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PHILANTHROPY IN THE ARTS OF OPERA AND BALLET:
ANALYSIS AND IMPLEMENTATION OF A SUCCESSFUL COMMUNICATION
PLAN

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**FEDORA
THE EUROPEAN CIRCLE OF
PHILANTHROPISTS OF OPERA
AND BALLET**

FEDORA

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Introduction

Opera and ballet, two forms of art that have been entertaining us for years, have developed throughout history to the world's most exclusive performances. Ballet, a classical dance form characterized by grace and precision of movement and by formal gestures, steps and poses¹, also called the dance of kings², was initially meant for kings and la bourgeoisie to bring them closer to angels and god, but was later on popularized and standardized by King Louis XIV³. Opera on the other hand, drama combined with music, originated from Florence in Italy and was mostly elaborated by the famous composer Claudio Monteverdi. His work inspired many other operatic composers, bringing opera to the mass audience throughout Europe. It is at the foundation of many other art forms and focuses on what really matters in life: our emotions. Whatever emotion brought on stage, opera enables us to experience the true meaning of our day-to-day lives through the combination of music and theatre, which allows us to see, feel and hear our surroundings differently.⁴ In the end, opera is a reflection of society where we find ourselves looking at how we react and relate to our problems.

Today, opera and ballet is made accessible to everyone. Some opera houses and festivals are now considering to bring opera outside its traditional confines, revolutionizing the way it is presented to the public.⁵ Opera Europa's digital platform that will be launched next year, for example, encourages greater access and interest in opera, allowing new audiences to discover the art form through the internet.⁶ The

¹ (The American Heritage Company 2009)

² (Bentley 2010)

³ (Pittsburgh Ballet Theatre 2014)

⁴ (The Guardian 2014)

⁵ (The New York Times 2014)

⁶ (Opera Europa 2014)

initiative is such a success that it even got the support from the European Commission's Creative Europe programme and the European Broadcasting Union.

Many opera house and ballet companies have a friends association that brings together opera and ballet admirers. Whether individual or corporate, their main goal is often to support and to be involved in the activities of the organisation. Members benefit from a range of advantages; they are invited to special events, have exclusive access to opera and ballet performances, have priority booking over non-members, etc. An ideal example for this kind of collaboration and support is the friends association of the Paris National Opera; the AROP – l'Association pour le Rayonnement de l'Opéra national de Paris. It is a non-profit organisation with the ultimate purpose to raise funds to support the Paris National Opera. In 2011, the AROP was able to collect 8,5 million Euros for projects of the Paris National Opera. Friends associations support their local opera house in accordance with their legal status.

Moreover, many institutions search for foreign donors and set up partner friends associations. In the case of the Paris National Opera, the American Friends Association of the Paris Opera and Ballet was created in order to be able to receive donations from American donors, as well as to provide the according tax advantages. Foreign donations can also be made through the Transnational Giving Network, which enables donors to financially support non-profit organisations in other countries, while benefiting directly from the tax advantages provided by their country of residence.⁷

However, while always talking of a united Europe of culture, these practices show that there is a lack of a united Europe of philanthropy, in order to encourage and facilitate

⁷ (King Baudouin Foundation 2008-2012)

private giving on a European level. This gap in the market was filled this year by FEDORA – The European Circle of Philanthropists of Opera and Ballet. FEDORA is a non-profit organisation that was created in January 2014 in Paris, under the presidency of Jérôme-François Zieseniss, who is also the president of the Circolo La Fenice in Venice. Duchesse Clotilde Corsini, based in Florence, is the organisation’s Vice-President. Jean-Yves Kaced, who is also the Director of the AROP, has taken on the role of Secretary General, and Peter Espenhahn, based in London, is the treasurer of the organisation. FEDORA is a network that gathers European philanthropists of opera and ballet, while federating opera houses and festivals, foundations, their friends associations and individuals as well as corporate donors on a European level. The advantage of this network is that FEDORA can facilitate access for individual donors to opera houses and festivals in the FEDORA network, while organizing a personalized welcome in collaboration with the hosting opera houses. An individual may for example book a ticket for a performance at the Teatro alla Scala in Milan or participate in a cultural trip to Munich. With FEDORA everything becomes possible. Its services include a ticket service, special events and cultural trips offerings and access to the annual FEDORA gala on the occasion of the FEDORA Prizes Award Night. The organisation’s mission is to nurture the renewal of opera and ballet by supporting new opera and ballet co-productions created by emerging artists of exceptional talent through the FEDORA Prizes. Two FEDORA Prizes were created in 2014 in collaboration with Opera Europa - The Professional Association of Opera Houses and Festivals in Europe: the *FEDORA - Van Cleef & Arpels Prize for Ballet* with an amount of 100.000 Euros and the *FEDORA - Rolf Liebermann Prize for Opera* with an amount of 150.000 Euros. The winners of the Prizes will be announced on 6th January 2015 on

the occasion of the Opening Night of the ballet *Juliette et Roméo* by Mats Ek, performed by the Royal Swedish Ballet at the Palais Garnier in Paris.

Since FEDORA's existence is rather recent, its awareness among the general public and potential members is limited. The organisation is currently in full development and expanding its business. It is thus of great importance to increase its recognition in order to attract new members, both individual and organisational. In this thesis we will analyse FEDORA's communications and create a specific communication plan to encourage opera and ballet enthusiasts to join and engage in the FEDORA community.

1 Communications audit

The first step of a communication plan consists of a communications audit. We conducted an analysis of FEDORA's communications to better understand how FEDORA works and to increase its efficiency.

1.1 Old FEDORA

FEDORA previously existed in history. Rolf Liebermann ignited the organisation's vision over 20 years ago. A preliminary FEDORA association was founded in 1993 on the initiative of Marina de Brantes with Rolf Liebermann as Founding Chairman. The initial idea was to create a European federation of friends associations, therefore the name FEDORA – Fédération Européenne des Associations et Fondations pour le Rayonnement des Opéras. The association's headquarters was hosted by the AROP at the Paris National Opera and positioned itself as a ticket service provider since at that time internet ticket sales did not exist yet and access to opera houses and festivals abroad was difficult. However, the internet boom in the beginning of the years 2000 created difficulties for the organisation. It lost its unique selling proposition due to the emergence of online ticket sales. The old FEDORA lacked to adapt its organisation to the needs of an increasing digitalized society. More and more friends associations also started to create their own cultural trips and professionalized their services for their members. Moreover, FEDORA did not have a clearly defined product or service to offer and many participants weren't actively involved in its development. Members thus started to question the added value of a FEDORA membership. The economic crisis did not help either; it affected not only the business sector but also the cultural sector, weakening its fundraising and sponsorship activities. The organisation could not adapt to the new era and was eventually shut down in 2008. For a transitional period

FEDORA was recreated in Brussels and managed by Opera Europa. Ultimately, Opera Europa refocused its activities on the professional sector in the opera world and decided not to continue the FEDORA activities.

Yet, many old FEDORA members felt that FEDORA deserved a second chance to be relaunched with a common effort. Therefore the AROP raised funds for this new project and enabled the creation of a job for a project manager in order to start up the new FEDORA. The project manager developed a new concept together with the newly appointed President and the Board of Directors. It was then presented to representatives of opera houses, festivals and friends associations who were invited to attend the FEDORA Launch Meeting in December 2013 at the Palais Garnier in Paris. Their feedback was integrated into the concept and the new FEDORA was registered in January 2014 as a non-profit organisation in Paris. This time the new FEDORA clearly positioned itself as a philanthropic organisation with the main goal of raising funds to support new opera and ballet creations. Therefore the organisation dedicated the first year to setting up two prizes with the generous support of two sponsors and a prize competition in collaboration with Opera Europa and two professional juries. Due to the creation of the FEDORA Prizes, FEDORA was able to establish its relevance on the European opera and ballet scene within a short period of time, as a relevant supporter of these art forms. Moreover, the management team prepared the launch of the organisation's services and membership subscriptions. Initial activities were coordinated to test run the services and collect donations for the FEDORA Liebermann Fund. Results from customer surveys⁸ have shown that the friends of the associations appreciate the premium and personalized services and enjoy the special accesses to

⁸ (De Brantes 2005)

opera houses and festivals provided by FEDORA. This feedback reinforced that there is a need for a centralised, flexible and premium service for major donors who prefer using FEDORA's services while making a donation instead of contacting any regular ticket or travel agency.

1.2 New FEDORA

1.2.1 Internal analysis

1.2.1.1 Organisational policy and strategy

In the coming years, the re-established organisation wants to focus on the development of the FEDORA network and services, including the development of FEDORA's structure, e.g. more permanent staff in order to deal with client relations. It will also search for new partners to increase the amount of the FEDORA Prizes and potentially create additional prizes for new project categories such as an education prize for children operas and ballets, a prize for large scale and small scale productions, etc.

Overall, FEDORA aims to become the most prominent European network of philanthropists who are passionate about opera and ballet on a European level and connect them with opera houses, festivals and their friends associations. It also wants to attract new members and increase people's interest in the area of philanthropy (in the long-term), especially FEDORA as an association and network.

