q r s t u v w x y z
  1 2 3 4 5 6 7 8 9 0

- **Secondary Font: Myriad Pro Light**
  
  A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
  a b c d e f g h i j k l m n o p q r s t u v w x y z
  1 2 3 4 5 6 7 8 9 0
Official Fonts - Headlines and Body Copy

The primary font choice for headlines is Minion Pro Semibold (always in upper and lowercase). The primary font for body copy is Myriad Pro Light. In applications where sub-headlines are required the preferred font is Minion Pro Italic. In applications where an informal headline font is preferred, Myriad Pro Semibold may be used in title case or all caps. In materials such as posters, invitations, and brochures, the script font Tangerine can also be used (always in upper and lowercase).

For information regarding font families associated with the WPICMA brand identity, see page 29.

Minion Pro Semibold

Minion Pro Italic Sub-Headline

Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy

Myriad Pro Semibold

Minion Pro Italic Sub-Headline

Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy

MYRIAD PRO SEMIBOLD

Minion Pro Italic Sub-Headline

Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy

Tangerine Regular

Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy Myriad Pro Light body copy

NOTE: Myriad Pro Semibold in all uppercase is only recommended for short headlines
Where Marketing Fits

David Williamson elegantly stated that the purpose and primary goal of marketing is the same in every vein of business, nonprofit and not, and that it is to “define and then defend an organization’s position, and move it closer to success in its mission” (Williamson 2009). The foundation of marketing within any company is extremely important in order to define who your audience is, what they want, and how to show them your company has it.

The following questions, when answered, will help members better understand where marketing stands to help promote and grow the organization. These questions were collected from the Virginia Commonwealth University’s paper on organizational marketing (VCU 1997).

1.) What is the mission of the organization?
2.) What are the abilities and preferences of the job seekers? (The student membership and alumni affiliates)
3.) Who is the audience?
4.) What services will be offered to satisfy the customers’ needs?
5.) What are the economic trends?
6.) What are the outcomes expected?
7.) What is the message to the customers? (This message should enforce the organization’s mission)
8.) What are the resources?
9.) What is the promotional plan? What tools will be used?

Marketing Plan & Analysis
Prepared for the WPI Choral Music Association
Delivered: May 2014
Summary

The following information includes strategy and research for the WPICMA that will help to further their efforts in marketing and promotion for the program. A suggested mission for the organization is defined that focuses on the commitment to the choral arts and student involvement, as well as fostering strong relations to support the growing alumni culture.

An assessment of the groups target markets as well as its strengths, weaknesses, opportunities, and threats has been conducted and concepts for budget planning are presented.

This information is followed by an Organization Action Plan for the WPICMA that defines the various roles for the proper functionality of the organization and also provides a guideline for the two major additions to the program as of 2014: the Friends of the WPI Choral Music Association program and the Staccato: Accenting the Arts in Worcester benefit.
Table of Contents

Summary........................................................................................................ 35
Table of Contents.........................................................................................36
Organization Mission.................................................................................. 37
Financial Objectives.................................................................................... 38
Marketing Analysis....................................................................................... 39
SWOT Analysis............................................................................................ 40
Budgeting in the University Environment .......... 41
Organization Action Plan............................................................................ 42
  Definition of Roles .................................................................................. 43
  Planning for the Year 2014-15 ................................................................. 44
  Friends of the WPICMA ........................................................................... 45
  Staccato Benefit ..................................................................................... 46
Proposed Organization Mission

The mission of the WPI Choral Music Association (WPICMA) is to educate students in the choral arts while simultaneously creating a community culture within the organization by allowing students to get involved in the planning, promotion, and implementation of the organization's activities. The WPICMA will create lasting bonds with its members by working closely with the Glee Club Alumni Association (GCA) and the Alden Voices Alumni Association (AVA) to stay in communication with alumni of the organization to tell them about upcoming performances and events as well as plan events to recognize and focus on the alumni of the various choral groups within the WPICMA.

