

planning

ahead

making marketing moves

MAKING MARKETING MOVES INVOLVES RESEARCH, PLANNING, MEASURING RESULTS AND ADAPTATION. IN RECOGNITION OF THE CONSTANTLY CHANGING MARKETING ENVIRONMENT, CONTINUAL INFORMATION GATHERING IS ESSENTIAL AND THE PLANNING PROCESS NEEDS TO BE ONGOING. COMMONSENSE AND COMMITMENT - NOT TO MENTION EARNEST WORK - ARE BUILDING BLOCKS FOR SUCCESSFUL MARKETING. COMBINING GOOD PRACTICE WITH A CULTIVATED UNDERSTANDING OF MARKETING PRINCIPLES ADDS VALUE TO THE PLANNING PROCESS, WHICH IN TURN PRODUCES INNOVATIVE AND EFFECTIVE RESULTS. BUT FIRST ORGANISATIONS MUST DEFINE THE ROLE OF MARKETING.

defining marketing for your organisation

A variety of marketing definitions can be found in a range of publications and heard at seminars, workshops and conferences. At the first Australian Conference on Collaborative Arts Marketing, convened by the Australia Council in 1990, Albert Emery's definition of marketing as "a civilised form of warfare in which most battles are won with words, ideas and disciplined thinking" was put forward.

In Marketing the Arts: A Study of Marketing and Audience Development by Australian Arts Organisations, prepared by BIZTRAC and Donovan Research for the Australia Council, marketing is defined as "a set of activities undertaken to bring about desired exchanges that will help an organisation achieve its objectives. Such a view of marketing accepts the central role of the customer and of generating long term customer satisfaction, but it also recognises the marketing environment and the role that it plays in developing appropriate strategies".

In Philip Kotler's article 'Social Marketing: A Conceptual Framework' in *A Generic Concept of Marketing/ Journal of Marketing*, 1972

"A management group has to market to the organization's supporters, suppliers, employees, government, the general public, agents and other key publics. . . . marketing applies to an organization's attempts to relate to all of its publics, not just its consuming public . . . a transaction is an exchange of values between two parties. These need not be limited to goods, services and money; they include other resources such as time, energy and feelings. Marketing is specifically concerned with how transactions are created, stimulated, facilitated, and valued. This is the generic concept of marketing."

Where does the marketing function start and finish? How best to organise your marketing effort? What is the role of marketing in arts organisations? These are open questions, interpreted in different ways.

In the words of Mary McMenam, former Artistic Director of Mainstreet, South Australia's professional regional theatre company based in Mount Gambier:

"MARKETING WORKS WITH THE BIG PICTURE. IT'S HOLISTIC. IT'S THE CONDUIT OF INFORMATION ABOUT THE ART, WHO CREATES IT, WHY, AND WHO WILL BE INTERESTED. IT'S UNDERSTANDING THE HEART OF THE WORK AND ITS RELATIONSHIP WITH AUDIENCES. IT'S THE NETWORK OF BLOOD VESSELS THAT PROVIDES THE TWO WAY COMMUNICATION BETWEEN ARTS PRACTICE AND THE PUBLIC."

at the centre of the company ...

This definition places the marketing function at the centre of the company alongside, and in tandem with, the artistic vision. Describing her own role as the artistic director in relationship to the marketer at Mainstreet, Mary states:


"If I insist on a specific design, or colour for the poster, I would be stepping out of my territory. But I need to be convinced as Artistic Director that the marketer's chosen image or colour does not contradict the essence of the work. If, for example, we are creating a project working with fantasy and fairy tales for a young audience, and if the show challenges commercial interpretations, the marketing materials need to reflect our intention and not, for example, Walt Disney's. However, Walt Disney iconography may be used very effectively if the interaction of image, sound, text and underlying message is constructed appropriately, for example, to subvert the cartoon cliché."

By understanding marketing and connecting it with your organisation, you can gain insights into the importance of this process in planning, and the actions that can provide benefits not only to your public, but to the long term success of your organisation or project.

Are there secrets to success in marketing? Many marketers will agree that it is essential to create value for the consumer and provide the market with a product better than everyone else's. Implied in this is the important consideration that consumers are many, varied and individual. Their values need to be understood, and the qualities and benefits of an organisation or arts activity need to be communicated clearly to them to make a stronger connection. Within smaller communities, considerable scope exists for arts organisations to gain an appreciation of existing and potential audiences and consumers.

Having recognised the role of marketing and its importance, strategic planning starts when an organisation looks internally and externally, and the important question of "where are we now?" is answered by a situational analysis of market-related issues including the environment, objectives, strategies and activities. These determine the critical issues and opportunities for an organisation that can be put into a plan of action to improve performance.

Being able to state clearly "where do we want to go?" moves the organisation forward based on this groundwork.

DESTINATION: Mount Gambier SA	
COMPANY: Mainstreet Theatre Company	



SWOT for survival

A SWOT analysis can help to give shape to the examination of the organisation and its market or markets, and is a sound basis for planning. A SWOT analysis identifies Strengths, Weakness, Opportunities and Threats. It does not have to be a daunting process. The Australia Council's *Marketing Strategies for Arts Organisations* contains forms for and guides to this auditing process.

Strengths and weaknesses look at the internal features of the organisation or company and need to be reviewed together, as do threats and opportunities. The strengths are the reason an organisation can survive. The weaknesses identify where the competition may be doing better or where clients or audiences would like to see changes and improvements. Weaknesses can often be transformed into opportunities for growth.

Identifying threats involves looking outside the organisation - at those issues over which an organisation has no control, but which need to be addressed. Opportunities look forward, finding areas that can provide growth, efficiencies and innovations.

Results from an effective SWOT lay the foundation for strategic planning, by developing a purpose and identifying issues that can produce strategies that can then be put into action.

Any plan is a useful guide, but inevitably, over time, you will arrive at a different point from that at which you started, and your plan will need to be re-evaluated.

Determining where the organisation intends to go influences the analysis of an organisation's position in the marketplace and involves the identification of its vision, mission, goals and objectives. A vision describes where an organisation wants to be ultimately and the mission relates to how the organisation is going to get there, defining its direction and scope. Goals quantify direction and are broad time-related statements with strategies clearly mapping the route by which you can achieve your objectives.

The vision, mission and goals drive the organisation. Objectives measure results.

In the 1997 Australia Council publication *Marketing Strategies for Arts Organisations* Dr Peter Steidl points out that "it is important for arts organisations to have a long-term Vision which describes the future organisation, that is, the sort of organisation it wants to become".

driving the organisation

DESTINATION: Broome WA

COMPANY: Goolarri Media Enterprises Pty Ltd



"THE LAND AND PEOPLE OF THE WEST SIDE WHERE THE SUN SETS IN THE SEA"

An interpretation of the meaning of 'Goolarri' recognised in many Kimberley and Pilbara languages

Goolarri Media Enterprises Pty Ltd (the operating name of Broome Aboriginal Media Association (BAMA) and Goolarri Media), established in 1986, has firm roots in its community. It grew out of the needs of musicians, performers and other locals working in film and television, including the 1997 Australia Council Red Ochre Award winner, Jimmy Chi, and one of Goolarri's founders, Stephen Pigram, known for his work with *Bran Nue Dae* and as an independent musician and member of the Pigram Brothers.

