

SECTION 2

SETTING THE SCENE – UNDERSTANDING YOUR ENVIRONMENT



2.5

UNDERSTANDING THE WORLD AROUND YOU

CHAPTER OVERVIEW

This chapter outlines the types of information you need to gather for effective planning, and explains the need to understand your working environment. The information you gather becomes part of your 'situation analysis' — an important component of your marketing plan.

We begin by looking at the external environment, including the political environment, the ways in which you are funded, and the general social and economic trends that can impact on your activities.

Although you may not have any direct control over these things, they can make your life easier or more difficult. Because it is also important to understand your competitive position, this section looks at various types of competition and how to assess your own competitive strengths.

AN ASSESSMENT OF WHERE YOU ARE

Planning involves a clear understanding of three key issues:

1. Where are you now?
2. Where do you want to go?
3. How will you get from where you are to where you want to go?

Or, to put it another way, if you don't know where you are and you don't know where you're going, how will you know when you get there?

Or, to quote from Alice in Wonderland, in Alice's conversation with the Cheshire Cat:

'Would you tell me, please, which way I ought to go from here?'

'That depends a good deal on where you want to get to', said the Cat.

'I don't much care where — ' said Alice.

'Then it doesn't matter which way you go', said the Cat.

'— so long as I get somewhere', Alice added as an explanation.

'Oh, you're sure to do that', said the Cat, 'if you only walk long enough'.⁵

⁵ Lewis Carroll, *Journeys in Wonderland, Vol 1, Alice's Adventures in Wonderland*, Derrydale, New York, 1979, p. 89.

In more technical terms we are talking about:

1. A situation analysis.
2. Development of goals, strategies and action plans.
3. Implementation and assessment of success.

In this section we'll look more closely at the situation analysis – our starting point – which includes both a review of your working environment and an analysis of the external environment.

THE EXTERNAL ENVIRONMENT

The fact is, even though we may have no control over it, the external environment can have a big impact on our lives. The external environment includes the political, economic, social, technological, ecological, cultural and competitive environment in which we operate. Artists and small arts organisations know all too well what it's like to be seriously affected by government funding cuts, changes in tax structures, changing public tastes and community issues which sometimes come almost 'out of the blue'.

Therefore, one of the most important things you can do in the planning process is to take some time to think about these external influences. Even though you may not have the power to alter external forces on your own, at least if you've thought about things, they won't come as a surprise. You can consider ways to anticipate, prepare for, and address change. And don't forget, there's strength in numbers. If you are aware of a potential problem (for example, a change to grants funding processes or changes in council regulations which make it more difficult to work from home), you can discuss them with others in your arts community. Together you may just be able to bring about a rethink. You might not always be successful, of course, but it's better than being surprised and feeling like a helpless bystander.

The key things to consider about the external environment are:

- political impacts;
- funding source policies;
- economic factors;
- social and cultural issues and changes;
- technological changes;
- environmental and ecological issues;
- competitive marketplace.

POLITICAL IMPACTS

The attitudes, rules and regulations of government authorities can have a major impact on your activities. It may be as simple as council regulations which impact on a musical group rehearsing at home, through to federal tax legislation on investment in the film industry or the Federal Government's arts and cultural policies. It is important to think about your work and how government regulations affect it – and what might happen in the future.

This includes government and political decisions at all levels, but mainly federal and State policies and local government regulations. Things to consider at the federal and State levels include:

- taxes and costs of doing business (for example, investment incentives provided for the film industry);
- government incentive schemes;

- changes in wholesale taxes for supplies and materials;
- business licensing laws;
- changes in consumer tax levels;
- changes to the Australian taxation system;
- depreciation allowances;
- laws which protect consumers and fair trading regulations;
- changes to superannuation and personal income tax;
- costs of being self-employed – or having employees;
- changes to Workcover regulations and occupational health and safety regulations;
- overseas travel and employment policies (especially relevant for touring and overseas residencies);
- education policies (impacting on size of classes, frequency of off-site visits to cultural facilities and the budget for on-site performances, readings, etc.);
- arts industry support and funding of arts programs at federal and State levels;
- tourism industry support and the development of links between arts and tourism activities.

Local council regulations can have a major impact on our daily lives: what are the regulations for working at home? What kind of signs can you put up to let people know you're in business? Can you sell your craft from home? Can you set up the garage as a rehearsal studio? What are the regulations for hiring space at the local hall for performances? Some of the things to consider are:

- building code regulations about working from home;
- health and safety regulations;
- noise regulations;
- council support for the arts and local artists;
- council regulations on competitive tendering (entertainment centres, libraries, etc.);
- outside signage and business identification;
- hiring, use, insurance and other policies relating to council premises;
- retail tenancies regulations (shop premises, studios, shared work spaces, etc.);
- rent reviews for facilities in government owned premises;
- permit requirements for performances, ticket sales, food and beverage sales and consumption.

It's important to know which government departments have direct influence on the arts. The Australia Council Handbook includes a list of Arts Resource Organisations. The Handbook is free and is also available on the Australia Council website, www.ozco.gov.au. It is also a good idea to get to know the people involved in your local arts scene. Do this through networking with others, checking out your community arts centre and reading your suburban or community newspaper.

life scenes

Some councils and communities don't seem to place great value on the arts; others do. After widespread local council amalgamations in Victoria, a number of Town Halls were no longer required for local government purposes. North Melbourne's Town Hall has recently found new life as the Town Hall Arts House.

Arts Victoria and the City of Melbourne worked together to develop the building as a contemporary arts centre. As well as being 'home' to a variety of arts organisations, including the Arena Theatre Company, Chamber Made Opera, Melbourne Workers' Theatre and Melbourne Chorale, the refurbished Town Hall is fully equipped with meeting rooms, function rooms and rehearsal and performance spaces.

consider this

What are some of the external political issues which could have an impact on your area of the arts? Think about things in terms of the 'big picture' (federal and State politics) and then think in terms of your community and local government.



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FUNDING SOURCE POLICIES

Funding comes from a variety of sources, including federal, State and local government authorities (both in Australia and overseas), private foundations, professional groups, educational institutions and commercial sponsors. Sometimes an artist or group relies on a number of sources including grants, sponsorship and direct sales to audiences or consumers. We will talk more specifically about customers in Chapter 6, Understanding the Buyers. When dealing with funding bodies and sponsors, it is important to be aware of the attitudes of these groups and the pressures they face, since these could have a major impact on the level of funding available and the way in which it is allocated.

