

creative volunteering *no limits*

A Regional Arts Australia Initiative

Carry Out Business Planning
Develop Funds & Resources

Undertake Marketing

Network Within Communities
Plan & Program Events
Work with Collections

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The Commonwealth Government

Through the Commonwealth Department of Family and Community Services and the Department of Communications, Information Technology and the Arts, funding was provided which enabled Regional Arts Australia to undertake this national skills development project for volunteers working in regional Australia.

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CREATE Australia

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Flinders University

Museums Australia

Volunteering Australia

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Flinders University, Cultural Tourism, School of Humanities contributed to the management of the project.

Regional Arts Australia

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Foreword

Creative volunteering

We are pleased to welcome you to the Creative Volunteering Project.

This project, jointly funded by the Department of Family and Community Services (FaCS) and the Department of Communications, Information Technology and the Arts, has been two years in the making.

Regional Arts Australia has administered this project, which will offer six one-day workshops in over 60 locations across regional Australia. The workshops will reach up to 15,000 of the cultural volunteers who keep our regional museums and galleries open, help our regional theatre companies reach opening night and organise our rich and diverse regional festivals.

Volunteerism has always been a cherished Australian quality, a quality that has helped build the communities that are home to the one in three Australians who live outside the metropolitan areas.

In times of crisis, volunteers have kept the bush fire brigades going and the tea urns boiling. In times of plenty and prosperity volunteers have helped make our regions as culturally sophisticated and engaging as our cities.

We are pleased to be able to offer something back to these communities in the form of specialised training in order to extract maximum benefit from the efforts of regional volunteers.

The workshops offered under the Creative Volunteering project address needs identified by volunteers themselves—collections management, business planning, networking, marketing, planning and programming events, and funding and sponsorship.

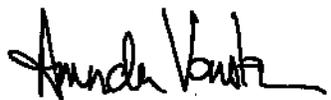
This program is tailored to meet the needs the regions have identified as most urgent. It will deliver the skills and expertise that will help regional Australia preserve its past, engage with the present and imagine the future.

The Government has been pleased to work with Regional Arts Australia on this important project.

We look forward to seeing a new professionalism and confidence among regional volunteers as they take advantage of the opportunity to hone their skills and apply new strategies to their institutions.



Senator the Hon. Rod Kemp
Minister for the Arts



Senator the Hon. Amanda Vanstone.
Minister for Family and Community Services

Foreword

Regional Arts Australia

Regional Arts Australia is proud to support sustainable, industry relevant training and professional development across regional Australia.

Regional Arts Australia is a peak national organisation for the ongoing development of the arts across regional Australia. Regional Arts Australia advocates at a local, state and federal level to ensure that the arts across regional Australia are appropriately recognised and resourced. In early 2001, Regional Arts Australia gained national funding support from the Commonwealth Government to develop and deliver skills based workshops to regionally based volunteers across Australia.

Regional Arts Australia recognises that communities throughout Australia depend on volunteers to keep huge numbers of organisations and activities afloat. This is particularly so in the case of the arts, cultural heritage and museums which are mostly managed and run by volunteers, enriching both the communities in which they live and work, and in fact, the whole of Australia. Well over a third of all people living in the regions are volunteering their time and expertise in some way for the benefit of their communities.

This workbook is one of six that has been produced as part of a **Course in Creative Volunteering**. Consultation with interested parties, including most notably Museums Australia, has contributed to the development of this nationally recognised course, now available to regionally based volunteers across Australia.

The course comprises six one day workshops which have been designed to increase the recognition and skill base of volunteers. In this present day environment of increasingly complex negotiations and arrangements, volunteers can increase their knowledge and skills about:

- Planning for business development
- Marketing planning to help to build markets in the regions.
- Establishing and maintaining networks within and across communities.
- Funding and resources for the operation of programs and activities.
- Planning and programming local events.
- Working with collections.

The support of the Commonwealth Government has made it possible for us to deliver to regional Australia the right tools for training to help volunteers gain valuable skills in carrying out their work, and importantly, to have these skills recognised.

On behalf of Regional Arts Australia I am sure that the many volunteers working across regional Australia will find this workbook a valuable resource for themselves and their organisations.

Have fun at the workshops and enjoy sharing the knowledge to secure a sustainable and viable future for arts and culture.

Nicola Downer

President, Regional Arts Australia

Overview of the workbook

This workbook is part of a series of workbooks that form the Creative Volunteering program. It is designed to be used at the workshop, and later, as a resource tool for you and your organisation. It contains information and exercises that will assist you in the management of your organisation and in your own learning.

How to use this workbook

The Marketing workbook will take you step by step through each stage of what you need to know to effectively market your not-for-profit organisation.

Contact information is included for you to find additional help after the workshop.

Your facilitator will take you through each section step by step, discussing the case study and then invite you to complete each stage of the planning process in the Marketing Plan template at the back of the workbook. Each stage of the planning process is actually a practical exercise to assist your learning and to help you to develop a Marketing Plan for your organisation.

Work at your own pace

The workbook has been designed for you to work at your own pace. If you do not have all the information to finish a topic during the workshop, attempt part of it and then move on to the next topic with the workshop group. You can fill in the blank sections when you return to your organisation and you are able to find the information.

As you gather information after the workshop, further stages may be completed and transferred to the Marketing Plan template. When all sections have been completed, you will have gained an understanding of marketing and will have completed the framework of a Marketing Plan for your organisation.

For any marketing exercise to be truly successful it should be a process that involves many people in the organisation.

After this workshop, you may wish to organise a planning day with other members of your organisation using this workbook as a guide.

Using the exercises

These exercises are important for recording your progress as you study and can be used to demonstrate your understanding of the topics. Some of the exercises will be completed in the workshop, others you can complete on your own or with other members of your organisation after the workshop.

If you are seeking formal assessment of this module you will need to make sure that your workbook is signed and dated by the facilitator of the program. Your facilitator will give you further information about this.

Guidelines for Learning

The workshop space

The workshop space is a safe learning environment that is structured to allow you to experiment, ask questions, make mistakes and be proud of your achievements. Don't be afraid to ask if you don't understand. A workshop is non-competitive and participants are encouraged to work with each other. Everything you need to know will be explained to you.

Flexible learning

It is important that you are able to understand, record and retain information during the workshop. If you need to work in an alternative way, you must let the facilitator know so that you can be supported to do so. For instance, if you need things to be read to you, then you could be paired with another learner who can do this with you. This will remain confidential.

Privacy protection

Workshop opportunities will allow you to share information and ideas with other volunteers from your area. This local area knowledge is especially useful when it comes to managing not-for-profit organisations. Sharing information is an act of trust, and requires everyone to agree that what you share for the purposes of learning, will not be used out of context or divulged to others who were not at the workshops. Please respect each other's commitment to sharing.

Evaluation

At the end of today's workshop you will be asked to fill out an evaluation form on the workshop. Information on the forms remains confidential and individual responses cannot be personally identified. Your views on the workshops will help us to make sure that the project is meeting its goals.