1.2.1.2 Identity

1.2.1.2.1 Vision, mission and collective ambition

The association is committed to supporting and contributing to the future of opera and ballet, which demonstrates FEDORA's view on life and society. Its mission is to nurture the renewal of opera and ballet and support emerging artists of exceptional talent in the field of the performing arts through the FEDORA Prizes. As a circle that

gathers philanthropists of opera and ballet in Europe, it dedicates its passion and energy to assemble opera and ballet enthusiasts, sharing the same vision of excellence.

The whole idea behind the new FEDORA and its culture is tributed to Rolf Liebermann who ignited the organisation's vision over 20 years ago. He is what we call the "hero" who emanates the values and standards of FEDORA in a special way.

1.2.1.2.2 Core values and competencies

The personality of an organisation is about what the organisation characterises, its soul, its uniqueness, also referred to as the core values.

Passion stands for FEDORA's dedication to assemble opera and ballet enthusiasts.

Exclusiveness reflects the FEDORA premium services, where members can benefit from exclusive ticket offers, special events, cultural trips and access to the annual FEDORA Prizes Award Night.

The organisation not only provides services, it also serves as a **community** where opera and ballet lovers gather and share their common interest and experiences.

Innovation is at the heart of the organisation with its willingness to adapt to changes and to take risks, embodied by the FEDORA Prizes attributed to innovative new opera and ballet creations of excellence.

Last but not least, FEDORA strives for **excellence and quality** in everything it does.

An internal analysis showed that empathy, commitment, passion, responsibility and professionalism are the core competencies in which the organisation is really good at.

1.2.1.2.3 Behaviour

The most significant expression of the personality of an organisation is usually its behaviour. It is about the way employees interact with customers, but also the way in which the organisation draws on discussions with its stakeholders. Behaviour has a

great influence on the image creation and one never has a second chance to make a first impression. Edilia Gänz, the Director, is by far the face and voice of FEDORA since she takes care of the first personal contact with potential members, donors and other stakeholders. She emanates a young, international, professional and modern spirit, which completely reflects the organisation's brand identity. Next to her, the whole management team makes visitors feel welcome and important.

1.2.1.2.4 Symbolism

Symbolism involves the image of an organisation and indicates where it stands or wants to be. It is an important and powerful expression of the personality of the brand and helps to differentiate from its competitors. Today, FEDORA has a clear definition of what it is about. From the beginning, FEDORA's communications was carefully developed in collaboration with Landor Associates, a well-established branding agency, to make sure FEDORA would have a strong and modern brand identity. Together they created the brand guidelines that illustrate how its brand identity should be used across all forms of communications and to ensure that the brand's mission is coherently and consistently communicated. The new FEDORA logo (see picture 1) was designed to fortify its mission; revealing talents and rejuvenating opera and ballet. A white stage was created to make everything possible and where creativity can blossom. By federating energies from various circles, FEDORA helps talents to climb the stairs to the stage. When finally on the stage, they can express themselves, emerge, and shine.



Picture 1: Creation of the FEDORA logo (brand guidelines)

As seen in the brand guidelines (see appendix 1), the colour palette consists of grey colour tones, which should emphasise FEDORA's exclusive and modern character.

1.2.1.2.5 Kapferer's Brand Identity Prism

When we look at FEDORA's brand identity we distinguish six different elements according to Kapferer's Identity Prism⁹:

- a. Physical: FEDORA services (ticket service, cultural trips, special and gala events), logo and membership card, FEDORA Prizes, grey colour tones
- b. Relationship: FEDORA is a community that brings together European philanthropists that share the same passion in opera and ballet and have the same vision of excellence. It is at the heart of transactions and exchanges between people. FEDORA's intimate relationship with its members makes the brand special. There is a real sense of trust from members and thanks to this relationship philanthropists feel that FEDORA is an association that redistributes donations to projects that really matter in the industry of performing arts.
- c. Customer reflection: Opera and ballet enthusiasts
- d. Personality: Exclusive, passionate, community, excellence, innovative
- e. Culture: Philanthropic, young, modern, professional, international
- f. Self-image: When using a FEDORA service, members feel part of a community that revolves around their passion; opera and ballet. It makes members feel satisfied for their kind contribution to support meaningful projects.

⁹ (Kapferer 2012)

1.2.1.3 Image

Every organisation's goal is to create a positive image among its stakeholders. However, that is something very difficult to achieve. In the present, FEDORA continues to struggle with the image of the old FEDORA. Some former members are reluctant to information about the new association, which makes it very difficult to convince them to get a different perspective about FEDORA. The organisation thus has to profile itself actively with the new desirable brand image and communicate it unambiguously, recognisable and consistently with its stakeholders.

In the present, FEDORA sees itself as a welcoming and exclusive community where like-minded members share the passion for the performing arts and enjoy travelling to different cities while thereby discovering opera houses and attending extraordinary and unforgettable performances. FEDORA members see themselves as philanthropists eager to support the future of opera and ballet, generous and special by making a valuable contribution and difference.

1.2.1.4 Organisational structure and culture

FEDORA operates as a line management structure (see appendix 2) with different levels of responsibilities. Each employee has one direct executive by whom he is guided and receives assignments. It is a pyramid where hierarchy is considered as important. This structure leads to numerous rules and additional administrative paperwork due to the long distance from the bottom to the top. It may take up to several weeks to get a validation for a document, which reduces the organisation's efficiency.

Since the team is rather small, each team member is required to take on a large array of tasks and responsibilities. It is a learning by doing process and FEDORA can benefit from the know-how and expertise of the AROP that is generously hosting the

administrative team's office spaces at the Palais Garnier. Due to the fact that the past year was dedicated to the set-up of the new organisation and the FEDORA Prizes, many processes had to be established and therefore operations have not reached a point of regulation yet. However, the highly motivated and skilled team was able to achieve major results within a short period of time. FEDORA's goal is to learn from its first year's experiences and will set up a clear working plan for the next year in order to reach more regulated and standardized processes and to guarantee a professional flow of the organisation's activities.

Meetings are held regularly to report to the board of directors about the progress of FEDORA, e.g. the organisation of the FEDORA Prizes Award Night. Hereby, a consultative leadership style is approached where superiors listen and take into account the advice from colleagues to improve working processes.

In order to maintain the international character of FEDORA, the organisation created an intercultural work environment where all employees would come from a different background. Both English and French are the official languages in which communication takes place. E-mail communication is used occasionally to remind and explain explicitly about tasks that have to be done. All assignments then have to be reported to the Director of FEDORA who will analyse and adjust them where necessary. When the assignments are eventually finalised the Director regularly meets up with the Secretary General to get a validation for the documents.

1.2.1.5 FEDORA's services

FEDORA's membership comes in three different kinds: individual, organisational and corporate (yet to be defined and launched). All have different category levels, which

represent one advantage over another. More details about FEDORA's offering can be found in appendix 3.

FEDORA is not only selling tickets and memberships; it offers its clients **exclusive access** to desired performances, establishes personal **relationships**, **unites** opera houses and festivals as well as friends associations on a European level and **creates synergies** between opera houses, friends associations and members.

1.2.1.6 Communications strategy and tools

As of today, no specific communications strategy was established to help achieve the organisation's objectives. That is also why FEDORA is struggling to increase its awareness among opera and ballet fanatics. Without any defined strategy it might be difficult to determine the best approach for communicating information. We notice regular phone calls and personal encounters as the main communication channels to inform potential members, e.g. friends associations. More importantly, they appear to be successful. People show great interest in the organisation's offerings and request more information by e-mail. A membership brochure and subscription form are then sent to that particular individual or organisation together with a general FEDORA presentation. Conferences of Opera Europa provide an ideal platform for networking with potential members and applicants for the FEDORA Prizes. This professional network allows FEDORA to get in touch with a large network of opera house representatives who attend the conferences. FEDORA was, for example, able to announce the two FEDORA Prizes at the Conference in May 2014 in Venice. Without this announcement it would have been difficult to draw applications from European opera houses and festivals. During another conference in November this year in Brno, the Director was able to talk

about FEDORA to potential members. Many were also curious about the outcome of the FEDORA Prizes.

1.2.2 External analysis

1.2.2.1 Macro environment

Besides an internal analysis, it is also important to have a look at the external factors that could influence FEDORA's business. A PESTLE analysis will allow us to adjust its strategy accordingly.

