

**All That Jazz: How Jazz at Lincoln Center Maximizes Audiences Through Use of the
Marketing Mix**

by

Angela Galli

Submitted to the Board of Arts Management and Economics
School of Liberal Arts and Sciences / School of Natural and Social Sciences
in partial fulfillment of the requirements
for the degree of Bachelor of Arts

Purchase College
State University of New York

May 2019

Sponsor: Professor Maria Guralnik

Second Reader: Professor Sanford Ikeda

Table of Contents

<i>Introduction</i>	3
<i>Section I: Industry Context</i>	
<i>Brief History of Jazz</i>	5
<i>The Jazz Audience</i>	6
<i>The Jazz Industry Today</i>	13
<i>Section II: Case Study: Jazz at Lincoln Center</i>	
<i>Introducing Jazz at Lincoln Center</i>	15
<i>Staff and Budget</i>	16
<i>Competition</i>	18
<i>Audience Segmentation</i>	19
<i>Section III: JALC's Marketing Mix</i>	
<i>Product</i>	23
<i>Place</i>	25
<i>Price</i>	26
<i>Promotion</i>	27
<i>Section IV: Analysis and Conclusion</i>	
<i>Takeaways and Recommendations</i>	32
<i>Conclusion</i>	33
<i>References</i>	35

All That Jazz: How Jazz at Lincoln Center Maximizes Audiences Through Use of the Marketing Mix

“Jazz music is America's past and its potential, summed up and sanctified and accessible to anybody who learns to listen to, feel, and understand it. The music can connect us to our earlier selves and to our better selves-to-come. It can remind us of where we fit on the time line of human achievement, an ultimate value of art.” – Wynton Marsalis

Introduction

Jazz has been a beloved genre of music for over a century. Although it has been around for many years, jazz is still considered to be its own world of possibilities. It is constantly changing and developing, making it known as the music industry's wild-card genre. This paper will focus on the development of the audience for jazz over the years, as well as providing a model for connecting to and building diverse audiences for this still evolving art form in our time. With an increase in development of technology, the interest in jazz is slowly declining.

There are a number of reasons why people choose to attend live jazz performances. According to the National Endowment for the Arts 2015 SPPA report,

“overall declines in U.S. arts attendance have been well documented, but advancing the conversation requires data not only on the activities that attendees enjoy, but also on what motivates them to continue attending. Reversing this apparent decline and encouraging greater arts participation requires an understanding of additional factors that prevent or hinder participation, so that cultural organizations, funders, and policymakers might work

productively to address or accommodate these changing circumstances.” (NEA SPPA 2015)

Some factors of participation in any form of live arts or entertainment are quite obvious. The obvious reason for attendance is because the person is a fan of jazz. However, that is not always the only case. Sometimes consumer decision making is affected by the way the product they are purchasing is presented to them. Programming strategies, location, price, and advertising tactics can be used to attract various audience segments.

One organization that takes a strategic approach to marketing with great success is Jazz at Lincoln Center, located in New York City. Providing over thirty shows in the two main theaters, and one to two shows every night at the Center’s intimate club, Jazz at Lincoln Center reported a ticket income of \$18.5 million during the 16/17 season. According to the Marketing Manager of the Center, the 16/17 season was the most successful over the past five years. From the beauty and location of the theater, to the exquisite line up of renown jazz musicians, Jazz at Lincoln Center is an influential powerhouse of music and jazz culture.

This paper will act as a case study of the marketing strategies and tactics enabling the continued success of New York City’s “Center for Jazz.” (Russonello) A focus on the role of audience segmentation and customization of the Center’s offerings and promotion provides a practical perspective of effective strategic marketing in the live arts. Whether decision making is a result of personal interest and/or the way an event is packaged and promoted, people from all over the world expect the ultimate live experience at Jazz at Lincoln Center. The research here attempts to address the following questions: How does Jazz at Lincoln Center implement product, place, price, and promotional strategies to maximize its audience and revenue? What

insights from this research can be gathered and applied by other entities dedicated to the ongoing stability and development of this American art form?

Section I: Industry Context

Brief History of Jazz

Jazz, otherwise known as America's classical music, is a music genre that emerged in the early 1900's. Originating in New Orleans, Louisiana within African American communities, jazz was recognized for its individualism and freedom of expression. It developed from a mixture of blues and ragtime, and continues to evolve to this day. The genre is known for its use of improvisation, polyrhythms, call and response vocals, and swing feel, however many would say that jazz is much more than its textbook definition. Jazz is often seen as a personal language that is created by a musician's passions and emotions. Anyone can pick up an instrument and learn how to read music. However, possessing the ability to take a standard tune and turn it into one's own is a true representation of jazz.

The 1920s were known as the "Jazz Age". (Wainwright) The genre quickly spread around the world, influencing a countless number of musical cultures. By the 1930s, jazz became more dance-oriented. The music stepped away from the [blues](#) feel, and was largely based around [swing](#). Jazz once again developed into something more by the 1940s. The music focused on a more challenging technique, which led to the introduction of improvisation. Improvisation is a solo musical composition created on the spot that is based on the melody of the tune being played. Other instruments accompany the musician during their solo. By the 1950s, what is known as hard be-bop emerged from a mixture of rhythm and blues mixed with gospel. Jazz in

the 1960s and 1970s was greatly influenced by rock n' roll. Electric instruments, amplified stage sounds, and rock rhythm characteristics made their way into the jazz sound, which at the time was very controversial. Each century has proven to be much different than the prior century. The 1960s to the 1980s transition seem to be the greatest. The 1980s saw a major transition from rock influenced jazz to smooth jazz. It was more of an easy listening style of music compared to the previous decades. The 1990s were considered the "Jazz Rap Age." (Wainwright) Towards the end of the decade, punk jazz and jazzcore began to influence music within the metal genre. Last but not least, the early 2000s to current day jazz is a mixture of each previous decade, creating a genre known today as "new age jazz." (Gioia)

The Jazz Audience

The National Endowment for the Arts is an " independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities." (About the NEA) Otherwise known as the NEA, the agency supports arts learning and celebrates American art forms through partnerships with state agencies, local leaders, the philanthropic sector, and other federal agencies. The NEA is "dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans." (About the NEA) Every year, the NEA conducts and releases reports on the United States' adult live arts participation. These reports focus on various demographic and psychographic information, as well as in-depth descriptions of why the agency believes the results are what they are.