The WPICMA also strives to provide members with various cultural experiences through domestic and international travel. In tandem with the GCA goals, we quote their statement: “we dream of a time when travel and tours are available to any (WPICMA) member that wants to attend, regardless of financial means.” This will be accomplished by the pursuit of donations and commitments to the Glee Club Endowment.
Proposed Organization Financial Objectives

GROW
- Pursue promotional campaigns, events, and monetary asks to build the Glee Club Endowment
  - Continue to promote and plan the *Staccato: Accenting the Arts in Worcester* benefit

SUSTAIN
- Keep records of yearly contributions and try to replicate annually in order to create a sustainable financial environment where expected contributions can be factored into budgeting

GIVE BACK
- Become financially stable enough to provide more and more WPICMA members with scholarship opportunities for domestic and international tours
  Give back to the community by shaping the *Staccato* benefit to give a percentage to an arts organization or community arts project
Brief Marketing Analysis

Industry Description: The WPI Choral Music Association is a university organization that promotes the pursuit of the choral arts both academically and extracurricularly. The GCA and AV alumni associations are nonprofit organizations composed of alumni from the choral program who are actively involved with the workings of the WPICMA.

Target Market: The WPICMA has 4 specific target groups that each require different events and tactics to help promote the mission of the WPICMA. These target groups are:

1. WPI and Worcester Consortium Students
2. WPI Faculty and Staff
3. Parents and Friends of WPICMA Members
4. Worcester Community Members with a Passion for the Arts
## SWOT Analysis

### Strengths
- Long history and strong alumni support system
- Dedicated and multifaceted student involvement
- Organized and professional executive groups
- Over 100 members but still room for growth
- WPI’s resources and contacts

### Weaknesses
- Lack of advanced planning leads to rushed work
- No consistency in methods of communication
- Maintaining marketing while in early stages
- Summer months cause efforts to lose momentum

### Opportunities
- New brand and marketing plan for promotion
- Staccato benefit as a platform for exposure
- The WPICMA to promote all choral groups

### Threats
- Fragmentation due to lack of communication
- Loss of resources due to member neglect
- Loss of resources due to administrative oversight
Planning at least a year in advance is crucial for the financial functionality of university organizations because budgets need to go through an approval process from the institution as well as student groups with access to funding. There are many elements in marketing that have small (or large) costs to them that are frequently forgotten about, which require funds be pulled from other accounts that were formerly allotted to something else.

Consider these items when planning the yearly budget for the organization:

1. Printing of Marketing Materials (these costs add up significantly over the year. It is important to plan for that)
   - Concert Posters, Fliers, Newsletters, Invitations, Sheet Music, Business Cards for Student Managers, etc.
2. Production of CD's and costs associated with posting online
3. Overhead for costs associated with large events like *Staccato*
4. Planning to put money away for scholarships and other similar charitable contributions
5. While there are many students who come through who are capable of poster design in some fashion, it is important not to compromise the integrity of the brand if there is an off year - consider hiring a designer for posters and other marketing materials and work that cost into the budget

2013 - April 2014: Avenues of Promotion & Fundraising and Breakdown of Categories

![Graph showing Avenues of Promotion & Fundraising Breakdown of Categories]

- Alumni Participation Fees (4%)
- Crowdfunding (6%)
- Student Activities (7%)
- Staccato Benefit (11%)
- General Donations (17%)
- Alumni Weekend Contributions (26%)
- Grants & Departmental Funds (35%)
Definition of Roles

There is a significant amount of work and various tasks that go in to running a successful organization, especially during years involving a tour, especially a choral tour that has performance venues, etc., it is extremely important to lay out titles and descriptions for the roles necessary for the success of the organization's marketing efforts. In regards to marketing and fundraising, the following structure is suggested:

1. **Marketing Lead** - The Marketing Lead is in charge of all efforts in regards to marketing, promotion, and fundraising. This person needs to approve all events, marketing materials such as posters and fliers, and communicate with the faculty advisor regularly to stay on top of important dates and deadlines.

2. **Designer** – The Designer is responsible for upholding the brand image of the organization through the design and production of all of the organizations marketing materials. These materials include, but are not limited to, posters, tickets, fliers, banners, brochures, invitations, cards, letters, social media and web graphics, and event programs.

3. **Social Media/Webmaster** – The Webmaster is responsible for maintaining the existing website and social media platforms used by the organization, staying consistent with the organization’s brand use guidelines, as well as to implement design changes as created by the Designer after approval from the Marketing Lead.

4. **Event Coordinator** – The Event Coordinator is responsible for overseeing and managing the organization’s events during the year. They will work closely with the Marketing Lead to ensure that all events scheduled are in the best interest of the organization and enforce and promote their mission statement.