Skills audit

Everyone has valuable skills and knowledge gained throughout life that can be used for the benefit of the organisations you work with as a volunteer. This is what you bring with you to the workshop. Often people are unaware that the skills they have gained throughout their lifetime, either at work or in the home, may be of value to their organisation. For example, organising the family budget teaches invaluable budgeting skills.

This exercise is to assist you to list the skills you can offer your organisation. Write down everything you can think of that could be useful for marketing.

What are your current interests? eg movies, internet, writing

Can you organise tasks and set priorities? eg family budget,

What skills do you have? eg great with children, carpentry, cooking, storytelling

What equipment can you operate? eg computer, typewriter, calculator, fax

What office skills do you have? eg keyboarding, filing, book-keeping, calculating

What are you really good at?

List any training/courses you would like to undertake:

Topic 1: What is marketing?

Marketing and you

Many people working in cultural and community organisations do not like to think about marketing.

They don't like to think of their hard work as a product, they don't like to think about their visitors as customers, and they don't like to think of their ways of communicating as marketing. Many people working in these organisations have been reluctant to even use the term marketing, feeling that it implied that their principles were being compromised.

However, without knowing it, most organisations are doing it already. This workshop is designed to help you to market yourselves more effectively and with a coordinated approach. The reality is that funding to the arts and cultural sector is highly contested. The people arts and cultural organisations would like to count in their audience numbers are faced with a larger variety of leisure-time activities. As a result, the way in which these organisations communicate with the public is becoming increasingly more important. And communicating—whether with the public, stakeholders or other groups—is, in essence, what marketing is all about.

Good communication has real benefits for an arts organisation.

The people of *Seachange* (see page 10) used their marketing plan to help them think about

- who was coming to visit their attractions and more importantly, who wasn't, and why
- how they could demonstrate to the different levels of government that they were worthy recipients of grant funding
- how they could demonstrate to sponsors that they were able to reach particular audiences

This workbook will take you through some of the concepts of marketing and introduce you to some marketing terms, so that if you want to do further reading, you will already be familiar with the language.

Whether you do it consciously or not, your organisation is constantly engaged in activity that can be considered to be part of marketing. The purpose of today's workshop is to help you understand what marketing activities you already do and to start thinking about planning your marketing for the future.

Activity

List some of the marketing activities that your organisation uses. As you learn about other marketing activities, add to your list.

What is marketing?

Marketing is concerned with the ways in which an organisation communicates with its audience or customers. Many people think of marketing as promotion and advertising but, in fact, there is a whole lot more to it than that.

In *Arts Marketing; the pocket guide*, Sharon Dickman says that marketing is:

the analysis, planning, implementation and control of programs designed to increase visitor awareness and use of ... facilities or services in a way that will mutually benefit both the organisation and the visitor.

These marketing processes are used widely by other types of organisations.

Marketing involves taking an objective look at your organisation and trying to find out how it appears to outsiders.

The key to good marketing is to understand that its main focus is on the consumer or customer (your visitors or audience) rather than on the organisation and its services. For instance, libraries hold books that interest their readers, not just those that are of particular interest to the library staff.

Cultural organisations offer the community important cultural experiences. Often, the survival of these organisations relies on strong public support. Competition for scarce funding is tough, and many government agencies and philanthropic trusts demand that cultural and community organisations demonstrate an existing or potential audience for projects.

Therefore, it is important that every cultural and community organisation, no matter how small or large, communicates effectively with its audience: it needs to know who its customers are and how best to reach them.

Although it might be hard to divert money from other areas of your organisation into marketing, it is an essential activity for success. Your marketing plan can:

- raise the profile of your organisation within your own and the wider community
- increase the number of people who use your services
- attract sponsors
- provide opportunities to make money on merchandising

In other words, marketing can make money **and** build community support for you!

Case study

Throughout this workbook we have used a hypothetical case study to help make clear the processes involved in undertaking a successful and effective marketing plan.

The people of the coastal town Seachange had always thought they lived in the middle of nowhere. The town services the fishing and farming industries around them.

Life on the beach was quiet and peaceful.

The area has a rich and diverse local history, which is preserved by the Seachange Historical Society and displayed in the historic precinct around the Old Boat Shed Museum and Gallery, along with artwork by local artists. The Museum and Gallery has a small shop, which sells art and craft, as well as souvenirs and also has a café.

Seachange is home to a regional theatre, which presents local as well as touring productions.

Every year the town fills with people who have come together for the annual Crabbing Week, the highlight of which is the Crab Toss and the crowning of Miss Crab Week. While some of the local residents complain about the noise, this is a significant week economically for the town, when the motel and caravan park are filled to capacity, and local businesses make more in a week than in the rest of the year.

Like all cultural organisations, those at Seachange were keen to attract more visitors and participants to their activities. They decided that they would work together to improve their profile within their own community as well as with the tourists who came to the area.

Within a short time the different cultural organisations noticed positive results: more people were participating in their programs and more of the local people were joining their groups.

They achieved all of this and more with marketing!

'The marketing mix'

People who specialise in marketing talk about the six Ps of marketing—
the marketing mix:

Product

What is being offered, including the venue, the exhibitions/performances, event programs, the facilities and special activities (such as for children).

Place

While the venue and buildings are actually part of the product, the relationship of the site to the surroundings and services such as public transport, parking, disabled access and signposting come under the concept of 'place'.

Price

How much people have to pay (to get in or to purchase a program, for instance). You should also think about how your pricing compares with other attractions. It is important that people feel that they are getting value for money.

Promotion

How the information is presented to a potential audience. It includes paid advertising and publicity. Your budget for promotion might include printing brochures, advertising in local newspapers and sending invitations for particular events.

People

The people in your organisation include the staff (both paid and volunteer), as well as board members and friends groups, etc. The people your visitors or audience interact with during their visit can have a great influence on their overall perception and experience, so staff training can be an important part of marketing.

Process

The ease with which people can purchase tickets or refreshments, the way in which tour groups are marshalled and so on.

All of these factors will influence what your audience thinks of your organisation.

Case study

As part of their marketing planning day, the people from Seachange brainstormed ideas about the Old Boat Shed precinct in terms of the six Ps. This is what they came up with.

PRODUCT	<p>Beautiful old buildings that really evoke the feeling of the beach. Great collection of historical objects relating to the district, but it would be good if we had better lighting for some of the displays. Interesting schools program. Excellent theatre facilities with a good range of productions. Nice gallery space, although not quite big enough for some of the touring exhibitions. Café means that people can take a break when looking around.</p>
PLACE	<p>Disabled access is good to the theatre but not to the museum and gallery display. Good that all the arts are located together. Great picnic spots nearby — café should sell prepacked picnic lunches. The walk from the car park to the theatre is not well lit, which is a problem at night.</p>
PRICE	<p>Entrance to the museum and gallery is free, but donations are welcome. Many residents think that the café food is the best value in town. People have been disappointed that they can only buy the postcards in sets rather than individually.</p>
PROMOTION	<p>Fliers promoting the museum have been left on chairs at the last two performances at the theatre, which seem to have attracted more people to the museum and gallery on the days following. Advertisements for the gallery are placed regularly in the local tourist brochure. The café should promote itself more to locals. It would be good to have one brochure that advertised everything in the area, rather than all the different groups having their own.</p>
PEOPLE	<p>We had great feedback from the school group that visited the museum the other day — they really enjoyed listening the mermaid stories! The guides need to be provided with up to date information about coming attractions at the gallery and theatre so they can tell visitors.</p>
PROCESSES	<p>Need to know when large tour groups are coming so that the café can be prepared. The ‘Seachange Tourist Pass’ works really well and saves people time and money when trying to get into various attractions.</p>

Activity

Now think about your own organisation. Briefly list some key points.