According to the NEA's 2017 Survey for Public Participation in the Arts, the jazz audience has reportedly increased by 0.5% since 2012. In 2002, 10.8% of the United States adult population

attended a jazz performance. In 2008, that number had dropped to 7.8%. In 2012, the jazz audience increased to 8.1%, and again increased to 8.6% in 2017. Although jazz seems to be gaining popularity since its large decline in 2008, it holds a mid-rank on the list of performing arts events in the United States in terms of participation by attendance. (See Figure 1)

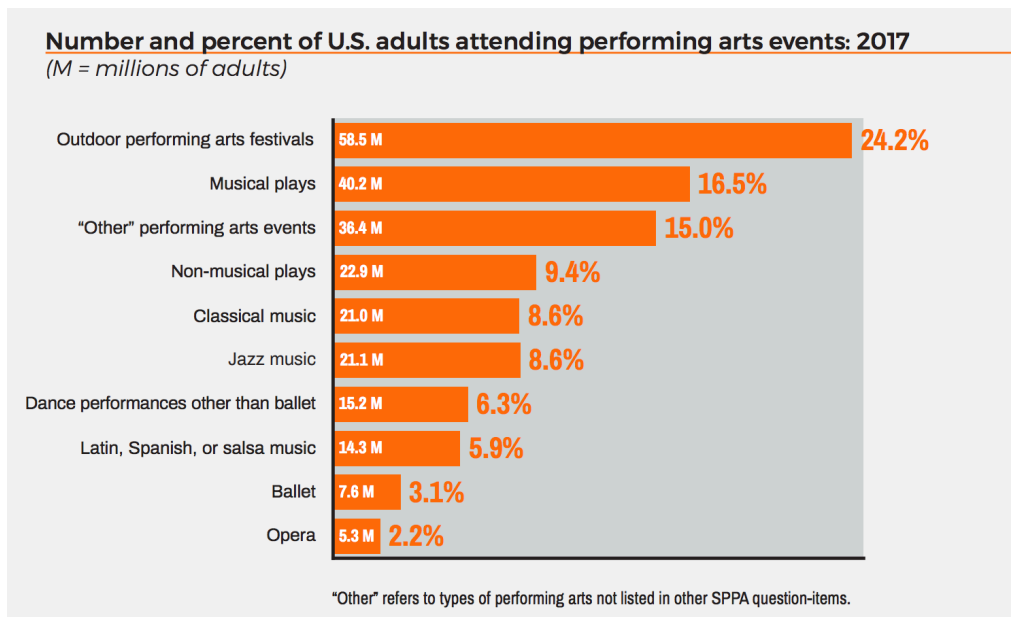


Figure 1: Survey of Public Participation in the Arts 2017 (NEA)

The most popular performing arts genre amongst US adults in 2017 were outdoor performing arts festivals. These festivals range in genres, such as pop, rock, and electronic dance music. At 24.2% of the population, 58.5 million adults attended at least one outdoor festival within the year. The least popular genre reported is opera, with only 5.3 million adults (2.2%) who attended a performance in 2017. At 21.1 million attendees for the year, jazz is ranked alongside classical music with a similar attendance of 21 million people who indicate that they attend at least one live event a year.

The drastic change in attendance rates from 2008 to 2012 also showed a change in jazz's digital music sales. According to Statista, the jazz industry sold 11.79 million albums in 2008.

Sales dropped for the most part over the following four years, with an exception of 2011. Below are the statistics for jazz music album sales from 2008 to 2012. (See Figure 2)

Jazz Music Sales (in millions)	2008	2009	2010	2011	2012
	11.79	11.78	8.78	11.08	8.1

Figure 2: Jazz Music Sales 2008-2017 (Statista)

Although there is no clear information on jazz album sales between the years 2012-2016, Statista provides information on the share of total music album consumption by genre in 2017. Jazz’s album sales make up 1.2% of total sales in the United States in 2017. Compared to popular music, jazz seems to be on the lower end of popularity in today’s digital music industry, ranking just above opera. (See Figure 3)

Percentage of U.S. Adults Who Consumed Music Via TV/Radio, the Internet, or both: 2012

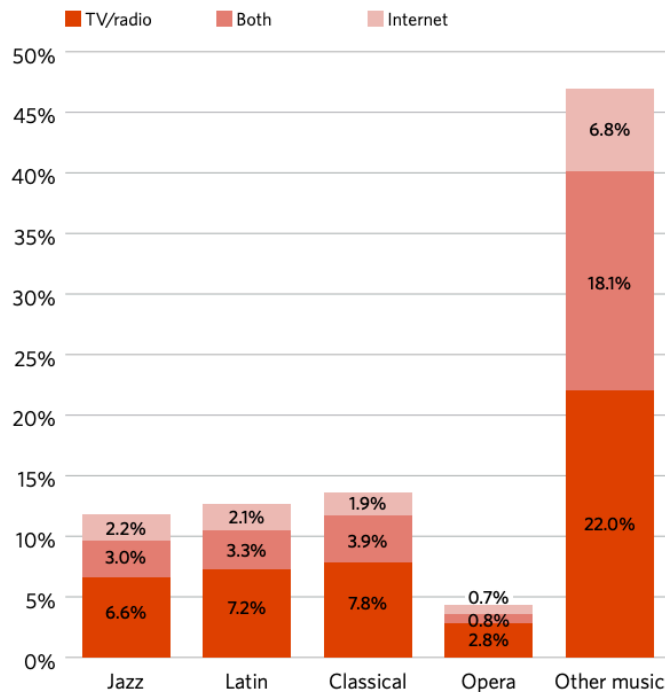


Figure 3: Survey for Public Participation in the Arts 2012 (NEA)

In order to understand why the jazz industry seems to be losing popularity in recent years, it is important to understand who the audience is, and how it has evolved over time.

Evolving from slave songs and spirituals, the early jazz audience was made up of African Americans. In the early 1920's, jazz inevitably became popular with white listeners. Prohibition played an important role in attracting both black and white audiences since the venues that served alcohol featured historic jazz legends, such as Duke Ellington and Cab Calloway. Individuals from different ethnic and social classes joined together to enjoy what would soon become one of the most popular genres of all time.

Jazz quickly spread around the world, drawing on many different musical cultures. Distinctive styles arose such as ragtime and blues, dance oriented swing, gypsy jazz, bebop, cool jazz, free jazz, hard bop, etc. As these styles developed, so did the jazz audience. In 2008, the audience for jazz was portrayed as predominately white, ages 45+, and upper economic class. (NEA, SPPA 2012) According to the NEA's Survey for Public Participation in the Arts (SPPA), the non-white adult population in the United States exceeded the white population in jazz participation from 2012 to 2017. 12.1% of the U.S. adult population who attended a jazz event in 2017 were African American. The next highest race/ethnicity to attend are Whites, with an attendance rate of 9.2%. The jazz attendee population that identified as Hispanic was 5.8%, followed by a 3.9% Asian population. 6.4% of jazz attendees reported "other" as their race/ethnicity. (NEA, SPPA 2017)

While race/ethnicity is important to understand, age and educational level are also integral to understanding the demographics of the jazz audience. This information is used to market and program different kinds of shows and events. In 2017, the largest age group that attended a jazz

performance was between 65 and 74. The lowest age range to attend was between 35 and 44. (See Figure 4)

U.S. Adults Attending Jazz Events 2017		
	2012	2017
Race/ethnicity		
Hispanic	5.0%	5.8%
White	8.4%	9.2%
African American	11.2%	12.1%
Asian	6.9%	3.9%
Other	8.2%	6.4%
Age		
18-24	9.2%	8.6%
25-34	8.0%	8.8%
35-44	7.8%	8.2%
45-54	8.0%	8.6%
55-64	10.0%	9.7%
65-74	7.9%	9.2%
75+	3.9%	5.8%
Highest level of education		
Grade school	0.9%	1.0%
Some high school	1.3%	2.6%
High school diploma	4.5%	4.6%
Some college	8.2%	8.0%
Bachelor's degree	13.1%	13.7%
Graduate or professional degree	17.9%	17.5%

Figure 4: Jazz Audience Demographics 2017 (NEA)

The genre seems to resonate more with older and younger people, leaving out the middle ages. This is due in part to the fact that people between the ages of 35-44 have different priorities during that time in their lives, compared to younger people and/or retirees. Organizations must take into account the lifestyle of the working class and people raising families. These people may not have the time or money to dedicate to the live arts. It is also clear from the NEA's 2017 SPPA data that most of the jazz audience have either a bachelors or post graduate degree. The major question is why does the jazz industry attract such a specific audience and how can the audience be sustained and diversified throughout the next decade?

