



# OSLP ARTS & CULTURE PROGRAM

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## **Our Mission:**

OSLP Arts & Culture breaks down barriers to participation in the arts for people of all abilities and builds bridges to a more diverse and inclusive community.

## **What We Do:**

OSLP nurtures authentic expression and improving physical, mental and spiritual well-being through the universal language of art in a safe and accessible environment. All projects are designed to be accessible to people with or without disabilities so everyone can participate equally and learn from each other's unique perspectives. OSLP offers workshops with professional instructors in a wide variety of arts and cultural activities like visual art, music, dance, cooking, gardening and more. OSLP also produces public exhibits and performances to share the work of the artists with the community. Art is available for sale at quarterly open house exhibits and galleries and businesses throughout the community.

## **History:**

In July of 1988, OSLP separated formal administrative ties with the University of Oregon and became a private non-profit organization. The 24 Hour Residential Program now supports fifty-five adults in eighteen group homes, and the Supported Living Program serves twenty-eight adults living independently. OSLP has expanded to offer a Community Inclusion and Employment Program, currently serving twenty-eight clients, and the new Arts & Culture Program is serving 65 people with and without disabilities.

OSLP has been nationally recognized as an example of barrier free living for people who use wheelchairs, and maintains a high standard of living for all of our residents. The values of choice, independence, meaningful integration, and quality of life infuse the philosophy of OSLP.

## **Location:**

OSLP Arts & Culture  
309 W. 4th Avenue, Eugene, OR 97401

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# *Marketing Plan*



# *Marketing Objectives*

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## **Marketing objectives:**

1. Acquire more participants with any range of abilities
2. Broaden audience base to increase attendance rates at gallery openings
3. Create and sustain a substantial online presence geared towards showcasing participant work

## **Marketing strategies:**

1. Social media: Vimeo
2. OSLP Outlet: Online store
3. Collateral: Creation and distribution of OSLP Arts & Culture gear
4. Direct marketing: Trade show

## **Desired outcomes:**

1. More participants regularly registering for workshops and classes
2. Increased gallery show attendance and more artwork sold
3. A substantial online presence that is bringing more people into the space as participants and potential buyers
4. A higher demand for community room artists



# *Situational Analysis*

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## **Environmental Scan:**

Adapted from their main website, OSLP is a "person-centered arts program where individuals of all abilities can explore and share their skills and pursue their personal artistic goals. OSLP breaks down barriers to participation ... and nurtures authentic expression, improving physical, mental and spiritual well-being through the universal language of art in a safe and accessible environment." The majority of the participants in the OSLP Arts & Culture art studio and classes are differently abled and help each other, under the instruction of professional artists, to reach their own artistic goals. The goal of the program is to allow opportunity for exploration more than provide detailed art education.

I met with Jamie Walsh, program coordinator and recent AAD alumni. I know some information from my internship with OSLP since June of this year. The Arts & Culture part of OSLP has only been in business for about a year and a half, so marketing-wise, it's fairly new. They have only around \$3500 in accepted grants, \$20k in donations, about \$1000 in sales per show opening, and bring in about \$300/month in event rental. Most art materials and gallery preparation materials are donated by Mecca or Bring. Clearly, to expand much more or work on marketing, there is a desperate need for funding.

There are about 15-20 regular participants making art that is shown in openings and participating in other art programs. Of the 15-20 people, there are roughly the same number of males and females. About a third require physical or translation support when visiting Arts & Culture. The majority live within group homes or individually under the support of OSLP. On a more personal note, every one of these individuals is persevering, self-directed, compassionate and utterly inspiring. They deserve a stronger public voice and for their stories to be heard.