PRODUCT	
PLACE	
PRICE	
PROMOTION	
PEOPLE	
PROCESSES	

Components of marketing

You can think about your marketing activities in six components. These will overlap with other areas of managing your organisation.

Research

Gathering information about the six Ps and who does and doesn't participate in your activities. There is information about writing a simple visitor survey and different types of market research later in this workbook.

Analysis

Identifying what makes you unique, finding strengths and weaknesses. There is a SWOT (strengths, weaknesses, opportunities and threats) analysis and an 'Organisation audit' later in this workbook that will help you think about these issues.

Planning

Setting, implementing and evaluating long and short term goals. This will be covered in greater detail in Topic 2.

Promotions

Any advertising or similar activity that your organisation pays for.

Publicity and public relations

The wide variety of unpaid activities that increase profile and support.

Staff training

Recruiting and training of both paid and unpaid staff.

Activity

What activities does your organisation do in these different areas?

Think about where your marketing strengths lie, and try to identify your weaknesses. Make notes in the space below and discuss in groups.

Topic 2: Where do we begin? Planning for marketing activity

What is a marketing plan?

A marketing plan is the part of a business plan that deals with how you will identify, understand and communicate effectively with your audience.

A business plan is a document prepared by members of an organisation to help them understand where they are and what their future direction should be. It covers

- the big picture and the small detail, as well as
- long-term and short-term activities

Most business plans contain a section on marketing. (Refer to Business Planning Workshop for a full explanation.)

However, many not-for-profit organisations feel marketing is so important to the success of their organisation, they also write a separate **marketing plan**.

Writing a marketing plan is an integral part of managing a not-for-profit organisation as it helps to focus attention on each element of marketing the organisation.

- It will encourage you to analyse the way you want your organisation's marketing and promotional activities to develop
- It will identify the needs of your visitors and potential visitors and assist you to make their visit a successful and memorable one

Marketing helps the organisation communicate with its audience—it is a constructive two-way process involving the organisation and its visitors.

Many of the planning strategies covered in the business planning workshop in this series are also appropriate when writing a marketing plan.

Planning for effective marketing involves input from a variety of people in the organisation, to ensure that the **vision** and **goals** decided on are shared by everyone.

A marketing plan is made up of the following elements:

Step 1 is to write a **vision statement**. This is usually only two or three sentences, and states clearly what your organisation seeks to do; that is the big picture.

A **vision statement** will guide the future actions of your organisation and give everyone a clear picture of where you are heading.

Step 2 is to look at where we are now by undertaking a **situation or SWOT** analysis and **organisation audit**.

Step 3 is to identify what are the marketing **goals (or objectives)** for the organisation, followed by **strategies** for how those goals will be met.

Step 4 is the **action plan** that says how and when strategies will be put into practice.

Topic 2: Where do we begin? - planning

Many organisations commence writing their Marketing plan by asking three simple but important questions:

- Where are we now? (find out by completing a SWOT analysis)
- Where do we want to be? (these are your marketing goals)
- How can we get there? (an action plan will help you get there)

Vision statement

This is *your* organisation, imagine the best possible scenario for it.

Your vision should look at the 'big picture', because you want it to:

- capture the imagination and inspire
- be achievable but at the same time challenge and stretch you
- be practical, concise and credible
- be easy to understand (easy language)
- include key words that reflect your vision
- have flexibility and be responsive to change

If your group is part of a larger or national organisation, perhaps you already have a vision statement. Do you know what it is?

Remember, some of the most effective vision statements are only 2 or 3 sentences. Examples of vision statements are available on the project website at www.regionalarts.com.au

The people of Seachange decided their vision statement would be:

By working together, we will develop and promote the extraordinary economic, tourist and cultural potential of our community through a coordinated program of cultural activities.

Exercise 1:

Where do we begin?

(turn to page 51))

Draft a vision statement in the Marketing Plan template.



Organisation audit

An organisation audit helps you to think about the different functions and units of your organisation in detail.

This activity has the most value if it is completed with other members of your organisation.

You might like to change some questions to make the process more relevant to you.

Name of organisation and legal entity:	
Location: In relation to other attractions.	
What is your main activity?	
Premises: Size, condition, heritage or purpose built, disabled access, office and storage space, lifts, catering, owned or leased.	
Usage: Restrictions to growth, zoning, multi-usage.	
How well are your premises maintained?	
Is there capacity for growth?	
Surroundings: Landscaping, parks, ambience, facilities.	

Topic 2: Where do we begin? - planning

<p>Visitor Information: Attendance numbers? Is attendance decreasing or increasing? Are attendance records kept?</p>	
<p>Do you know your visitors? Locals, general public, tourists, groups, schools, first time or repeat visitors, demographics.</p>	
<p>Sponsors, donors and special interest groups.</p>	
<p>Visitor services: Café, shop Tour guides Meeting rooms, lectures and seminars.</p>	
<p>Sponsors and supporters: Facilities provided for sponsors Activities organised for supporters.</p>	
<p>Staffing: Number of paid staff. Who are the board members? Number of volunteers.</p>	
<p>Volunteers: What facilities are provided? Who coordinates volunteers? Do volunteers feel valued? Are volunteers included in planning? Are volunteers offered training programs?</p>	

Topic 2: Where do we begin? - planning

Board members/trustees: Are they involved?	
Collections, exhibitions, performances: Quality Diversity	
Marketing: Is there a marketing plan and budget? How much is spent on advertising, direct mail out, merchandising, other promotions?	
Merchandising and souvenirs: Quality Appropriate Successful	
Publicity and promotion: How much effort is spent on publicity? How effective it is?	
What is the state of your organisation's financial position? Sources of funding.	
How stable is your funding?	
What makes your organisation unique?	

SWOT analysis

A SWOT analysis is a simple way for you to focus your thinking on what your organisation does and what it could do.

It looks at the good and bad aspects of the organisation and helps you to see how to make changes.

Sometimes, from the inside, it is difficult to see how your organisation appears to outsiders and your visitors. For a SWOT analysis to be truly effective for any cultural organisation, it is important to invite as many people as possible to participate in the planning process.

S W O T simply means:

Strengths—the good points about your organisation, what you do well.

Weaknesses—the weak points or problems your organisation faces.

Opportunities—your potential to grow and develop.

Threats—external factors which might have a negative impact.

Strengths and **weaknesses** deal with **internal factors**.

Opportunities and **threats** are about things **outside your organisation**.

The aim of this exercise is to gain a better understanding of your organisation and to look for ways to turn weaknesses into strengths and threats into opportunities. We all see things differently, so what you see as a weakness, others may view as an opportunity.