The founders point out that "their love for music and humour in theatre and the breadth of knowledge stored in their heads put into place initially a skeleton structure". This started up a dynamic open-house environment that would stimulate and support the cultural strengths of Aboriginal people in the Kimberley region of Western Australia. A centre was established that incorporates facilities for media and multi-media production, digital sound recording, performing arts training and integrated computer technology. Goolarri now has both a community radio and a television licence.

While the centre focuses on Aboriginal people, it has a non-restrictive policy encouraging community members of all races, backgrounds and ages to take advantage of its facilities, professional development courses and production opportunities.

But as the organisation grew and the economic environment became more sophisticated, Goolarri decided a more appropriate corporate and management structure was needed. Professionalising operations and dealing with the decision-making process became priorities.

Goolarri developed a strategic plan that started by defining the vision:

Goolarri will provide a unique professional indigenous service in all disciplines of media to Broome, Australia and the world in a culturally acceptable way while striving for economic sustainability.

In order to realise its vision, it established a mission:

To promote and develop Goolarri as a unique cultural enterprise in the national and international marketplace. Goolarri is an Aboriginal owned and directed organisation committed to providing quality media, multimedia services and creating and managing significant events.

Goolarri then developed a corporate and management structure that would realise its vision and mission. The new structure establishes BAMA as having 100% ownership of Goolarri Media Enterprises, with its two directors, Mark Bin Barker and Kevin Fong, having the responsibility for running the company, including revenue making. Shareholders do not interfere in management, and a balance has been struck between the social and cultural elements so as to ensure economic viability. Mark is responsible for the creative side - artistic direction, projects and production ideas. As managing director, Kevin is accountable for finances and strategic development.

Their plan includes key goals as important factors in realising the organisation's vision:

- To develop strategic partnerships and alliances, as well as direct involvement in events
- To work together, rather than competitively, in the formation of a technology network in the Kimberley region
- To establish joint ventures, particularly in the area of television and information technology

To this end, Goolarri works closely with Broome regional arts groups and has developed alliances with the Broome Fringe Festival, Shinju Matsuri, *Bran Nu Dae* Productions, the Broome Cultural Centre, Broome's National Aboriginal and Torres Strait Islander Day of Celebration (NAIDOC) office and the Western Australian Community Arts Network. Strategic links are also being forged with Fox Studios, with discussions in early stages regarding the use of production facilities in Broome and the promotion of *Bran Nu Dae* and *Corrugation Road* productions, and a stomping ground of Kimberley artists. Goolarri released several documentaries in early 1998 - *The 1997 Shinjui Matsuri Festival*, *Ardiyllon* and a magazine video of *The Best of Mary Gedarddyu* - all of which are being distributed by their offices, as well as through commercial and indigenous film stations and film commissions.

Kevin Fong points out that their plan is an important tool for guiding the organisation into the future, and that change is driving the organisation. "Artists have always had a vision here in Broome. Because of our isolation, we have had limited access to expose our arts and artists to the rest of Australia. The challenge for Goolarri Media Enterprises is to maintain the cultural and social ways and provide an economic return in a changing environment . . . and we are changing with it. We will be vacating our building soon and it will become a television station."

A *miles ahead* team member met Micko O'Byrne, former Senior Project Officer of the Western Australian Department of Commerce and Trade, at the airport in Perth, where he was meeting a number of representatives of arts organisations from the Kimberley on their way to the Country Arts WA regional conference in Busselton in the southwest of the state. Currently working on indigenous enterprise development in the Kimberley, he is based on-site at the Argyle Diamond Mine, but continues working with the Department of Commerce and Trade on Goolarri's enterprise development project.

Micko says "Goolarri Media Enterprises' directors may have their heads in the clouds, but their feet are firmly on the ground. They have a strong vision and are taking the practical steps to realise it. I am impressed with their determination and their approach to the Department of Commerce and Trade to forge a strategic partnership. By undergoing a productive evaluation of where they are and where they are going, including skills development and technological requirements, through a detailed and exhaustive strategic business planning process, I am certain that Goolarri Media Enterprises will be in a stronger position to be a force in arts media in North West Australia and beyond".

"It is important that key decision makers are committed to the vision, mission goals and objectives of an organisation."

"... goals and objectives are simply set to provide a clearly focused direction to the development of strategies. Once you have worked through the strategy development process, you will need to review and, most likely, revise your goals and objectives to ensure they are realistic, but also that they're ambitious, taking your organisation as far as possible down the chosen strategic path."

Marketing Strategies for Arts Organisations



Members of Goolarri at work Photo Su Hodge

“GENERATING AWARENESS FOR SHOWS AND GETTING PEOPLE THERE IS ONE OF THE THINGS WE DO BEST”, SAYS NATALIE JENKINS, THE ENERGETIC MANAGER OF THEATRE NORTH, LAUNCESTON’S THREE YEAR OLD THEATRE PRESENTER ORGANISATION. “OUR OTHER GREAT STRENGTH IS THE WAY WE RELATE TO THE COMMUNITY. WE ACTIVELY INVITE FEEDBACK AND ALWAYS TRY TO KEEP THE LINES OF COMMUNICATION OPEN. WE LISTEN AND TRY TO RESPOND.”

guiding values ... pursuing the vision

An independent, non-profit company funded by Arts Tasmania and supported by the Launceston City Council, Theatre North grew from a community-identified need to address the lack of regular theatre presentations in northern Tasmania. In two years, Theatre North has attracted over 300 subscribers, double the initial projection of 150.

“There had never been a theatre subscription season in Launceston before, and feedback has been as simple as someone telling you that they love the program or ‘book’ and they’ve kept it all year even though they haven’t subscribed.”

The annual launch of Theatre North’s subscription season revolves around a strategy to do something unusual each year - like hiring a marquee and having Tasdance perform - and has become a significant social and fund-raising event in Launceston. This and the fact that committee members no longer recognise every member of the audience at productions are two significant measures of success for the company.

Natalie is the first to acknowledge the role that Theatre North’s board has played in the company’s success. “They are prepared to work at all levels in the organisation, from working on policy and program selection to helping with practical details such as launches, painting launch props or talking to sponsors.”

Growing from community needs and keeping close ties to that community influences all aspects of Theatre North. Relations with the City Council are very good,

with in-kind offices provided; the local university helps with promotion; and there are close ties with the university campus, particularly with the Centre for Performing Arts, including special ticket deals for students and voluntary assistance. Launceston media has been very supportive, with local television, newspapers and ABC radio offering sponsorship.