5. **Student Representatives** – The Student Representatives are extremely important to furthering the marketing efforts of the organization. These individuals will be students involved with the program at various levels who will volunteer on a per-project basis. Every organization needs more hands than the “managerial staff” – this is the workforce. Try to get as many people involved as possible.
Planning for the Year 2014-15

When developing a marketing plan for an established organization that does not have a solidified brand identity outside of the school’s visual identity, it is important to set aside time to strategize and develop a plan. Even with a preexisting brand this time must be allocated for upkeep and refocusing. Developing a calendar specifically geared toward planning and marketing strategy is an invaluable asset to keep the program fully functional and to promote growth by continuing to adapt and add on to the preexisting infrastructure.

<table>
<thead>
<tr>
<th>Suggestions for Strategic Planning Meetings for Marketing and Promotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year in Review &amp; Suggestions for Improvement</td>
</tr>
<tr>
<td>Planning and Strategy for Next Academic Year</td>
</tr>
<tr>
<td>Planning Meeting with Organization Officer Boards</td>
</tr>
<tr>
<td>Appoint marketing manager</td>
</tr>
<tr>
<td>Finalize goals for the year</td>
</tr>
<tr>
<td>Finalize event dates for the year</td>
</tr>
<tr>
<td>Marketing manager will run weekly/biweekly meetings to receive updates and delegate actionable tasks</td>
</tr>
<tr>
<td>Marketing meeting with Officer Boards to provide updates and plans to launch into the next semester</td>
</tr>
<tr>
<td>Marketing team meeting to regroup after break</td>
</tr>
<tr>
<td>Marketing manager updates Officer Boards at weekly meeting</td>
</tr>
<tr>
<td>Marketing manager will run weekly/biweekly meetings to receive updates and delegate actionable tasks</td>
</tr>
</tbody>
</table>

*Cycle back to the top of this plan*
The Friends of the WPI Choral Music Association Program

This program was developed to give donors an incentive to give to the program and to help try and sway their gift to reach a higher level because of the various inclusions at the different sponsorship tiers. The following can also be found in the “Friends of the WPI Choral Association Marketing & Design Materials Guideline”

**Call to Action:** Whether you are a dedicated alumnus, have a personal connection to a current WPI student, or are a strong supporter of the collegiate music experience, your contribution will aid in the efforts of the program and give assistance to students in need. We graciously accept any donation, but we hope you will consider joining the Friends of the WPI Choral Association by donating at one of our various sponsorship levels.

**Sponsorship Levels:** How can you fit into our chord?

**Tonic Level** – contribution at the $100-$249 level
- Acknowledgment on our website and our choral programs
- Listed in our annual year-end newsletter

**Mediant Level** – contribution at the $250-$749 level
- Acknowledgment on our website, choral programs, and our annual year-end newsletter
- Men’s Glee Club Travel Repertoire Book
- WPI Concerts and Events Membership

**Dominant Level** – contribution at the $750-$1,499
- The above-mentioned in addition to…
- WPI Choral Association Memorabilia Package
  - Official Glee Club Mug
  - Friends of the WPI/CMA Bumper Sticker
  - Choral Association Tee Shirt
- Signed Picture of the WPI Choral Tour Group
- Early access to our CD – directly to your inbox!

**Leading Tone Level** – contribution at the $1,500-$4,999
- The above-mentioned in addition to…
- Your favorite choral piece performed and dedicated to you at one of our concerts!
- Engraving of your name or company on a plaque that hangs in Alden Memorial

**Supertonic Level** – contribution at the $5,000 and above level
- The above-mentioned in addition to…
- Personal concert by the Choral Association for an event or party – anywhere in the Boston/Worcester area!
Staccato: Accenting the Arts in Worcester Benefit

Staccato was designed to help raise awareness to the choral music program and the arts at WPI and to be an event that will raise awareness to arts and culture in Worcester in the future. Staccato is a benefit and silent auction that was first held in WPI’s Higgins House on March 29, 2014 - the money raised this year was for the WPICMA London Tour Scholarship Fund. However, the intent of Staccato is to find an arts & culture-based project in the Worcester community to donate 50% of the earning to (the remainder going to the Glee Club Endowment). This will allow for easier marketability of the event, as more people will be willing to go to an event that supports a community effort. This exposure will also be fantastic for WPI’s HUA program and will really help define the presence of the WPICMA, not only at WPI, but in the Worcester community.
Appendix II: Meeting Agenda & Event Guide for the WPI Choral Music Association
Meeting Agenda & Event Guide for the WPI Choral Music Association