Conducting a SWOT analysis

It is a good idea to involve a variety of people in the process. That way you can get a broad range of ideas from a cross-section of people in your organisation and from your stakeholders.

Approach the SWOT analysis as a brainstorming activity—write fast and take about 15 minutes to get as many ideas down as possible.

You can go through them in more detail afterwards. You then think about maximising strengths and opportunities and minimising weaknesses and threats.

For example, the Seachange community identified that one of their strengths is the publicity they received from the television program, but quickly noted the corresponding weakness that no one outside the town knows where they are located.

How do you think they could build on the strength of the television publicity by turning their location from a weakness into a strength?

Look at a SWOT analysis completed by the Seachange committee when they were undertaking their own marketing planning process. This is how the Seachange team responded:

<p>STEP 1</p> <p>STRENGTHS (Internal)</p> <ul style="list-style-type: none"> • <i>publicity from television program</i> • <i>fantastic scenery and beaches</i> • <i>vibrant visual arts scene</i> • <i>excellent regional theatre</i> • <i>rich and diverse history</i> • <i>historical collection</i> • <i>great food and wine (Old Boat Shed Café)</i> • <i>creative and supportive community</i> • <i>existing event: Crabbing Week</i> <p>STEP 2</p> <p>Our community and its location are our greatest strengths. To maximise this resource we need to:</p> <ul style="list-style-type: none"> • work together • coordinate cultural events • develop signage with cultural focus (including road and touring maps) • promote our town through a marketing strategy of cultural activities • develop a major cultural event for Crabbing Week 	<p>STEP 1</p> <p>WEAKNESSES (Internal)</p> <ul style="list-style-type: none"> • <i>no one knows where we are located</i> • <i>diverse activities (spread very thin)</i> • <i>lack of finances (hard to develop the program)</i> • <i>lack of publicity about individual events</i> • <i>no coordination</i> • <i>no existing marketing campaign or budget</i> • <i>each organisation protects its own resources</i> • <i>full potential of Crabbing Week has not been realised</i> <p>STEP 2</p> <p>Our biggest problem is no one can find us.</p> <p>Our community is viewed as a ‘one week of the year’ town: Crabbing Week. We need to:</p> <ul style="list-style-type: none"> • learn to work together and coordinate and promote cultural activities • learn from other isolated regional towns and promote what we do well • exploit existing publicity regarding the television program and develop a coordinated marketing strategy • develop a major cultural event for Crabbing Week
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<p>STEP 1</p> <p>OPPORTUNITIES (External)</p> <ul style="list-style-type: none"> • <i>media interest in novel approach to marketing a beach community</i> • <i>become a cultural destination</i> • <i>develop a coordinated marketing campaign</i> • <i>support from local community to do something innovative</i> • <i>develop existing cultural activities into a coordinated program</i> • <i>develop a special cultural event for Crabbing Week</i> • <i>share resources with partners in program (eg. local theatre, etc)</i> • <i>push quiet and peaceful lifestyle</i> <p>STEP 2</p> <p>Exploit existing publicity regarding the television program and develop a coordinated marketing strategy.</p> <p>As no marketing strategy is currently in place, our greatest opportunity is to:</p> <ul style="list-style-type: none"> • promote Seachange as a cultural destination • promote Seachange as a lifestyle 	<p>STEP 1</p> <p>THREATS (External)</p> <ul style="list-style-type: none"> • <i>lack of external funding</i> • <i>competition from larger tourist communities</i> • <i>established arts festivals</i> • <i>not on main tourist route</i> • <i>potential for highway by-pass</i> • <i>lack of infrastructure in town</i> <p>STEP 2</p> <p>The single biggest threat to us is the lack of money for a marketing budget.</p> <p>We need to:</p> <ul style="list-style-type: none"> • take every opportunity to make sure that people know what we are doing and that we need financial support • find people within the cultural and tourism sector who support our work and will advocate on our behalf in appropriate forums • seek out innovative ways to interest the media in our town and cultural activities • learn from existing established arts festivals • promote a positive spirit within our community • promote Seachange as being unique • we can't change the highway route, but being off it ensures a quiet and peaceful lifestyle
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Activity

Now try your own in the table on the next page:

<p>STRENGTHS</p> <p>What are your advantages? What do you do well? What do other people see as your strengths?</p>	<p>WEAKNESSES</p> <p>What do you do badly? What should you avoid? Where should you try to improve?</p>
<p>OPPORTUNITIES</p> <p>What is happening around you that could be of advantage? What are other people doing that could have a positive impact on your organisation?</p>	<p>THREATS</p> <p>What obstacles do you face? What is happening around you that could affect your options? What are others doing that could have a negative impact on your organisation?</p>

Activity

What do we do with our SWOT analysis now?

Once you have completed the SWOT analysis, look at the results, and think about how you will maximise your strengths and opportunities and use them to the organisation's advantage.

Then think about turning your weakness into strengths and threats into opportunities.

This will lead into setting your marketing goals or objectives.

Setting marketing goals (objectives)

To achieve a vision, you need to decide on major areas to focus your marketing efforts.

This is known as **setting objectives** or **strategic planning**. Setting marketing objectives gives direction to activities and helps to unite staff and management to carry out the common goal.

Your **marketing goals (objectives)** will come from your SWOT analysis. They should take into account:

- **skills and resources:** your strengths and weaknesses
- **external factors:** your opportunities and threats
- **needs and expectations** of your stakeholders

Marketing goals will be more effective if they are:

- kept simple
- divided into those that are achievable now and others for a later period (short and long term goals)
- grouped together, thereby focusing planning efforts and resources
- fewer, rather than more in number: too many tasks become overwhelming

The people of Seachange decided their first **goal** would be:

- to invite all arts organisations to participate in a coordinated marketing campaign; the Seachange Cultural Program.

Exercise 2:

Setting your marketing goals

(turn to page 51)

Referring to your vision statement, use your SWOT analysis to draft:

- one short term marketing goal (to be achieved within a 12 month period)
- one longer-term goal (to be achieved within a three year period)



Once the goals are set, each goal is matched to a **strategy** (a task) to enable the goal to be achieved.

Think of as many ways as possible to achieve each marketing goal.

To achieve their first goal, Seachange agreed on the following **strategies**:

- conduct an audit of all arts activities in the community, an 'organisation' audit
- encourage each arts organisation to conduct a visitor survey
- develop a coordinated cultural program to include historical and all arts events
- market the cultural program concept to Council and the business community
- produce a high quality brochure to market the Seachange Cultural Program
- develop a national data base for distribution of the brochure to media and tourists

The important goal they are attempting to achieve is to move from staging many uncoordinated cultural events to a full cultural program, which will draw a larger national audience to their community.

Exercise 3:

Marketing strategies

(turn to page 51)

In the Marketing plan template develop two strategies to carry out each of your goals.



Action planning

Now that you have reviewed your strategies, you need to think about how to put your plan into action.

Whether you are working with a large group of people who will all have different responsibilities or working on your own, writing an **action plan** will make sure that:

- nothing is forgotten
- you know when things should happen
- everyone knows who is responsible for what

You may choose to give different people overall responsibility for different strategies. Try to match people up with tasks which will use their skills and strengths and which will give them a sense of satisfaction.