Political - Governmental decisions regarding tax policy that change the tax reduction ratios

Economical - Competitive non-profit market (more organisations with same amount of donors) where only 5,9%¹⁰ is dedicated to charitable causes of arts, culture, heritage and science

- Corporate engagement with the possibility of cash inflow

- Continued global economic instability that impacts the funding amount from third parties

Social - Increasing age of population, which increases the need for new audiences who are interested in supporting the performing arts

- Increasing education levels, which increases the demand for the performing arts

- Generally located in cities, which makes it difficult for people outside cities to see performances and thus difficult to target them

- Greater professionalism within sector (skills, development, training, qualifications)¹¹

^{10 11} (EFA - European Fundraising Association 2013)

- Decreasing public trust
- Technological**
 - Advances in digital technology: event cinema (live screenings of opera and ballet)¹² to attract new audiences
 - Increasing demand for online donation platforms and online subscription forms
 - Increasing usage of social media with the possibility to approach younger audiences
- Environmental** No relevant considerations applicable
- Legal**
 - Changes in legislation that impact the terms and conditions in contracts with employees and third parties
 - Restrictive fundraising regulation at a central European level

1.2.2.2 Meso environment

The meso environment is the market in which the organisation operates, more importantly it concerns its stakeholders. They consist of individuals and or organisations that have interest in and are affected by everything that FEDORA does.¹³

Internal stakeholders: FEDORA Board of Directors, members, FEDORA management team (incl. interns and volunteers)

External (collaborating) stakeholders: AROP management team, Paris National Opera, educational institutions (e.g. ESCP Europe, Universität Mannheim), network organisations (e.g. Music in Europe, Opera Europa), branding and media organisations (e.g. Landor Associates, Melocoton Films), service providers (e.g. La Fugue), Transnational Giving, FEDORA Prize sponsors, Société Générale, European Commission, government, press, general public

¹² (Owen 2013)

¹³ (BBC 2014)

1.2.2.2.1 Market position

As of today, FEDORA operates as a monopoly since there is no other organisation that offers exactly the same value proposition as an association on a European level.

1.2.3 SWOT-analysis

Strengths	Weaknesses
<ul style="list-style-type: none"> • Well-educated and young, dynamic employees • Location is highly suitable • Wealthy donors and diverse fundraising base • Innovative • Strong partners (Opera Europa, AROP, Landor, Prize sponsors) 	<ul style="list-style-type: none"> • Communication strategy needs to be established • Limited financial resources • Lack of experience among employees • Lack of brand awareness among prospective members • Small non-profit organisation
Opportunities	Threats
<ul style="list-style-type: none"> • Market shows great potential • Expansion into new geographies • EU funding grants for non-profit organisations • Sponsorships and collaborations • No direct competition • Opera houses can engage with new potential donors 	<ul style="list-style-type: none"> • Competition from agencies that organise musical and cultural trips • Old FEDORA brand image

After a profound internal and external analysis of FEDORA we need to get a general idea of the organisation's situation, which we call a SWOT analysis. The above table clearly shows that there are many opportunities ahead for FEDORA and that few threats could interfere with the organisation's development. Nevertheless, they have to be taken into account together with its weaknesses. Additionally, its strengths should be maintained and fortified further on.

FEDORA's budget is very limited and undetermined, which makes it very difficult to invest in its development and other projects. Whenever budget is needed to carry out a project, this has to be discussed with the Administrative and Financial Director of the AROP team, since they partly support the organisation. FEDORA thus has to assess which actions to take to either improve its financial performance or to look for economical solutions. However, many EU funding grants, sponsorships and collaborations allow for projects to develop and invest.

One of the main and most prominent weaknesses is the fact that there is low brand awareness among prospective members due to its young existence, which is absolutely necessary for the further development of the European network. This means that, before we can motivate consumers to "buy" FEDORA's membership, they first have to become aware of the brand and its purpose.

As mentioned before, some people are confusing the new FEDORA with the old brand image. Their subjective perceptions thus have to be turned around by reinforcing the new FEDORA through subsequent brand communications.

Another threat of the organisation is the competition from travel agencies. FEDORA offers its members cultural trips to different cities in Europe, whereas the agencies are more or less offering similar trips. FEDORA has to emphasise that theirs are unlike from those of the travel agencies because of the "FEDORA experience".

Referring to FEDORA's strengths and opportunities, it is visible that the organisation has a wealthy donors and diverse fundraising base thanks to the support from the AROP, Opera Europa and others. This makes it very interesting to attract even more new members.

Moreover, FEDORA's employees are well-educated and have a young and dynamic spirit. They bring new ideas, are eager to learn new things and adapt quickly to changes, and most of all they are determined to push the organisation to its highest levels.

Research¹⁴ has also shown that the market of opera and ballet shows great potential for having a network where all associations and philanthropists come together. Many are very enthusiastic about the idea of having a united Europe. Opera houses for example can engage with new potential donors, making FEDORA profitable for both parties. In the future, FEDORA will even be able to expand into new geographies and eventually become the world's most important network of philanthropists of opera and ballet.

2 Communication strategy

Since there was no previous communication strategy we will define a new one that will allow us to achieve the objectives stated in this communication plan. We will start from a strategy that is based on informing the target group by transferring knowledge.

2.1 Target audience(s)

When it comes to FEDORA's target, we can distinguish two different groups. On the one hand we have FEDORA's members (individuals, friends associations, companies and foundations) supporting FEDORA and its projects. And on the other hand we have the artists, opera houses and festivals receiving funding from FEDORA, e.g. through the FEDORA Prizes.

In this communication plan, we will focus mainly on the European opera houses and festivals, more specifically their friends associations. This will allow FEDORA to get in contact with opera and ballet lovers, including the members of local friends associations

¹⁴ (De Brantes 2005)

who might be interested in joining a network that federates all of the European opera houses and festivals.

To determine which types of potential members represent FEDORA's most attractive "sales" potential, we firstly analysed five groups of users according to the awareness-attitude-behaviour approach¹⁵.

(1) New category users

- a. Profile: People not joining opera and ballet networks due to the nature of their lifestyle that allows them to travel to different parts of the world
- b. Needs: Looking for a more pan-European network to have access to multiple opera houses and festivals
- c. Communication approach: Focus on service offering (European aspect)

(2) Brand loyals

- a. Profile: Belong to the current FEDORA customer base, meaning they are members and thus regularly use the FEDORA services
- b. Needs: Want to feel special and have more exclusive offers
- c. Communication approach: Transform these loyals into brand ambassadors in order to help attract new members

(3) Favourable brand switchers

- a. Profile: Occasionally use the FEDORA services but also use agency services
- b. Needs: Want to be sure that FEDORA can provide just as good services
- c. Communication approach: Showcase the FEDORA experience and try to transform them into brand loyals

(4) Other brand loyals

¹⁵ (EURIB - European Institute for Brand Management 2009)

- a. Profile: Members of other associations not using the Fedora's services
- b. Needs: See that their association is linked to other organisations on a European level (through FEDORA)
- c. Communication approach: Trial services in collaboration with other friends associations who do not use FEDORA's services yet (potential organisational members)

(5) Other brand switchers

- a. Profile: Lesser commitment and no real preference to an association, have never heard about us before
- b. Needs: Best and most flexible service on their demand
- c. Communication approach: Try to make other friends associations join FEDORA or to get the individuals to join as major donors to have access to FEDORA's VIP ticket service

Given the fact that FEDORA is a young organisation with low brand awareness and thus not established in the market yet, it is obvious that FEDORA first needs to focus on the people who already use the FEDORA services to bring them in contact with potential users. Then FEDORA can communicate with non-users. We distinguish a primary and a secondary target audience:

- **Primary audience:** Brand loyals (building brand ambassadors to attract potential new individual members)
- **Secondary audience:** Other brand loyals (friends associations to join the FEDORA network)

The reason behind selecting FEDORA services' users over new category users is that FEDORA's budget is limited and potentially insufficient to be able to communicate

effectively with non-users. It takes a greater marketing effort to reach them, which is difficult with the current resources FEDORA has. Nevertheless, they will be taken into account in the future when FEDORA will be more prominent on the market and budget is a minor issue. Moreover, other brand loyals will be easier to reach because of FEDORA's contact with European opera houses and festivals. They could become organisational members, meaning members of that particular friends association will have access to the FEDORA services. By engaging the opera houses and festivals (intermediaries), their members will thus automatically get in contact with FEDORA. It will then be easier to inform and convince them to join the network.

Since the market is fragmented on a European level, we will also target them throughout Europe. However, most of these opera houses and festivals are located in big cities. We will thus only focus on the cities in which opera and ballet passionates are present in order to maximize the effect of our communications.

2.2 Objectives

Our main communication objective is to **enhance FEDORA's awareness** in the world of the performing arts. FEDORA is very recent, so before we can influence people's attitude towards the organisation it is important that they are aware of its existence. Therefore, FEDORA wants at least 40% of other European friends association's members (other brand loyals) to know before June 2015 that there is a network that gathers European philanthropists of opera and ballet with a conversion rate of 20%. In this manner, we want to influence their knowledge level so that they are able to recall the brand from the category. This means that whenever they think about opera and or ballet FEDORA should go through their mind. In the end, FEDORA not only aims to increase the brand's awareness but also **boost purchase intention** through the usage of

trials. Regarding the brand loyals, we want them to become FEDORA brand ambassadors so that they communicate with potential members. Hereby, we want to create awareness of at least 10% in the biggest European cities of opera and ballet performances with a conversion rate of 5%.