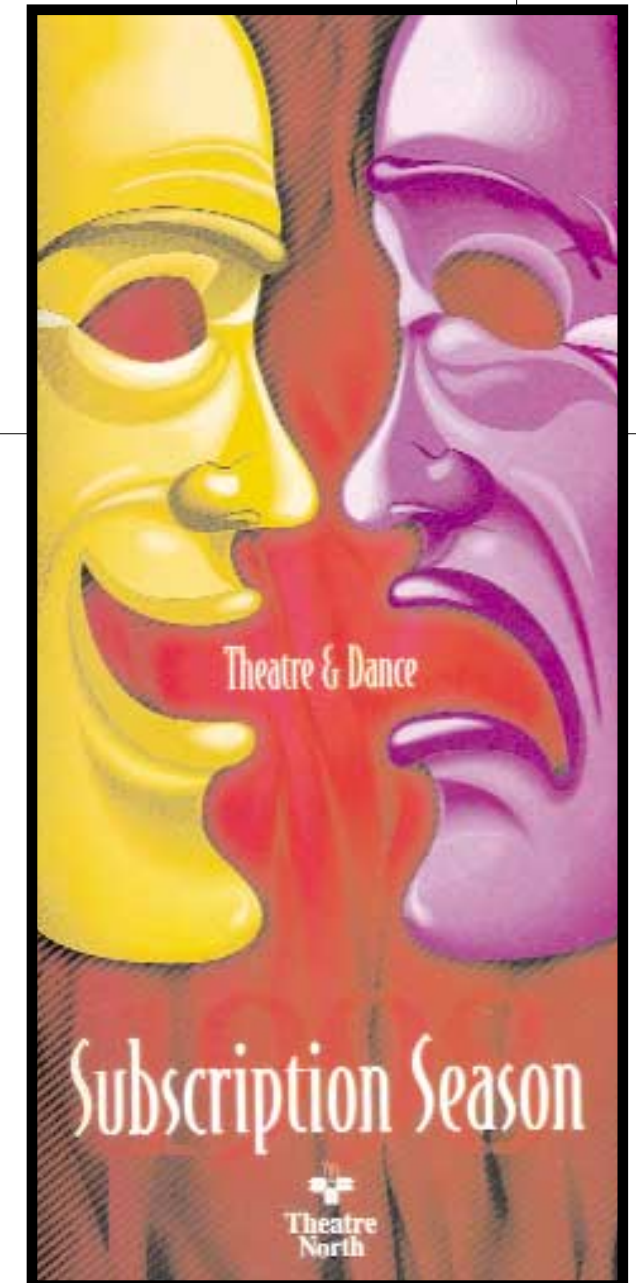
Until recently, when the company was given the responsibility for management of Launceston’s two theatres, Theatre North did not manage a venue. This afforded the organisation a unique opportunity for it to concentrate on programming and public relations. Marketing is an evolving process: “To date we have been mass-oriented in our marketing, although we see different market segments attending different shows. We’d like to evaluate this and focus on more research.”

Coordination of collaborative marketing activities for local performing arts companies, such as a free weekly listing in *The Examiner*, collating information on the performing arts in the region and getting it out to its database of 900 people are umbrella activities the company has taken on and which it would like to do more of. “We want to be around for a long time”, Natalie finishes. “Our vision is that Launceston won’t be able to do without us.”

“An important link between the Mission and the actions which may result to carry out this Mission are the Guiding Values.”

Marketing Strategies for Arts Organisations

Identifying standards and ethics that the company is committed to in order to realise the Mission is crucial to the planning process. This ensures everyone is working from a shared understanding of the company’s raison d’etre.



DESTINATION: Launceston Tas	
COMPANY: Theatre North	

seeking advice

Four graduates decided to set up their own business and took lots of free advice from a range of organisations, starting at the Arts Law Centre.

Former students and a senior lecturer at Southern Cross University shared a dream to establish a ceramics studio and produce products for galleries and retail outlets.

In 1994, the year following graduation, the students formed Union Street Design Studio Inc. They took advice from the Arts Law Centre and decided the incorporated organisation would own the studio and the equipment, but that the artists would own their own business. All the artists would pay rent for the use of the kilns and space. One of the team, Abi Parker, did a course in starting a business through Adult Community Education.

In 1995, their work was spotted by the Centre for Contemporary Craft (CfCC) who, under a partnership grant from the Australia Council, adopted a mentor role to execute a transfer of skills and coordinate the development of a business plan. The centre also exhibits and sells their work at its Sydney outlet. In 1998, an exhibition of their work is planned in CfCC's new Object Galleries in Sydney, as one of three opening exhibitions in the new gallery spaces at Customs House.

Marketing and Business students from Southern Cross University are also providing market research, advice on packaging, logos, signage, customer relations and presentation.

The artists market their work under the name Union Street Design Studio Inc., and currently are building awareness of the brand. A \$2000 investment into the front cover of the Centre for Contemporary Craft's Annual Report gave Union Street prominence on this industry document. A run-on of the covers provided a perfect folder for their catalogues. Articles have also appeared in *Vogue* and *House and Garden*.

“RIGHT NOW WE ARE WORKING TOGETHER TO BECOME MORE VISIBLE, RAISING OUR PROFILE IN THE ART WORLD AND GENERALLY GETTING OUT THERE. THE BUSINESS PLAN SHOULD CARRY US THROUGH THE NEXT FIVE YEARS,”

says artist Liz Stops.

All the artists supplement their income with teaching. However, the last two years have seen a huge increase in the amount of work coming out of the kilns. The downside of sharing, they say, is that it “takes ages to make a decision!”. But they are confident that by maintaining the group as a practical entity they can cover the financial costs of running a ceramics studio. The constant sharing of ideas also nurtures their artistic practice.



Liz Stops, Union Street Design Studio Inc.
Photo by David Young.

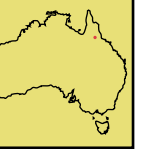
DESTINATION: **Lismore NSW**

COMPANY: **Union Street Design Studio Inc.**



DESTINATION: **Far North Qld**

COMPANY: **Far North Cultural Industry Association**



THE FAR NORTH CULTURAL INDUSTRY ASSOCIATION (FNCIA) IS CHARTING A COURSE FOR THEIR REGION TO PROMOTE THEIR OWN REGIONAL DISTINCTIVENESS AND SUSTAINABILITY, RATHER THAN BEING AN AUDIENCE FOR TOURS AND WORKSHOPS FOR URBAN ARTISTS AND A MARKET FOR IMPORTED PRODUCTS. REGIONAL ARTISTS THEN DON'T HAVE TO LEAVE FOR THE BIG CITIES TO GET WORK.

mapping the route

Recognising that regions are entrenched by management through volunteer efforts, contributing to a perception that regional arts are "outpost stuff, a cut-down version of the real thing - quaint, conservative, amateur and inferior", their entire *cause célèbre* is to break dependency on capital cities under access models. While FNCIA recognises the importance of and need for access, President Eve Stafford points out that these need to be made available based on the priorities of regions.

In a region nearly twice the size of Victoria - from Cairns south to Innisfail, north to Port Douglas, Cape York and the Torres Straits, and west including the Atherton Tablelands and Mareeba - the focus on cultural industry development and cultural tourism in Far North Queensland (FNQ) has the potential to create many marketing opportunities for local artists and organisations.

The mission of the Far North Cultural Industry Association is to assist arts and cultural interests to become a vibrant and sustainable industry across artforms, across cultures and across the region. FNCIA has both individual and organisational members. Many of its individual members are leaders of the region's cultural organisations. Its organisational membership has brought together for the first time regional representatives of state-wide arts service providers, including the Queensland Arts Council, the Queensland Writers' Centre and local government.

Taking a mainstream economic approach has been central to the achievements of this energetic industry association, which is structured around the volunteer efforts of an executive and management committee representing all artforms, including film, and a commitment to a steady, strategic growth for the industry.