Once you have decided who has the overall responsibility for a strategy or activity, you can continue to break down the tasks, creating a very detailed action plan.

When making an action plan for a specific activity, you need to:

- break down the task into its elements
- decide when each should be done and by whom.
- make a note of how much each part will cost (which will help with your budgeting)
- when completed, write in the actual cost and record that the task has been completed

Set your time frame by asking:

- What has to be done now?
- What has to be done next week?
- What has to be done next month?

The people in Seachange decided that if they were to promote all cultural activities in the community in a coordinated way, they needed to know the full scope of the cultural activities actually being undertaken in their community. Their first task must be to conduct an audit of all cultural organisations in their community.

They also needed to know who came to these activities, what their existing market was and if the needs of that market were being met. Each organisation would be invited to conduct a visitor survey in order to understand who their visitors are.

Here is part of the action plan that Seachange drew up from their planning template. It was agreed to initially conduct the **organisation audit**, and then follow up with **visitor surveys** for each organisation.

what?	when?	by whom?	budget	actual cost	done
Organisation audit	late May	Dan	\$150		
Visitor Survey	June	Max	\$500		

Topic 2: Where do we begin? - planning

This is how Dan's action plan looked for the **Organisation audit** undertaken at Seachange.

PLANNED ACTIVITY: Organisation audit

BUDGET: \$150.00

what?	when?	by whom?	budget	actual cost	done
Organise a planning meeting to discuss what information the organisation audit should give.	by 8 Jan	Dan and Sub-committee	nil	nil	✓
Draft an organisation audit which will ask the following questions: Type of organisation? Who runs the organisation What is its legal entity? Size of staff (paid/volunteers)? Type of activities undertaken? Any capacity for new events/growth? Charge or free entry? Dates of main events? Opening Hours? Type of premises: Disabled access Location? Are the premises multi-purpose? Who is your audience? Could you cope with increased visitor numbers? Would you join a coordinated marketing promotion? Could you organise a special event for the launch? Could you make a contribution to the cost of the campaign?	by 20 Jan	Dan with assistance from Sub-committee	nil	nil	✓
Test the organisation audit on three organisations and revise questions if necessary.	by 1 Feb	Dan	nil	nil	✓
Photocopy organisation audit forms.	10 Feb	Council	nil	nil	✓
Write to each cultural organisation in <i>Seachange</i> inviting them to join the marketing campaign and to fill in the organisation audit.	1 Mar	Dan/Council Admin staff	100.00	94.45	✓
Follow up and visit each cultural organisation and fill out the organisation audit with them.	by 30 April	Dan/Sub-committee	50.00	51.50	✓
Collate and summarise the results of the surveys and report to the full Committee.	by 31 May	Dan/Sub-committee	nil	nil	✓

Activity

Drafting the action plan

This might be an activity you might complete when you return to your organisation.

Look at the strategy you have identified to carry out your short term goal in your template on page 51. Draft an action plan in the Marketing plan template for that activity (page 53).

Remember to think about the skills of the people in your organisation and match them with the jobs that need to be done.

Make sure you spread the load. Don't leave every thing to one person.

Make sure that everyone who wants to help is included.

The product life cycle

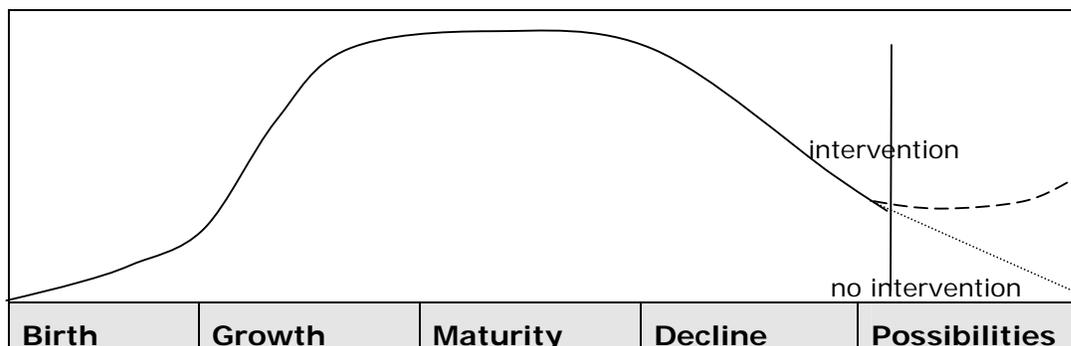
In marketing terms, we talk about a business having a life.

When a museum or theatre opens, it generates initial excitement and publicity and its visitor numbers grow. After a time it reaches middle age, matures, enjoys a period of stability and then, with no intervention, it will decline. Visitor numbers will drop and eventually the organisation will be in danger of closure. Intervention is the key. Effective marketing can help.

In a commercial situation, successful manufacturers know when a product is losing market share and may introduce new packaging or change the design of the product to create new interest.

Knowing about this cycle helps organisations to plan their response and initiate marketing strategies and promotions. These will vary according to what stage of the cycle the business is in.

Marketing strategies are designed to rekindle interest and encourage customers or visitors to return and new customers or visitors to make their first purchase or visit. The cycle then starts all over again.



Activity The product life cycle

Plot your organisation's current position on the product life cycle above.

Topic 3: Engaging in marketing activity

You and your community

In this section we will look at some of the different roles that your organisation might play in the community and how it might aim to attract specific groups to work with you on particular activities or projects.

No organisation works in isolation, so you need to be aware of the people and groups around you that might have an impact (either positive or negative) on the work that you do.

Think about your organisation and the role that it plays in the community, and the role that the community plays in your organisation.

Activity

In the space below write down the different roles and functions that your organisation fulfils in your local community and vice versa. (They might be social, educational, administrative, civic, recreational or any other.)

Your <i>organisation's</i> role in the community	Description
Your <i>community's</i> role in the organisation	

Here is how the people in the Seachange Museum and Gallery filled it out.

<u>Organisation</u>	Social Educational Cross-cultural	Provides a place for artists to meet Provides a place to tell the history of the area (to locals and visitors) Provides a place for local Indigenous and non-Indigenous people to explore the culture and values of local Indigenous people
<u>Community</u>	Financial Sponsors Audience Publicity	Some funding from the local council Local businesses provide in-kind help to the Museum and gallery Many visitors to the gallery come from the community Many of the local businesses promote the Museum and gallery to tourists

Stakeholder analysis

A stakeholder analysis is one way in which you can find out more about the relationship that your organisation has with the local community, and helps you to better understand and use the relationships to your advantage.

What are stakeholders?

Many of the people who you listed on the previous page will be your stakeholders. Put simply, stakeholders are people or organisations who have an interest in your event, program or activity, and whose support can make or break the activity.

What is a stakeholder analysis?

In a stakeholder analysis, you identify:

- the stakeholders (who are the people or organisations who can have an effect on whether the activity succeeds?)
- how important they are to your organisation's activity or project
- a plan for how you will approach them and their involvement

Why is a stakeholder analysis necessary?