Issues to consider include:

- Overall budget allocations. (How much money do they have? Is the budget increasing or decreasing? Is it tied to specific projects?)
- Policies, objectives, goals and directions. (Is there an emphasis on funding small companies? New artists? Ethnic groups? Particular art forms?)
- Selection process. Understand the decision-making process, the names and backgrounds of decision-making committees or panels, and the criteria for grants eligibility. See the Australia Council Support for the Arts Handbook for information on grants, and contact your State or Territory arts funding agency for information on grants programs that may be available from your State or Territory arts funding agency.
- Past funding patterns. (What types of works have been funded in the past? Is there a change in direction? Do they fund experimental work or do they prefer traditional forms?)
- Cultural diversity policies. (What is the organisation's policy on cultural diversity?)
- Local and overseas opportunities. (What opportunities are there for exchanges, residencies, touring, etc. within Australia and overseas?)

life scenes

Since 1993, The Arts and Cultural Sub-Committee of the Ethnic Communities Council (ECC) of New South Wales has organised readings from works by new writers from non-English speaking backgrounds as part of the Sydney Writers' Festival. The program has proven very popular and has received excellent media coverage.

The 1997 program was a retrospective, 'Geography of Memory', and featured a published anthology of the works of 20 writers involved in the festival since its launch. The program has been funded by the NSW Ministry of the Arts, the Sydney Writers' Festival, the Australia Council, and through donations. From the original mailing lists a substantial database of writers of non-English speaking background has been developed, and many of the new writers have gone on to be represented in other forums.

SPONSORSHIP

Corporate and institutional sponsorship is an important part of arts funding. Most artists and companies acknowledge the environment is changing. Arts sponsors are increasingly seeking practical justification for their contributions, and requiring a higher level of accountability for how money is spent. Formal proposals including funding, budgets, potential audience numbers and target audiences are required and sponsors want value for money which may include naming rights to an event, corporate logos being used in banners, programs and on media releases, or access to mailing lists.

consider this

Thinking about your area of the arts: who/what are the key funding sources? (Sponsors, arts funding groups, ticket purchasers or buyers of products?) Which of the issues raised in this section are relevant to your work? What issues should be considered?



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ECONOMIC FACTORS

The economic environment in which you are working will have a major impact on your activities. If times are good, disposable income increases and people can afford to go out more and be more involved with the arts. It also usually means that corporations and even small local businesses can find some extra money to sponsor arts activities.

But when times are difficult, the situation can change rapidly. Organisations cut back on their sponsorships and people re-evaluate how they spend their money. Although people interested in the arts will continue to be so, they may be forced, by necessity, to become more discerning and restrict their spending on cultural events and activities.

Economic considerations include:

- Amount of disposable income. (Can people afford to do all the things they used to do? The things they would like to do? How do they make choices?)
- Audience size and composition. (Are audiences increasing or decreasing? Is there a potential to change performance times, days, prices?)
- Competition for funding from other sources. (When money is tight and people limit their support for organisations, the arts can find itself competing with health and welfare organisations, education and charitable causes.)
- Types and level of support. (When times are good it is more likely that money will be available for capital grants, overseas travel and experimental work; when times are bad, support tends to focus on keeping things going, rather than on new opportunities and expansion.)

consider this

Thinking about economic considerations: how might they impact on your work?

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SOCIAL AND CULTURAL ISSUES

Community attitudes and cultural expectations can affect the way people respond to the arts. Lifestyle changes are important – is your community one with a large population of young families who will have an interest in schools, family activities and in enjoyable, but educational, activities for the family?

Is your community one with an ageing population, with increasingly limited incomes as more and more people are on pensions or self-funded retirement? If so, there may be a tendency to prefer conservative or more traditional art forms, but also interest in, and time for, crafts, community arts activities, and strong support for local artists, photographers and performers.

It is important to think about your community and your audience; this can include a focus on small audiences or groups who would be particularly interested in what you do.

life scenes

*Co*Opera's vision is to present opera in ways that challenge conventional stereotyping of the art form. Their first performances took place in 1991 at the Royal Adelaide Show. The company felt the bustle of the fairground and the accessibility of the venue would achieve their aims. The programs were a success, with a full house at every performance.*

*It has not always been easy going, especially in the early years, but Co*Opera now enjoys the status of second-tier company funding from ArtsSA. The tours provide opportunities for community choir participation in performances. A local musical director prepares the choruses in advance, and they rehearse with the company before the performance. They have performed in some truly remarkable venues, including the bullring of the Wodonga Showgrounds, the Seppelts Winery at Great Western and the Japanese Gardens at Cowra (the venue for a performance of Butterfly).*

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The choice of venues and the presentation style, described as 'cabaret opera in the round', are the result of the company's commitment to its vision: to present opera in an accessible and non-elitist format. Co*Opera's popularity lies in two powerful factors: the intimacy of 'in the round' presentations and the pleasure large numbers of people find in the operatic art form.

'I cannot count the number of first time opera patrons who have come to us after a performance incredulous at their own level of emotional response to the art. It is a "fix" which regularly lifts singers, technicians and administrators out of preoccupations with daily minutiae and on to the next performance.'⁶

Things to consider are:

- What is the age, income and general lifestyle of the people in your community and your target audience?
- Is the number of people interested in your art form growing or decreasing?
- What other activities and interests do they have? (Are there opportunities to work co-operatively with others?)
- How do they spend their leisure time? (Much has been written, especially in Victoria, about the changes in spending patterns since the increase in the number of gaming venues in suburban areas and country towns – what impact has this had on social activities and how people spend their time and money?)
- What is the level of awareness of arts and your particular art form? (How knowledgeable are audiences? How interested?)
- What attitudes are prevalent? (Is there an interest in ethnic diversity? A curiosity about new art forms? A strong level of conservatism? An interest in indigenous art and culture? Do schools encourage learning, experimentation and discovery? Are there opportunities to present programs, activities and works to a variety of audiences?)

consider this

What social or cultural changes are taking place in your community? How might such changes impact on either your target audiences or your work?

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⁶ Brian Chatterton, 'An intimate experience', *Smarts*, No. 13, March 1998, p. 28.

TECHNOLOGICAL CHANGES

Technology has provided both opportunities and challenges for people in the arts. It has opened up some fields – animation, publishing, music – and provided opportunities for access to information and the wider world through the Internet. Some of the practical and technical aspects of work are now much easier: word processing, office accounting, database development, ticketing and mailing list management.

But there is also no doubt that for some people it has been a mixed blessing. Graphic designers can work more quickly and a lot of the tedious work is now gone, thanks to computer graphics packages. But in some cases people no longer feel they need the professional skills of designers or printers – they can figure out how to do the work themselves using their computer technology and colour printers. This is often a problem since having access to technology doesn't mean the person also has the design sense, creative ability or experience required to produce good work.