While it is important to segment audiences using demographics, it is also important to understand their psychographics and user behaviors. The jazz audience today can be placed into

four different categories: the live jazz event attendees, the people who desire to attend live jazz events, the people who listen to jazz recordings through the media, and the people who participate in playing jazz themselves. (Developing Audiences)

Live jazz attendees are the people who frequently attend jazz events. These individuals may be members of a subscription package for jazz organizations, or simply show up to any jazz event they can find because they enjoy the art form. This group is known as the core audience. According the NEA’s report on barriers and motivations affecting arts attendance, some major motivations for attending a live arts event is to learn something new, experience high-quality art forms, support community events, and see a specific individual perform. For music in particular, the major motivator to attend a live event is knowing the performer, followed by wanting to experience high-quality art. Attendees are least interested in learning something new (NEA, SPPA 2015) (See Figure 5)

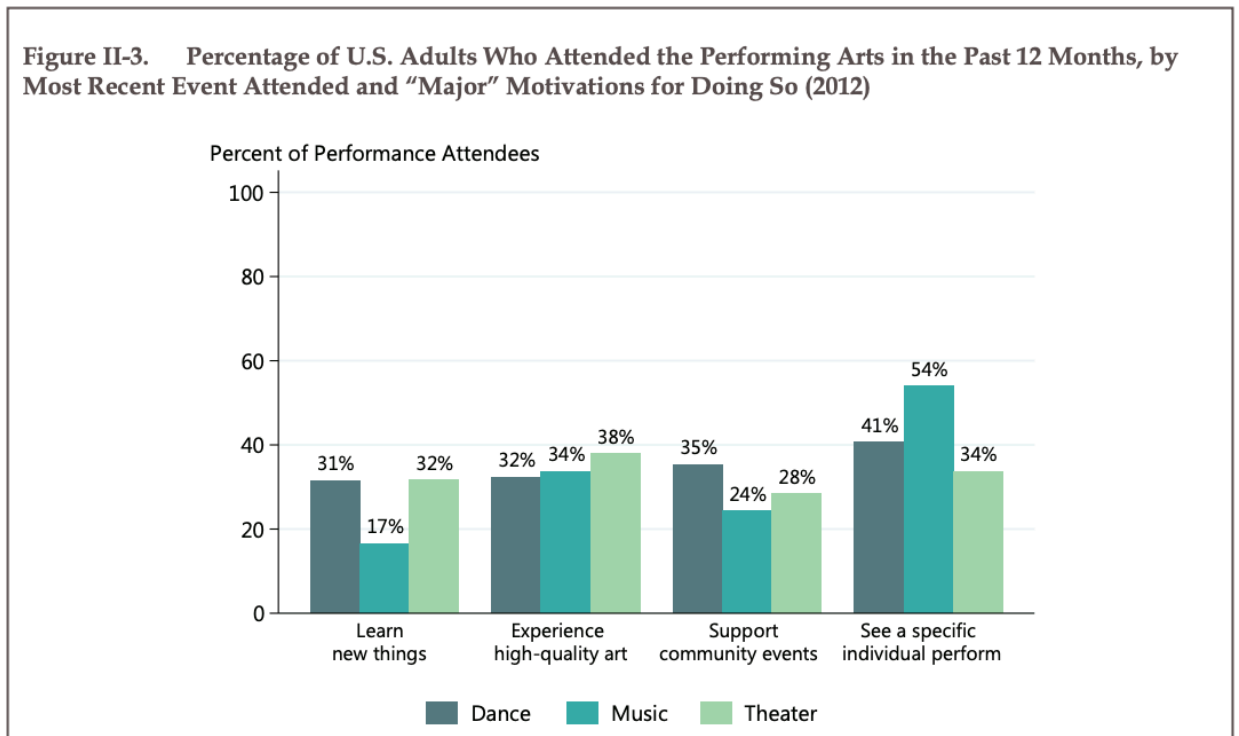


Figure 5: Motivations for Live Arts Attendance 2015 (NEA)

The next category is made up of people who desire to attend live jazz events, but do not for numerous reasons, often practical in nature. Some of those reasons include not being able to afford tickets, not having transportation options, not having the time, not having someone to go with, not having interest in the art form, or simply not knowing that the event is taking place. This may be an explanation as to why certain demographics of people show up to events while others do not. (See Figure 6)

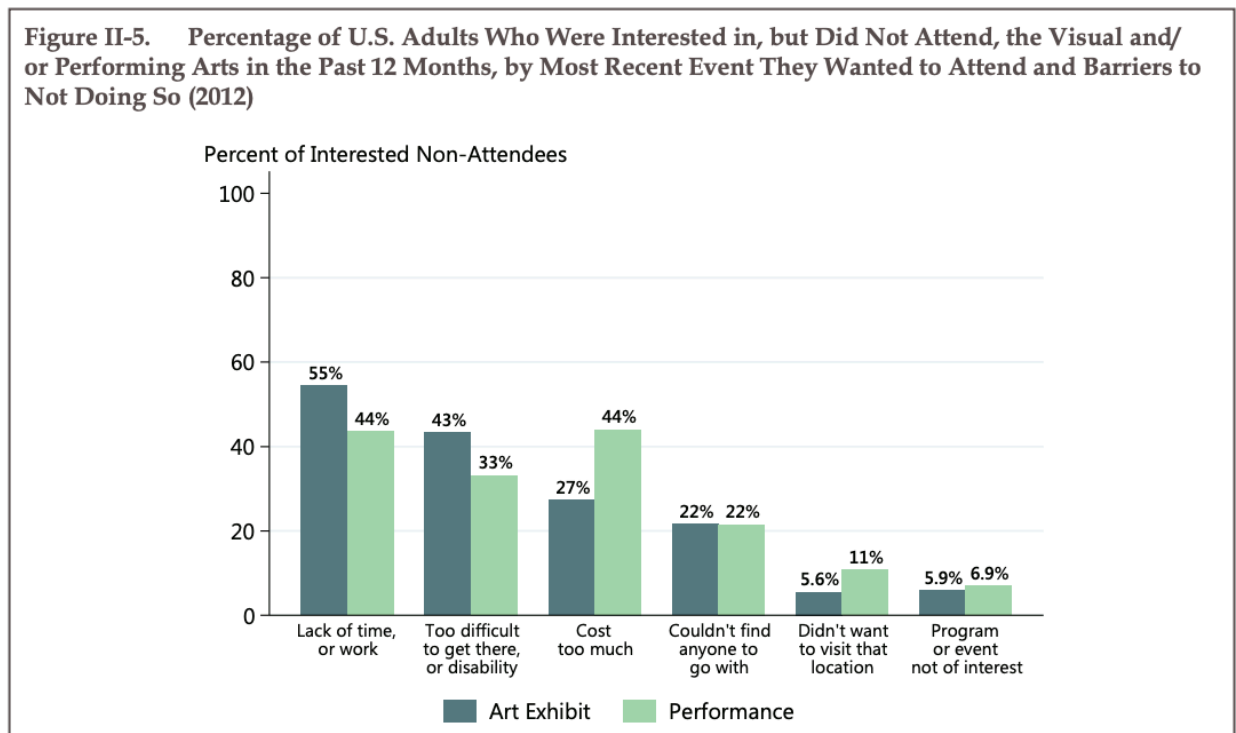


Figure 6: Barriers For Live Arts Attendance 2015 (NEA)