2.3 Message

To avoid that consumers ignore the information we send out to them we want to focus on one core message that will stick into people's minds. Of course it is important that this message represents the brand positioning: revealing talents and rejuvenating opera and ballet. Our message to other brand loyals is thus to emphasize the European aspect where opera houses and festivals are reunited to one network. So far, they have been involved in local activities only. Some associations also have partner associations abroad, e.g. AROP and the American Friends in New York. However, there is no European network that actually connects various associations. So, the added value of FEDORA is to **create connections and exchanges through different European friends associations.**

The following key benefits should be prominently emphasized:

- **European connection** – Friends associations are gathered to offer members services based on a European level.
- **Exchanges** – FEDORA is a community that allows exchanges between opera and ballet lovers. They can share their interest and passion while at the same time supporting emerging artists in the industry.

Additionally, the message to brand loyals must reflect their initial attitude: their need to feel special by putting forward the FEDORA services and the community to be able to transform them into brand ambassadors.

2.4 Concept

The next step of our communication plan is to choose the right wording and images to transfer our message. In this case, we will not elaborate on a visual concept since the primary communication channels with the target audience are via e-mail and the phone. We will thus use the existing communication forms such as the official FEDORA presentation as well its membership benefits and subscription forms to get the message across.

2.5 Communication tools

2.5.1 Direct marketing

One of the main and most important communication tools we will be using is direct marketing where we want to encourage a personal connection. It shows a high effectiveness because it is cost-efficient and it allows us to explain the proposition more clearly, which is necessary due to the high-involvement decision. That said, it is not relevant to use wide reach advertising methods such as television or radio, because it does not allow an exposure rich in information to the direct target.

Calling other brand loyals would be the first moment of contact. Hereby, it is important to be succinct by summarizing FEDORA's benefit claim; creating connections and exchanges through different European friends associations. The next step is to send them a follow-up by e-mail, which includes more information about FEDORA, additional material as well as its membership subscription form. This mailing approach will be used to promote the lead generation process of the calls and has to be tied closely together into a coherent system.

Personal meetings will also serve as a medium to reach the target audience.

2.5.2 Trial

If interested, they are invited to try out the FEDORA services by offering them trial. This will show potential members how the organisation works and allows them to assess whether the membership benefits outweigh its costs. It also allows us to adjust any weaknesses that might occur by distributing questionnaires to get a complete overview of feedback from different types of customers. Previous trials have shown that this is a successful method to engage new members.

2.5.3 Newsletter

When a friends association eventually decides to become a member, its opera house or festival can apply for the next FEDORA Prizes competition whereas its members can benefit from the FEDORA services. Then, FEDORA will inform them regularly about exclusive offers and the latest developments and activities by newsletter (see appendix 3).

2.5.4 Website

Furthermore, the FEDORA website gives a first impression to the customer and supports crucial information about the organisation. However, so far the general website has not been launched because its design is still in development with the branding agency. The only website that is accessible to the general public is about the FEDORA Prizes (see appendix 5) since its competition took place for the first time this year.

The website shall amongst other contain experiences and stories from brand loyalists and donors that should emphasize their personal bond with FEDORA as well as promote the organisation as a network. It will also serve as an online donation platform to facilitate the process of donating and to develop long-term relationships. Donors will then be able to share their contribution on social media.

2.5.5 Brand ambassador program

To be able to transform current brand loyalists into brand ambassadors, we will set up a small brand ambassador program, which will enable us to acquire new members. Because of the niche market, ambassadors will attract the right people. Although it requires time and effort, it is very effective because they are passionate about the subject and love spreading their interest among others. There is a great potential of word-of-mouth marketing. So, we will select a few members who are real “fans” of our brand and place them in the spotlight by offering them something special in exchange for brand awareness. They will for example be given priority to sharing information, and be personally involved in FEDORA’s activities and development. Their statements will then of course be distributed among all communication forms to empower FEDORA’s value.

2.6 Time frame

2015	January				February				March				April				May				June				July							
Weeks	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Direct marketing																																
Research	■	■																														
Phoning			■	■	■	■	■	■																								
Mailing			■	■	■	■	■	■																								
Personal meetings									■	■	■	■	■	■	■	■	■	■	■	■												
Newsletter																																
Development & approval											■				■				■			■					■					
Distribution												■			■				■			■				■				■		
Trial																																
Launch									■	■	■	■	■	■	■	■	■	■	■													
Analyze feedback (questionnaires)																	■	■														
Follow-up																		■	■	■	■											
Website																																
Design review						■	■																									
Launch							■	■	■	■																						
Brand ambassador program																																
Selection of ambassadors	■	■																														
Set up content			■	■																												
Word-of-mouth period				■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■												
Measure effectiveness																						■	■	■	■							
Evaluation																																
Analysis results																											■	■				
Define improvement actions																												■	■			

2.7 Budget

FEDORA does not have a communication budget at this point. Therefore the challenge is to communicate mainly via the telephone, personal meetings and emails in order to minimize costs. The challenge is to establish strategic partnerships and collaborations that could support FEDORA in its communications and push forward the organisation.

2.8 Evaluation

Did the opera houses and festivals notice the brand and do they know what FEDORA is doing? Are brand ambassadors actually talking about FEDORA? To find out, we need to track the communication efforts stated in this plan by evaluating its performance according to several criteria.

The first and most obvious method to track the objectives is to observe FEDORA's membership sales trend before, during and after the implementation of this plan, and see whether our communications have generated an ascending or descending result. In line with this, we would need to ensure that we did reach a conversion rate of 20%. This so-called aggregate tracking is a whole process and has to be monitored closely. However, we cannot entirely rely on this kind of approach, as there are other factors playing a significant role to the success of a communication plan.

Tracking the membership sales also stands in line with measuring our market share in comparison with the indirect competitors, such as travel agencies or ticket distributors. With this value, we will be able to decipher the efficiency of FEDORA as well as make decisions on how to increase its market share and thus strengthen its position in the market. We would for example be able to know if opera and ballet lovers still see agencies as a valuable medium to obtain tickets.

The questionnaires we receive from potential members will also serve as an important tool for measuring success, where we will be able to evaluate users' feedback and improve possible shortcomings.

All of these actions together will give us the opportunity to evaluate and measure our communications accurately, adjust it where needed and see if we are on the right track to success.

Conclusion

Throughout this communication plan we discovered how opera houses and festivals are structured and able to attract donors in the world of the performing arts. More and more organisations are looking for new methods due to changing market conditions, technological progresses and changing behaviour. FEDORA was one of them, but could not adapt to the digitalization of society. Fortunately, the organisation was relaunched with a new brand identity and fitted to the advanced market. Yet, FEDORA's rapid growth and development made it necessary to establish a communication plan to clarify the organisation's objectives and ensure the way they would be implemented through the means of different communication channels.

An internal and external analysis of FEDORA allowed us to see the organisation differently and set up a communication strategy, which would permit to increase the organisation's awareness among opera and ballet fanatics and thereby boost its amount of members. These objectives could be realised with a lot of effort from a young and enthusiastic small team by using low-cost communication channels such as direct marketing, together with the usage of the membership brochures, subscription forms and the general presentation. Nevertheless, FEDORA still has to get rid of the unsuccessful old brand image, which can only be bridged when reinforcing the new brand communications over and over again.

It is without any doubt that the new FEDORA reached many things in less than one year of its existence, especially marking its highlight on 6th January 2015 with the FEDORA Prizes Award Night. The implementation of this plan will certainly achieve the overall goal, and by addressing this essence, FEDORA will be able to leave its mark as the most renowned European network of philanthropists.

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[entertainment/films/news/event-cinema-live-screenings-of-opera-and-ballet-are-the-british-new-wave-8468369.html](http://www.independent.co.uk/arts-entertainment/films/news/event-cinema-live-screenings-of-opera-and-ballet-are-the-british-new-wave-8468369.html) (accessed October 22, 2014).