Technology can change the way you work, the materials you use, and your ability to find new audiences.

Things to consider include:

- How has technology changed the way you work? The way others work?
- How has technology changed the way your target audiences view your work?
- How has technology changed the way you manage your work?
- What expectations do audiences have about the quality, speed, sophistication, etc. of your work based on changes in technology?
- How familiar are you with new technological changes? How comfortable are you with technology?
- What opportunities are there to reach new audiences through technology?

consider this

How could technology impact on what you do? (In terms of your actual work in the arts and how you manage your work, your time, etc.) What impact might it have over the next two or three years?

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ENVIRONMENTAL AND ECOLOGICAL ISSUES

Although environmental and ecological issues may not directly relate to your work, they may be relevant to some artists. Visual artists who use natural materials, (rainforest timbers, precious metals, animal and plant products) may be subject to government regulation or social pressures. There may also be issues relating to the cost, availability and use of materials. In some cases, there may be safety concerns about certain chemical processes involved in the production of works. Rock musicians may need to consider the possibility of long-term hearing loss and nerve damage if they regularly perform highly amplified music.

And the use of non-traditional venues (theatre in the gardens, opera in the desert, art installations in environmentally sensitive areas), may make it necessary to consider the impact of government regulations and public attitudes.

Issues to consider include:

- availability and cost of materials;
- regulations about the import, use and display of materials;
- occupational health and safety issues for performers and audiences;
- community attitudes towards use of materials and resources;
- environmental protection of sensitive areas.

consider this

Are there any environmental or ecological issues which could be relevant to the work you do?

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COMPETITION

Now that you are considering making a major commitment to your arts involvement, you have to be aware of what others are doing. Whether it's a funding body making decisions about grants, or a consumer deciding what to purchase, it all comes down to this: you must always be aware that you are working in an extremely competitive marketplace.

It's important to define your competition. If you are a musician, of course your competition is other musicians or groups. On any given weekend there may be several hundred musical

performances, ranging from club gigs to symphony performances for people in your community to choose from – how do they decide? How committed are people? Instead of going to a musical performance could they decide to go to the theatre instead?

Sometimes it can be almost depressing to think about all the competitors we face in the arts sector – but it's still important to undertake the exercise. It's a big world, and it's helpful sometimes to think about it as though you were a purchaser.

Things to think about:

- Who is my direct competition? (Other people or groups doing very similar things or working in similar art forms?)
- What things have my audiences tried?
- What things have they enjoyed?
- Who are my other arts competitors? (What art forms are potential substitutes – not directly the same, but likely to appeal to similar audiences? For example, classical music audiences may also like classical dance and opera; people interested in modern painting may also be interested in contemporary photography and modern sculpture.)
- Who are my indirect competitors? (This can be more difficult – what are the other options available to audiences, other ways they could spend their time and money that may not necessarily be arts-related? Sometimes it is difficult for museums and art galleries to accept the fact that on sunny summer days one of their competitors for people's time is the beach!)
- What advantages do my competitors have? (People's levels of interest and awareness? Cost? Convenience? Familiarity and 'comfort'?)
- What are the particular strengths and weaknesses of my competitors?
- What competitive strategies can I develop which will make me stand out in the marketplace? This will require thinking about your strengths (and the competition's weaknesses!) and deciding what things you should be promoting or developing to give yourself a strong 'edge' in the marketplace. For example, an arts organisation might decide their competitive strategy will be to develop and highlight the innovative aspects of their programs to appeal to a youth audience.

consider this

Make up the following three lists:

1. My direct competitors are (other artists, groups, crafts people etc. doing similar work – be specific):

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1a. Their main strengths and weaknesses are:

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1b. The advantages I have over my competition are:

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2. My arts competitors are (other 'options' for people interested generally in your arts area – theatre/video, cinema, other crafts etc):

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2a. Their main strengths and weaknesses are:

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2b. The advantages I have over my competition are:

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3. My general competition includes (other things people could spend their money on, e.g. travel, food, recreation, sport and education):

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3a. Their main strengths and weaknesses are:

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3b. The advantages I have over my competition are:

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3c. The competitive strategy I need to adopt is:

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ASSESSING YOUR SITUATION — THE NEXT STEP

When you have completed your environmental analysis, make a list of the main, important external factors which you think you need to keep in mind when making your future plans.

For example, changes in council regulations may present a threat to your current work space, however a proposed new arts facility could mean a new, improved studio is financially feasible. Or you may decide that your work could have touring potential, or you would be interested in working as an artist/writer-in-residence, and suitable grants are possible.

Make a list of the four or five things which have come from the exercise which present opportunities for you, and also the four or five things you need to monitor because they could cause problems 'down the track'.

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KEY ISSUES

OPPORTUNITIES

THREATS

Political issues

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Funding sources

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Economic factors

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Social and
cultural issues

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Technological
issues

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Environmental/
ecological issues

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Competitive
factors

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After completing your situation analysis you may discover some issues which are really important, but complicated or difficult (for example, problematic council regulations about working from home, or understanding your taxation responsibilities). Try contacting a small business adviser (through your State department of small business) or your local community arts officer. They can provide valuable – usually free – advice. If enough people have raised concerns, they may also be prepared to lobby for reform or a change of regulations.

KEY POINTS TO REMEMBER

- It is important to understand the external environment in which you or your organisation must operate. Even though you may not have any control over these issues they can have a major impact on your success:
 - political impacts;
 - funding sources;
 - economic factors;
 - social and cultural issues and changes;
 - technological changes;
 - environmental and ecological issues;
 - the competition.
- Sponsorship is an important part of arts funding. Arts sponsors are increasingly seeking practical justification for their contributions and requiring a higher level of accountability for how money is spent.
- Arts providers face two levels of competition:
 - direct (other artists or arts organisations providing similar types of programs or products);
 - indirect (other arts products which could be alternatives and also any other way possible markets could spend their time and/or money).
- Once we understand our competition we can develop competitive strategies which will help us to differentiate ourselves, and make ourselves more appealing to the marketplace.

UNDERSTANDING THE BUYERS

CHAPTER OVERVIEW

In this chapter we discuss customers — what motivates them, how they spend their leisure time, their needs and wants, and the way they go about making purchase decisions. We also discuss the types of market segments which can be used to identify the size and type of markets that can be targeted.

UNDERSTANDING CUSTOMERS

The more you learn about people, the more effective your planning will be, since you'll be able to understand who they are, what motivates them, what they like and dislike, and identify how likely they are to be interested in your work.