The next category is also an important segment of the jazz audience: people who listen to jazz through the media. Communications based media has developed and advanced tremendously over the years. With the rise in technology, the performing arts industry has been greatly impacted. Some organizations believe that technology has helped increase audience engagement as well as diversify their audience. However, most organizations believe that technology has caused a decrease in attendance rates and acts as a distraction to their audience

during performances. (Thomson)

The last category is made up of people who actively participate in jazz. These individuals are students, musicians, producers, artistic directors, etc. These segments come together to make up today's jazz audience.

The NEA looks at active participation in order to visualize who the market for jazz is successfully reaching. Understanding who is being reached is equally as important as understanding who is not successfully being reached. It is essential to sustain the current audience while simultaneously studying and targeting other potential members. Arts organizations may benefit greatly by studying the survey results released by the NEA.

The Jazz Industry Today

The jazz industry comprises two major business models: nonprofit and for-profit arts organizations. Nonprofit institutions can make money but are established foremost to furthering a particular social cause, unlike for-profit organizations that tend to focus their activities and strategies on a primary goal or earning revenue. A nonprofit will have a mission or vision for the organization. The mission describes the impact that the organization aims to have on an outside party. Financially speaking, a nonprofit organization will use its income and revenue to help achieve its mission. Nonprofits are known for being accountable and trustworthy. Since a large portion of a nonprofit's support comes from donors, sponsors, and public volunteers, they take their supporters' interests actively into account. For-profits are less focused on building relationships since their income relies less heavily on donor contributions.

As stated above, a for-profit organization's primary goal is to earn profit through its operations. These organizations do not have a mission to help the community, rather they do

whatever they can to fund themselves. For-profit organizations tend to operate in the private sector, often allowing people with money to invest in order to gain partial ownership. Unlike a nonprofit organization, for-profits are often not aided by the government and any donations are applicable to taxation. For-profits tend to be more commercial than nonprofits. Everything involved with the organization will have a particular cost. This gives for-profits an economic advantage over nonprofits, and allows more room for change.

The Jazz industry is active in diverse forums throughout the United States. According to Arts in America, an online performing arts publication, the top ten American Jazz Cities are Boston, Chicago, Los Angeles, New Orleans, New York City, San Francisco, Seattle, Washington D.C, Detroit, and Kansas City. (Sanderlin) The jazz scene can be experienced in a wide variety of venues including bars, clubs, and concert halls. Events may be hosted by multidisciplinary organizations, commercial organizations, and nonprofit organizations, each providing a different take on how jazz should be portrayed. Some are focused on showcasing jazz that is trending (most popular or new), while others want to keep the classic jazz scene alive. Some examples of famous commercial jazz organizations are the Blue Note Jazz Club in New York City, SFJAZZ in San Francisco, California, Blue Whale in Boston, Massachusetts, Bohemian Caverns in Washington D.C., and Green Lady Lounge in Kansas City. Some famous examples of nonprofit organizations are the Thelonious Monk Institute of Jazz in Washington D.C., the Jazz Foundation of America, and Jazz at Lincoln Center..

Section II: Case Study: Jazz at Lincoln Center

In the Fall of 2018, I was the marketing intern for Jazz at Lincoln Center. The marketing department is made up of nineteen members. These members hold various positions, such as

customer relations assistant, digital marketing assistant, membership manager, directors of ticket sales & marketing, and various managerial positions. Each employee plays an important role in the organization.

My experience at the Center was unlike any other internship I have ever completed. I admired the work-flow of the organization immediately. Having access to private analytical records made me extremely interested in how Jazz at Lincoln Center conducted itself in such a successful way. After careful observation of the organization's annual budget, revenue, and expenses, I was confident that I needed to study its tactics and strategies, and portray this information to other entities so they may apply it to their own artistic and/or administrative development. "[Jazz at Lincoln Center] has been busily pioneering new angles of engagement and outreach, even as it holds the line against broader artistic changes sweeping the jazz world." (Russonello) It has found a way to use marketing to further its ongoing success, making it one of the largest leaders in the non-profit industry.

Introducing Jazz at Lincoln Center

Jazz at Lincoln Center, otherwise known as JALC, is an extremely popular nonprofit organization with a clear mission to "enrich and expand a global community for jazz through performance, education, and advocacy." (About Jazz) Jazz at Lincoln Center became an official department of Lincoln Center in 1991, after they performed for four consecutive summers in hopes of bringing more attention to the organization as a whole. Within the first year of operation, JALC produced concerts throughout New York City. By year two, JALC created its own radio series on National Public Radio and created the Jazz at Lincoln Center Orchestra, who quickly began touring, recording, and selling CDs. In 2004, JALC opened the world's first venue

dedicated specifically to jazz. (About Jazz)

Located in Midtown, Manhattan, the organization presents public events on an annual basis featuring the Center's orchestra and a mixture of visiting jazz legends and rising stars. The organization also supplies educational master classes for people of all ages, as well as artistic programs for middle and high school students. The performing arts complex of Jazz at Lincoln Center is called the Fredrick P. Rose Hall. Rose Hall is made up of three venues:

1. The Rose Theater (maximum capacity of 1,233)
2. The Appel Room (maximum capacity of 484)
3. Dizzy's Club Coca-Cola (maximum capacity of (140)

The Hall also includes an educational center that holds rehearsal and recording spaces.

According to its renown artistic director, jazz trumpeter Wynton Marsalis, Jazz at Lincoln Center is "dedicated to the feeling of swing, which is a feeling of extreme coordination." JALC provides a comfortable environment for multiple audience segments such as families, students, tourists, and the local community. As a result, Jazz at Lincoln Center is known as the *center* for jazz, not only in New York City, but the entire world.

Staff and Budget

With well over 100 staff members, the Center is led by several senior managers in key positions. The most important among these positions are Managing and Artistic Director, Wynton Marsalis, and Executive Director, Greg Scholl. Directly below them are the Vice Presidents of various departments. These departments include Concerts and Touring, Education, Brand, Sales, and Marketing, Development, Finance, Sales and Special Projects, and

Human Resources and Administration. Within each department are teams of fifteen to twenty members.