It will:

- help you to identify the groups, institutions and people that will have an influence (either positive or negative) on your activity or program
- help you to predict what kind of influence that these groups will have
- help you to predict how important this influence is
- help you to develop strategies for maximising the support and minimising the obstacles to your activity or program

When should you conduct your stakeholder analysis?

You should complete a stakeholder analysis when you are planning your event, program or other activity.

Do it early, and you will find that it can help you with your action plan.

Topic 3: Engaging marketing activity

Steps in a stakeholder analysis

A stakeholder analysis works best as a brainstorming activity, so that you can use the knowledge and ideas of a number of people in your organisation. If you are doing this activity in a group, you might like to work on a piece of butcher's paper or a white board, so that everyone can see.

First, **write the project goal at the top of the page**, so that everyone knows where the discussion is headed.

Then **think of as many potential stakeholders as you can**. List them in the left column.

In the next column, write in **what their interest** is in the activity (in other words, what role you would like them to play).

Now think about how the stakeholder might impact on the success of the project/event/activity. **Decide the importance of the stakeholders** as 1 very important, 2 moderately important, 3 not so important. Ask the questions:

- How important is this stakeholder to the success of the project/event/activity?
- What will this stakeholder need to do for the project to succeed?
- What would be the impact if we do not gain their support for the project?

Finally, **think about how you can approach each stakeholder** to get their support. Think about what kind of information they might ask for and how you might present your ideas (for example, who is the best person from your organisation to approach each stakeholder?).

This is the beginning of a stakeholder analysis that the Old Boat Shed Museum and Gallery undertook as part of the planning for an exhibition of local craft work to be held during Crabbing Week.

Goal: exhibit the craft of local artists for sale			
Stakeholder	Interest	Rank	Action
Local artists	Provide work for the exhibition	1	Telephone/information package to each
Indigenous organisations	Provide work and support for the exhibition	1	Telephone/information package and invite them onto sub-committee
Tourists	Visitors and purchasers	2	Fliers in cafes and accommodation
Other cultural institutions in Seachange	Publicity/competition	3	Discuss timing at planning meeting and suggest complementary activities
Local Council	Funding for promotion	1	Grant application submitted in April grant round
Local visitors	Visitors and purchasers	2	Advertise in local paper
Craft Club	Visitors, workshop	2	Invitation and fliers to members

Market research

Good marketing practice relies on good information and depends upon quality market research.

You will have learnt a lot about your organisation through completing your SWOT analysis. You will have thought about your stakeholders in your stakeholder analysis.

But knowing yourself and your competition is not enough: you also need to know your customers and audience.

Knowing their visitors enables successful organisations to design specific programs especially for targeted audiences.

Market research is the tool that is used to find this information, as it will:

- improve the organisation and premises
- ensure the viability of the organisation, hence profitability
- improve work practices meaning efficiency
- help the organisation understand visitors and increase audience
- enhance the experience of visitors and increase visitor satisfaction
- justify support from funding bodies and other supporters
- prove that the decisions made are well founded and on the right track.

Collecting information for market research is an ongoing activity. Professional market research assistance is available, but organisations can gather useful market research data very effectively themselves.

More established organisations compare their visitor statistics over a period of time to identify changes in types of visitors, new trends and visitor preferences.

New organisations should collect data from their opening day.

There are two basic types of research that help us to understand our visitors:

Quantitative research is all about **numbers**—how many people visit, how often they visit, how many tickets sold, where visitors come from (postcodes).

Qualitative research tells us **why** people do things, why they visited us and what they thought of the experience. This type of research takes much longer to collect and involves fairly lengthy interviews.

Activity

When you return to your organisation, find out what visitor information (data, information or statistics) is currently collected.

Topic 3: Engaging marketing activity

There are three types of research all cultural organisations should undertake regularly:

Daily attendance information.

Information about where your visitors come from.

Visitor satisfaction.

Each session of this workshop has been designed to help you to understand your organisation and your market and in doing so, gather information for market research.

Good market research will justify the direction you have decided to take for your organisation. Through an analysis of the data you may be able to predict future trends in attendance or visitor behaviour that could be of great benefit to your organisation.

The amount of time you spend on research will depend on what information you have already collected about your visitors and your competitors. Friendly staff who are encouraged to speak to visitors and ask them simple questions for market research often enhance the experience for the visitor.

Once you have surveys and collecting systems in place, gathering data need not be a difficult task. The information becomes cumulative and is much easier to gather on a day to day basis.

The following are a few basic suggestions about what you might want to know about your visitors:

- **Demographic information:** age; sex; place of residence (postcode); family groups; single; pensioners; percentage of younger and older people; tour groups; special interest groups; local residents; tourists; interstate and international visitors
- **Where do they come from:** how far they have travelled; how did they find you; what other places have they visited; how did they find out about you; any difficulties in finding you?
- **Visitor information:** what are their interests; beliefs; social position; lifestyle; hobbies. This information is gathered through a series of questions that ask people about themselves
- **Visitor experience:** were their expectations met; did they purchase anything at the shop; did they have coffee; how many tickets did they buy to the performance; how did they pay; why that particular performance; how long did they stay?
- **Visitor reaction:** will they come again, did they enjoy their visit; will they recommend your museum to others; will they return; did they praise or complain, did they enjoy themselves?
- **Evaluation of their experience:** what did they visit, did they enjoy it, was it disappointing?

Exercise 4:

Market research

(turn to page 52)

Summarise your market research plans in the Market research plan template on page 52.



Who else is in your field?

Collecting information about other organisations in your field is another very simple market research tool.

Building up a file on other organisations can help you to understand what other organisations are doing and what people are doing with their leisure time.

While you might think of other cultural and leisure attractions near to you as 'friends' rather than 'competitors', the idea is to build up a picture of what other organisations are offering.

This activity can be as simple as collecting brochures, advertising materials, programs etc.

In maintaining records about other organisations who may be competing for your visitors' time, you are able to see what others are offering:

- You can get a sense of what your potential visitors might be doing.
- When they might be doing it
- Where they might be
- How much it costs them

And you also have a handy file of ideas for your own activities.

Activity

Think about what people might be doing with their time if they are not participating in your activity. Make a list below (e.g. sporting activities, other cultural activities, movies, etc.).

Something to think about . . .

Did you know that the Melbourne Museum see their toughest competition not as another cultural organisation, a sporting event or even the movies, but the Saturday morning sausage sizzles at lifestyle stores such as Bunnings and Ikea?

Communicating your message

Once you have decided upon the message that you would like to communicate, you need to think about what is the best way of getting the message across. Your message might be:

- general information about the organisation
- an announcement about upcoming activities
- requests for funding or support

Then you need to decide who you want to receive your message. It could be:

- consumers/customers/visitors
- government departments (local, state or federal)
- board members
- members of your organisation
- staff and volunteers at your organisation.

Activity

What is the message that you want to communicate?
Who is the audience you want to share it with?

Once you have decided what the message is and who you want to target, you need to choose what medium is best suited to your message and budget. Although what you want to communicate may be the same to all groups, the way in which you choose to communicate may differ.