Jamie voiced to me that above all, she is hoping to find ways to inform more of the Eugene community about Arts & Culture to attract all artists or interested participants with varying abilities, living situations and economic situations, not solely those individuals living in group homes under the larger OSLP program. She would like Arts & Culture to be more accessible to potential donors through similar canvassing techniques. In addition, she would like to see the Lincoln Gallery space rented out more often by community groups, especially art-centered ones as it is an easy, quick source of revenue. She would like to expand Arts & Culture's presence online with more regular Vimeo posts and continue activity on the Arts & Culture Facebook page. Finally, she would like to find out about new businesses who are interested in outfitting their space with entire affordable art collections that directly benefit the lives of individuals in the Eugene community. Most buyers at show openings right now are friends and family members of the artists, and she would like to find ways to expand that consumer market. I feel that Arts & Culture should find a way to be more involved in the First Friday Art Walk, but by moving work to a location further from the jail and closer to the downtown art hub.



# SWOC Analysis

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## Strengths:

- OSLP provides a unique space to create art, spend time with friends, show work and participate in multidisciplinary arts programs.
- There is professional fine art instruction available 3 days a week to challenge and further personal artistic creation.
- The staff is flexible, adaptable, and has worked with adults with developmental disabilities for many years.
- OSLP maintains strong partnerships with a few local organizations that donate the majority of art materials used.
- Being a relatively unique program in Eugene, OSLP is in a good place for applying for funding.
- OSLP focuses on accessibility, individuality and inclusivity in program design and architecturally in the space.

## Weaknesses:

- Marketing right now isn't reaching a large portion of individuals. There are only 10-12 regular paying participants and it isn't widely known about.
- Even if more participants registered, the space can only really accommodate 15-18 individuals, though alterations could be made.
- OSLP has little funding and somewhat small staff including one paid Program Coordinator responsible for intake, program development and gallery production and a Development Director, responsible for marketing.
- Renting out gallery space would make revenue faster, but the Eugene community doesn't know about it.

## Opportunities:

- There is an opportunity for hard working, creative, differently abled adults to be supported by the program financially through art gallery sales. That's unique in itself.
- Individuals gain happiness, confidence and lasting friendships through participation in the OSLP Arts & Culture program.
- It is a program that, with greater community involvement and funding, could become an essential spiritual, physical, mental component in the lives of dozens of individuals.
- Greater outside community involvement in this program could aid in Kitty Piercy's Look Me In the Eye campaign for tolerance and respect of all individuals.

## Challenges:

- Some individuals in the Eugene community don't understand the value in disability arts for adults.
- Many people are unaware of the work that is created or generally under the impression that the work isn't worth viewing or the quality of it isn't worth buying.
- Prices may be too high, but profit is split 50/50 with artists and can't be brought much lower, as it's already on a relatively cheap range (\$40-150)
- OSLP has a relatively small online presence and almost no marketing budget
- Is located near the prison



# *Audience Analysis*

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**Existing customers** are immediate friends and family of OSLP Arts & Culture participants. Customers also include participants who are paid for by their housing agencies and those who have taken part in OSLP arts programs and pay for themselves.

**Missing customers** include participants who have taken part in one or more OSLP activities but not regularly due to miscommunication or a lack of communication between support staff and OSLP in figuring out how to make the OSLP studio area safe and accessible to individual participants.

**Potential customers** are businesses who are new or renovating and might like to buy an entire collection of art (for less than \$1000) that could decorate the walls of several offices. Potential customers also include adults with and without disabilities in the Eugene community who might like to take part in OSLP art activities and don't yet know about them. With a more substantial online presence, potential customers could also exist nationally via work sold online. Finally, potential customers are all art appreciative individuals in Eugene who are not currently attending gallery openings or purchasing work for any reason.



# Strategy 1: Vimeo

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## Vimeo (Social Media)

Jamie Walsh, Arts & Culture Program Coordinator recognizes the usefulness of social media in arts advertising, especially that which showcases the benefits of the arts in the lives of Arts & Culture participants. As a two-year-old organization with several pieces of the programs emerging in the past year, the online presence of OSLP is currently minimal.

### There is currently:

A website ([www.oslp.org](http://www.oslp.org)) that explains the Arts & Culture Program and lists available workshops. It needs updates of date/time/price/event/location details. Walsh is currently in the process of creating a more robust website.