Since 1994, FNCIA has worked at determining and defining the FNQ regional arts and cultural industry's strengths, weaknesses, opportunities and threats (SWOT), with some significant outcomes. As a result of their input into the "Tradeable Services Strategy for FNQ: A Competitive Future", arts and culture has been selected as one of five most promising FNQ industries.

In 1996, FNCIA commissioned a baseline economic study of the FNQ Arts and Entertainment Industry with \$6,000 provided jointly from the department of Tourism, Small Business and Industry and Cairns City Council. It revealed that the industry is worth \$200 million.

Eve Stafford finds these statistics invaluable: "Our region's industry is double that of tobacco and equal to fishing. But our research has shown that the products are overwhelmingly imported from elsewhere in Australia or overseas, and resold in FNQ, most significantly Aboriginal art from central Australia and also Melanesia, so the local arts industry has had a difficult time gaining market share."

"AT THE SAME TIME, A LARGE DEMAND FOR LOCAL ARTISTIC PRODUCT GOES MOSTLY UNMET, BECAUSE UNTIL NOW THERE HAS NOT BEEN AN IDENTIFIABLE INDUSTRY BODY TO APPROACH FOR ADVICE OR REFERRAL OR TO PROVIDE DIALOGUE BETWEEN PRODUCERS AND BUYERS. SO THERE IS GREAT SCOPE FOR STRATEGIC POSITIONING TO DISPLACE SOME IMPORTS WHILE PROMOTING ENHANCED DEMAND FOR OUR OWN DISTINCTIVE EXPRESSIONS."

"We now know that 20,000 participate in arts production, with around 3,000 earning something while adding value to the regional economy at a rate of \$5 for small business for every \$1 an artist earns. We need to enhance the viability of regional arts practice for these professional creative producers by defining a range of different markets."

FNCIA's approach is to develop networks between arts sectors to build a cohesive arts community through shared information and referral, then to establish partnerships with other industry sectors and agendas, such as tourism, retailing, environment and education, to fill mutual needs.

Arts and culture networks include cultural diversity; arts educators' festivals and community events; artform networks, such as music and film; regional representatives of state-wide arts service providers; and Regional Arts Development Fund (RADF) members in each shire, connected across the region. Some of these networks existed, while FNCIA's leadership assisted others with establishment. Eve states:

"OUR AIM HAS BEEN TO DEVELOP A COORDINATING INFRASTRUCTURE HUB THAT CAN BUILD ON EXISTING AND POTENTIAL PARTNERSHIPS OF ORGANISATIONS AND INDIVIDUALS IN THE REGION-WIDE COLLABORATIVE CLUSTER DEVELOPMENT APPROACH THAT HAS BEEN RECOGNISED AS GROUND-BREAKING BY OTHER INDUSTRIES."



Graphic image by Cairns textile artist Sheila Sparkes

"OUR INDUSTRY AIM IS TO ADD VALUE TO EXISTING SUPPORT SYSTEMS, AND, WHERE NECESSARY, TO FILL THE GAPS."

"This is having an immediate effect, with contemporary cross-artform expression emerging as a hallmark of regional practice. Enhanced by isolation from traditional artform structures, this is hugely appealing as recognisable regional cultural identity development that over time will give the region a distinctive profile.

"Our members will be able to market their products more effectively through networks that can sell product to one another; for example, a cultural diversity product to a non-arts festival, an artists' directory to arts educators, etc.

"We are also developing collaborative-marketing between core members across artform as a way of expanding audiences through sharing. Complementary to that strategy of enlarging audiences is educating them through increased publication about arts, such as improved regional arts previewing and reviewing."

"Outside the arts hub, we are targeting specific cross-sector markets for development, such as the Meetings, Incentives, Conventions and Exhibitions industry as a strategic entry point into cultural tourism, or longer-term, the sister city relationships as an entry point for export."

"Our industry aim is to add value to existing support systems, and, where necessary, to fill the gaps."

"Portfolio analysis" can help with developing a marketing strategy (*Marketing Strategies for Arts Organisations*).

Gaining clarity about how different products relate to different markets assists with setting priorities, particularly when an industry association is dealing with a wide range of products, artforms and potential markets.

Importantly, the outcome of a portfolio analysis is not limited to setting clear priorities, but also provides guidelines for the strategic management of a wide range of activities or programs.



Arts Nexus Cover; Chinese Moon/Lantern festival



Image courtesy of Desart

DESTINATION: Alice Springs NT	
COMPANY: Desart	

the marketing audit and what it can reveal

DESART IS THE INDUSTRY BODY REPRESENTING 18 ABORIGINAL ARTS CENTRES IN CENTRAL AUSTRALIA, WHICH IN TURN CONDUCT BUSINESS ON BEHALF OF NEARLY 5000 ARTISTS. TO BECOME A MEMBER OF DESART, CENTRES MUST BE INCORPORATED, HAVE AS THEIR PRIMARY ACTIVITY ABORIGINAL ART AND HAVE AN ABORIGINAL EXECUTIVE COMMITTEE.

Desart has four main areas of activity:

- resourcing
- referral
- liaison
- advocacy (for funding and increased sales)

The task

Flick Wright, a consultant specialising in the visual arts, was engaged to develop standards for the industry - a code of practice. The aim was to ensure consistent standards and levels of service across the member centres. This process led to internal and external audits in order to understand what it is that the centres are now and what they could become. Flick surveyed:

- centre staff
- funding agencies
- external users in the commercial (retailers and wholesalers) and non-commercial sector (academics, research students, etc.)

The findings

The findings will impact on organisational and marketing issues. Flick's first task was to report on the commercial sector.

The results of a quantitative survey of 115 commercial outlets (gleaned from the *Yellow Pages* nationally) will impact on the way centres are run, how they communicate with their buyers and the way business is conducted. Eighty-seven surveys were returned. Each outlet had been in the business of selling Aboriginal art or artefacts for an average of 8.2 years. For a third of these, Aboriginal Arts Centre product made up more than 50% of their sales; for another third, less than 5%. Seventy-five per cent of all respondents wanted to increase their Aboriginal content.

The major hurdles militating against increasing Aboriginal content for the commercial sector were defined as:

- remoteness of the centres and artists
- lack of knowledge about Aboriginal work
- fear of reprisals by the centres meant operators did not feel able to complain about quality or delivery in a market where retailers are highly competitive in trying to secure authentic Aboriginal work
- difficulties in ordering

As a result of these findings, Flick's recommendations include:

- development of a grievance procedure administered by Desart where retailers or wholesalers can fearlessly record their problems
- the provision of standard written agreements for sales that protect both parties
- new employment contracts that will make it a duty of the incoming administrator to honour existing agreements
- the development of improved information for buyers about the area, culture, art and artists of a centre
- quality control guidelines
- The documentation of enquiries and response times and the analysis of patterns in enquiries to monitor service and delivery, and to identify new market opportunities. "Every contact is an opportunity and the centres need to become more adept at identifying this"
- suggestions for product branding. For example, bush tucker paintings can be made a distinctive range for a particular centre.
- servicing the artists in each centre's area by finding out what it is they want to do

The internal audit is a vital adjunct to Flick's external research. When this is complete, she will also make recommendations concerning work practices and human resource and governance issues. Flick's work demonstrates, yet again, that marketing is a "whole company" activity. To have studied the commercial sector alone would not have revealed where the gaps in current practice were. The study was completed in 1998.