In Chapter 5, Understanding the World Around You, we discussed the fact that you have a lot of competition and that people have many choices about how they spend their leisure time and discretionary money. So it makes sense to learn as much about your target audience as you can.

EXISTING RESEARCH — THE BEST STARTING POINT

Fortunately a lot of research has been done in Australia on arts audiences and markets, and it is well worth spending some time reading through the research information which is readily available. (See the Recommended Reading List at the end of this Guide for a detailed reading list.)

A study done by the Australian Bureau of Statistics, *How Australians Use Their Time*⁷, provided some interesting insights. The research looked at three main classifications of leisure activity: social life and entertainment, active leisure and passive leisure. (No prizes for guessing which was the most popular.)

1. The most popular form of leisure activity (by far!) was *passive leisure*, of which the single most frequently named activity (again by far!) was watching television or videos. Talking (including talking on the phone), reading and 'just relaxing' were also popular ways of spending time.
2. *Social life and entertainment* came next, which included going out for entertainment (sporting events, the cinema, clubs) and going to cultural venues (the library, galleries, performing arts, festivals and markets).
3. *Active leisure* pursuits came last, and included playing sport, exercising, cycling, jogging, outdoor activities, hobbies, arts and crafts.

⁷ *How Australians Use Their Time*, ABS, 1994.

Of course the actual time people spend on leisure activities varies from individual to individual.

Why does it matter how people spend their time? Well, if they prefer to go home at night, collapse in front of the telly and be couch potatoes for the evening, you may face a challenge trying to motivate them to go out mid-week to try something else. They may be willing to do something they know they will enjoy, but they may not be prepared to try something 'new' or 'challenging'.

If watching television is a major 'hobby' for most people, then being able to promote your work through publicity on television could have a huge impact on people's level of interest and awareness. If, for example, you can manage to get your craft work featured on a lifestyle show, or your music featured on a family entertainment show, then the level of exposure you get could set your career alight.

UNDERSTANDING CONSUMER BEHAVIOUR

Consumer behaviour is concerned with understanding what people like and dislike, what their interests and motivations are, how they obtain information and make decisions, how they evaluate their satisfaction with their purchases, and finding out how they feel about your work – and your competition. This information helps us plan the full range of marketing activities – product development, positioning, pricing, distribution channels and promotion.

IDENTIFYING NEEDS

In Chapter Two we talked about the fact that marketing is a process in which you exchange something you have (your art) for something of value (usually money). We talked about the importance of 'meeting needs through exchanges'. If someone decides they want or need what you have produced, they will give you money for it. If they decide they don't need or want it, then there will be no sale.

So, it is important to develop an understanding of people's needs. Which is not as simple as it might sound. Do people really 'need' art as part of their lives? Is it something absolutely essential? How do they satisfy their need? If they really felt they needed music in their lives, how would they meet that need? With their own musical instrument? With a CD or a tape? By attending a live performance? How do they choose among so many alternatives? How do they find out what's available? Where do they get advice? Whose opinion do they respect?

MASLOW'S HIERARCHY OF NEEDS

Of all the theories about people's wants and needs perhaps the most popular is Maslow's hierarchy of needs.

Maslow's theory is that needs can be classified into five broad categories. In order of importance they are:

1. physiological needs – food, water, shelter;
2. safety needs – warmth, safety, security;
3. social needs – companionship, family, friends;
4. esteem needs – status, prestige, position;
5. self-actualisation needs – self-fulfilment.

Maslow's hierarchy diagram



An individual satisfies the most basic needs first. A starving person's main goal is survival. Only after that need is met do they move to the next level. At the first two basic levels – food, shelter, security, etc. – it is very straightforward. However, further up the pyramid it becomes more diverse. The way people fulfil their needs can be influenced by personality, experience, family background, culture and education.

Psychological needs include affiliation with a group, being well thought of, being independent, being artistic, enjoying excitement or adventure, being an individual or 'character'. And self-actualisation means being fulfilled; but that can mean different things to different people. For some it is the pride in knowing they have mastered a skill or art form. For others it is knowing that other people admire and respect them and their abilities. For others it is a sense of personal adventure, even if they don't become outstandingly successful or competent in what they do – it's the 'doing' that matters to them.

'Wants' are the ways we fulfil our needs. 'I'm thirsty' – that's a 'need'. But what will I drink? Now 'wants' become important.

People have almost unlimited wants, but since most people have limited resources they have to choose products that will supply the most satisfaction for their money. They have to make decisions. And, according to Maslow, most decisions are based on learning theory.

An interest in, and demand for, arts products can come at any of the three higher levels – there can be a sense of belonging if you're with friends attending a theatre performance, for example, or a sense of self-esteem in deciding to go to a major concert, or a sense of self-actualisation in studying and learning about art, and allocating money to purchase works which have particular personal appeal.

consider this

Thinking about Maslow and your art form: what are the ways your art form could be said to meet a 'need' or be a 'want'? Think in terms of more than one level, if possible.



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MAKING DECISIONS AND ASSESSING SATISFACTION

When a person identifies a want or need they have to decide to either fulfil that need or do without. The decision-making process is as follows:

1. identify a need – identify it at one of the five levels of Maslow's hierarchy;
2. decide to act – translate the need into a 'want';
3. gather information – find out about options, prices, etc.;
4. assess options and alternatives – consider various courses of action;
5. decide and act – make the purchase;
6. review overall satisfaction – assess whether or not it was a good purchase.

The following examples illustrate this six step process.

EXAMPLE 1 — CHOOSING AN ACTIVITY

1. *A group of university students have completed their final exams. They feel a need to relax and take a break.*
2. *They meet at the student union building and discuss the fact that they need to celebrate the end of their exams.*
3. *They discuss options and decide to go out on the weekend. They get a newspaper and look through the entertainment section.*
4. *They select three options of pubs with entertainment and discuss which groups they have seen before, and get some comments from other people about groups they don't know.*
5. *They pick a particular pub and go there the next night.*
6. *Afterwards they decide they made a great choice and had a good evening.*

EXAMPLE 2 — EXPERIENCES AND INFORMATION

1. *A couple see an article in their Friends of the Gallery newsletter announcing the opening of a new exhibition of contemporary artists. They have seen some contemporary art which they enjoyed, and some which they didn't. They discuss the fact they should try to understand more about the contemporary art scene. They define a need to learn more.*
2. *They decide that if they are going to be up to date on what's happening they should attend more programs, and since this program is at the gallery, it should be interesting and also a chance to meet up with other Friends of the Gallery.*
3. *They have several options. They could just attend the exhibit sometime during the month it will be on, attend the official opening and cocktail party, or attend the opening and a meet-the-artist discussion/lecture, as well.*
4. *If they really want to know more they should probably attend the lecture, not just look at the installation. Previous experience has shown them they often need an explanation to fully appreciate what they are seeing. They decide to book tickets for the opening and lecture.*
5. *They attend the opening night and the lecture. Unfortunately, they don't meet anyone they know at the opening, things run late, there is not enough food and wine, the installation mystifies them and the artist, rather than explaining the work, declares that 'art must be experienced, not explained'.*
6. *On the way home they decide they aren't ready to invest in contemporary art.*

It's important to know the outcome of the decision. After potential buyers identify their needs, process information about options, make a decision and carry it out, they assess the experience. If all went well and they are happy with the event or the product, they are likely to repeat the process again in the future. If there was a problem, they will probably try to avoid repeating it.

consider this

Imagine a purchasing situation for your product. What would the need be? How would someone gather and process information? What other options might they consider?