TITLE OF MEETING OR PROJECT

DATE

LOCATION

Attendees: list attendees by name, grade, and title if applicable

Old Business: this section lists items previously discussed as well as tasks completed since the previous meeting

New Business: this section lists new items that need to be discusses

To Do List: this section lists actionable items from that days meeting (notes should be kept by a secretary)

PROJECT AND EVENT ACTION LIST

1. Cost & Revenue Projections and Performance Metrics
2. Design Materials Required
3. Distribution, Communication, and Public Relations
4. Event Logistics
   a. Venue
   b. Lighting & Sound
   c. Food Service (if applicable)
   d. Entertainment
   e. Design & Strategy of Marketing Materials
   f. Day-of Activities
      i. Setup/Decoration/Cleanup
      ii. Program Coordination
      iii. Follow Up
Appendix III: Marketing Deliverables

1. Holiday Letter to Alumni – sent via email mailer on December 27, 2013 by
   Scott Hadley in Alumni Relations

2. Staccato: Accenting the Arts in Worcester; Logo Design
3. Staccato: Accenting the Arts in Worcester; Invitation Design

4. WPI Choral Music Association Brochure for Donors
Continuing Tradition, Fostering Growth

About the WPI Choral Association: WPI has one of the oldest choral programs in the country, starting with the formation of the Shinny Glee Club in 1874 that consisted of nine members. We now have over 100 students involved in the choral program who are dedicated to excellence both in music and their academic endeavors.

About Our Conductor

John Delaney received his Bachelor of Music from Assumption College, studied conducting at Harvard University with Roger Wagner, Composition at Boston College of Music, and in 2009 earned his Master of Music in Conducting at the University of Cincinnati College-Conservatory of Music, where he studied with Robert Cutler and Samuel Adler. He received his early choral training in thecamerata, a group he founded and directed in St. Mary’s Church, Wrentham, Massachusetts. He has conducted various choirs and ensembles including the Boston College Chorale, at the Boston College Conservatory of Music and the Boston College Chamber Choir. In 2005 he was appointed as Assistant Conductor for the Boston Camerata and the Boston College Chamber Choir, and in 2006 he became the Associate Director of the Boston Choral Festival. John Delaney is currently the Director of Choral Music and Assistant Instructor of Music at Boston College’s College of Arts and Sciences and Music at the Boston Conservatory.

Upcoming Events & Concerts

- Women's Choral Festival - June 6, 2014 at 3:00pm
- Commencement Choral Concert at WPI - June 7, 2014 at 11:00am
- BBC Festival of Choral Music - Sept. 21, 2014 at 8:00pm
- BBC Festival of Choral Music - June 28, 2014 at 8:00pm
- WPI Choral Festival - Sept. 21, 2014 at 8:00pm

For information about the London Tour or Choral Music at WPI, please contact:

John Delaney
Conductor of Music
jdelp@wpi.edu
508.831.5051

Joshua Croke
Assistant Conductor & Executive Tour Manager
dcroke@wpi.edu
774.402.0339

London Choral Tour - May 2014
5. Glee Club – Parents Weekend Flier (November 2013)
Men’s Glee Club
London Tour Newsletter

WPI’s Men’s Glee Club Preparing for 140th Anniversary London Tour

This upcoming summer (May 2014), the Men’s Glee Club will be launching into its 140th year as an organization at WPI. To celebrate, the Glee Club will be setting off to London to perform choral works in some of the most famous musical venues in the world. Performing abroad is not only an amazing musical experience but also an incredible opportunity to be immersed in the culture of another country.

We welcome anyone who wishes to travel with the Glee Club to join us on our tour. We love having the support of families and community members.