According to the Center’s 990 form from 2016, total annual expenses were approximately \$42.8 million in 2015, and \$42.6 million in 2016. The total expenses are made up of professional fundraising fees, employee salaries and benefits, and other expenses. (See Figure 7)

Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)	0	0
	14 Benefits paid to or for members (Part IX, column (A), line 4)	0	0
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	18,355,738	19,478,597
	16a Professional fundraising fees (Part IX, column (A), line 11e)	140,776	86,000
	b Total fundraising expenses (Part IX, column (D), line 25) ▶2,849,492		
	17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	24,334,641	23,030,272
	18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	42,831,155	42,594,869
	19 Revenue less expenses. Subtract line 18 from line 12	-3,610,761	-7,411,939

Figure 7: Jazz At Lincoln Center Inc 2016, Form 990

Although the above expenses may seem large, the Center has many ways of receiving income. The organization’s revenue comes from contributions and grants, investment income, program service revenue, and other revenue. (See Figure 8)

Revenue		Prior Year	Current Year
	8 Contributions and grants (Part VIII, line 1h)		20,932,225
9 Program service revenue (Part VIII, line 2g)		15,043,356	18,533,759
10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)		2,238,220	621,414
11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)		1,006,593	1,019,863
12 Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)		39,220,394	35,182,930

Figure 8: Jazz At Lincoln Center Inc 2016, Form 990

Shown in the above snippets from the Center’s 2016 990 form, the expenses are actually greater than their received revenue. Some would consider that a loss, but not Jazz at Lincoln Center. The organization measures its success by ticket sales. In 2015, JALC received a little over \$15 million in program service revenue, in other words, ticket sales. Prior to 2015, the ticket sales were even less than \$15 million. In 2016, that number increased to over \$18.5 million.

According to Emma Zeger, the Center's marketing manager, the significant increase in ticket revenues in 2016 were due to the addition of multiple concerts to the season and the use of a [dynamic revenue strategy](#).

“This is due in part, to the fact that we produced more concerts than on any other season and we were also honing our dynamic revenue strategy, which allowed us to maximize revenue for popular concerts.” (Zeger)

Competition

Jazz at Lincoln Center has two types of competition: direct and indirect. Some of the Center's direct competitors are Carnegie Hall, Lincoln Center, Smalls Jazz Club, Blue Note Jazz Club, and the 92nd Street Y. Each of these venues provide live music at a similar price to JALC, however there are some major differences. Smalls and Blue Note are commercial jazz organizations and do things quite differently.

During the Summer of 2017, I interned at the Blue Note jazz club as a talent buyer assistant. Having been able to experience both the non-profit and for-profit sectors of the industry, I came to the following conclusions: for-profit organizations, such as Blue Note, are less interested in reaching the community. The only discounted tickets they supply are to students for a select few shows. There is a mandatory two drink minimum per attendee that is strictly enforced. Unlike JALC, there is only one person working customer service at a time, and they spend less time and money on marketing efforts. It is obvious that their main focus is based around making as much money as they can, unlike most non-profits. Some other non-profit organizations that function similarly to Jazz at Lincoln Center are Carnegie Hall, Lincoln Center, and the 92nd street Y. (Zeger)

In marketing strategy, while direct competition is extremely important to keep in mind, indirect competition is equally as important. As for all other organizations dedicated to live entertainment in our time (2019), the Center's primary indirect competition are digital content streaming platforms such as YouTube, Apple Music, Spotify, and all social media platforms. With the rise in technology, people have the ability to watch performances right on their cell phones for little to no cost. Instead of having to purchase tickets, travel to the venue, and spend an entire afternoon or evening at an event, potential customers can see show content whenever or wherever they want. If the physical experience is not very important to them, chances are they will choose the least expensive and time consuming option.

Physical indirect competitors are the surrounding New York City music conservatories such as Julliard, Manhattan School of Music, LaGuardia High School, and Frank Sinatra High School. These prestigious conservatories are homes to talented rising professional musicians that can provide a similar experience to JALC. They are considered indirect competition because they do not have the funds to pay well-known jazz musicians to perform at their events. Although the students are extremely talented, a customer whose main interest is seeing Buddy Guy or Kurt Elling strictly because of their reputation, will not get an ideal experience at the above conservatories.

Audience Segmentation

A crucial part of the success of any organization is the focus on audience segmentation. Audience segmentation is defined as “the process of dividing and organizing the population into meaningful and manageable groups – or segments – so that [an organization] can tailor [their] cultural offer and communications to the preferences of each group.” (The Audience Agency)

Jazz at Lincoln Center's audience can generally be split into two primary segments: the **traditional jazz audience** and **cultural tourists**. Additionally, the audience also includes three secondary segments: **families, students/educators, and community audiences**.

Starting with the traditional jazz audience, JALC is a beacon and well known to true jazz lovers. According to the NEA, the core jazz audience segment tends to be a part of the middle to higher economic class. In comparing demographics of the main audience for Center events to the NEA's most recent survey for public participation in the arts, one key demographic group seems to be missing. According to Marketing Manager Emma Zeger, the bulk of JALC's audience is primarily white, unlike results from the NEA's 2017 SPPA. 60% of JALC's audience has an annual income of \$50,000-\$150,000, while another 18% makes over \$200,000 per year. About 40% of the audience has a graduate degree, while 30% has a bachelors degree. Two out of the three major demographic characteristics align with the information provided by the NEA. However according to the NEA's most recent SPPA report (2017), jazz's core audience is African American. The question that arises is: Why is JALC's audience primarily white, rather than African American?

This issue has been touched upon by many. "A faithful audience gathers, and what eventually occurs is a great concert given by a mostly African-American band before a largely white audience...Where's the black audience for jazz?" (Wynn) According to Jazz Times author Ron Wynn, there are various potential remedies that may increase African American attendee rates to live jazz events:

- Increase presence of African-American media.
- Create a black-owned and operated jazz magazine/publication.
- Return of jazz to mainstream back radio.

- Put less emphasis on history.
- Increase outreach to the African American community by jazz performers.
- Increase availability of BET's Jazz Channel.
- More publicity for jazz's online sites.
- Enhanced jazz presence in black retail record stores.
- Performances held in predominately African American neighborhoods.
- Highlight notable young black jazz musicians.

The “four P’s” may also be used to describe the response of an audience. The “4 P’s” are made up of product, place, price, and promotion. If a performing arts organization is lacking in just one of these areas, it is likely that they will run into some trouble. Unaffordable ticket prices, lack of transportation, and time of events are just a few barriers associated with the organization’s attendee rates. Additionally, there may also be personal barriers associated with the specific member that may produce the same result. Unable to find a babysitter, unable to get off work, unable to find someone to attend with, being afraid of wasting money or time, etc. It is the responsibility of the organization to figure out ways to attract every audience segment.

Tourists are considered the second primary segment of the JALC audience. Location plays a major role and is one of the main reasons for attendance from “out of town” attendees. When people think of New York City, they think of attractions such as Broadway, the Statue of Liberty, the Empire State Building, etc. Among one of the most popular tourist attractions is “a night out at Lincoln Center.” The tourist segment tends to be made up of one primary demographic group. The most common age of cultural tourist attendees is 45+, and members overall hold some form of higher education. However, tourists do not necessarily have to be lovers of jazz, rather people who are there solely for the experience and credit of being there. A

show at JALC could be a social event for singles, companies, and/or a date night event. The fact that the Center attracts various groups within each separate segment shows just how successful their tactics really are.

