

# Promotion

## Section Overview

This section contains activities designed to help you promote Ford Made in America and your performance of Joseph Schwantner's *Chasing Light*...

You'll certainly want to promote the project to the press, your audience, and your supporters. But don't forget that some of your strongest advocates can come from within your organization; this means your musicians, board and staff. Cultivating enthusiasm internally can build a strong foundation for external advocacy.

Communication is what this section is all about, whether it's public relations, marketing, audience development, or fund-raising. The extent of that communication will depend on your available time and resources. Keep in mind that this piece and the project itself could be a catalyst for forging or strengthening ties to a wide range of groups in your community.

Let's explore the ideas your colleagues have suggested, and review the tools you have at your disposal to realize those ideas, including:

### Joseph Schwantner Tools

Biography  
Photo (on web site only)  
Press Quotes  
Discography  
Program Note

### Program Tools

General Project Description  
Key Messages  
List of Premieres  
National Press Release  
Local Press Release

### Multimedia Tools

Web site and Internet  
Score and demo recording  
DVD (and transcript)  
CD (and transcript)

These tools are also available at [www.FordMadeinAmerica.org](http://www.FordMadeinAmerica.org).

## Activity 1: Generate press and media interest

**Goals** Community awareness of your orchestra  
Stronger relationship with your local media

**Tools needed** Local press release  
Web site

### Procedure

Review the Local Press Release, in the Tools section, and insert your local text as appropriate. In many instances, this will be your calling card to the local press and other interested parties, providing initial background on the project.

Send the release to every newspaper, radio, television, and new media outlet in your community four to six weeks in advance of the performance.

Post the release right away on the “press” or “news” section of your web site, along with links to [www.FordMadeinAmerica.org](http://www.FordMadeinAmerica.org). Ensure that other sections of your web site are relevant and updated as well.

After you send out your release, follow up by “pitching” some ideas for news stories that would be specific to your orchestra, including:

- How your orchestra got involved with Ford Made in America
- The prominent stature of Joseph Schwantner – his reputation in the music world is analogous, for instance, to that of a star quarterback of a major pro football team
- The national scope of Ford Made in America is a source of great pride for your local community
- Other new music your orchestra has performed
- How your music director decided to perform *Chasing Light...*, and its relationship to other pieces on the program

Personalize the message to pique further interest, depending on the recipient. Schedule a meeting with the editorial board of your local newspaper. The Key Messages and General Project Description are helpful in identifying themes to target to specific niches.

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**Tip:** Joseph Schwantner is available for media interviews by your local media. Also available are representatives from the League of American Orchestras, Meet The Composer, and Ford Motor Company Fund. See the Contacts page for details (page 80).

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**Assessment**

What was the level of press interest in the project? Was there a particular angle that was successful in pitching the story?

How successful were your follow-up entreaties?

**Extensions and variations**

Review the list of participating orchestras, and identify other orchestras premiering *Chasing Light...* within the coverage area of a major national or regional newspaper. Coordinate an approach to the newspaper with the representatives of the other orchestras.

You could also identify orchestras in communities that may be geographically distant from yours, but that have newspapers owned by the same company. Some major conglomerates with links to their lists of newspapers:

- Gannett: [www.gannett.com/web/newspapers.htm](http://www.gannett.com/web/newspapers.htm)
- Lee: [www.lee.net/newspapers](http://www.lee.net/newspapers)
- McClatchy: [www.mcclatchy.com/102/story/354.html](http://www.mcclatchy.com/102/story/354.html)
- Tribune Company: [www.tribune.com/about/webguide/index.html](http://www.tribune.com/about/webguide/index.html)

## Activity 2: “Sneak Peek” or “Tune-Up” reception

**Goals**                    Greater audience engagement  
                                 Increased attendance at the concert

**Tools needed**    Web site  
                                 DVD  
                                 Demo recording (CD)

### Procedure

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**Note:** The “Sneak Peek” and “Tune-Up” parties are separate events, but the general idea is the same. The “Sneak Peek” party would occur as a post-concert reception after the concert immediately preceding the one in which *Chasing Light...* is to be performed. The “Tune-Up” party is a pre-concert reception before the *Chasing Light...* concert.

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In advance of the reception, send e-mails to your patrons inviting them to the event, with links to the Ford Made in America web site, YouTube, and other web pages.

At the reception, play the DVD. You could have a setup where the DVD is played continuously on a loop, where patrons casually view the material. Or, you could select a chapter from the DVD or an excerpt from the demo recording as part of a speech or presentation that you make to all attendees during the reception.

Take digital photos during the event and send them to the Ford Made in America program staff so that they can be posted on the program’s Picasa Web Album page.