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Appendices

Appendice 1 – FEDORA Brand Guidelines

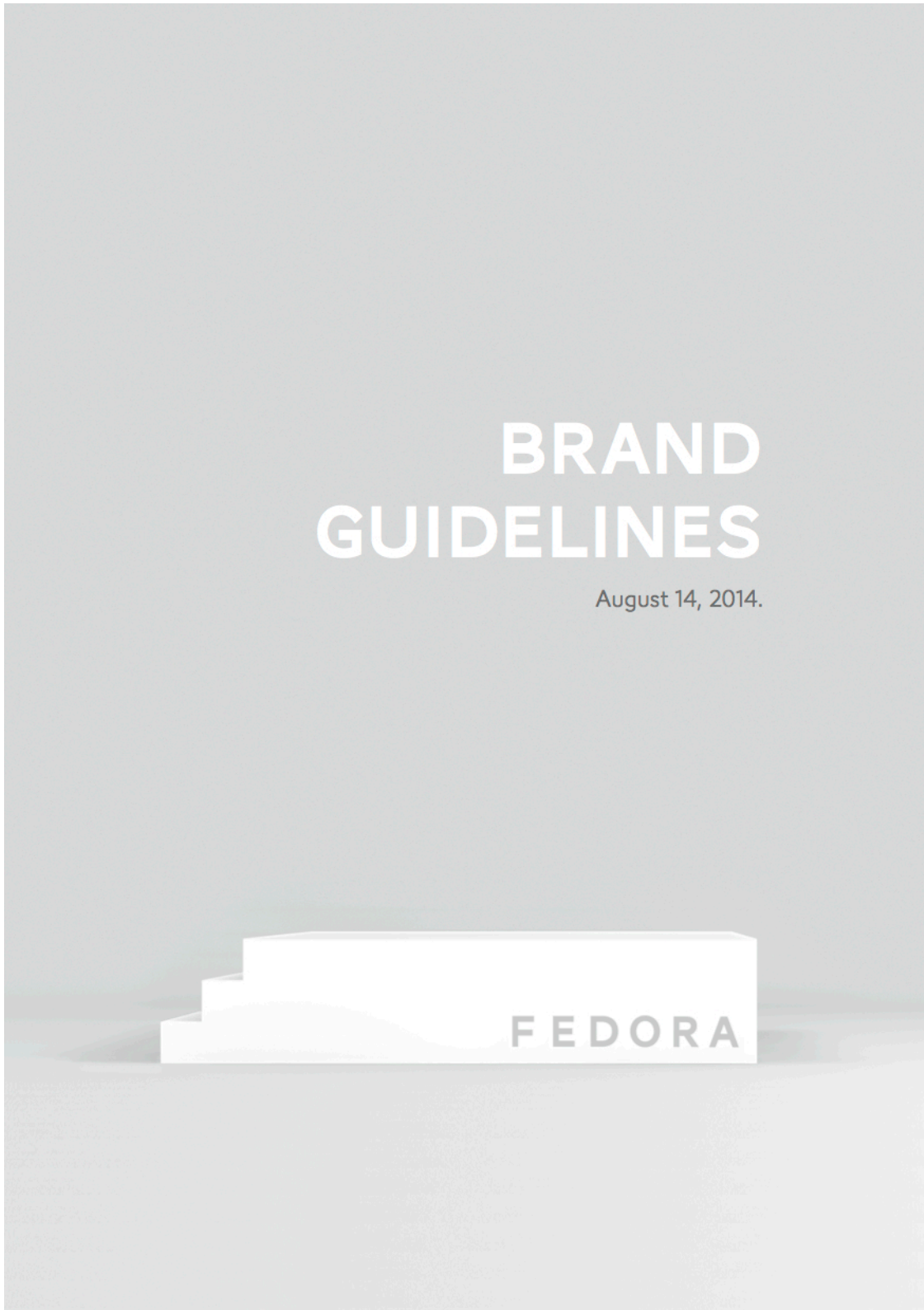


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FOREWORD

The Fedora brand guidelines illustrate how the Fedora brand identity should be used across all forms of communications.

It is important to use the Fedora identity and secondary graphic elements correctly to ensure that the brand's mission of nurturing the renewal of ballet and opera is coherently and consistently communicated.

Please ensure that you understand and follow the guidelines in this document.

WHO WE ARE

FEDORA - The European Circle of Philanthropists of Opera and Ballet is a non-profit organisation created in Paris, in January 2014.

Nurturing the renewal of opera and ballet is our mission: as a circle that gathers philanthropists of opera and ballet in Europe, we dedicate our passion and energy to assemble opera and ballet enthusiasts, who share the same vision of excellence.

We believe in federating energies and supporting emerging artists of exceptional talent in the field of the performing arts, through the FEDORA Prizes.

FEDORA'S BRAND MISSION

WHAT WE BELIEVE IN

WHY WE EXIST

To nurture the renewal of creativity in opera and ballet

DISTINGUISHING BELIEF

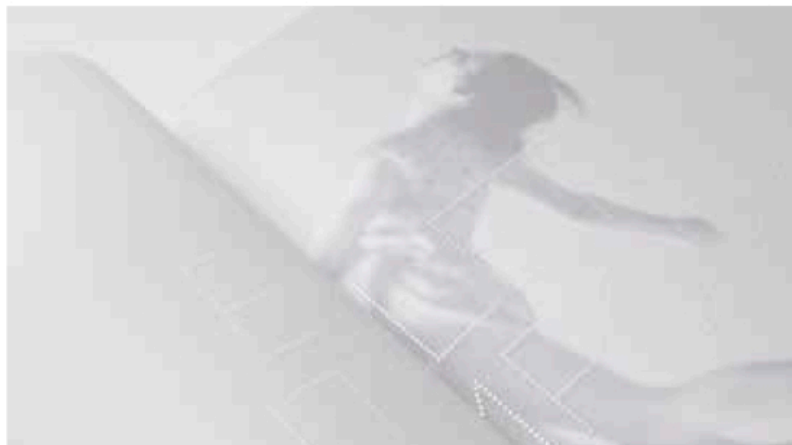
We believe in federating energies* to make a difference

* Federating talents, federating audiences, federating cultures...

OUR BRAND IDEA

Reveal and rejuvenate

BRAND INSPIRATION



THE FEDORA LOGO

Because we believe in the potential of renewal, we set a white stage where everything is possible, where creativity can blossom...

By federating energies from various circles, we help talents to climb the stairs to the stage. And on the fedora stage, they can express themselves, emerge, and shine.

This is what we believe in, it drives everything we do:
**REVEALING TALENTS AND REJUVENATING
OPERA AND BALLET**



THE FEDORA 3D LOGO

This is the principal fedora identity.
The white stage should always appear below some form of content (text or images).

When Fedora communicates as an institution, the content should be in neutral colors (white, black, or grey). It is only when Fedora is presenting an artist, a ballet, or an opera production, that the content above the stage should appear in color to represent the creativity of talents.

The Fedora 3D logo should always be used as the full background of the page. At minimum, the top, right & left areas should bleed off the page.



ALTERNATIVE VERSIONS

WHITE AND BLACK LOGO VERSIONS

When the Fedora 3D logo cannot be used on a full page, the alternative versions of the logo should be used.

The white version should be used on a color background.

The black version should be used on a white background (See letterhead example page X).

EMBOSSSED LOGO

The Fedora logo can also be embossed on applications where a special premium touch is needed (for example, Fedora business card, event invitations etc...)



PROTECTION AREA AND MINIMUM SIZE

PROTECTION AREA

We have a strict clear space around the logo to ensure nothing gets too close and our logo stays always stands out.

The clear space is measured using the height of the 'x' from the square of the steps word mark. The 'x' is actually a square and is applied to all sides. The clear space principle is applied everywhere regardless of size.



MINIMUM SIZE

To guarantee our logo remains legible and recognizable, its width cannot be under 50 mm in its 3D form.

However, the line art version can be printed at a minimum size of 15 mm without the FEDORA wordmark.



TYPOGRAPHY

The main type used for body contents and general description is AW Conqueror Sans Light.

The "bold" version has to be set in AW Conqueror Carved One, as there is no AW Conqueror Sans bold font available. One should note there is no upper/lower case set; only an upper case arrangement is at hand.

On digital display, and should no AW Conqueror typeface be available, use the generic font Arial.

For the online applications (website & minisite) use Chanterel...

AW Conqueror Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890@#,%
abcdefghijklmnopqrstuvwxyz1234567890@#,%

AW Conqueror Carved One

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890@#,%

Arial Regular

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abcdefghijklmnopqrstuvwxyz1234567890@#,%

Arial Bold

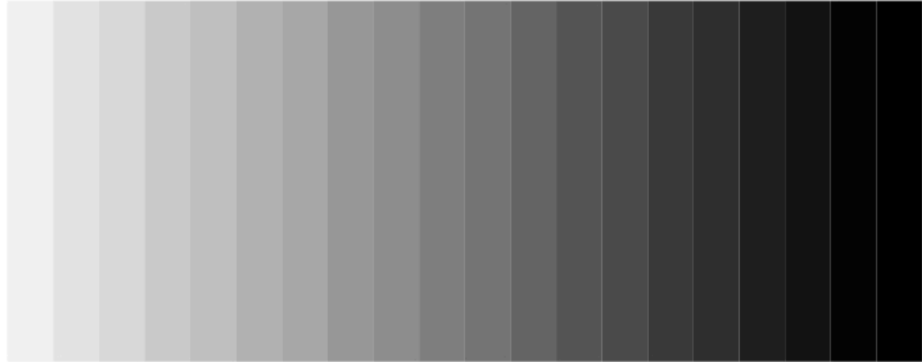
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Chanterel