Moving onto the secondary segments, JALC focuses on attracting families, students, and the local community. A huge portion of the Center is dedicated to getting young people more involved in jazz. Family events are held at a discounted price, as well as educational classes for people of all ages. There are discounted tickets sold for select shows in order to attract the part of the community that may not be able to afford full price tickets.

I have attended various events at Jazz at Lincoln Center. After careful observation, I noticed a difference between audience members of Dizzy's Club and the main theaters. The audience for Dizzy's seems to be younger and more casual than the audience for the Rose Theater or the Appel Room. Dizzy's audiences tend to be less "dressed up" for performances as well. Overall, I noticed that audience members were predominately white and all seemed to show up in groups. One of the most common reasons a potential audience member chooses to attend live events is because they are attending with a friend, family member, or significant other. From my observations, Jazz at Lincoln Center does not attract single audience members. I will discuss my personal recommendations to Jazz at Lincoln Center that may help attract the missing demographic groups.

Section III: JALC's Marketing Mix

The way an organization chooses to market to the public has the ability to make or break their success. Although marketing is often classified as its own portion of an organization, without the use of carefully planned techniques and strategies, a non-profit organization may find

it difficult to really capture their audience's attention. Jazz at Lincoln Center has mastered the use of the "4 P's": Product, Place, Price, and Promotion.

Product

The "product" refers to an item, service, or experience that is intended to satisfy the needs and wants of a target customer. It is essential that an organization such as Jazz at Lincoln Center has a clear concept of what their product is, what separates their product from their competition, and who exactly their target customer is in order to market successfully. JALC supports each and every one of their audience segments through the use of their product strategies.

The traditional jazz audience is among the easier segments to attract, according to Marketing Manager Emma Zeger. "Our core audience is always the easiest to target, since they have given us permission to speak to them directly through email." (Zeger)

The Center uses the following product strategies to attract their core audience:

- Diverse variety of jazz genres
- Exclusive Gala Events
- Pre-show/Post-show events
- Subscription packages

The core audience will care mostly about the art form. True jazz fans appreciate the diversity of the season program more so than a tourist looking for a classic New York City experience. It is also important that JALC provides the feeling of exclusivity for the traditional jazz audience. Core audience members are the people who are most likely to purchase subscription packages and attend black tie gala events. Approximately 32% of ticket sales for the 17/18 season came

from subscriptions. 56% of ticket sales came from single ticket purchases. (Zeger) What does this tell us? Tourists also make up a large number of attendees at JALC events.

Tourists are targeted through the following product strategies:

- Inclusion of special guests
- Pre-show/post-Show events
- Late night “hang” sessions at Dizzy’s Club
- Dizzy’s Club bar

Tourists tend to flock to Jazz at Lincoln Center due to its reputation. They get excited about the idea that famous special guests often sit in on sets. Pre-show/Post-show talks are always a treat and help add to the live jazz experience. Dizzy’s club provides late night “hang” sessions, which is one of the more popular features. Tickets are sold at the box office the day of the show, otherwise known as “walk ups” tickets. Guests who attend the previous 9:30 p.m. set also get the option to stay for a “hang” session for a discounted price. Alcohol is a huge attraction for attendees. Dizzy’s Club requires a \$10 drink minimum for every guest.

Moving on to the secondary segments, there are many ways Jazz at Lincoln Center appeals to families, the community, and students. Every season there are at least two family series held in one of the major theaters. Tickets are significantly cheaper than regular shows, and are held on Saturday and Sunday afternoons. The Center selects a famous jazz musician and tells their story. This is both educational and entertaining, and is held with the intention of turning young people into lifelong jazz fans.

With a mission to help the community, Jazz at Lincoln Center provides discounted tickets to select season events for the general public. Every Wednesday before an event, \$10 hot seats go on sale for people to purchase. Tickets are only sold at the box office. By supplying low cost

tickets, Jazz at Lincoln Center helps people who would not normally be able to afford tickets, attend a show.

Education is a major part of the Center's mission. Artistic Director Wynton Marsalis is a huge advocate for music education for people of all ages. Jazz at Lincoln Center provides a large variety of educational programs. Some programs are free, while others are held at a low rate. Some programs include the Jazz Academy, Band Director Academy, Essentially Ellington, WeBop, Swing University, etc. Additionally, there are individual master classes held for the general public to attend.

Essentially Ellington is one of the most popular programs at the Center. It is a free program for high school jazz bands, and is known as one of the most famous jazz competitions in the country. (About Jazz) Equally as popular, WeBop is an educational program aimed toward children between the ages of 8 months to 5 years. Swing University is a higher education program focused on introducing new and class jazz, music history, and applying it within modern day context. It is vital to the Center's mission to provide music education at little to no cost to the community. In my opinion, the educational programs are among the most important aspects of Jazz at Lincoln Center.

Place

The second "P" in the marketing mix is "place." "Place" refers to the distribution or delivery of the product. (Lumen) The physical location of Jazz at Lincoln Center is a huge attribute of its success. Located in one of the most populated areas in Manhattan, the Center sits directly across the street from Columbus Circle, otherwise known as tourist central. The interior design of the Center also plays a role in the "place" aspect. Each theater overlooks the famous

statue of Christopher Columbus and Central Park. The floors are covered in red carpet, which makes guests feel fancy and appreciated. The ceilings are very tall, and the lights are placed in an aesthetically pleasing manor. As silly as it may seem that the physical place contributes to customer satisfaction, it plays an extremely large role.

Efficient customer service is essential in determining the success of an organization such as Jazz at Lincoln Center. Having a physical box office is a big plus because customers have a chance to interact with company personnel, express any likes and/or concerns, and really feel heard by the organization. There are multiple customer service phone lines available Monday-Friday from 9am-5pm as well. Customers love to feel like their opinions matter, so having major availability for customer service contributes to the increase of ticket sales and reviews.

Price

Ticket prices are ranged differently according to each event. Prices for events held in the two major theaters can range from \$45-\$200. Dizzy's Club requires a cover charge ranging between \$20-\$40 on weekdays, and \$40-\$45 on weekends depending on where a guest chooses to sit. There are two options for club seating: table or bar service. Although ticket prices seem to be relatively high, there are two concepts to strongly consider. Because of its location in New York City, all prices are significantly higher than they would be if JALC was located in Ohio. The second thing to consider is JALC does its best to provide discounted tickets as often as they can.

The organization offers student discounts to most shows. With valid ID, students can attend shows for half price. As stated above, the Center provides \$10 "hot seat" tickets to select shows. Family shows are low priced, and there are discounts offered for group sales. Even

something as simple as buying a subscription package provides a discount. Creating a subscription package saves guests 10%, and buying a fixed seat subscription package saves 15%. It seems that Jazz at Lincoln Center cares a lot about making live jazz affordable, which morally attracts many customers.