Flick says “the audit process helps a company to look in from the outside and see the concerns of the buyer, who, in this case, is primarily interested in range, price, delivery, quality and authenticity. Done well, the audit reveals the gaps and opportunities in your operation”.

“The marketing audit enables management to recognise the importance of designing the company to serve the needs and wants of chosen markets. . . . Many companies do not know the resources they own or their quality. . . . You need clear and agreed marketing objectives at the start, because, as the Cheshire Cat said, ‘If you don’t know where you are going, it doesn’t matter which way you go’. . . . The audit will show if the route chosen to achieve your stated objectives is the most effective and profitable. . . . it identifies and realises under-utilised marketing resources.” From Aubrey Wilson’s *Marketing Audit Checklists*

The audit checklist might include:

- marketing strategy and planning
- product range (services are a product)
- customer services
- company performance indicators
- exports
- marketing information - systems and use
- current market size and structure
- future markets
- the sales force
- the agency system
- promotions and publicity
- distribution
- the buying process
- analysing lost business
- introducing new products and services
- the competition
- industry contacts
- key stakeholders
- pricing
- images and perceptions
- financial reporting

How does an audit differ from market research?

An audit verifies where a company is now, thereby revealing gaps and opportunities, under-utilised resources, possible future directions, etc. It focuses more on the internal systems and structures and their impact on sales, profitability and the customer than it does on the external environment. Market research profiles the demographics, value segments, buying and lifestyle behaviour and perceptions of a market. The information it provides is vital for an understanding of existing and potential markets; informs product development, campaign and sales tactics; and is useful to the audit process, which may in turn identify gaps in market knowledge and the need for further research.

The Art & Craft Story – a Desart initiative

The collation of good and best practice nominations in Aboriginal art and craft centres is another part of the Art & Craft Centre story and aims to benchmark activities being undertaken in Aboriginal art and craft centres.

Used to identify the best example of practice(s) or operation(s) within an industry or area of activity - benchmarking - of Aboriginal art and craft centres involved researchers to explain the importance of this process in heightening organisational effectiveness through structured and sophisticated forms of information sharing.


As a standard, Desart does not see the benchmark as being static: it exists until a better practice or process is developed; it is a way of improving practice within an entire industry/sector.

In considering good and best practice examples, the researchers found they were also looking at innovations, where art centres and staff had developed practices and projects to deal with a variety of circumstances and demands. Not necessarily best practice, but successful to a degree or for a specific purpose, and will be valuable in promoting examples of innovation and problem solving to other art centres.



“THE MARKETING AUDIT ENABLES MANAGEMENT TO RECOGNISE THE IMPORTANCE OF DESIGNING THE COMPANY TO SERVE THE NEEDS AND WANTS OF CHOSEN MARKETS. . . .

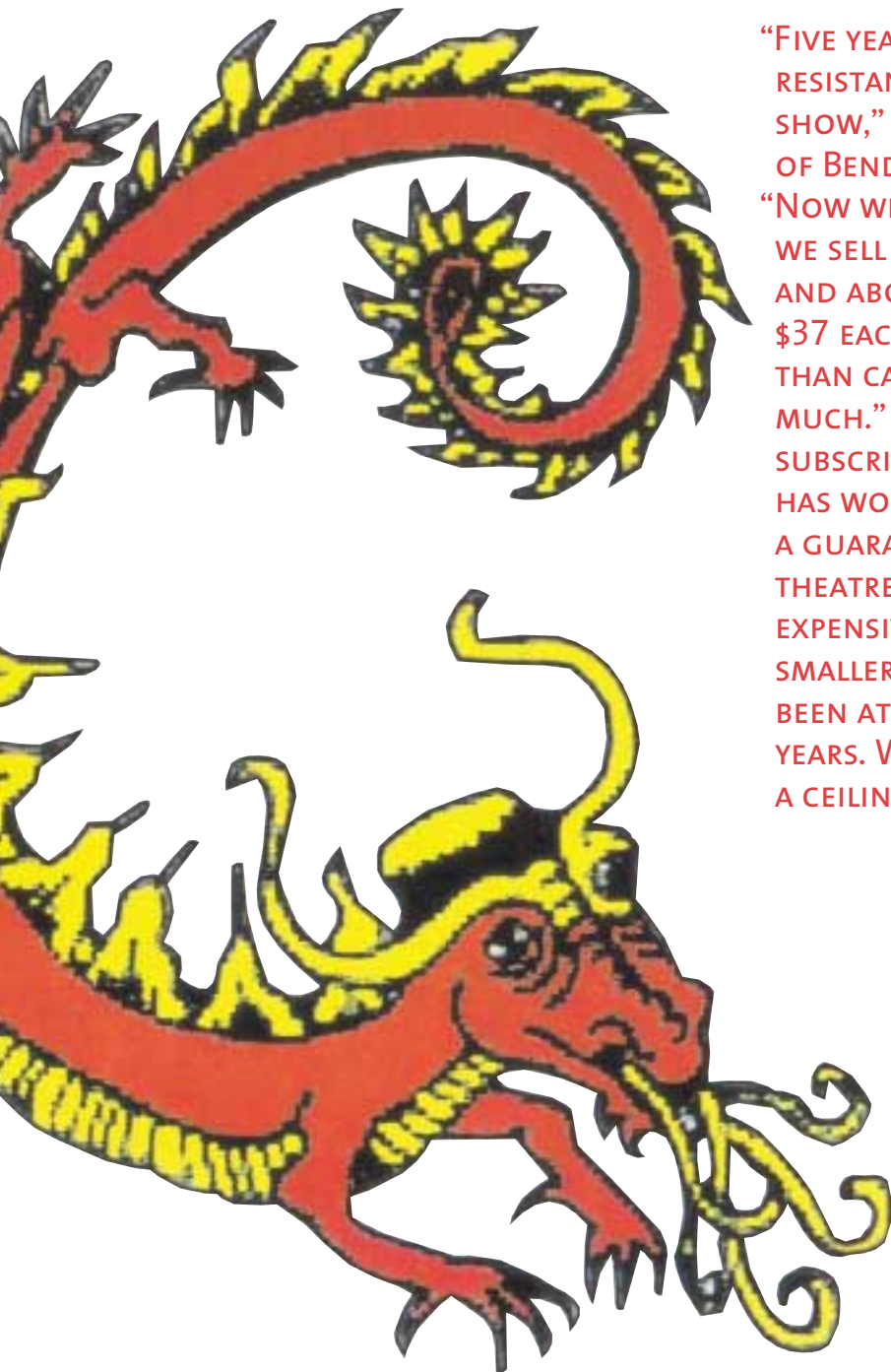
product and pricing mix

DESTINATION: Bendigo Vic	
COMPANY: Bendigo Regional Arts Centre	

Complex arts operations, such as regional performing arts centres, offer a range of products, from the core product of performances through to associated merchandising, food and beverages, and even the building itself - known as augmented products. Successful management and marketing of these requires a sound knowledge of different consumer segments, the ability to adapt product and prices to meet their demands, and the vision to make creative inroads into new audience groups from time to time.