There are currently (4) working Vimeo videos uploaded on the OSLP Vimeo page, but are of mediocre quality.

Walsh updates a Facebook page regularly with photos and workshop updates. This is currently the main source of information for the program, along with updated portions of the website.

### Updated Social Media Includes:

- Regular Vimeo videos recorded and uploaded to OSLP Arts & Culture Vimeo page, which is linked regularly to Facebook updates and also clearly linked to the main website. The Vimeo site should be easy to find on any new collateral.

### Benefits to OSLP Arts & Culture

- Vimeo is free
- Vimeo viewers need not be members to view, share or comment on videos, increasing accessibility and minimizing barriers
- Short videos help showcase the wide range of art activities Arts & Culture participants can take part in
- Video expresses more accurately than words or photos the community of participants that is formed through participation in workshops and open studio hours
- Watching a person's reaction to success through movement, music making or studio arts is infinitely more compelling than reading words describing it
- The creation of a comprehensive, inspirational and easily accessible video collection is particularly motivating for potential funders and donors to take into account when weighing financial decisions
- Watching arts participation on video helps ease the anxiety of potential participants when making the decision to get involved or not, as videos describe what one can expect
- In a similar manner, videos help introduce new staff and volunteers quickly to the range of programs offered, to ease anxiety and solidify expectations; not only do videos help participants understand the way they can participate, but help staff learn different ways they can help participants gain the most from their experiences
- Videos introduce the unfamiliar person to disability arts and can serve as a type of disability arts education
- Well filmed videos outlining the often elaborate and thoughtful artistic processes participants use help entice local viewers to attend gallery openings

**This strategy will meet all three of OSLP's marketing objectives.**





# Strategy 2: OSLP Outlet

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## OSLP Outlet (Online store)

The creation of an OSLP Outlet (online store) will showcase the successes of participants, encourage artistic risk taking, promote the OSLP mission, help OSLP connect with similar organizations and has the potential to significantly grow the audience base of potential buyers and participants.

## There is currently:

Participant artwork is occasionally highlighted on the Facebook page, but is never listed “for sale”

## OSLP Outlet Includes:

- At least one piece of artwork from each regular participant listed at any given time, subject to demand with a short “artist statement.” Prices will reflect those at regular gallery shows, plus shipping costs.

## Benefits to OSLP Arts & Culture:

- Creating an Outlet portion of the OSLP website is of no extra cost to OSLP
- Celebrates everyone: while gallery shows only allow a few chosen participants to show work at a time, the Outlet allows work from each participant to be shown at no loss of space to OSLP. This cultivates a greater sense of community and personal efficacy among participants.
- Easy access: Online store allows any viewer, anywhere, to access what is created at OSLP, which broadens the potential audience base to an incalculable degree. Local or international viewers can learn about artists, the importance of disability arts opportunities and purchase reasonably priced artwork.
- Cultivates awareness: artwork is very reasonably priced at OSLP in comparison to most First Friday work, and if others are aware, it will likely lead to greater attendance rates.
- Room to tell a story: Gives viewers an opportunity to learn about the artists the way they would like to be viewed, in line with Kitty Piercy’s Look me in the Eye campaign. Not all participants are able to express themselves fully at all times, but if given ample time, resources and patience to write their artist statements, they can be understood as the brave and creative artists they are, telling their stories their way.
- Visual value: A tangible way to show potential participants at trade shows and their families that this is a way individuals can make money for themselves while working, make lasting friendships and having fun.
- Donation jar: It is easy to place a “Donate here” button on the Outlet page, for those who are inspired by the strong narratives and innovative work but uninterested in purchasing.

**This strategy will meet all three of OSLP’s marketing objectives.**



# Strategy 3: Collateral

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## Collateral (Swag)

Partially due to its young age, there is very little collateral associated with the Arts & Culture program. As collateral, whether in the form of clothing, small branded items, or print media can be very important for both word of mouth and direct marketing, \$1500 of the budget will go towards the creation of collateral between April and November.