For example, the Seachange Theatre wanted to communicate that they had a new production opening in time for the summer tourists. They decided that they needed to inform everyone.

To let locals know what was happening, they decided on an ad in the local paper. They also sent a media release to the paper, and a story was printed in the arts section of the paper. To let tourists know, they left photocopied leaflets in all of the local tourists outlets: hotels, cafes and attractions, and put posters up around the town. And they decided to direct mail all previous patrons.

Costs of this marketing activity were:

Newspaper advertisement	\$400
Media release (photocopying and postage)	\$10
Photocopying leaflets and distribution	\$25
Posters (photocopying and distribution)	\$40
Direct mail (photocopying, postage)	\$55
TOTAL	\$530

Methods of communication

Advertising in print media and on broadcast media

This type of advertising can be very expensive, and often out of reach of many arts and cultural organisations. The advantage of paid advertising is that you have complete control over the message. However, you need to have the message repeated a number of times to ensure that it is received by the people you are targeting and you also pay for the message to be distributed to a great number of people who are not interested in your activity.

If you choose to advertise in newspapers (or any other form of print media) or on radio you need to think about which publication (newspaper, magazine, journal, catalogue etc) or station will reach the people who you want to receive your message.

Display advertising

Display advertising includes things like posters, brochures and leaflets that can be displayed in various locations where potential participants or visitors are likely to see them.

This can be a simple and cost effective way of communicating your message. Posters and fliers can be produced by you within your organisation for relatively little cost, and can also be distributed by volunteers to strategic locations (in other words, places where you think they will be seen by your target audience). There is more information about designing and printing a brochure or flier in the next section of the workbook.

Alternatively, you could print in colour, and work with a designer to achieve something really special.

Publicity

Publicity is news or information about an organisation that is published on behalf of the organisation but not paid by the organisation. Examples of publicity are:

- news stories about your activity
- feature articles
- photographs
- review articles

To make the most of opportunities to receive publicity you need to:

- maintain accurate and up to date mailing list of people who could generate the publicity (newspapers, radio stations, freelance journalists, reviewers, etc)
- ensure that accurate, interesting, timely and relevant material is given to them (generally in the form of a media release—refer Topic 5).
- ensure that inquiries from media are dealt with quickly, accurately and professionally
- massage the egos of people who can help you—a little schmoozing to the right people can go a long way!

The down side of relying on publicity to communicate with your audience is that you do not have control of when and how your message is conveyed. Consequently, you do not have control over which activities will receive publicity, nor what format the publicity will take.

Activity

Think of an event or activity that your organisation is planning. What methods of communication will you use to transmit the message to your target audience?

Make an estimate of how much this might cost.

Activity	Cost
TOTAL COST	

Once you have estimated your costs and income they should be entered into a budget.

There is a full Marketing Budget template on page 53 for your use.

Topic 4: Measuring success

Evaluation

Evaluation is an important part of any marketing planning process. It allows you to gain an understanding of whether you got to where you wanted to go, in the time and manner in which you planned.

In order to be able to say whether you have been successful in your goals, you need to know how you are going to measure your success. The measures that you choose are called **performance indicators**.

Some large organisations use very complicated ways of measuring and analysing performance indicators, but evaluation doesn't have to be a complicated process.

The Seachange community devised some simple performance indicators to help them evaluate whether they achieved their goals. Below are some of ways that they measured how they were going:

- number of organisations who have completed the organisation audit and joined the program
- number of organisations who have conducted a visitor survey
- complete a coordinated marketing plan for cultural activities in the community
- monitor visitor numbers at cultural activities

Exercise 5:

Performance indicators

(turn to page 52)

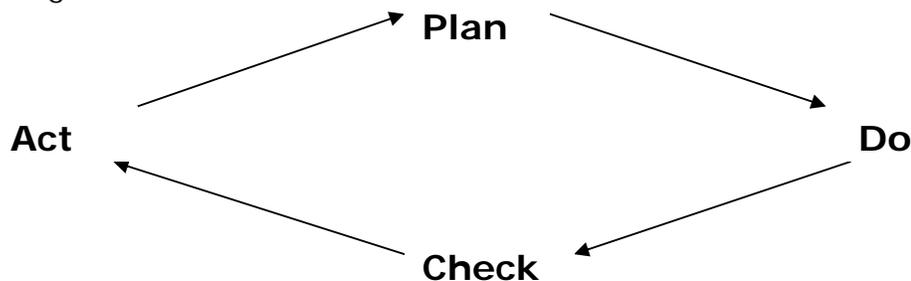
Think about your own organisation's goals and programs. What performance indicators could you use to measure your success?

Write one performance indicator in the Marketing Plan template on page 51.



Planning Cycle

We have covered one planning cycle in this module. Marketing should be a continuing process. A useful representation of the planning cycle is shown in this diagram.



Topic 5: Marketing tips and activities

Option 1: Visitor survey

Conducting a visitor survey can provide you with lots of useful information and statistics about the visitors/participants who use your organisation/services, whether museum, gallery, performance, event or other activity. It can help you:

- decide whether your event or program has been a success
- decide whom you should target with future promotional activity
- understand more about the people who do (or don't) participate in your programs
- gather vital information to use when you are applying for grants and sponsorships

When designing a survey, it is important to think about what you want to know and write the questions to make sure that this is the information that you request. If you make the survey too long people will be reluctant to spend time completing it. Generally your survey objectives can be phrased in the form of questions. For example, you might want to know: "Which exhibitions do people like best?" "Why do people decide to visit our museum?" "What kind of people attend our functions?" Generally, questions that begin "what" or "which" are easier to answer than those that start with "why".

Activity

What are the objectives of your survey? Write your objectives as questions.

Undertaking visitor/participant research: ethical issues

When interviewing for your survey, there are some very important issues that you need to keep in mind. You must make sure that:

- participants in the survey participate voluntarily
- they agree to participate based on true information (in other words, you cannot tell them that a survey takes only five minutes, when you know it is more likely to take 15-20 minutes)
- their confidentiality is respected
- if you ask people under 14 years of age to participate that they do so with parental consent
- if the questions that you are asking are likely to be upsetting in any way (for example, if you are asking for reactions to a play about people's experiences of growing old, or an exhibition about the Holocaust) you should allow for a short 'debrief' and make sure that interviewers are trained to do this
- participants are able to check without difficulty the identity of researchers

(The Market Research Society has a website that you might like to consult: www.mrsa.com.au/)

Writing your survey

Before you begin writing the questions you need to decide how you will collect the information from participants. Two methods are most commonly used:

- Ask them to fill in the forms themselves (this is less labour-intensive for your organisation). If you choose this method, you need to think carefully about how the form is set out, so that people can easily read the questions and understand where their answers should go
- Ask them the questions verbally and record their answers on a form. (People are more likely to participate, because it is less work for them.)

Now that you have decided what is the purpose of your research and how you will obtain the information from participants, you need to think about how you will write the questions.

When designing the survey it is important to consider:

- Is the language simple (would someone for whom English is not a first language be able to understand the questions)?
- How long will the survey take to complete? (You need to tell people this when you ask them to participate.)