In Bendigo - a town that has seen the goldrush and manufacturing industry boom and bust, that has ostentatious public buildings and parks, yet one of the lowest per capita incomes in Australia according to the latest census - running a performing arts centre requires constant vigilance in order to get the marketing and product mix right and reach out to as broad a range of audiences as possible.

“FIVE YEARS AGO, THERE WAS BUYER RESISTANCE TO CHARGING \$20 FOR A SHOW,” SAYS ROB GEBERT, MANAGER OF BENDIGO REGIONAL ARTS CENTRE. “NOW WE HAVE 500 SUBSCRIBERS, AND WE SELL ANOTHER 400 TICKETS OVER AND ABOVE THAT FOR SOME SHOWS AT \$37 EACH, WHICH IS A LITTLE BIT LESS THAN CAPITAL CITY PRICES, BUT NOT MUCH.” ESTABLISHING A QUALITY SUBSCRIPTION PROGRAM IN BENDIGO HAS WORKED. BUT EVEN SO, “IT’S NOT A GUARANTEED BREAK-EVEN - DOING THEATRE IN REGIONAL VENUES IS EXPENSIVE; WE ARE WORKING OFF A SMALLER POPULATION BASE. WE’VE BEEN AT SAME LEVEL FOR LAST TWO YEARS. WE COULD NOW BE REACHING A CEILING”.



Bendigo Festival Dragon

Rob taps into audiences of the future through the education sector: The *Culture Vulture* program for secondary school children, which is sponsored by VicHealth, provides value for money at \$12 per ticket and produces 2,000 attendances. In a process of constant refinement, in 1998 distribution of publicity will become more focused - previously, it had been a case of blanket promotion to every school child in the region, with only limited results. (*Culture Vulture* programs have been developed as a unique way to encourage multi-ticketing for young audiences and they now operate in many regional arts centres.)

There are 41,000 adult attendances to the centre's core product of performances (and a further 5,000 to rehearsals), including a morning music series targeted at those 50-plus, which runs in the mornings. Weddings, conferences, and architectural heritage tours of the building bring in another 12,000 people - a significant augmented product. The *Director's Cut* touring program, which involves four regional performing arts centres in tours of new, contemporary Australian work pitched at younger audiences has been very successful, attracting significant sponsorship because of its clearly defined target audience.

Being only two hours from Melbourne means competing with metropolitan entertainment as well as local. “We know a lot about our existing audience, we understand them, we talk to them. But if we want to get over our current plateau, we need to find out what motivates people who don't subscribe, don't attend productions.” Rob has developed a joint market research project with other regional performing arts centres to expand his information base.

The centre is run by the City Council of Greater Bendigo and views its central role in the cultural infrastructure as an important part of its overall positioning in the community. “Every staff member is involved in one or another networking function, working with local amateur groups, providing a general “what's on listing”, liaising with the tourism office on heritage walks,” says Rob. “It's a multi-skilled business.”

Analysing the product

- **Core products** are directly related to the mission and objectives of the organisation
- Core products can be further divided with some products standing out as flagship components of the core product. Flagship components are key products, with a high level of visibility, or things that are 'expected' by visitors
- **Augmented products** are the extras that are provided. For example, the quality of food and beverages at the festival or the souvenirs for sale. Although augmented products are secondary, they are very important, and often the key factors influencing a person's decision about which event to attend

Setting the price for an art or entertainment activity can be difficult. Because money spent on the arts is, in most cases, discretionary income, and the choices are considerable, it is important to understand the consumer motivations, the competition and its pricing structure, and the bottom line costs of putting on an activity or event.

Arts Marketing: The Pocket Guide



“TOBWABBA IS A BUSINESS BUILT AROUND CULTURE, NOT A CULTURE BUILT AROUND BUSINESS.”

John Weate, Tobwabba Art

DESTINATION: Forster Tuncurry NSW

COMPANY: Tobwabba Art



crossing borders . . .

Tobwabba Art is an Aboriginal collective of 22 artists at Forster Tuncurry on the mid-north coast of NSW, approximately four hours north by car from Sydney. It began in 1992 with an Aboriginal Art and Culture course open to the 200 strong community of Worimi people whose culture had been decimated by contact history.

Tobwabba was established to encourage a new sense of Aboriginality and to provide employment opportunities for the Worimi community. The business is owned by the Forster Tuncurry Land Council and is managed by Great Lakes Community Resources. An employment program provided grants of \$170,000 in its first year, followed by a further \$120,000 in year two.

It was decided that its commercial future lay in consolidating its position in the international tourism market and in expanding its sales overseas by marketing Aboriginal art in an ethical fashion.

To achieve this end on slim financial resources, Tobwabba decided that, as it did not have manufacturing capabilities, it needed to licence its designs. A licensing agreement with Hugh Harris of Australasian Licensing followed. He signed up 30 licensees to take the financial risk and provide the manufacturing and distribution of products using Tobwabba designs. This enabled Tobwabba to reach a wide marketplace. In 1996/97, Tobwabba returned a net profit of \$85,250, up 268% on the previous year, and the requirement for government funding is diminishing.

expanding markets

“THIS IS NORTH COAST, URBAN ABORIGINAL ART. IT IS A 100% ABORIGINAL COMPANY WITH ALL PROFITS GOING BACK INTO THAT COMMUNITY. THIS GIVES OUR LICENSEES A WARM GLOW, AS IT DOES TO THE END BUYER. MORE NEEDS TO BE DONE AT POINT OF SALE OVER WHICH WE DO NOT HAVE MUCH CONTROL AT PRESENT - WE DO NEED TO INVEST MUCH MORE MONEY INTO BUILDING THE BRAND.”

Choosing a licensing agent

John Weate, with Cal Davis who runs the Forster Tuncurry Land Council, sought advice from solicitor friends, who said they should find a licensing company that:

- had done it before
- was the right match - for example, a small company might fit well with a new (and embryonic) operation
- was committed to Australian design
- and Tobwabba added that the licensor should engage only Australian manufacturers. (This was for jingoistic reasons at the time, but there are compelling marketing reasons for doing this, John says. The Australian Made tag adds significantly to the overall appeal of the products.)

They chose Hugh because of his enthusiasm and track record. John states that, in hindsight, they perhaps should have raised finance in advance of their negotiations, which would have given them more bargaining power and enabled them to invest in the marketing of their brand.

The three year contract with a renewable option

- agreement on royalty payments to Tobwabba
- mechanisms for product and design quality-control by Tobwabba
- a performance agreement, whereby Hugh guaranteed a minimum financial return each year to Tobwabba, who in turn agreed to turnaround times for delivering designs for new products

How it works

Each licensee pays a royalty based on sales to Hugh Harris, along with a set marketing fee each year. The licensees lodge their manufacturing and design specifications direct to Tobwabba, who deliver a range of designs to choose from, usually within a week from the brief being received. Each artist decides whether to submit a design, and all completed designs are then forwarded to the manufacturer who makes the final decision. The manufacturer must then submit a product sample to Tobwabba for approval before production can proceed.

Licensee meetings are held regularly so that Tobwabba can seek feedback from the licensees about their design needs, best selling lines, Tobwabba's service, etc.

The products range from tiles to umbrellas to postcards. John says this is almost too many licensees to manage effectively, and that perhaps, in the future, they might reduce the number, while recognising that it is the range of product that gives them the income. "Getting together a product catalogue is a nightmare. Licensee X wants to know what Y is paying, or doesn't see the need to have a catalogue because they do their own marketing. If we were doing this again, we would definitely put more dollars ourselves into the marketing in return for a higher royalty percentage."