## OSLP Collateral Includes:

- T-Shirts given for free to registered participants
- Tote bags for participants to carry art supplies to and from home when necessary, and to advertise for OSLP, also for sale for \$5 at all times in Lincoln Gallery
- Shipping materials stamped appropriately or printed with OSLP logo
- Buttons, pencils and bumper stickers
- Handmade “artist trading cards” by current participants

## Benefits to OSLP Arts & Culture

- Easy and relatively cheap advertising that spreads as wide as people can travel
- Increases OSLP visibility to the public, including professional artists who might like to show their work in the OSLP community room gallery
- Makes tangible associations to a good cause
- Gives OSLP staff and participants something to leave in places when work is shown other than the Lincoln Gallery, something to have in hand when doing outreach trade shows, or simply to hand out downtown during First Friday Art nights
- Artist cards are a unique addition to collateral, because they meet goals already outlined, but do so through actual handmade artwork. It is much more difficult to throw away or ignore one-of-a-kind artwork than mass produced collateral
- Some participants really enjoy making small artwork, and this is potentially an opportunity for them to help raise money for their own workshop fees as well as awareness for the program.

This strategy will meet all three of OSLP’s marketing objectives.





# Strategy 4: Outreach

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## Trade Show (Outreach)

Due to a range of barriers potential participants feel they face to participating in workshops at OSLP, including transportation, accommodations, financial barriers and more, it is difficult to acquire more participants without showing others that OSLP is able to overcome barriers to participation for almost all situations. The artist in residence at OSLP works only three days a week as a Studio Instructor at OSLP and on Mondays and Fridays will begin outreach to group housing and individuals living within 30 miles of Eugene who may like to participate in OSLP workshops or open studios. They will bring art materials like those used in open studio and help potential participants create artwork while explaining the range of classes OSLP has to offer. They will bring collateral and artist cards as well, and any other information that might be useful to support staff regarding individual circumstances or interests.

## Trade Show Outreach Includes:

- A personal visit from OSLP Resident Artist
- A complimentary art workshop, personalized to individual interests, instructed by Resident Artist
- Complimentary OSLP collateral
- Personalized information about OSLP Arts & Culture

## Benefits to OSLP Arts & Culture:

- No need to hire an outreach employee when Resident Artist can be moved from 30 hr/week to 40 hr/week through one site visit per week, when possible.
- Encourages people individually. Shows that OSLP is dedicated to providing opportunities for adults with developmental disabilities regardless of ability level, transportation, artistic experience, etc.
- Gives potential participants and support staff a chance to ask questions about how the organization can accommodate an individual, which can be difficult or embarrassing to ask about over the phone or in a group
- Showing initiative and giving a good experience at no cost to potential participants is much stronger way to cultivate customers than sending an email or making a phone call.
- Repeats a benefit from collateral distribution: it makes tangible and memorable associations to a good cause.

This strategy aids in specifically OSLP's objective of cultivating more participants.



# Implementation Timeline

	Vimeo	Outlet	Collateral	Outreach
<b>April</b>	Meet to discuss messages Purchase equipment	Acquire volunteer Signed photo releases Photos taken	Assign jobs Assign budget Artist cards Begin designing	Assign budget Order supplies
<b>May</b>	Photo and video releases signed Hire intern	Start building site Artist statements Set up PayPal Purchase materials	Design work Begin purchasing products Artist cards	Book site visits Org. outreach materials
<b>June</b>	Photo, video and biographical filming and editing	When site is finished, promote through collateral	Finish design work Products purchased Products recieved	Begin site visits
<b>July</b>	Photo, video and biographical filming and editing	Update site as needed	Products distributed Outreach begins Products for sale	Keep booking site visits Follow up
<b>August</b>	Photo, video and biographical filming and editing	Update site as needed	Products distributed Re-stock as needed	Site visits Restock Follow up
<b>September</b>	Review and upload material	Update site as needed	Products distributed	Keep booking site visits Follow up
<b>October</b>	Continue to advertise videos through FB/website	Update site as needed	Products distributed	Site visits Restock Follow up
<b>November</b>	Continue to advertise videos through FB/website	Update site as needed	Products distributed Re-stock as needed	Keep booking site visits Follow up