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ECONOMIC APPROACHES TO DECISION MAKING

While physiological and psychological needs are an important reason for people to do things, there are also economic factors which influence their decisions and their evaluations of purchases. Economic assessments focus on being comfortable that you made the best use of your – usually limited – resources, especially in terms of time and money.

People vary in how they decide whether or not they received value for money. For some individuals it means finding the lowest possible price. Others feel they want quality regardless of what it costs. On the whole, most people try to balance quality and cost, realising there is generally some trade-off between them.

Economic needs can be analysed in terms of price, quality and dependability, convenience, location, or the product's ability to enhance other products.

PRICE

Prices vary (both opening nights and afternoon matinees have different prices to evening performances). How does the cost of a ticket to the opera compare with a concert, a film or a play? (What justifies the higher or lower price?) Is purchasing a season ticket to a dance program more economical than buying tickets for single performances? What is the price of other work by the same artist? How do the prices compare with others?

QUALITY AND DEPENDABILITY

Quality can be difficult to measure in arts products, but basically it includes the use of appropriate materials or means, and execution in a professional manner. Are the performances in venues where the sound reproduction is of high quality? Can people see from their seats? Is the craft item well-made, appropriately fired, made from materials that won't quickly fade, break, etc? Does the theatre company have a reputation for good work, for performing professionally and at a high standard?

CONVENIENCE

Offering 'packages' of products and services can be appealing. A festival can offer the audience an opportunity to experience a number of different performances, styles and venues, packaged in a convenient, accessible mix. A subscription series offers a mix of safe, popular classics, but may also experiment with new works that challenge both performers and audiences. An artist can promote a new exhibition to a mailing list of previous buyers who already know and like the work, and who may already be predisposed and interested.

LOCATION

Where (and when) do artist and buyer 'meet'? Some people like the elegance, central location, easy parking and access to restaurants, etc. of a major arts centre. Others prefer the more informal atmosphere of a small theatre or unusual venue such as a park or garden. Some people like to visit an artist's studio, others enjoy browsing at markets or craft fairs.

life scenes

Postcard Productions burst into the Geelong theatre scene in early 1992 with a groundbreaking presentation of Macbeth in the You Yangs Regional Park.

The idea for Macbeth began when Ross Mueller visited Big Rock at the You Yangs to take in the views over Geelong. 'I realised what an ideal venue it would be for outdoor theatre...', he said. Ross got together with friends Christine Davey and Tim Edwards to discuss the idea. Over a cup of coffee they decided that only the dramatic Macbeth would do justice to the natural rocky setting.

Buses were organised to transport audience members from the Geelong Performing Arts Centre to the Big Rock site where they were met and guided through the evening by 'tall, silent monks'. The all-inclusive ticket provided patrons with a free supper of wine, cheese, bread and grapes.

Macbeth in the You Yangs was a sellout success. Halfway through the first week of bookings the Geelong Performing Arts Centre had a waiting list of more than 500 eager patrons and advertisements for scalper tickets even started appearing in the local press. A second successful season was held in 1993.

Other Postcard Productions works include One Flew Over the Cuckoo's Nest, staged in the Old Geelong Gaol, and The Resistible Rise of Arturo Ui, staged in an old warehouse.⁸

⁸ 'Macbeth in the You Yangs', *Geelong: Alive with Ideas*, Deakin University Press, (undated), p. 38.

ABILITY TO ENHANCE OTHER ITEMS

Programs are an excellent source of revenue raising for performing groups and they are useful for audiences because they can add to their appreciation of the performance. Quality framing can enhance a painting, drawing or photograph. Creative packaging can protect a delicate piece of jewellery or craft, as well as enhance its presentation. The availability of refreshments and souvenirs at an event or festival increases the audience's enjoyment of the event. Sometimes it's not just the product, but the 'extras' (autographing the book or the CD, for example) that create a special value in the eyes of the purchaser.

consider this

What are the key economic factors which might be considered when thinking about your products or services? List them, including those which make you unique. There may be positive things, but there could be some potential problems, as well.



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Keep this list — you will need it in Chapter 7, Understanding Your Own Situation.

IDENTIFYING YOUR MARKET TYPES

There are five basic types of markets:

- mass markets;
- differentiated markets;
- target markets;
- niche markets;
- customised markets.

MASS MARKETING

'Mass marketing' has a negative connotation for many people in the arts because they automatically think of mass markets as 'common'. This, in turn, suggests to them some sort of 'pandering to the public', and of doing something they don't want to do in order to sell large quantities of their product in an unsophisticated marketplace.

Mass marketing is certainly about creating products on a mass scale, then mass distributing them and mass promoting them. Technically, by creating, distributing and promoting in large quantities it is possible to cut prices and still return good profits. However, very little in the arts world is actually aimed at mass markets. Consumer goods, such as breakfast cereal, toothpaste, soft drinks and cleaning products fall into this category – art rarely does.

DIFFERENTIATED MARKETING

'Differentiated marketing' is a modification of mass marketing, which involves creating a number of products, each offering different features, styles, quality, sizes, etc. Even though there is a variety, the items are still produced in fairly large quantities and appeal to a wide range of people. Clothing and some arts and crafts products, particularly souvenirs, fit into this category.

TARGET MARKETING

'Target marketing' is more focused and involves the identification of potential audience segments, then selecting the most viable, and promoting specifically to those groups or individuals. In fact, much of the work done in the arts, whether it's performing arts or visual arts, is aimed at specific, defined target audiences (people with particular interests, backgrounds, etc.)

NICHE MARKETING

'Niche marketing' is a specialised form of target marketing in which small groups with specialised and unique needs (ethnic audiences, for example) are identified. Usually the audiences are even smaller than for target markets.