At its home base, John says that licensed product trebles sales in their shop. It adds greatly to the interest of the gallery and shop and attracts many people to Tobwabba.

Hugh Harris, his experience and networks, are an important ingredient of Tobwabba's commercial success. John and Cal are, however, preparing a strategy, in readiness for the time when Hugh might retire (sometime in the next five years). They are now more confident in their knowledge of the marketplace. As an interim measure, Tobwabba would reduce the number of licensees to the biggest and most productive, who would then in turn take on the distribution rights for the smaller licensees (who would forego their distribution margin).



"DISTRIBUTION IS THE SECRET TO THE BUSINESS."

Tobwabba Art



"Distribution is the secret to the business. It needs to be efficient. For example, several licensees may distribute to the same place and this isn't cost effective. We need to get to a stage where this is rationalised and products can be cross-sold. For example, the company who produces the postcards is now distributing our smaller items to newsagents and stationers. This makes a huge amount of sense."

Under a licensee arrangement, the brand name is all-important and a company's greatest asset. Tobwabba currently provides three-sided hanging cards for shops, fliers about Tobwabba and product ties to identify the product as theirs and authentic. "This is north coast, urban Aboriginal art. It is a 100% Aboriginal company with all profits going back into that community. This gives our licensees a warm glow, as it does to the end buyer. More needs to be done at point of sale over which we do not have much control at present - we do need to invest much more money into building the brand."

Because one design can be used on many different products, if Tobwabba were strictly commercial, it would reduce the number of artists to the three most successful, close the gallery and make a mint. But this is not what Tobwabba is about. Its primary objectives remain providing employment and professional development opportunities for the Worimi community. "It is a business built around a culture - not the other way around."

About licensing

Names, logos and designs are just some of the "products" that can be licensed. A logo might be used to endorse a product and a license agreement would be put in place. The licensees are expected to meet quality criteria established by the brand owner. This is vital because the "brand" must be protected and enhanced. An experienced broker is often engaged to negotiate on behalf of the brand owner with the licensee.

A franchise differs in that it is usually a complete management practice as well as the branding that is sold. Hence, *Body Shop* franchises are sold through the world.

The pitfalls occur when the brand suffers because of a mismatch with a licensee or when important ingredients such as "authenticity" are eroded. The advantages of licensee agreements are that they provide product and distribution without financial risk across many territories, overcoming the limitations of the home-base marketplace and shortage of investment dollars.

The Arts Law Centre can provide information on licensing agreements.



DESTINATION: Lismore NSW	
COMPANY: Northern Rivers Performing Arts (NORPA)	

finding the right position in the

NORPA WAS ESTABLISHED IN 1993 IN LISMORE, COMBINING AN ENTREPRENEURIAL ROLE OF ATTRACTING TOURING COMPANIES WITH A PRODUCTION COMPANY THAT CREATES ITS OWN SHOWS RELEVANT TO THE COMMUNITY. IN ADDITION, NORPA MANAGES THE LISMORE CITY HALL AND STAR COURT THEATRE, A HISTORIC CINEMA RESCUED FROM DEMOLITION.

Liz Fraser, General Manager of NORPA, describes Lismore as an extraordinary mix. The immediate population of 45,000 ranges from the conservative to the alternative lifestyle community, from young ferals to new agers, from old hippies to government employees and academics. Lismore is also cosmopolitan, with large Italian and other Non English Speaking Background communities.

Introducing structured artistic planning to the city's venues with a program strong on contemporary dance and music as well as theatre - challenging and extending audiences - has been NORPA's achievement. Now in its fourth year, NORPA's annual income is \$840,000, of which 70% is earned revenue. The subscriber base has grown from 150 to 450, and total attendances are now in the region of 14,000.

NORPA saw the need to produce shows that were reflective of and relevant to the community. Relying on the talent in their region gives their productions a unique flavour. NORPA also develops and presents shows based on local issues - for example, "Faces in the Street", "The Cars that Ate Paris" and "Conversations at the Ryan Hotel" grew from locals' own stories, while another production dealt with women on farms.

The image NORPA generates through the media, funding agencies, sponsors and arts industry is that of a company serious about artistic quality, without peer in its region and an integral part of the community in which it is based.

This is achieved through product choice; celebrity endorsement (Don Dunstan attended their 1995 season launch); prestigious festival engagements; links with Channel Ten, Southern Cross University and Thursday Plantation for example, funding from the major agencies; lively imagery; national media coverage and reviews, the use and development of local talent; and accessible (but not bucket shop) pricing.

This adds up to an organisation that, although new, is:

- adventurous, yet solid
- risky, yet accessible
- a leader, but not complacent
- a difficult path for any new player.

So what is their market positioning? NORPA has established a position as a market and industry leader and as a company of national significance - and in a relatively short time. Lyndon Terracini, NORPA's Artistic Director, says audiences can relate to the virtuosity of the players - they are prepared to be amazed by what they see and hear. By being consistent about the quality of the shows, trust grows and people are even more prepared to take risks.

marketplace



Illustration: Dougal Binns

Branding is, therefore, vital, if their own product is to be identified and this trust sustained. This is especially important as NORPA also manages the theatres, hiring them to all-comers, and runs the ticketing centre for the region, selling shows everywhere. Because of this broad activity, NORPA consistently labels the work it presents with a huge NORPA logo, so that people know it has the NORPA seal of approval.

According to Liz, the larger role NORPA plays, while it can potentially create confusion, greatly extends its influence and builds the understanding of the marketplace. "We are in touch every day with people from everywhere. That is valuable," Liz says.

Liz and Lyndon have lived in Lismore since 1988 and have watched the community change. "Gut feeling", their combined administrative and artistic talents, along with the advent of Playing Australia's funding

for touring kick-started the whole project. The future also holds international touring in Asia - an innovative joint program with local industries aimed at opening up trade and cultural links with, in the first instance, Singapore.

To gain credibility in their community, Liz says this national and international vision was important. But not as important as using local talent to produce two of their own shows each year.

"Customers always have something else they can do . . . marketers must position their offering as superior to those of their competition. Positioning is the act of designing the organization's image and value offer so that the organization's customers understand and appreciate what the organization stands for . . ." (Philip Kotler and Alan R. Andreason, *Strategic Marketing for Non Profit Organizations*) An organisation may choose to become a market leader, market challenger, market follower or market nicher. The last is most common for non-profit organisations.

getting the message across to your target market

THERE'S LOTS TO SAY ABOUT STOMPIN'. ABOUT HOW 14 YOUNG PEOPLE WORKED ON A FOUR WEEK, SITE-SPECIFIC PROJECT IN 1991 IN A LAUNCESTON PARK WITH A \$500 ARTS TASMANIA GRANT AND DIRECTION FROM CHOREOGRAPHER/DANCER AND TEACHER JERRIL RECHTER, AND HOW 450 PEOPLE CAME TO THE ONE AND ONLY SHOW AFTER SOME HAND-COLOURED POSTERS AND ONE NEWSPAPER ARTICLE HAD BEEN SCATTERED AROUND TOWN.