As touched upon earlier in the paper, the Center uses a dynamic revenue strategy to price their tickets. Dynamic revenue strategy, otherwise known as dynamic pricing, is the “practice of setting a price for a product or service based on current market conditions.” (Dynamic Pricing Explained) Dynamic pricing can be used in the following ways:

- Cost-based pricing: Prices adjust depending on the organization’s expenses to keep profit margins at a specific level.
- Competitor-based pricing: An organization establishes prices that are similar to those set by their direct competitors. (Lumen)
- Demand-based pricing: Prices increase with growing consumer demand.

When executed effectively, the dynamic revenue strategy can bring various benefits to an organization, as proven by Jazz at Lincoln Center. This became evident when the Center’s program service revenue increase over \$3 million from years 2015 to 2016.

Promotion

Digital marketing is defined as “the marketing of products or services using digital channels to reach consumers.” (Chaffey) In plain words, it is a promotional tool that organizations use to communicate with their audience through social and other forms of digital media. 39 percent of companies that were surveyed by McKinsey Quarterly, a business magazine that focuses on management and organizational theory, use digital media services as their

primary promotional tool. (Saravanakumar and SuganthaLakshmi) Some of the most successful digital marketing tools used at Jazz at Lincoln Center consist of the following:

Social Media. The internet is so accessible, social media marketing is one of the most common promotional tools used by Jazz at Lincoln Center.

“Over the last few years we have shifted from print advertising to a digital-first strategy, cutting most of our print advertising in favor of running web banners and email ads through specific publications. This form of advertising is often more affordable than print and has the added benefit of more easily tracking if the ad was successful through Google Analytics. It should be noted we approach marketing for mainstage (Rose and Appel concerts) differently than Dizzy’s.” (Zeger)

That being said, organization websites, social networking websites, and blogging are classified as the most common social media tools. A personal website is mainly used to inform and educate consumers. Jazz at Lincoln Center’s website is set up very clearly and is extremely easy to use. There are tabs located at the very top of the website that are easy to navigate. The easiest thing to do on the website is make a purchase.

Some social networking websites include Facebook, Instagram, and Twitter. Although there are many more, the three networks listed above are the most preferred. Facebook is among the most popular social networks. It is a free website that allows users to create personal profiles, upload photos and videos, and communicate with other users. Facebook supplies an advertising feature that allows organizations to target a specific audience, in return for a payment. That includes behavior targeting, interest targeting, demographic targeting and custom audience targeting. For example, Jazz at Lincoln Center knows that their core target audience are predominately Caucasian, middle aged, college educated adults who either like jazz, or are

interested in learning more about it. Subscription buyers most likely resonate in New York, although Jazz at Lincoln Center is a tourist attraction, and often sells individual tickets. Facebook also supplies an analytics feature. The analytics will provide the organization with information on who their advertisement reached and how long their audience stayed on the page. Analytics can get as specific as demographics and location of viewers. The image below is an example of a paid Facebook advertisement by Jazz at Lincoln Center. (See Figure 9)

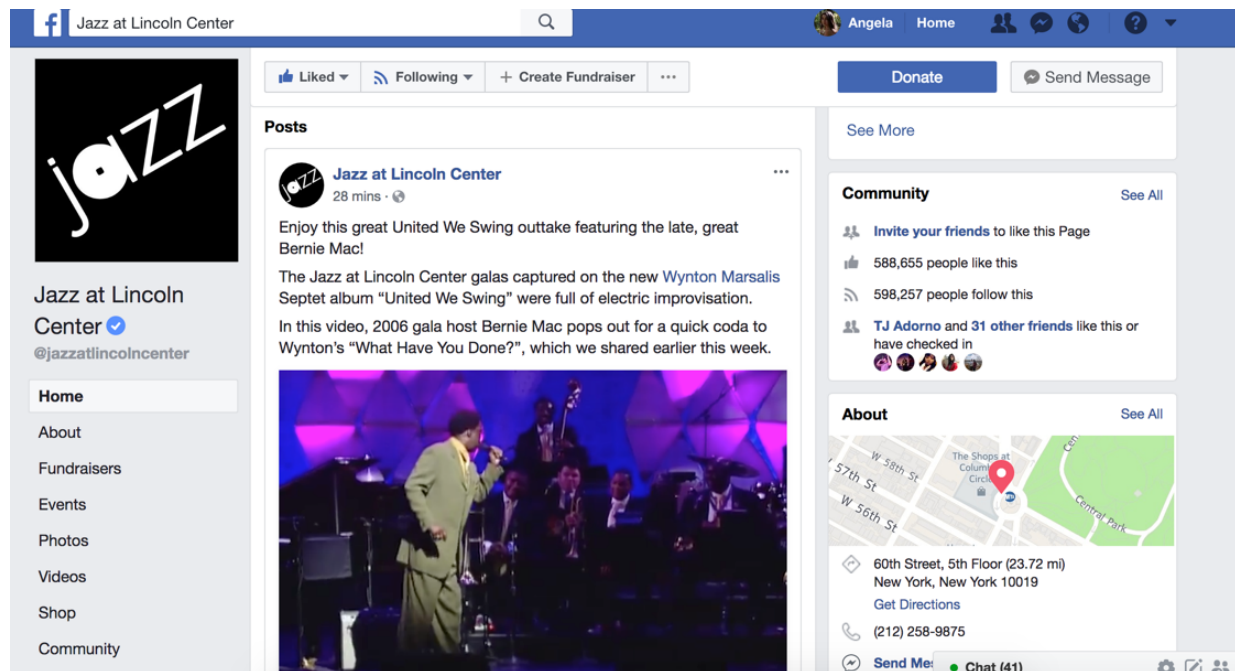


Figure 9: Jazz at Lincoln Center Facebook Advertisement

Instagram is a social network that allows users to share photos and videos, as well as communicate with other users. It also supplies an advertising feature that is similar to Facebook's. It provides a paid promotional option, as well as an analytics page. Although less advanced than Facebook, that feature is extremely useful in deciding whether or not a post was successful, and who the organization should focus on targeting next.

Twitter is a social network that allows users to microblog through personal profiles. These microblogs are called "tweets," and limits users to a 250-character count. Because of

Twitter's short messages, it is considered one of the most effective networks used for promotion. A limited character count has proven to be successful because posts are informative and to the point. Viewers are given all of the information in a short amount of time, not allowing their attention span to wander.

Direct Mail. It is almost "too easy" in today's age to obtain a person's email address. Basic information is requested through almost every purchase, both online and in person. When someone makes a purchase at Jazz at Lincoln Center, they must provide their email address which is later filed into the organization's direct mail subscription system. Sending direct mail to prior purchasers is the perfect way to inform and educate customers who have some sort of interest in an organization's latest products, news, services, and deals. Emma Zeger believes that obtaining a direct email address to customers makes the marketing process a lot easier.

"Our core audience is always the easiest to target, since they have given us permission to speak to them directly through email. Since we have these constituents email addresses, we are also more easily able to target them through Facebook and Instagram advertising, which is more affordable than other forms of paid advertising." (Zeger)

Email is simply convenient for most people. It is directly accessible through any smartphone, and is easy to return to at a later date. However, it is still important that organizations target their audience(s) in an effective manner. Direct email should be personal, including the first name of the person receiving it. The most important information should be found "above the fold," which means it should be the very first thing the potential customer sees. Everyone is busy with their own lives, so they do not have time to figure out exactly what the organization has to say. Direct mail may be used to sell a product, share information, raise funds, send an invitation, and ask questions. It is considered more personal and professional compared to other social networks,

and would most likely create greater success rates depending on the audience demographics.