# Detailed Implementation

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## Implementation: Vimeo

### April:

1. In consultation with the OSLP Director, Director of Development, Program Coordinator and any necessary support staff, meet to discuss and draft specific messages that should and should not be expressed through videos or photos on behalf of OSLP. Make sure all parties are aware of legal implications associated with taking videos and photos and posting them online.
2. Decide whether or not any disability information of participants will be expressed in any material and if anyone other than the person living with that disability can share such information in any circumstance. Purchase video camera. (Max. \$200)

### May

1. Draft a video and photo release form to be signed by each participating adult that may be filmed or photographed. Explain verbally and in writing to all participants each platform that photos or videos of them may be posted online. Make clear, in whatever fashion is most appropriate for the individual, the participant's right to privacy. In cases where the participant is unable to give informed consent, be sure to meet with whom is authorized to give consent and discuss next steps. This will take extra time as in some cases, support staff and family members may need to be made aware or make decisions. If some adults choose not to be involved, make sure the staff is well aware and check in regularly to make sure all wishes are being respected.
2. Hire Videography Intern (\$200/month stipend for five months, total of \$1000), who will be responsible for taking photos and videos of all types of arts programming offered through OSLP Arts & Culture, editing all material to highlight participant ingenuity and successes and submitting material Program Coordinator to upload onto Vimeo page, Facebook, and OSLP Website.
3. Make sure that videographer is aware of special communication styles of participants and aided in interacting most appropriately with all individuals.

### End of May- End of July

1. Videography Intern has 3 months to take short videos of each type of workshop and open studio hours, complete short biography videos of a few participants and submit to Program Coordinator to review before posting.
2. Material may be reviewed and uploaded during filming months at the discretion of Program Coordinator.

### August- September:

1. Program Coordinator finishes reviewing all material and updating online platforms.
2. Renew Intern contract at discretion for the following May - August to update videos with any additional programming.



# Detailed Implementation

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## Implementation: OSLP Outlet

### April:

1. Acquire volunteer(s) to help with packaging, shipping and website updating: can be an additional duty of volunteers already giving time (under the supervision of Program Coordinator)
2. Make sure photo release of artwork are signed
3. Photos of artwork for sale taken
4. Artist statements written by participants

### May-November

1. Online “store” created as an extra page of OSLP website, and linked to Facebook
2. Purchase shipping materials
3. Set up Paypal account
4. Promote store through collateral design and social media
5. Update site as needed with new artwork
6. Order more shipping materials as needed, acquire new volunteer help

## Implementation: Collateral

### April:

1. Assign design and ordering responsibilities among Program Coordinator, Development Director and Volunteer Coordinator
2. Assign appropriate budget parameters of each piece of collateral to be produced and which staff member will take it on
3. Resident artist will encourage the production of artist cards and handwritten messages when participants are between projects or needing a break
4. Design work begins

### May-November:

1. Design work is completed and products are purchased
2. Products are received
3. Products are distributed at OSLP events, First Friday art night via volunteers & online with any Outlet purchases (choice of bumper sticker or button) and given for free to registered OSLP participants.
4. As resident artist begins trade show outreach, brings products with her to pass out to potential participants
5. Products available for sale in Lincoln Gallery at all times
6. Re-stocking as needed

## Implementation: Outreach

### April-July:

1. Discuss new job description with Resident Artist and pay increase. All mileage will be reimbursed. (Mondays and Fridays)
2. Decide how much of art supply budget can be used for outreach trips.
3. Make sure all supplies are ordered, and there is a consensus of which supplies cannot be used.
4. Begin to make appointments for house and group living visits, and resident artists practices projects beforehand. Visits begin.