How, since then, Stompin's annual one-off shows - sometimes there's more than one in a year - always create a big buzz, and always pull in audiences of 800 to 2,000, many travelling up from Hobart in the south of the state. How former Stompin' performers are now studying and dancing all over the country. And how Jerril, who's managed to work as a full-time teacher as well as produce and direct every show for the last seven years, will be travelling in 1998 on a three-month Churchill Fellowship to look at other youth dance projects in the UK.

It is clear that Jerril's driving commitment and sheer hard work have been critical to Stompin's success. The story, particularly from a marketing point of view, unravels in the details of how the event is managed and promoted.

Word of mouth, a high profile launch, street banners, direct mail (using other arts companies' mailing lists too), television advertising, free media coverage, all held together by strong, punchy imagery and graphic design, is the promotional mix that Stompin' uses. "Image has always been an intrinsic part of what we do," says Jerril. "We look for very strong graphic design to reflect the kind of shows we do. The imagery is unexpected for a youth event in a regional city. We're more hard-edge, urban in feel. We project an image that is pitched nationally and that feels professional. We've been able to surprise Launceston, in a sense."

Ninety-nine per cent of Stompin's work integrates original music and visual effects into the performance. The shows themselves have some consistency too: always site-specific, they happen on one night only, and in places that have strong links to the local community (such as the now disused Coats Paton factory, where many Launceston people used to work and which

remains as a dominating, inaccessible presence on the edge of town). "Part of the excitement of that show, *Code*, the buzz around it, was having a public event at the factory." In 1996, *Arboreal*, the most ambitious show to date, was performed in the Hollybank Forest Reserve.

Stompin' is now incorporated as a non-profit organisation and has a carefully chosen board: "The board is young and includes an entrepreneur, an arts administrator, a senior arts education curriculum officer, a solicitor and someone with media links. We've tried to get people who have some influence, but who also relate to what Stompin' is about." It's part of that careful insistence on cohesion again, an insistence that has underpinned Stompin' right from the start.

Setting communication objectives involves two components: deciding what to say and identifying the audience for the message. Once it is established what needs to be said, it can be determined who should receive the message. Although there may be the same message for each group, the amount of information provided, or the specific detail, may vary depending on the target group.

*Arts Marketing:
The Pocket Guide*

DESTINATION: **Launceston Tas**

COMPANY: **Stompin' Youth Dance Co**



DESTINATION: **Cairns Qld**

COMPANY: **Tanks Art Centre**



developing new product for growing markets

Background

The Tanks Art Centre is a delightful venue set in the tropics of Far North Queensland (FNQ) in Cairns (pop. 93,000). The complex, made up of three concrete tanks formerly used to store diesel fuel during World War II, currently houses Just Us Theatre Ensemble (JUTE); Marbles, Muddies and Jitterbugs, a social history museum designed by Ingrid Hoffman; Tanks' offices; and a print and design studio workshop. In 1993 the centre first opened, 'filling' two tanks by Cairns City Council, the third tank and amphitheatre was opened to complete this innovative arts complex in 1997.

In its short history, Tanks Art Centre has been a venue for conferences and meetings, provided a multitude of exhibiting and performing opportunities, encouraged networking of local artists and groups, designed its own database of artists and arts organisations - currently including 3,500 artists and organisations in the region - and developed the informative quarterly publication *Arts Nexus* as a way of marketing and promoting the arts of Far North Queensland.

Following a business review in 1997, undertaken in conjunction with The Arts Office and funded by the Cairns City Council and the Department of Tourism, Small Business and Industry, the Tanks Art Centre recently completed a business plan to look at what Tanks does, how and why it does it. The plan looks at how the site incorporates services, venue hire, arts and community use. One of the downsides of the plan is the suspension of production and distribution of *Arts Nexus*, which costs \$56,000 a year just to produce. Far North Cultural Industry Association (FNCIA) President, Eve Stafford, has been the editor since its establishment, and FNCIA has put a proposal to Cairns City Council for the magazine to be outsourced to their organisation.

Creative merchandising

Rae O'Connell came to Cairns from Adelaide in 1996 to establish the design and print studio at Tanks and later succeeded previous managers, Diana Minto and Carrie Bies, until early 1998. As a designer of her own range of hand-dyed and screen-printed scarves and accessories for tourist, gift and corporate markets, Rae brought valuable skills and commercial experiences that could help contribute to the establishment of a studio that offered professional development opportunities and facilities for special commissions, as well as the design and production of a range of products for different markets.

The Tanks Art Centre is proud of its ability to refer regional artists, and can offer user-groups of the complex referrals for a wide variety of cultural product. While the tanks themselves are a great attraction to the Meetings, Incentives, Conferences and Exhibition (MICE) market, the region's artists also have a lot to offer this target market.

For example, four indigenous artists - Brian Robinson from Torres Straits, Angela Hodgson from Mareeba, Zane Saunders from Kuranda and Marilyn Hooper from Cunnamulla - designed prototype products that were showcased during the Creative Merchandising Seminar in Brisbane in 1997, which was jointly organised by the Crafts Council of Queensland and the Queensland Artworkers Alliance.

Products were produced for the Brisbane event under the direction of Tanks Art Centre manager, Rae O'Connell, and project coordinator, Sharon Pacey. In less than a month, the artists conducted market research, product analysis, concept development and assessment, sourcing materials and manufacturers, and produced highly professional prototypes - corporate stationery, glass paperweights, golf balls and greeting cards.

Rae says "the high success of FNQ artists' entries, and the demand for products the artists are now receiving, ensures this project is not over yet".

Following on from the success of the seminar in Brisbane, an informal session was held at the Cairns Regional Gallery, where Helene George, the consultant hired to organise the original event, met with artists from Cairns. Phase one of this Creative Merchandise project in Cairns was initiated by the Queensland Artworkers Alliance, with funding from the Department of Education, Employment, Training and Youth Affairs and the Cairns City Council, and was coordinated by the Tanks Art Centre. Phase two looks at the development of an industry-accredited course on merchandising for artists.

Helene George, Creative Merchandising consultant coordinator, says "it is important to introduce buyers to quality Queensland product that is already market tested and market ready, as the ability of designers to produce and supply appropriate product in reasonable quantities is a priority for purchasers".



Promotional postcard: Public Artworks: Marc Steiner and Michael Marzik. Photograph by Michael Marzik.

The Creative Merchandise event, held at the Brisbane Convention and Exhibition Centre in July 1997 was initiated by The Arts Office and Department of Tourism, Small Business and Industry. The Crafts Council of Queensland and Queensland Artworkers Alliance were contracted to coordinate an event that would workshop issues and strategies to take advantage of art, craft and design merchandising opportunities for the Olympics in 2000. It was a very successful event, with over 300 participants attending from the Gold Coast, Rockhampton, Mackay, Far North Queensland, Sunshine Coast and Brisbane areas. There was an overwhelmingly positive response to the event, especially to the opportunity for exchange between buyers and suppliers it provided, its

organisation and the quality of information it presented.

As a result of this initiative, the Queensland art and craft industry is now better positioned to attain a greater market share and, hopefully, reach its export potential. The event offered the opportunity to identify the industry's strengths, weaknesses, threats and opportunities (SWOT), and benefited artists directly by helping them to develop their marketing moves more confidently.