CUSTOMISED MARKETING

'Customised marketing' is perhaps the most specialised form of marketing. It is the exact opposite of mass marketing. In customised marketing the producer or artist modifies the product to specifically meet the needs of a set group of people. For example, a performance group might sit down with a conference organiser to discuss precisely what type of audience will be attending an event, and they will then prepare a program to meet the needs of that group and that event.



WORKSHEET 1

defining your art



Think about your work: how would you describe your market?

1. What is your general market type? (Mass markets, niche markets, customised markets, etc.)

2. How would you define your art in terms of:

- a. Price: (Premium priced? Deliberately priced to appeal to young people, or those on limited budgets?) How does your work compare with other artists of similar reputation/background/profile?

- b. Quality: How would you define the quality of your work? (Your skills, the materials you use, the venues you perform in, the workmanship and presentation of your art?)

continued

continued

- c. Convenience: How is your product presented? How easy is it for potential customers or audiences to access your work?

- d. Location: Where do you 'meet' your potential customers/audiences? What is the ambience, the ease of access, the suitability of the location to your actual product?

- e. Ability to enhance other items: Is your arts product a 'stand alone' or can you develop things which will enhance appreciation and value?

3. Of the five product differentiation points (price, quality, convenience, location, enhancement) which are your strongest points? Which could use improvement?



KEY POINTS TO REMEMBER

- Consumer behaviour is concerned with understanding what people like and dislike, what their interests and motivations are, how they obtain information and make decisions, how they evaluate their satisfaction with their purchases and how they feel about your work. This information helps us plan the full range of marketing activities required for success.
- Maslow's hierarchy of needs teaches us that people have levels of needs and that they satisfy the most basic ones (food, shelter, safety) before moving on to the more sophisticated ones (status, prestige, self-fulfilment).
- The decision-making process for purchases involves six steps: identifying needs, deciding to act, gathering information, assessing options and alternatives, making a decision, and reviewing overall satisfaction. Marketing can influence all stages of the decision-making process.
- People make economic decisions as well as emotional ones. Economic decisions take into account factors such as price, quality and dependability, convenience, location and the ability of a product to enhance other products.
- Markets can be divided into broad categories, starting with the most general (mass markets), then becoming more and more targeted and specific. The variations are: mass, differentiated, target, niche and customised markets.

UNDERSTANDING YOUR OWN SITUATION

CHAPTER OVERVIEW

This chapter defines a SWOT analysis and explains why it is important. It provides tips on how to prepare your SWOT analysis and what to do with the results once you have completed the exercise. A SWOT analysis is one of the most important planning exercises you will undertake as part of your marketing planning program.

WHY YOUR SWOT ANALYSIS IS IMPORTANT

One of the most important elements of your planning is the development of a good SWOT analysis. The SWOT is one of the most commonly used planning exercises in marketing. SWOT stands for:

- **Strengths.**
- **Weaknesses.**
- **Opportunities.**
- **Threats.**

While strengths and weaknesses focus on you and your business, opportunities and threats look further afield, to include your operating environment and your competition (which we also discussed in detail in Chapter 5, Understanding the World Around You).

A SWOT is a good way to look objectively at the things you do well and at the things that could be improved. It also helps you to identify opportunities for growth and increased business, and to be aware of potential problems which could impact on your business.

HOW TO DO A SWOT

The process of a SWOT is two-stage: the first is a type of brainstorming session, where you list as many things as possible; the second is a more careful analysis of details.

Why two stages? Experience shows that it is very useful to start off a SWOT analysis by getting as many ideas down on paper as quickly as possible. Then you can sort through them and prioritise them later.

- **Who participates?**

If you work on your own, then you'll be the main person doing the exercise, but if you have any friends, professional colleagues or family members whose opinions you really value, you should ask them to help with the SWOT. Just be prepared to accept

the fact that they may identify ‘weaknesses’ you didn’t know about or don’t particularly want to hear about. If you are involved in an organisation you should involve as many staff, volunteers, board members, committee members as possible and a cross section of customers.

- **Where should you work?**

Ideally you need a quiet space to work, sheets of paper, each sheet divided into four squares, one for each participant (one square labelled Strengths, a separate one for Weaknesses, another for Opportunities and the fourth for Threats). You also need a kitchen timer, so you can set a time limit for the first part of the SWOT.

- **How long will it take?**

Set the time and begin by taking 10 minutes to list as many strengths, weaknesses, opportunities and threats to your work as you possibly can.

Strengths and weaknesses usually focus on the internal aspects of an organisation or the specific activities and skills of an individual. Opportunities and threats tend to encompass external factors which can affect the individual or organisation.

You can consider things like your reputation, experience, the quality of your work, the awards you’ve won, the publicity you’ve received, your versatility, your skills in particular areas, your vision and imagination, your level of appeal, the size of your market, the level of awareness of your work, the image you have with the public, and the number of subscribers or customers you have. You can also consider where you work, who you work with, your technological skills and your equipment.

Some of these things may be easily identifiable as strengths. Others will be weaknesses. Opportunities include activities or ideas which arise from either strengths (as ways to build on your existing success) or from weaknesses (as ways to correct problems). Threats are the potential risks you face if you fail to either take full advantage of your strengths and opportunities, or if your weaknesses aren’t addressed or corrected. For example, an opportunity might be to submit your work for inclusion in a major competition, so you can receive publicity and recognition. A threat might be that if you don’t complete a commission by the deadline you could face financial problems.

The following checklist will help you review your SWOT and remind you of factors you may not have considered. You can use the checklist to identify whether you see the points raised as strengths or weaknesses, or identify potential opportunities or threats.

The following is an example of how to complete your SWOT analysis. You’ll get the idea as you go along.