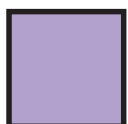
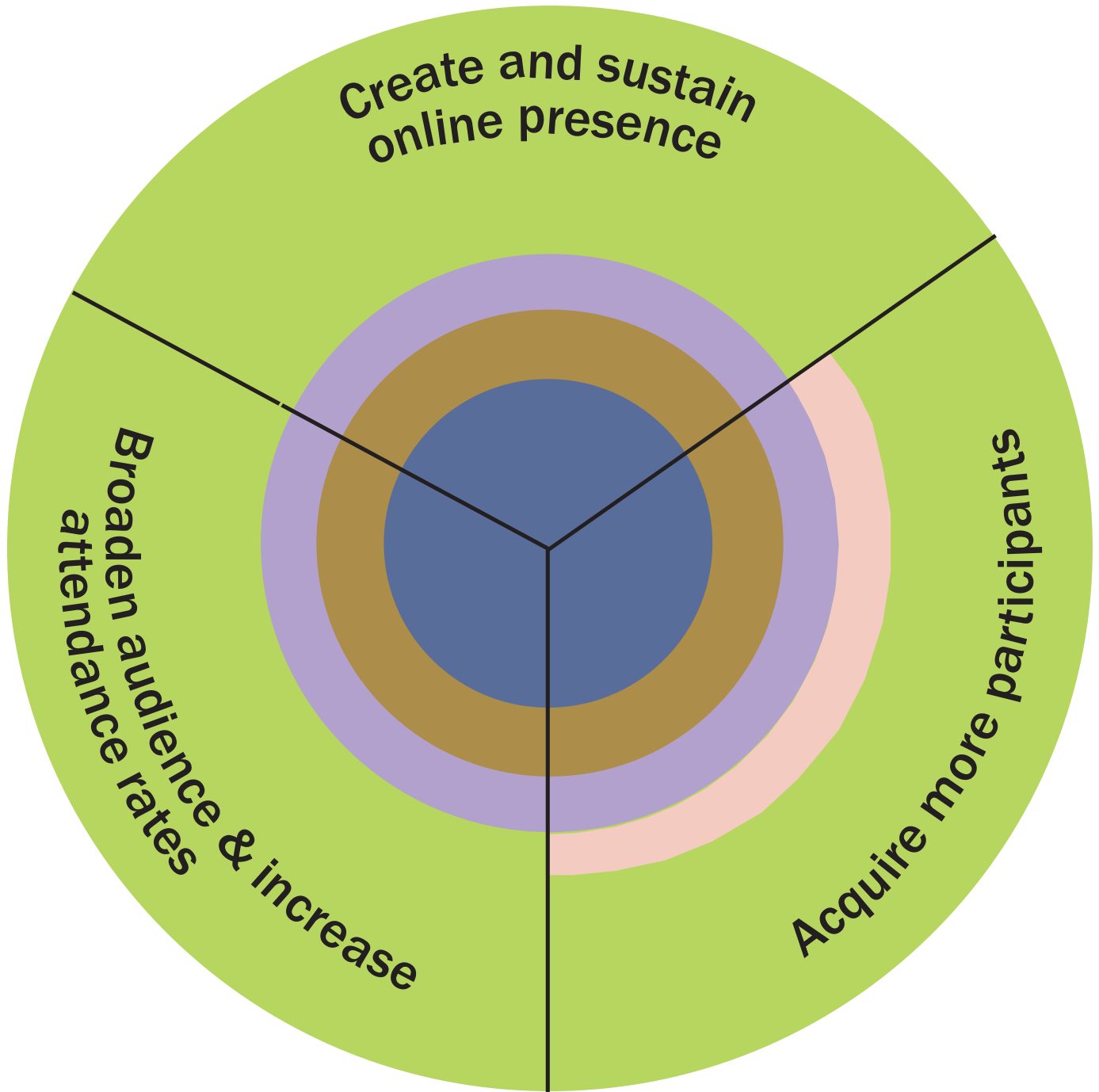
Visits and follow up via email or phone (very important)