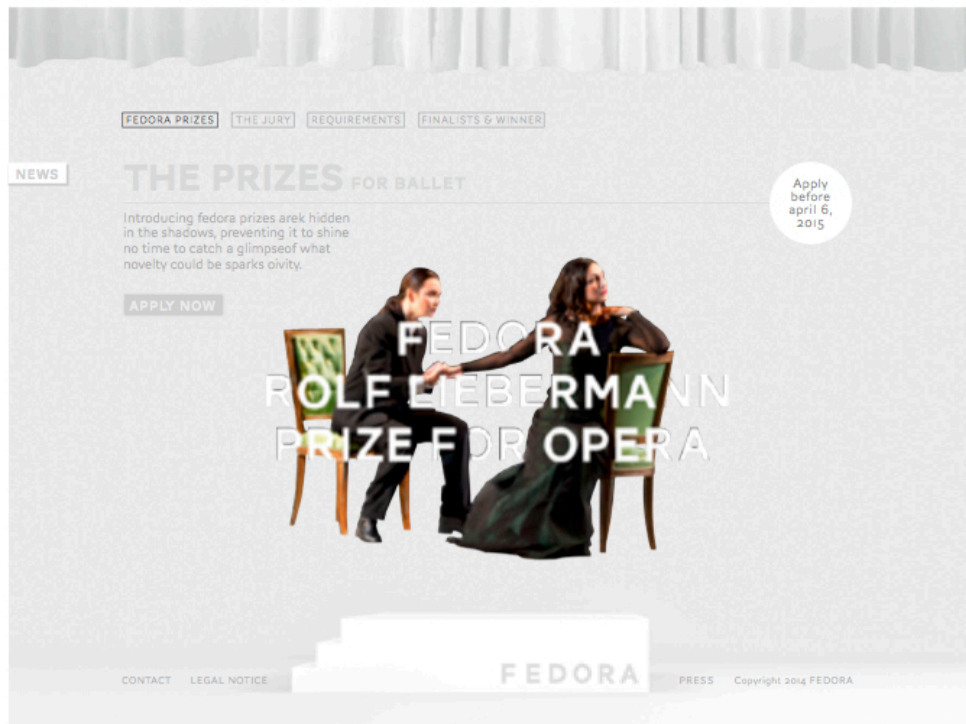
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abcdefghijklmnopqrstuvwxyz1234567890@#,%

COLOR PALETTE

When Fedora communicates as an institution, neutral colors should be used:



When Fedora promotes artists or productions, these should be represented in full color:



THE FEDORA BRAND IDENTITY

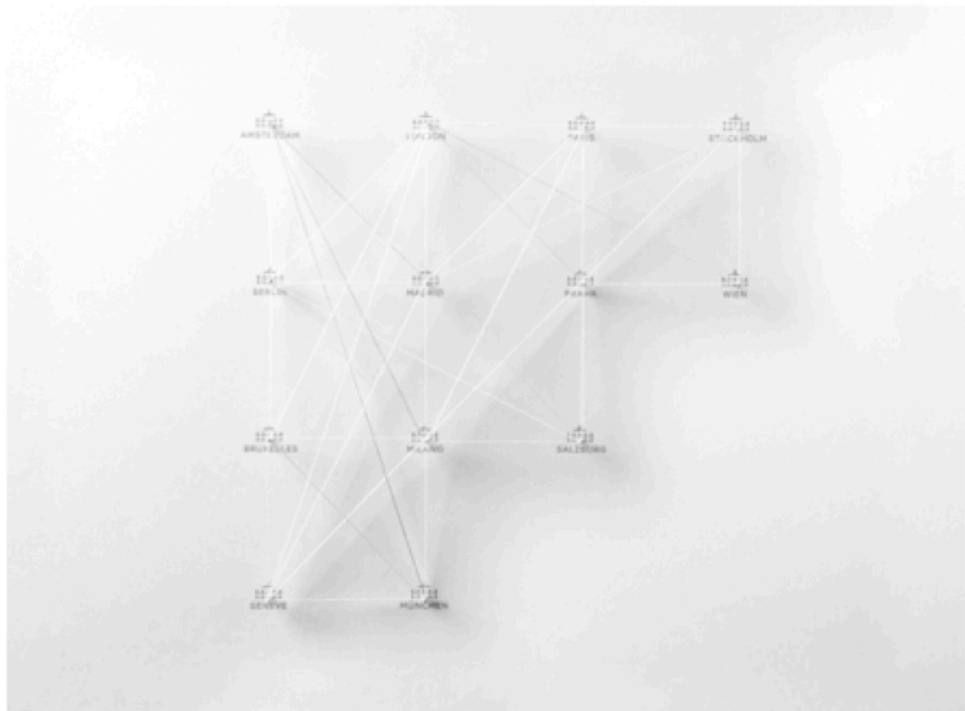
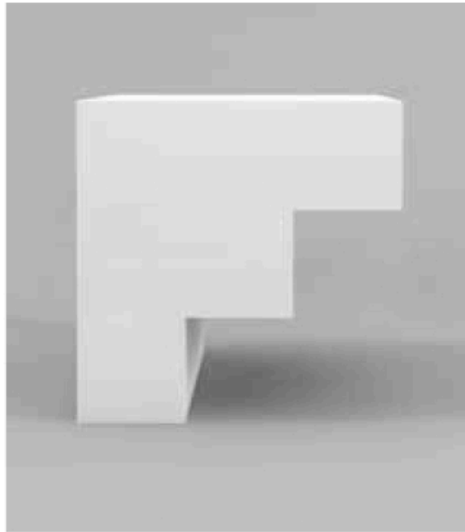
DON'TS



SECONDARY GRAPHIC ELEMENTS

INTRODUCTION

The Fedora identity is supported by a number of secondary graphic elements that help to communicate on Fedora's various services and create a coherent brand universe.

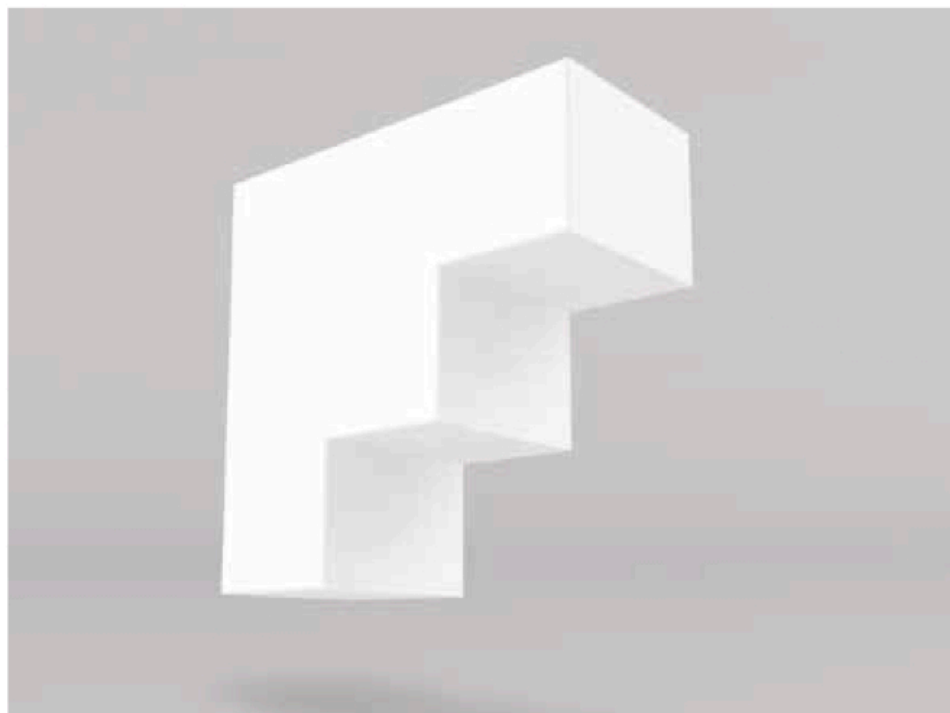


THE FEDORA PRIZES

Every year, fedora orchestrates a rendez-vous : the fedora prizes.

Through the fedora prizes, we award young talented artists for their new opera and ballet creations of excellence

The fedora prizes are the very core of fedora and its most emblematic sign

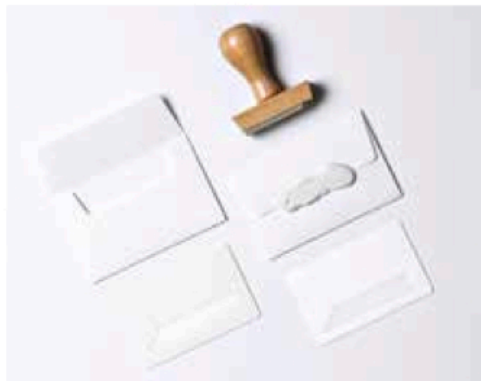


THE FEDORA SERVICES

Members of Fedora can benefit from the following services:

- Ticket service
- Cultural Trips
- Special Events
- Gala Events

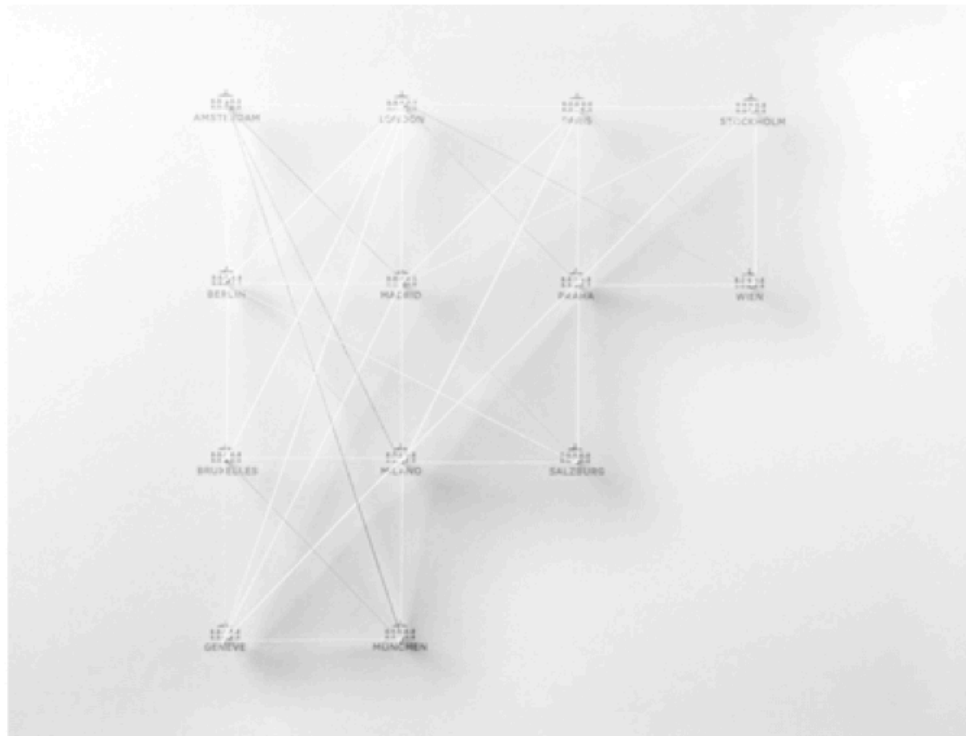
Access to these services can be illustrated by showing an image of the Fedora passport or membership card.



THE FEDORA NETWORK

Members of Fedora gain access to a network of Opera Houses, Festivals, talents and philanthropists throughout Europe.

Access to this network can be demonstrated by showing the following image.



APPLICATION EXAMPLES

STATIONERY



Letterhead



Business card



Email Signatures



Envelopes



Membership card



PPT Template



BROCHURES

THE MEMBERSHIP BENEFITS
FOR YOUR ORGANISATION

FIND THE MEMBERSHIP CATEGORY THAT IS RIGHT FOR YOU.

YOUR ORGANISATION AND FEDORA

Sharing the same vision as FEDORA, organisations are the first tier of the FEDORA circle and will contribute to the future of the FEDORA network together. As part of the community, your organisation can set an example of uniting Europe through collaborations and exchanges in the field of the performing arts.

- AFFILIATE MEMBERS: €500/year**
A first step to give your members special access to Opera Houses and Festivals abroad, through FEDORA's service portfolio.
- ASSOCIATE MEMBERS: €1,500/year**
A new way to amplify your networks and broaden your circle of supporters by hosting donors from abroad and by benefiting from FEDORA's network and expertise.
- FULL MEMBERS: €3,500/year**
In addition to the previous categories' benefits, on demand access and very exclusive welcome for your members at Opera Houses and Festivals abroad.

Membership Brochure

SPECIAL EVENTS & TICKET SERVICE

FEDORA

FEDORA Ticket Service
Sunday 21 September 2014 at 8:30 p.m.

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PRICE:
€ 275 per person (17 categories total)
*The indicated price includes a contribution to support the activities of the new FEDORA.

**NECTUR NATEM SUS DELLOR RELAM SED
MODIS AD ET EXPLITAS DOLUPTA QUATEM.
NECTUR NATEM SUS DELLOR RELAM SED
MODIS AD ET EXPLITAS DOLUPTA QUATEM.**

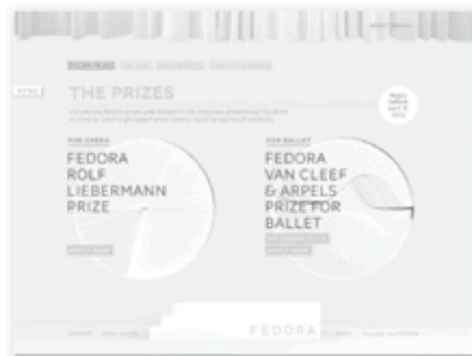
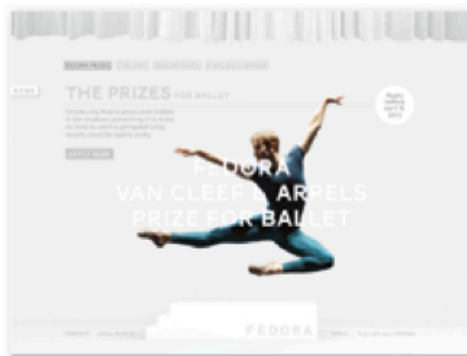
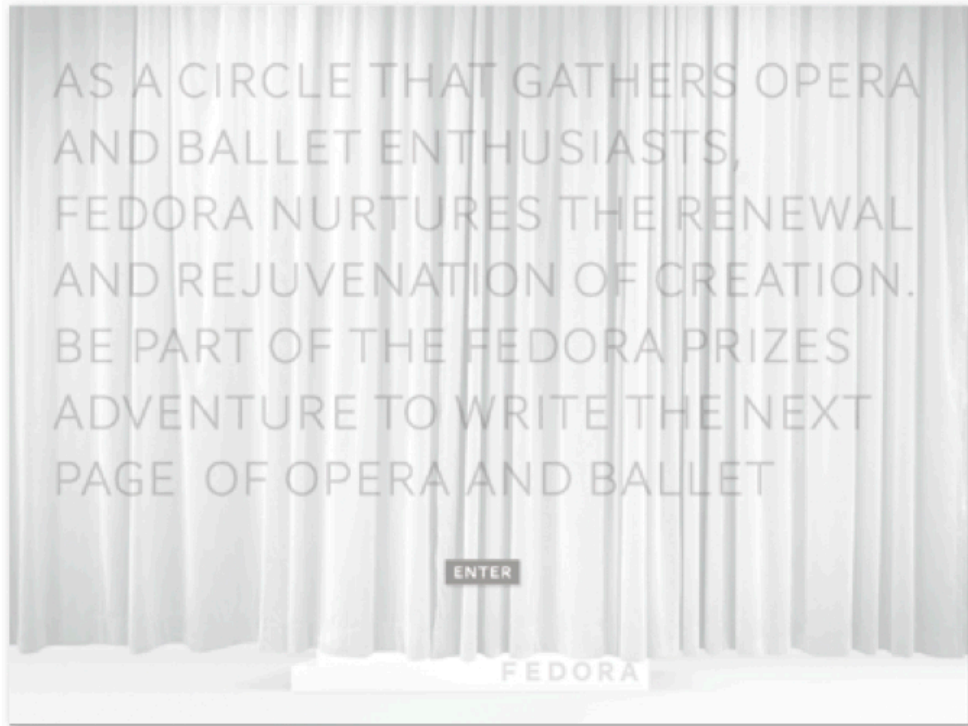
FEDORA
The European Festival of the Performing Arts of Opera and Ballet
1000 Avenue de la République, 75011 Paris, France
Tel: +33 (0)1 47 37 70 70 - 01 47 37 70 70 - Fax: +33 (0)1 47 37 70 70
www.fedora.org