SWOT ANALYSIS CHECKLIST — EXAMPLE

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>Your perceived image</i>	<i>We have a large subscriber base</i>	<i>Our regular customers are aged 50 +</i>	<i>Attract younger audiences</i>	<i>Long term loss of audience if we can’t attract younger people</i>
<i>Your financial base</i>	<i>Money in savings account from previous jobs</i>	<i>Mortgage and loan repayment</i>	<i>Share house and save on repayment</i>	<i>Failure to meet repayments could mean loss of home</i>

SWOT ANALYSIS CHECKLIST

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>Your perceived image</i>				
<ul style="list-style-type: none"> • in terms of customers • in terms of your professional peers • in terms of competitors • your organisation's image 				
<i>Your financial base</i>				
<ul style="list-style-type: none"> • your income • your sources of income • the stability/reliability of your income • is your income increasing, decreasing or static 				

continued

continued

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>Your products/work</i>				
<ul style="list-style-type: none">• artistic value				
<ul style="list-style-type: none">• type and variety of work				
<ul style="list-style-type: none">• breadth, depth and range of work				
<ul style="list-style-type: none">• ability and qualifications (awards, etc.)				
<ul style="list-style-type: none">• popular appeal				
<ul style="list-style-type: none">• critical appeal				
<ul style="list-style-type: none">• quality				
<ul style="list-style-type: none">• innovativeness				
<ul style="list-style-type: none">• variety/flexibility				
<ul style="list-style-type: none">• specialist skills				
<ul style="list-style-type: none">• uniqueness				

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>Your support base</i>				
<ul style="list-style-type: none"> • support by family and friends • support from customers • support from government/ funding groups • sponsorships • recognition and awareness by the media • size of customer base • level of customer satisfaction • number of repeat customers • level of customer loyalty 				
<i>Your promotions</i>				
<ul style="list-style-type: none"> • levels of awareness of your work 				

continued

continued

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>Your promotions continued</i>				
<ul style="list-style-type: none">• effectiveness of your promotion activities• awareness with specific target audiences• types of promotional materials/ activities• development of new markets• activities to ensure you maintain current markets• types of paid promotions• types of publicity• effectiveness of promotions and publicity				
<i>Your prices</i>				
<ul style="list-style-type: none">• your profitability				

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>Your prices continued</i>				
<ul style="list-style-type: none"> • your competitive position • market acceptance of your prices • the types of discounts/special prices offered 				
<i>Your service standards</i>				
<ul style="list-style-type: none"> • your customer service skills • ease of access for markets to your work • professionalism of yourself/your staff, etc. 				
<i>Your location</i>				
<ul style="list-style-type: none"> • quality and condition of premises/work areas • control over venue • accessibility (public transport, parking, etc.) 				

continued

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>continued</i>				
<i>Your location continued</i>				
<ul style="list-style-type: none"> • amenities (for yourself and customers) • distance from main markets • ambience • security • age and condition of premises • surroundings (landscaping, etc.) • general location (tourist area, arts precinct, etc.) 				
<i>Your organisation skills</i>				
<ul style="list-style-type: none"> • your financial and business skills • your technological skills (computers, etc.) • your organisational skills • your time management skills 				

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<i>Your organisation skills continued</i>				
<ul style="list-style-type: none"> • the quality and maintenance of equipment, etc. • your public relations and publicity skills • your customer service skills • your willingness to work on marketing and promotions 				
<i>Other - from your lists</i>				

EVALUATING THE SWOT RESULTS

Once the 10 minute period is up, group members should compare their results. This is best done by using a whiteboard or butcher's paper and comparing comments. First compare strengths. Looking at things from a different perspective can be very valuable. (This, of course, is where having more than one person involved can be illuminating.)

Go through your lists and select the most important six or seven strengths – what are your main strong points? Then identify six or seven weaknesses – what are some things you could do better, or you should change?

Go back to Chapter 5, page 49 and review the opportunities and threats you identified in the *consider this* exercise at the end of the chapter. Go back to Chapter 6, page 58 and look at the economic factors you identified which could impact on your work. Is there anything on those two lists that should now be incorporated into your SWOT?

You can write your answers on Worksheet No. 2 Summary of SWOT Analysis on the next page. Then review the opportunities section of your plan. This should be longer than the other parts!

REVIEW YOUR SWOT – REGULARLY

Although it can seem like a lot of work the first time, a SWOT really is a very useful exercise. In the early stages of your planning and career development you should do a SWOT about every six months. After that, completing a SWOT once a year should be adequate. But if something happens (you win a major award, you get a huge commission or your studio burns down) you may need to reassess things.



WORKSHEET 2

summary of SWOT analysis



After completing your SWOT and reviewing the main categories you should write your summary here.

What are your key six or seven items for each element of your SWOT?

Strengths

Weaknesses

Opportunities

Threats

KEY POINTS TO REMEMBER

- A SWOT analysis is an important part of planning. SWOT stands for Strengths, Weaknesses, Opportunities and Threats.
- Strengths and weaknesses focus on your and your organisation. Opportunities and threats look further afield, to your operating environment and your competition.
- A SWOT analysis should involve all the people with a direct input into the organisation: staff, board members, volunteers, and even some customers.
- It is important to update SWOT analyses on a regular basis; at least once a year, or more often if circumstances change.

2.8

SETTING YOUR SIGHTS AND DIRECTION

CHAPTER OVERVIEW

This chapter provides a basic outline of a marketing plan. It explains the three step process of marketing plan preparation and guides you through the process of developing your mission or vision statement and setting goals and objectives. It also explains their importance as the basis for preparing the next important element — your action plan.

CREATING A MARKETING PLAN

Once you have completed your SWOT analysis you're in a position to make some major decisions.

Having identified — hopefully — rather a lot of opportunities, and a few threats, the next step is to set a program for success. It's time to begin preparing a marketing plan. A marketing plan can be thought of in terms of the three simple steps discussed earlier:

1. Where are you now?
2. Where do you want to go?
3. How will you get there from here?

But if you want to send out a message that you really are au fait with marketing, you'll need to start using the correct terminology:

MARKETING PLAN — FORMAL OUTLINE USING ALL THE CORRECT MARKETING JARGON

1. *Situation analysis (Where are you now?)*
 - Marketing audit*
 - Review of products and services*
 - Review of external environment*
 - *Political*
 - *Economic*
 - *Social*
 - *Technological*
 - *Environmental and ecological*
 - *Competitive analysis*

Review of internal environment

— *SWOT analysis*

2. ***Objectives and goals (Where do you want to go?)***

Mission and vision (What do you want to do? Where? With whom?)

Long-term goals

Short-term goals

3. ***Action plan — strategies and tactics (How do you get there from here?)***

Resource requirements

Time

Budgets

Staffing

Activities

4. ***Evaluation and contingency plans***

You've already completed stage one — the situation analysis. Your environmental analysis and your SWOT analysis are the cornerstones of a situation analysis.

The next stage is to look at your statement of goals and objectives. Where do you want to go? You began to consider this when you talked about what you would like to do, where and with whom. But now it's time to give your ideas more focus.

Most organisations divide the statement of goals and objectives into three sections:

1. a mission or vision statement;
2. long-term goals; and
3. short-term goals.

Short-term goals are the things you want to achieve in the next 12 months. Long-term goals are things you would like to achieve in the next three to five years, although some people or organisations set long-term goals for up to 10 or 20 years.