Glee Club London Tour 2014 Itinerary

- Evensong at Westminster Abbey
  Tuesday, May 20, 2014
- Performance at the Royal Naval Chapel in Greenwich
  Wednesday, May 21, 2014
- Maritime Museum
  Thursday, May 22, 2014
- Tower of London & Tower Bridge
  May 22, 2014
- Missa Gaia at Southwark Cathedral
  May 24, 2014
- Performance at St. Paul’s Cathedral
  May 28, 2014
- Performance at St. Paul’s Covent Garden
  May 30, 2014
- Performance at the Imperial College
  May 29, 2014

* There are additional tours and shows that will be included as well as in negotiations. We have also allotted free time for attendees to travel to specific locations of interest. This tour has been tailored to maximize performance, leisure, and cultural immersion over the 2 week trip.
The Men's Glee Club and its History

The WPI Men's Glee Club is an all-male, choral performance organization that was founded in 1874, making it one of the oldest collegiate glee clubs in the United States. The group welcomes all men interested in singing and making connections with fellow Brothers in Song, no audition required.

If you're interested in joining the Glee Club or would like to express interest or acquire more information about the London Tour please email GC@wpi.edu

Student Tour Cost: $3,199.00  Other: $3,499.00
*Land Only (Student): $2,399.00  Land Only (Other): $2,699

The cost of the tour includes: Flight to and from London, air taxes (up to $600), all tax and tips, 2 week travel card in London (Oyster Card), 12-night hotel stay, breakfast every day, 2 dinners, Evensong at Westminster Abbey, Tour of the Tower of London and the Tower Bridge, Jack the Ripper Walking Tour, an evening performance at Shakespeare's Globe Theater, pub nights in the city.

*the land only tour includes everything but flights to and from London.

Contact Us for More Information

John Delorey, Conductor
jfd@wpi.edu

Joshua Croke, Assistant Conductor
jdcroke@wpi.edu

Nicolas Hewgley, Tour Manager
nrhewgley@edu

James Haupt, Alumni Tour Manager
jrhaupt@gmail.com

6. WPI Choral Music Association Website Design
7. Goats Head Performance Advertisement (March 26, 2014)
8. WPI Choral Music Association Letter to Alumni (March 2014)

There is a practical reason for music education: it teaches people to think, to solve problems, to take risks, to think independently, to be an entrepreneur and innovator. The virtues of music education are the virtues of free enterprise in a general and of a high tech, knowledge based society in particular: flexibility, adaptability, inventiveness, even playfulness.

-William E. LaMothe, Former CEO, Xerox Company

Our Need
We are aiming to raise $50,000 to make the Choral Association’s 140th Anniversary Kickoff Tour affordable for the dedicated students who have helped to make the WPI Choral Department so successful, especially over the past few years. We have directed our efforts towards promoting the tour, as well as raising awareness for, not only the WPI choral program, but also the Humanities and Arts program at WPI.

Benefits
All funds raised will go directly to the students tour fund, to ensure that the dedicated students set to go on tour can do so. The students signed up go on tour are talented singers, hold leadership positions in our choral organizations, are dedicated to our promotion, and are active members of the WPI community. If we can help these students afford the cost of tour, we can help to raise the awareness of the strong, innovative & aspiring artists at WPI as well as the cultural and international presence of WPI as an engineering school with an unmatched choral program.

Updates
As an alumni of our music program, you understand how beneficial and rewarding our program can be for its undergraduate students. The music program has been growing more and more each year and we, as an organization, are taking advantage of our 140th year and are really pushing for the promotion of our incredible program.

The program has been receiving some great recognition in preparation for our London Tour. The album release concert for John Denny’s musical Witchfire on February 23 was well received and the 7th Annual Young Men’s Choral Festival Saturday, March 1. Hosted by WPI, was a huge success. A benefit is also being planned to help our efforts of sending our choral tour group to London (more information found below).

This year we have instituted a new program called the friends of the WPI Choral Association that will manage and keep record of alumni, family, businesses, and others who help sponsor the growth and continued practice of our choral program. This program will enhance the communication between the undergraduates, alumni, and family/community sponsors and will provide a way for us to thank our supporters.

Become a “Friend of the WPI Choral Association”
We gratefully accept any donation, but we hope you will consider joining the Friends of the WPI Choral Association by donating at one of our various sponsorship levels:
- Tonic (Old Level) - contribution at the $100-$249 level
- Tenor Level = contribution at the $250-$499 level
- Bariton Level = contribution at the $500-$999 level
- Lead Level = contribution at the $1000-$2499 level
- Tenor Level: A donation of $250-$499 level is a true supporter of the Choral Association and will be acknowledged on our website and in our newsletter.