READ MORE

Newsletter

APPLICATION EXAMPLES

MINI-SITE



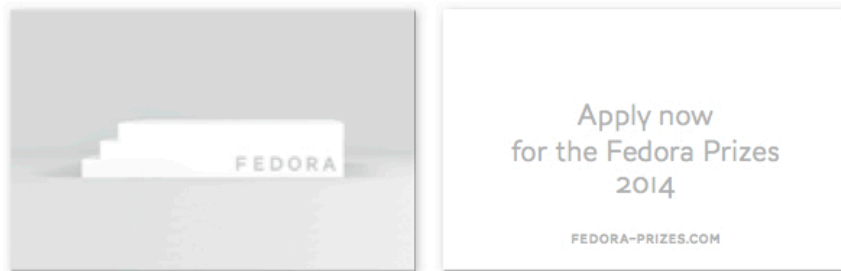
EVENT PROMOTION



Save the Date

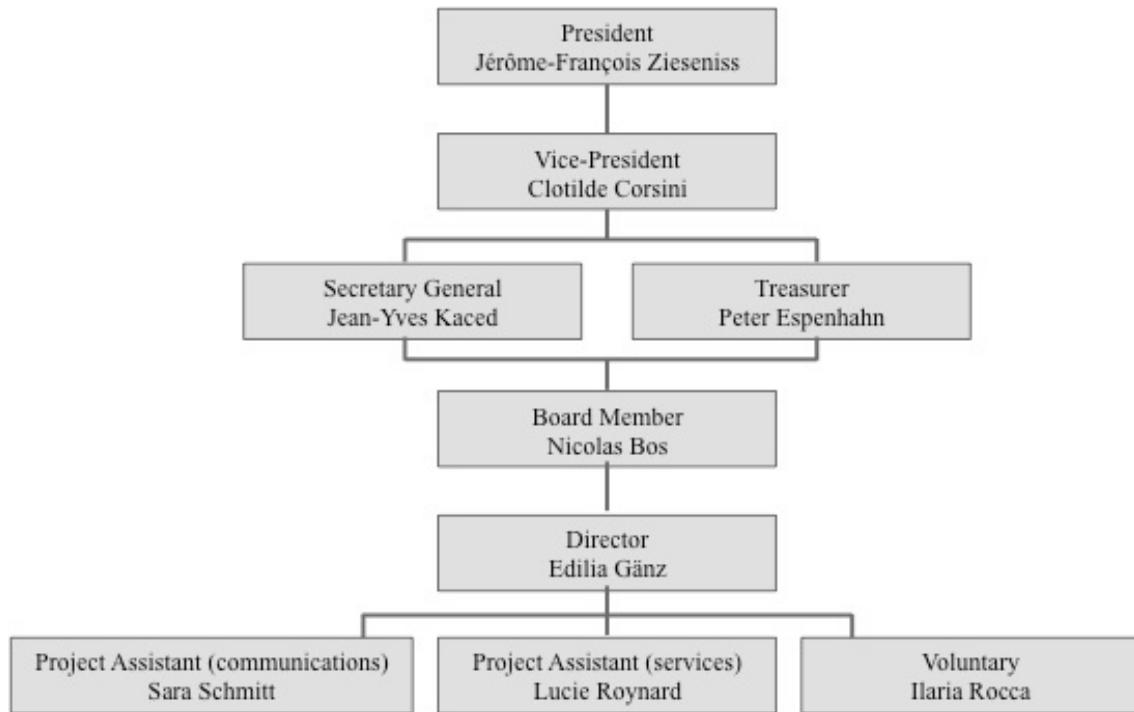


Fedora Banner



Event card

Appendix 2 – FEDORA’s organisation structure





© Jean-Marc Liisse/Opéra national de Paris

FIND THE MEMBERSHIP CATEGORY THAT IS RIGHT FOR YOU

YOU AND FEDORA

Sharing the same vision as FEDORA, individual members are an important tier of the FEDORA circle and will contribute to the future of the FEDORA network together. As part of the community, you can set an example of uniting Europe through collaborations and exchanges in the field of the performing arts.

DONOR: € 750/year
(€ 250 membership fee*/year + € 500 donation**/year)

A first step to entering the FEDORA community and to benefit from FEDORA's service portfolio.

MAJOR DONOR : € 1,500/year
(€ 500 membership fee*/year + € 1,000 donation**/year)

As a member of this category, you will benefit from FEDORA's VIP Ticket Service that gives you on demand access to performances at Opera Houses and Festivals in Europe.

BENEFACTOR: € 5,000/year
(€ 1,500 membership fee*/year + € 3,500 donation**/year)

This is the right membership category for you, if you wish that FEDORA creates on demand customized group packages for you and your guests at Opera Houses and Festivals in Europe.

PATRON: € 15,000/year
(€ 5,000 membership fee*/year + € 10,000 donation**/year)

As a Patron of FEDORA, you will have, in addition to the previous categories' benefits, unlimited on demand access and full involvement in the FEDORA community, as your donation will support the FEDORA - Rolf Liebermann Fund.

* Membership fees support the structure and activities of FEDORA.
** Donations will be allocated to the FEDORA - Rolf Liebermann Fund that supports selected projects (e.g. the FEDORA Prizes).



© Jean-Marc Lisse/ Opéra national de Paris

FIND THE MEMBERSHIP CATEGORY THAT IS RIGHT FOR YOU

YOUR ORGANISATION AND FEDORA

Sharing the same vision as FEDORA, organisations are the first tier of the FEDORA circle and will contribute to the future of the FEDORA network together. As part of the community, your organisation can set an example of uniting Europe through collaborations and exchanges in the field of the performing arts.

AFFILIATE MEMBERS: € 500/year

A first step to give your members special access to Opera Houses and Festivals abroad, through FEDORA's service portfolio.

ASSOCIATE MEMBERS: € 1,500/year

A new way to amplify your network and broaden your circle of supporters by hosting donors from abroad and by benefiting from FEDORA's network and assistance.

FULL MEMBERS: € 3,500/year

In addition to the previous categories' benefits, on demand access and very exclusive welcome for your members at Opera Houses and Festivals abroad.

Appendix 4 – FEDORA Newsletter



Saturday, 6th December 2014

From 9 a.m. to 12 p.m.
Guided city tour of Munich

From 2 p.m. to 3 p.m.
Guided tour of the Bayerische Staatsoper

Dinner at the Michelin-starred restaurant
Königshof



Sunday, 7th December 2014

Guided tour of the *Canaletto* exposition
at the *Alte Pinakothek* Museum

Special pre-performance introduction for FEDORA

5 p.m.

***Manon Lescaut* at the Bayerische Staatsoper**
Giacomo Puccini

Conductor Alain Altinoglu
Staging Hans Neuenfels

Production dramaturgy Benedikt Stampfli
Stage Stefan Mayer

Costumes Andrea Schmidt-Futterer
Lighting Stefan Bolliger

Manon Lescaut **Kristīne Opolais**
Il cavaliere Renato Des Grieux **Jonas Kaufmann**

Lescaut Markus Eiche

Edmondo Dean Power

Geronte di Ravoir Roland Bracht



Kristīne Opolais © Tatjana Masova



Jonas Kaufmann © Gregor Hohenberg

Rate: €2,250 + voluntary donation

(This price includes the weekend programme and 3 nights at the 5-star Hotel Bayerischer Hof and a contribution to support the activities of FEDORA.)

Reservations are open, depending on ticket availability,
by calling +33 (0) 58 18 65 04 (from Monday to Friday from 10 a.m. to 6 p.m.) or by e-mail to services@fedora-circle.com

FEDORA - The European Circle of Philanthropists of Opera & Ballet
Palais Garnier • 8, rue Scribe • 75009 Paris • France
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Appendix 5 – FEDORA Prizes website

The screenshot shows a web browser window with the URL fedora-prizes.com. The page features a navigation menu with links for [FEDORA PRIZES](#), [THE JURY](#), [REQUIREMENTS & FAQ](#), [FINALISTS & WINNERS](#), and [AWARD NIGHT](#). A 'NEWS' section is visible on the left. The main content area is split into two columns. The left column features a photograph of a man and a woman in formal attire, with the text 'FEDORA ROLF LIEBERMANN PRIZE FOR OPERA' overlaid. Below this, it states '€150,000' and includes a 'LEARN MORE' button. The right column features a photograph of a ballerina in a blue tutu, with the text 'FEDORA VAN CLEEF & ARPELS PRIZE FOR BALLET' overlaid. Below this, it states '€100,000' and includes a 'LEARN MORE' button. At the bottom of the page, there is a white podium graphic with the word 'FEDORA' on it. The footer contains links for [CONTACT](#), [LEGAL NOTICE](#), [PRESS](#), and a copyright notice '© 2014 FEDORA'. A small circular badge in the top right corner says 'Next Possibility to apply March 2015'.

Appendix 6 – FEDORA’s 2015 year planning

2015	Membership subscriptions	General awareness creation especially via the services	Prizes Competition	Award Night
January	Development of detailed plan	Development of detailed plan	Development of detailed plan	Development of detailed plan
February	Emailing about membership subscriptions (emphasis on interested associations), meet private donors in France	Preparation of FEDORA special events and management of new members’ VIP ticket service requests, work on designs and content of main FEDORA website including reference statements of brand ambassadors and loyal customers	Inform about next Prizes competition and possibility to apply if member of FEDORA, update online application platform for launch	Arrange award night location with potential hosting opera house
March	Follow up with potential new associations who have less information about FEDORA	Contact opera houses for tickets for next season, prepare launch of main website	Launch of online application platform	
April	Offer FEDORA presentations to potential private donors	Cultural Trip for a private group of FEDORA members to Garsington Opera, launch of main FEDORA website	Communication with potential applicants	Design of save the date
May	Meet private donors abroad	Preparation of the special events and trips	Call for final applications at Opera Europa Conference in Madrid	Design of invitation card
June	Follow up on donor meetings and get them to join FEDORA	Special Event in Vienna	Closing of online application platform	Finalize invitation list
July	Balance of FEDORA	Special Event at the Aix en Provence	Gather missing application	Sent out save the date for

	members (compare target with actual number)	Festival	elements	FEDORA prizes Award Night
August	FEDORA offices are closed for the summer holidays			
September	Follow up on donor meetings and get them to join FEDORA		Opera Europa creates shortlists	Send out invitations, start contacting journalists and international press
October	Follow up on donor meetings and get them to join FEDORA		Opera Jury Meetings	Manage reservations for Gala, collaborate with winners to contact press
November	Follow up on donor meetings and get them to join FEDORA		Award Night Preparations	Prepare organizational details, prepare press conference
December	Follow up on donor meetings and get them to join FEDORA		FEDORA Prizes Award Night	Finalize Award Night details and press conference material