After the concert, follow up with those in attendance at the reception, and ask them to post their comments and reaction to the piece on the Ford Made in America blog (include a direct link).

### Assessment

How was the attendance at the reception? Was it more or less than for similar events?

Did you reach a different audience demographic than is typical for similar events?

Did the patrons that attended the reception have a different opinion of the piece than those who only attended the concert?

### Extensions and variations

Instead of a “Sneak Peek” reception, incorporate the sneak preview idea into the concert itself, similar to a movie trailer. Show an excerpt from the DVD to your entire audience during a concert or concerts prior to the one in which *Chasing Light...* is to be performed.

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Contact your local Ford dealer and explain the sponsorship of this concert by Ford Motor Company Fund, and the prominence of the Ford brand in advertising the concert. Arrange for the dealer to sponsor a Tune-Up party where their vehicles are showcased. Arrange for transportation between the dealership and concert venue in Ford vehicles (this could be especially enticing if you have limited or crowded parking options at your concert venue).

#### **MORE ON LOCAL FORD DEALERSHIPS**

Since each Ford dealership is individually owned and operated, your local dealer may not be aware of the Ford Made in America project, and they may not have an expectation of supporting it. Ford Motor Company Fund cannot advocate on behalf of partner orchestras and cannot influence any business relationship that may be developed between a partner orchestra and a local Ford dealer.

However, this certainly does not preclude you from approaching your dealer as you would any other funding prospect as discussed elsewhere in this section. Indeed, many local dealers already have programs supporting local community organizations. Ford Made in America has the added benefit of being sponsored by Ford Motor Company Fund, guaranteeing visibility for the Ford name.

### Activity 3: Using the DVD

**Goals** Heightened interest in Ford Made in America  
Incorporation of technology into marketing efforts  
Greater understanding of the project among board and staff

**Tools needed** DVD  
Web site

#### Procedure

Send copies of the DVD to every local news outlet and public television station in your area. Be sure to include a copy of the Guide to the DVD and the transcript as well. Follow up with an e-mail including links to your web site and the Ford Made in America web site.

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**Note:** Feel free to duplicate the CD and DVD as needed. When duplicating, please reproduce the disc in its entirety for best results. Two identical copies of each disc are included as part of the tool kit.

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Suggest several possibilities for broadcast:

- The interview portion could be broadcast on radio or television as a special presentation. (It's approximately 25 minutes in length, which is perfect for a half-hour time slot.)
- A different segment could be broadcast separately at different times (a "Ford Made in America Minute") over a week or month in advance of the concert, as a way to build continued interest in the performance.
- Make your music director and/or executive director available for an interview. The material from the DVD could then be inserted and broadcast along with your local commentary, tailoring the material to your specific orchestra.
- Many news organizations have brief "sound bites" on the evening news, but offer extended video on their web sites. Offer this and/or a link to the Ford Made in America YouTube page as an option.

In addition to sending the DVD to television outlets, incorporate a portion of the DVD in your presentations to funders.

- Chapter 3 ("About Ford Made in America") is a brief segment about how the commissioning project came to life. At the end of the segment, composer Joseph Schwantner mentions the importance of Ford Motor Company Fund, which can serve to accentuate the importance of funding in the arts.
- Chapter 5 ("Inspiration") is a nice, short segment in which Schwantner speaks about the motivation behind creating a new work. This could be relevant in

addressing corporate funders, as it relates to the broader concept of solving problems through hard work and creative effort.

“Introduce” Joseph Schwantner to your board and staff via the DVD. Some chapters to highlight:

- Chapter 1 (“Getting to Know the Composer”) is an introduction to Schwantner’s formative early years.
- Chapter 2 (“Composing for Orchestras”) specifically addresses orchestras, musicians, and the importance of the audience.
- Chapter 4 (“The Importance of New Music”) is a good way to articulate the need for new music and to justify its presence in the orchestra world. This could be especially helpful if this is the first commission that your orchestra has ever undertaken.
- Chapters 6 and 7 (“Poetry and *Chasing Light...*” and “Closing Thoughts on *Chasing Light...*”) introduce the commissioned work from the composer’s perspective.

### Assessment

Was your approach successful in getting airplay for the DVD? How would you gauge the interest of the broadcast media to this project, relative to your other endeavors?

If the video was aired, did you notice an increase from the public in the concert shortly after the broadcast (in terms of ticket sales and/or donations)?

How did funders respond to the project? Which funders (or donors) were most interested? How can you harness their interest in this project to support similar activities in the future?