Leading Tone: A donation of $500-$999 level is a true supporter of the Choral Association and will be acknowledged on our website and in our newsletter.

Superb Tenor: A donation of $1000-$2499 level is a true supporter of the Choral Association and will be acknowledged on our website and in our newsletter.

Superb Level = contribution at the $2500-$4999 level
- Soprano Level = contribution at the $5000-$9999 level
- Tenor Level: A donation of $1000-$2499 level is a true supporter of the Choral Association and will be acknowledged on our website and in our newsletter.

GOAL $50,000
RAISED $13,427

WHAT MAKES THIS TOUR UNIQUE & IMPORTANT:
- This is going to be one of the largest tours we’ve taken. We have over 100 years of undergraduates and alumni attending the tour, which really allows us to more truly represent the participation of students in our program.
- John Denny feels very strongly about this and has said “I want the tour to be our choir, not just the few who can afford it. I don’t want the concern to be about money, but about the group of students who pour their hearts and souls into this program.”
- WPI has one of the strongest music programs of any tech school in the area, but the program is underfunded. The school is looking at expanding music and arts technology in upcoming years, so we need to raise awareness now. If the technical arts are going to make it into a program here, we have to prove that we can hold up to the artistic side of that requirement. We need help proving our technical prowess at this institution. This tour is a great kickoff to show prospective students that, not only are we technically advanced, but we have a commitment to the musical arts for over a century.

SAVE THE DATE - MARCH 29, 2014
You are cordially invited to join us at Staccati.
Please consider helping sponsor our students trip to London and help raise awareness of the WPI Choral Association.

To make a donation
Please send checks to 100 Institute Road, Worcester MA 01609. Alumni Giving.
In the memo line, please specify that it is for the “London Choral Tour”.

If you would like to make a donation online visit: www.wpi.edu/sgg.
In the Academic Department section, please designate “London Choral Tour”.

*All donations received are tax deductible and go directly to benefiting the WPI Choral Program.

10. Zap a Snack Catalogue Fundraising Poster
FOR SALE

FOR SALE FROM THURSDAY, FEBRUARY 27 THURSDAY, MARCH 6

PLACE YOUR ORDER TODAY!
Appendix IV: Writing a Press Release

Writing a Press Release – *Joshua Croke, February 4, 2014*

A press release is often the first piece of information a publication/writer will read, and they will base their decision to pursue it or not based solely off that work. Therefore, it is extremely important to have this document be direct and concise.

**The Use of Headers** – If you are writing a release for an organization, putting the logo of the organization in the header is a great way to make your release unique and, hopefully, pull the attention of the individual who looks through multiple releases a day.

**Follow Standard Formatting** – While you want your release to stand out, it is also crucial to follow the standard formatting for a press release so that the reader isn’t searching your document for the information they want. Again, these people look at hundreds of press releases each week, and they know where to find the information they want if the layout is correct.
The Title is Crucial – The title, in 10-15 words, should completely summarize the content of the release. People frequently breeze through writing the title thinking that the content in the body will cover everything. It is common for releases to be pushed aside after readers only look at the title. Think about newspaper headings – it is easy to gather what the content of the article is without even reading it, a press release title should act the same.

Content is Key – The actual content can be challenging because often times there is so much to say. Katie Shill, in her article *5 Refreshers for Writing an Effective Press Release*, provides great insight on how to write your release based on why you are writing it. “Ask yourself two questions: would reporters find the content compelling; and is this the kind of announcement that journalists in your space would like to cover?” (Shill 2013). She continues to say that it is important to “simplify your message by focusing your press release on one idea... minimize qualifiers and conditional tenses and remember to stick to active sentences with strong verbs.”
Clean, concise, and direct language is best suited for releases because it is too the point and informational. Press releases are not the place to use flowery language to try and “hype” your story – the people reading this are professional writers, they know fluff when they see it.