MISSION AND VISION STATEMENTS

A mission statement is a statement of the purpose of an organisation. (It is also possible, of course, to have a personal mission statement.) Although the terms 'mission' and 'vision' are often used interchangeably, there are some technical differences. A 'vision' is a way of explaining the desired future for an organisation; the outcomes towards which the organisation (or individual) will direct itself. A 'mission' aims to explain the reason an organisation was established. Often it includes mention of the audiences or customers.

Because outcomes and future intentions should match the reasons for which the organisation was established in the first place, there is often considerable 'blurring' of 'missions' and 'visions'. In simple terms you might call 'mission' an explanation of 'why are we here?', while 'vision' is a description of 'how do we see the ideal future?'

Mission and vision statements are not easy to write. Because they should be done as a collective exercise, with everyone in agreement, preparing one can highlight the fact that different people within an organisation have different goals and motivations.

There are three key points to keep in mind when developing mission and vision statements:

1. they should be broad enough to allow for growth, innovation and improvement, not just lock current activities into place;
2. the mission statement should be inspirational and motivating; and
3. they should encompass what you want to be and what you want to do.

Very few people take the time to prepare a personal mission statement. And often smaller arts organisations have difficulty agreeing on what their mission statement should be. However, it is hard to set goals and objectives if you haven't got a mission – an ultimate purpose.

SOME EXAMPLES OF VISION/MISSION STATEMENTS

VISION STATEMENT: DANCEWORKS

The fundamental purpose of Danceworks is to extend the boundaries of new dance practice and performance. We value communication, innovation, risk-taking and depth in all our work.

VISION STATEMENT: DANZA VIVA

Prior to Danza Viva's establishment in Perth, the public's only exposures to Spanish dance were rare performances by visiting overseas artists, and Flamenco performed in restaurants and clubs. Danza Viva's aim is to delve into repertoire which would not normally be seen in the 'restaurant' context and present the full range of Spanish and Flamenco to the theatre audience.

VISION STATEMENT: THE AUSTRALIAN BALLET

As the national company, The Australian Ballet's mission is not only to perform as widely as possible in Australia, but to display Australian talent in the field of dance choreography, music and design in the great international centres

Mission statements and personal visions can perhaps sound a bit mystical (not that there's anything wrong with that), but the underlying idea is based on practical logic and good sense. Planning your marketing and developing your corporate vision is the same process. You visualise what you want to achieve, where you want to go, and what you want to become. Then you set to work to bring that vision to reality.

life scenes

Chunky Move's vision is to create more and more work outside the limitations of the theatre space. Collaboration and co-presentations are providing a way for the company to do just that.

Chunky Move's Artistic Director, Gideon Obarzanek, wrote and choreographed WET, a one hour television film, in collaboration with ABC Director Stephen Burstow. WET interweaves multiple strands of narrative in a blend of music, dance and dialogue.

Another major project was Body Parts, a co-presentation with the Melbourne Fashion Festival, allowing the Chunky Move performers to work with Melbourne designers in an exciting new forum.

consider this

You should take time to think about your personal or organisational mission. Consider the three points on p.74. It won't be an easy task, and you'll need to set aside time to think about it. The more people who work on it the longer it will take, since every word gets analysed and checked. But it is worth doing, and it is worth getting everyone to be in agreement. After all, if you're pulling in different directions, progress is going to be difficult.



Mission Statement:

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SETTING OBJECTIVES AND GOALS

'Goals' and 'objectives' are terms which many people use interchangeably or always link together. There is, however, a difference. Goals are the overall results that an organisation or individual seeks to achieve (success, fame, wealth, recognition, awards). Objectives are the specific activities that will lead to the ultimate goals. Objectives, for example, could include entering and winning two specific competitions which will, in turn, lead to the goals of 'recognition' and 'reward'.

One possible way of setting goals is to use the SMART system. SMART stands for:

- **Specific** – Goals need to be very specific and it helps to write them down so that you focus your thoughts.
- **Measurable** – Goals need to be measurable in some quantifiable way (number of finished pieces, sales figures, number of auditions).
- **Achievable** – Setting goals that are attainable but challenging is very important. Goals that are too easy won't give you a sense of success. Goals that are too difficult will cause stress and depression.
- **Realistic** – Similarly, our goals have to be realistic in terms of our resources (time and money and skills) and our personal values.
- **Time-framed** – Goals need to have a time-frame. They need to have deadlines so we cannot put off actually working on them indefinitely.⁹

Basically, goals focus on results and objectives focus on activity. Consider your goals in terms of general categories – what would you like to achieve in terms of your:

- economic position;
- personal life;
- family;
- creativity;
- life styles;
- status and recognition; and
- skills.

There is an infinite number of goals that you can set for yourself, however the key to effective planning is to then set priorities. You may not be able to achieve all your goals and objectives at once – you'll need to plan and organise.

Some quantifiable objectives for you to consider might include:

- sales, commissions or bookings (both total numbers and by season, type, etc.);
- income;
- number of repeat bookings, sales or commissions;
- amount of publicity received (types, amount);
- number of awards;
- working with other artists;
- working in specific venues;
- developing a set number of new activities;
- number of auditions (and by type and quality);
- number of invitations to participate in events, etc.;
- number of shows, performances;
- number and quality of distribution outlets;
- specific target audiences/markets reached;
- level of awareness in general community;
- level of awareness and perception by peers.

⁹ Adapted from *Taming Time*, by Gary Kroehnert, McGraw-Hill, Australia, 1999.

consider this

Having given thought to your mission, now set the broad goals which will reflect your vision and mission.



After you've considered broad goals, start to think about specific objectives.

Having set your goals and objectives, the next step will involve deciding on the specific actions you'll need to undertake to achieve those objectives. In the following section we'll look at how to gather the information you need to develop an effective action plan.

KEY POINTS TO REMEMBER

- The key elements of a marketing plan are:
 1. Situation analysis.
 2. Objectives and goals.
 3. Action plan.
 4. Evaluation and contingency plans.

By the end of this section you will have gathered together the information you need to complete the situation analysis and begin considering your objectives and goals.

- The terms 'mission' and 'vision' are often used interchangeably. A 'vision' is a way of explaining the desired future for an organisation. A 'mission' aims to explain the reason an organisation was established. Often it includes mention of the audiences or customers.
- Because outcomes and future intentions should match the reasons for which the organisation was established in the first place, there is often considerable 'blurring' of 'missions' and 'visions'.
- Mission and vision statements are not easy to write. Because they should be done as a collective exercise, with everyone in agreement, preparing one can highlight the fact that different people within an organisation has different goals and motivations.