What was the level of interest in the project from the board and/or staff before you showed the DVD? After? Did it lead to new ideas about how to make the most of the *Chasing Light...* premiere?

### Extensions and variations

Instead of playing the DVD at a regular meeting for your board or staff, coordinate a lunch or happy hour where you view the DVD. Make it an opportunity to brainstorm your approach to the concert and identify ways to get the most out of this unique opportunity to premiere a new work.

If you regularly use presentation software (such as PowerPoint or Keynote) to make your pitches to funders, you can export the DVD chapters (as .mov or .mpg format, for example) directly into your presentation slides.

## Activity 4: Using the CD

**Goals** Audience exposure to Joseph Schwantner’s music  
Heightened interest in Ford Made in America  
Increased ticket sales  
Strengthened relationship with local radio station(s)

**Tools needed** CD  
Biography  
Press Quotes  
Discography

### Procedure

Send copies of the CD to every public, college, and classical radio station in your area. Be sure to include a copy of the biography, press quotes, and Schwantner discography, along with the transcript to the CD (note that the transcript to the first 7 chapters of the DVD function as the transcript to the corresponding tracks on the CD). Follow up with an e-mail including links to your web site and the Ford Made in America web site.

Pitch a “Joseph Schwantner / *Chasing Light...*” week to your local radio station as a way of introducing Schwantner’s music to your audience: The station would play a different Schwantner piece, preceded by his own commentary, every day in the week prior to your performance. For instance, the radio station would play Track 16 from the CD (Schwantner’s comments on *New Morning for the World*) and then cut to the recording of *New Morning for the World*.

Request that the radio stations broadcast the interview portion of the CD (tracks 1-7) in addition to the music. Make your music director and/or executive director available for an interview. The material from the CD could then be inserted and broadcast along with your local commentary, tailoring the material to your specific orchestra.

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**Reminder:** Joseph Schwantner is available for media interviews by your local media. Also available are representatives from the League of American Orchestras, Meet The Composer, and Ford Motor Company Fund. See the Contacts page for details (page 80).

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### BEYOND FORD MADE IN AMERICA

You can easily replicate this activity with other composers if they are present for your performance and have recordings available for broadcast. Get them some “studio time” at your local station, and the composer can record several introduc-

tions to his or her pieces in advance (including the piece you are playing if a recording already exists). This way, you familiarize listeners with a composer, bringing the creative process alive for audiences.

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Rounding out the CD are two Public Service Announcements (PSAs):

- Track 21 is designed as a 60-second spot. It is about 40 seconds with room at the end for a 20-second local tag to personalize the spot, which the radio announcer would read.
- Track 22 is a self-contained 30-second spot with virtually identical copy to the 60-second spot; it mentions the Ford Made in America web site as the gateway to learn more about the performance.

Radio stations are often in need of relevant PSAs, so there is no harm in sending copies to many local stations (not just public stations) when you begin advertising this concert. Text copy for both PSAs is included in the Tools section.

### Assessment

Was your approach successful in getting airplay for the audio segments? Which portion (the interview, “greatest hits” intros, or PSAs) was most useful to the radio station(s)?

If the audio was aired, did you notice an increase from the public in the concert shortly after the broadcast (in terms of ticket sales and/or donations)?

Did your audience express a greater understanding of Schwantner’s music after hearing several of his pieces broadcast?

### Extensions and variations

Create a podcast using the material from the CD. Have your music director add commentary – all that is needed is a USB microphone, a computer, and basic audio software. For university or youth orchestras, assign this as a project to your students, and have them add commentary, as well as produce and distribute the podcast. A few sites for more information:

- Apple iTunes: [www.apple.com/itunes/store/podcasts.html](http://www.apple.com/itunes/store/podcasts.html)
- **Podcast.com**
- **PodcastAlley.com**
- NPR: [www.npr.org/rss/podcast/podcast\\_directory.php](http://www.npr.org/rss/podcast/podcast_directory.php)

## Conclusion

There are certainly many other possible activities besides the ones described in this section. If you find yourself using the tools in other ways that develop into new activities, please share your achievements with your colleagues in the consortium, and contact the Ford Made in America program staff.

### BEYOND FORD MADE IN AMERICA

You can do many of these activities with other pieces/composers as well. The next time you perform a piece of new music, consider involving the composer in similar activities such as speaking to the board, to funders and to the community in general. If the composer is also a performer, he or she could even give a mini-recital or demonstration of the new piece, similar to

the musical excerpts found in chapters 8-11 on the DVD. In many instances, special funding is often available for such residency activities through local channels or through ongoing programs like **MetLife Creative Connections** and **Music Alive**, from Meet The Composer and the League of American Orchestras.