The staff at Entrepreneur.com wrote a great article, *How to Write a Press Release That Gets Noticed*, that talks about the approaches one should take when writing a release. I’ve condensed the information into a numbered list that is clear and concise (Entrepreneur.com 2013):

1. Have a Good Reason for Writing (ie., grand opening, new product, record-setting sales year, new location, or special event)
2. Consider Your Audience
3. Follow Standard Format for Press Releases
4. Limit PR to 1 page (2 at the most!)
   Just enough to cover (answer in order of importance):
   a. Who
   b. What
   c. When
   d. Where
   e. Why
   f. How
5. Don’t embellish the information – this is merely INFORMATIVE
6. Pay attention to grammar and spelling!
7. If you get on the phone with a reporter:

   a. Keep your initial pitch to 20 seconds then offer to send written information

Know exactly what you’re going to say before you phone the reporter

Follow the “inverted” pyramid found in the figure below.


Appendix V: Professional Writing and News Release

FOR IMMEDIATE RELEASE

STACCATO: ACCENTING THE ARTS IN WORCESTER
WPI CHORAL MUSIC ASSOCIATION BENEFIT FOR MUSIC, ARTS, AND CULTURE

Worcester, Massachusetts, March 29, 2014 – The Worcester Polytechnic Institute
Choral Music Association (WPICMA) will be holding a benefit and silent auction on
March 29th from 6:30-11pm to raise awareness of arts, music, and culture in Worcester
and how WPI and Worcester Consortium schools play a part in the local arts
community.

The benefit is going to bring together members of Worcester academia, as well as
Worcester societies and the community, to network and enjoy conversation about the
advancement of arts and culture in Worcester including an opening music program.
This year, the proceeds of the benefit will go to the WPICMA’s tour scholarship fund.

The WPICMA is proud to be kicking off its 140th year of music at WPI - making it one of
the oldest music institutions in the country! This May, the group will be embarking on
a Choral Tour of London, England in celebration of this achievement.

A fundraising effort has been launched to help the students afford the cost of the tour,
many of whom would not be able to make the trip without assistance. This tour will
provide education, cultural immersion, and a shared experience among peers and is a
once in a lifetime opportunity for these students, as many of these venues may never
be available to this group of singers again.

To learn more about the WPICMA or the London Tour please visit:
http://www.wpi.edu/~choral

TO PURCHASE TICKETS TO STACCATO: ACCENTING THE ARTS IN WORCESTER:
www.wpi.imodules.com/choral2014

CONTACT
Joshua Croke
Executive Tour Manager
Assistant Conductor of Choral Music, WPI
774.402.0339
jdcroke@wpi.edu
Appendix VI: Presentations

Initial concepts for a WPICMA sponsored benefit:

Glee Club Tour 2014
Fundraising Event at the WAM

© Joshua Croke – All Rights Reserved 2014
Music and Silent Auction

• An evening with wine, hors d’oeuvres and music
• Silent auction items donated by alumni and the community
• Promotes community and campus involvement and gives us a wider audience to market to
Raising Awareness

• Worcester Art Museum
• Worcester Cultural Council
• Worcester TV Contact
• Worcester T&G Contact
• Worcester Magazine
• Pulse Magazine
WPI Men’s Glee Club
140th Choral Tour 2014

TOUR COST AND INCLUSIONS

Choral Student Price: $3,199.00
Alumni/Family/Other: $3,499.00 ($300 goes to scholarship funds for students)
**Land Cost: subtract $800

1. Airfare to and from London (departing from Boston Logan)
2. All taxes and tips
3. 2 week travel card (Oyster Card)
4. 12-night hotel stay
5. Daily breakfast provides as well as 2 dinners
6. Evensong Concert at Westminster Abbey
7. Tour of the Tower of London and Tower Bridge
8. Jack the Ripper Walking Tour
9. Pub nights in the city

QUESTIONS?
Works Cited


Donnel, Jim, (2012). Fund Raising with Silent and Live Auctions. Silent Auction Pro. (), pp.28

Florida Atlantic University (FAU), (2013). Student Organization Manual. (Promotion and Marketing Policies), pp.64


Illini Union Office of Registered Organizations, (n.d.). The ReSource: RSO Marketing and Advertising. (), pp.23


Network for Good, (n.d.). 7 Steps to Creating Your Best Nonprofit Marketing Plan Ever. e.g. 32 (), pp.19


Perkins, Amy, Mararet Algren, Kristen Campbell Eichhorn, (n.d.). The Use of Integrated Marketing Communications by U.S. Non-profit Organizations. e.g. 32 (), pp.16


Virginia Commonwealth University (VCU), (1997). Organizational Marketing. e.g. Jet Powered Motors. pp.25.