### August- foreseeable future:

1. Mid way evaluation, supply restocking as needed. Visits continue.



# Diagram of marketing goals and strategies



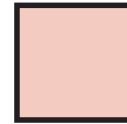
Social media



OSLP Outlet



Collateral



Trade show



# Evaluation

By November 2014, OSLP Arts & Culture is determined that these marketing strategies will yield:

<p><b>1. 50% increase in individuals registering for workshops and classes</b></p>	<ol style="list-style-type: none"><li>1. Compare benchmark data from 2013 to data in December 2014</li><li>2. Continue to collect numerical data about how many times individuals participate</li><li>3. Although formal survey taking may not be feasible with this unique population, feedback form participants and support about art materials, class instruction, and range of opportunities offered should be welcomed at any time, recorded by Program Coordinator, and reviewed at quarterly staff meetings.</li></ol>
<p><b>2. 30% increase in regular open studio and workshop participants</b></p>	<ol style="list-style-type: none"><li>1. Compare benchmark data from 2013 to data in December 2014</li><li>2. Continue to collect numerical data about how many times individuals participate</li></ol>
<p><b>3. 30% greater gallery show attendance rates</b></p>	<ol style="list-style-type: none"><li>1. As gallery show attendance has not before been gathered, there will be no firm benchmark data for comparison. At every show opening, a volunteer staffing the food area will be given a clicker to count attendance, and give the total to the Program Coordinator to record and review at the end of the year.</li></ol>
<p><b>4. 30% more pieces of artwork sold</b></p>	<ol style="list-style-type: none"><li>1. Continue recording all data and compare revenue data from gallery shows in 2014.</li></ol>
<p><b>5. A sustained, robust, updated online presence that accurately represents the work and individuals who participate in Arts &amp; Culture programs</b></p>	<ol style="list-style-type: none"><li>1. Insert an invisible tracker on OSLP website pages to record the number of views it receives.</li><li>2. Unless the tracker compiles the data automatically, record monthly views to compare with the onset of other marketing strategies and review at year-end.</li><li>3. "Accuracy" of representation will be determined in consultation with participants, OSLP staff, and support staff through short, confidential feedback slips passed out shortly after website is active.</li></ol>





# Evaluation

6. Through a broader audience base, a higher demand for professional artists to show work in the community room

1. A percentage of increased demand was not given, as an increase in demand can be expressed through both casual interest and direct contact. The Program Coordinator will have the most interaction with interested artists and will be able to report her findings at the end of the year.

## What is effectiveness?

As the majority of the marketing objectives (increase in participants, increase in show attendance, increase in website and video views) can be met through straightforward numerical data, effectiveness can easily be shown. Still, the overall satisfaction of participants, the ability for individuals to reach their personal artistic goals and the sense of community, dignity and respect that is so essential to OSLP's mission cannot be shown through numbers. While numerical data cannot entirely prove satisfaction, there are other indicators. Participants who regularly try new art materials or register for different types of art classes (show courage and take risks) may indicate that the breadth of opportunities has been helpful for them to pursue their individual artistic goals. Participants who communicate with others while in class, form friendships and help each other make work indicate that community is being nurtured. The Program Coordinator and Resident Artists should be aware of these indicators and record them as specifically as possible to compare at quarterly meetings. The Program Coordinator and OSLP specialists should routinely meet individually with participants and support staff about their experiences and be proactive about making any accommodations within reason that would make participant experience more meaningful.

If percentage increases are not met in November 2014, there is room for greater social media growth and collateral distribution, but in a smaller community, outreach has its limits and too much social media development is too much. At some point, to truly increase attendance, there will need to be some discussion about fundraising to provide scholarships to current and potential participants or the financial barrier will continue to persist. Overall, these strategies should yield the percentage outcomes desired or beyond.