(See Figure 10)

jazz | 30YEARSOFJAZZ 2017-18 season

f t i y



Celebrate Iconic Women in Jazz this May

Miriam Makeba & Nina Simone: Singing Protest & Memory with Somi
May 18-19
7pm (Limited Availability)
9:30pm

The Appel Room

In *Singing Protest & Memory*, rising star vocalist, **Somi**, will honor Miriam Makeba and Nina Simone - two of the most uncompromising vocalists and activists of the 20th century. Helping her pay tribute to these incredible women is British superstar vocalist **Laura Mvula**, pianist **Toru Dodo**, guitarist **Herbe Samb**, bassist **Michael Olatuja**, drummer **Otis Brown III**, and vocalist **Vuyo Sotashe**.

The 7pm sets are nearly sold out. Get your tickets for the 9:30pm performances now for the best available seats.

[Buy Tickets](#)

YOU MIGHT ALSO LIKE

Figure 10: Jazz at Lincoln Center Direct Subscription Email

Pop-up Advertising. Although it may seem scary, advertisements follow people wherever they go. Pop-up advertising, otherwise known as retargeting, has the ability to serve information to potential ticket buyers on various websites. For example, when someone goes to the Jazz at

Lincoln Center website, a banner will follow that person around the internet. This is due to a digital pixel being placed on the event page of the organization's website. People may not always click on these advertisements, but they act as a constant reminder. If a potential ticket buyer sees or hears about the advertised event more than 7 times, it is likely they will click on the promotional content. The more these advertisements follow people around, the more likely they are to consider making the purchase. (Saravanakumar and SuganthaLakshmi)

Search Engine Optimization. Search Engine Optimization, otherwise known as SEO, is how easily google can recognize a website. The more "google-friendly" a website is, the higher it is ranked. When someone types in "Jazz at Lincoln Center" to the google search engine, it is the first thing that pops up. Why? Jazz at Lincoln Center is one of the most well-known arts organizations in the United States. Their website is visited frequently by people who are both interested in a product, or want to know more about their mission. They intend to give their customers the best experience and often encourage personal feedback. These are just a few of the many reasons the Jazz at Lincoln Center is recognized so easily by google. (Saravanakumar and SuganthaLakshmi)

Section IV: Analysis and Conclusion

Takeaways and Recommendations

Through my research and personal experience as a customer and an intern at Jazz at Lincoln Center, I have come up with a few recommendations. In order to fully measure the success of the educational programs, it would be interesting to track the progression of young jazz academy students. Do these student go on to study at conservatories? Do they continue

studying at Jazz at Lincoln Center throughout their childhood and/or as adults? Having this information can contribute heavily to measuring the Center's success.

\$10 Hot Seats are used as a way to "give back" to the community. It is important to understand if the community is actually being benefited by this generous feature. Jazz at Lincoln Center should track the demographics of who exactly are purchasing hot seats. Are the customers making these purchases people who truly cannot afford regular priced show tickets? Are they people who can afford regular tickets, but would rather take the cheaper route? There should be a way to measure who these customers are in order to ensure that the actual community is benefiting from it.

Conclusion

The success of Jazz at Lincoln Center relies heavily on each and every product, place, price, and promotional strategy used. If the organization lacked in just one of these sections, it would be up for debate that the measured success would drastically decrease. The Center targets its audience segments in a very particular way. The programming (product) strategies are personalized for each segment. The core audience is targeted through the diversity of events held, tourists are targeted through the physical experience, families are provided with low priced and child friendly opportunities, the community has the ability to purchase discounted tickets for otherwise expensive events, and students are given many low priced opportunities to learn from some of the greatest jazz musicians and professionals of all time. Jazz at Lincoln Center uses the expectation and experience of the physical location to their advantage, and focuses heavily on supplying the experience to anyone and everyone. They use strategic marketing to attract their

audience. Jazz at Lincoln Center uses product, place, price, promotion, and *all that jazz* to make themselves one of the most successful performing arts organizations in the world.

References

- “About Jazz at Lincoln Center.” Jazz at Lincoln Center. *Jazz at Lincoln Center*. Web. N.d.
- “About the NEA.” *National Endowment for the Arts*. NEA. Web. 18 Mar. 2019.
- “A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012.” NEA. *National Endowment for the Arts*. Web. Jan. 2015
- “Blues.” Newworldencyclopedia.org. Web. 14 Jun. 2016
- Census Bureau of the and National Endowment for the Arts. “Survey of Public Participation in the Arts (SPPA) *NEA*. National Endowment for the Arts. Web. 4 Feb. 2019.
- Chaffey, Dave. “What Is Digital Marketing? A Visual Summary.” Smart Insights. Web. 4 Apr. 2018.
- “Developing Audiences.” Jazz Education Network. *Jazz Education Network*. Web. N.d.
- “Dynamic Pricing Explained: Machine Learning in Revenue Management and Pricing Optimization” AlexSoft.com. AlexSoft. Web. N.d.
- Gioia, Ted. “The Prehistory of Jazz.” *The New York Times*, The New York Times. Web. 1997.
- Jazz Arts Group. “Regenerating the Jazz Audience: A Segmentation Analysis of Jazz “Prospects” in Central Ohio” *Jazz Audience Initiative*. May. 2011.
- “Jazz At Lincoln Center Inc 2016, Form 990 - Nonprofit Explorer .” *ProPublica*. Web. 9 Jun. 2017.
- Jazz in America. “What is Jazz?” *Thelonious Monk Institute of Jazz*. Web. N.d.
- Lumen Learning. “Competitor Impact on Pricing.” Lumenlearning.com. Web. N.d.
- NEA Office of Research & Analysis. “When Going Gets Tough: Barriers and Motivations. Affecting Arts Attendance.” *National Endowment for the Arts*. Web. Jan. 2015.

Russonello, Giovanni. "At 30, What Does Jazz at Lincoln Center Mean?" *The New York Times*.

Web. 13 Sept. 2017.

Sanderlin, Mark. "Top U.S. Jazz Destinations" *Arts America*. Web. N.d.

Saravanakumar, M, and T SuganthaLakshmi. "Social Media Marketing." *Life Science Journal*,

2012. Journal.

The Audience Agency. "Guide | Segmentation Made Simple." *The Audience Agency*. Web. N.d.

Thomson, Kristin, Purcell, Kristen, and Rainie, Lee. "Overall Impact of Technology on the

Arts." *Pew Research Center*. Web. 4 Jan. 2013.

Wainwright, Corey. "The History of Marketing: An Exhaustive Timeline." *HubSpot Blog*,

Hubspot. Web. 9 Feb. 2012.

"What Is Jazz?" *National Museum of American History*. Web. 9 Feb. 2016.

Wynn, Ron. "Where's the Black Audience?" *Jazz Times*. Web. 1 Jan. 2003.

Zeger, Emma. Personal Interview. 12. Mar. 2019.