Open or closed questions

In Seachange, they are planning to upgrade their theatre. They want to find out what people like and don't like about their current premises to help them decide how they want their new theatre to operate.

Think about the different answers you would receive to the following questions:

Question 1: Do you like the theatre?

Question 2: What did you like/dislike about the theatre?

Question 1 is a closed question—it seeks a simple yes or no answer. When people are filling out a survey, they are unlikely to explain their answer unless you specifically ask.

Question 2 is an open question, which cannot be answered in one word—it requires people to think about the issue and can provide more useful feedback.

If you are asking people to fill in the survey for themselves, they will very often leave out open ended questions. (If there is someone asking them for answers, it is much harder to choose not to answer.)

You can also ask people to rate their experience using a scale something like this:

1=strongly agree 2=agree 3=not sure 4=disagree 5=strongly disagree

If you ask them to respond to a series of statements with these options you can get their response to a number of different areas of their experience.

Template of a visitor survey

Begin with an introduction of why you are asking questions and indicate how long the survey should take.

Good morning/afternoon. We are conducting a survey about the experiences of visitors to our museum/gallery etc. It will only take a couple of minutes. Would you like to participate?

The following questions are some examples of things that you might like to research through your survey. These are examples only. You should think about your own organisation and write questions appropriate to the information that you would like to know.

Please circle the age group that best describes you:

1-10 11-20 21-30 31-40 41-50 51-60 over 60

Sex Male Female

What suburb or town do you live in? _____ **postcode** _____

Did you come with a group? (family, friends, tour, school, etc) _____

How many in the group? _____

How did you get here? (car, bus, walked, etc) _____

Have you visited/are you planning to visit other attractions in the area today? (shops, other cultural organisations, etc) If so, which ones?

Is this your first visit to our museum/gallery/event etc? _____

Please circle which of the following facilities you have used today:

Bookshop Coffee shop Family history collection Guided tour

How long was your visit? _____

Which displays did you visit today?

Were there any displays that you chose not to visit? If so, why?

How did you find out about the museum/gallery etc?

Were there any other services/facilities that you would have liked us to provide?

What did you enjoy the most about your visit today?

What was your favourite display? Why?

What was your least favourite display? Why?

	strongly agree	agree	not sure	disagree	strongly disagree
I would recommend [this organisation] to friends	1	2	3	4	5
The labels were easy to read	1	2	3	4	5
Staff were helpful	1	2	3	4	5
It was easy to find my way around	1	2	3	4	5
I feel I got value for money	1	2	3	4	5

For further information, refer to *Who's your Market?* on the Australia Council website www.ozco.gov.au

Option 2: Media release

Editors may receive hundreds of media releases in one week; the aim of this session is to make your media release stand out from the rest.

An alternative to paid advertising is to obtain publicity in the media for your event through promoting its newsworthiness.

There are two forms of media: the print media (newspapers, magazines, etc) and the electronic media (radio, television and internet).

A media release (also known as a press release) is a particularly useful tool for communicating with all types of media. It is designed to attract the media to your event and to turn your promotion from sales-oriented (advertising) to news-oriented (publicity).

The advantages of this type of promotion are that:

- it is free
- it appears to be more authentic (readers pay more attention to feature articles than to advertisements)
- you have some control over accuracy and content as effectively you write the article yourself rather than a journalist
- it is a news story rather than an advertisement, and it should therefore reach a wider audience

Although you can never be sure that your media release will be printed or broadcast, if it is well written and newsworthy, you will have a very good chance of it being taken up by the media. The media are usually interested in community and local involvement; they look for that special 'angle' that sets your event apart.

The media also like to quote someone, so always try to include a quotable quote in your media release and fully attribute it to the person you are quoting.

The media like a good story, just as you, the reader or listener, does. The result will be a feature article in the newspaper or an interview on television or radio, which is excellent promotion.

Media releases can also be sent to specialist journalists such as travel and arts writers in the metropolitan and arts press.

As we are asking the media to print our information in their newspaper, like any good news story there are a few simple conventions (guidelines) to follow to ensure success.

- Media releases must be typed, preferably word processed and double spaced, using A4 paper. Use one side of paper (on letterhead) only. Media releases should be one page long
- Type your text in a clear font and use wide margins
- At the top of the page, (under the letterhead showing the name of the organisation and address) type the words **MEDIA RELEASE** in bold and a large font
- To the left of the page, type the words **FOR IMMEDIATE RELEASE** and then opposite that type in **the date**

Topic 5: Marketing tips and activities

- Next comes the **Headline**—also in bold—think of a catchy title that describes your event, avoiding phrases such as Exhibition Opening
- The media release begins with the opening paragraph known as the **LEAD** paragraph. This should be no more than 25 words and should summarize the event and draw attention to anything newsworthy such as community involvement, who is opening the event, famous participants, artists, etc. You might also include the official opening information and the time, place and date
- Sentences should be clear and concise and use everyday language
- Keep your media release simple. One idea per short sentence. Keep the paragraphs short. Avoid cliches and jargon. Check for tautologies and ambiguities
- Paragraphs 2 and 3 expand on the lead paragraph
- For example, you might describe the theme of the play and how it has been received nationally. You might then write something about the performers and how they are going to invite two children from the local school to be part of the performance
- Paragraph 4 might include a quotable quote attributed to the artist or someone notable person associated with the event. Quotes are picked up and used and their inclusion is recommended
- In paragraph 5, the conclusion, you would give full details of the event, the address, opening hours, cost of entry, etc

Always include a contact person and a telephone number so that the journalist may obtain further information if required. Provide good quality photographs.

Here you could give details of anyone associated with the event who is prepared to give an interview and their contact details.

You may phone the journalist in a few days to follow-up, but try not to pester them too much!

In conclusion write the word **ENDS**, centred and in bold.

How your media release is used

When the editor decides to print from your media release, it is known as 'marking up' the copy. This means literally selecting from your copy (text) what will be printed which is why you must have wide margins. The editor will select the lead paragraph first and work down the page, adding one or two more sentences, and then usually look for a quote to give the article a human quality.

It is doubtful your full media release will be printed which is why you must try and put the important information in the beginning paragraphs.

Activity

Think about a particularly successful event held by your organisation.

Following the guidelines, draft a media release for this event in the following Media Release template.

Media Release template

FOR IMMEDIATE RELEASE

Date:

(Headline)

Lead Paragraph

Paragraph 2

Paragraph 3

Paragraph 4 – quotation

Paragraph 5 – conclusion – time, place, cost, contact details

ENDS

Option 3: Designing a brochure

Why have a brochure or flier?

A brochure or flier can give people general information about your organisation or it can be about one specific activity or program.

A brochure or flier can be a great way of promoting your organisation, and it can be done relatively cheaply. If a member of your organisation is able to design the brochure, it can be photocopied with very little expense. You can then leave copies of it in strategic places within the community, where people you would like to visit are likely to find it (cafes, tourism offices etc.).

Activity

List as many places as you can think of where copies of your organisation flier could be left.

When you are designing the brochure, it is important to remember that people will make judgements about whether they visit your organisation or event based on the information that is presented in the brochure and what it looks like.

You want your brochure to stand out, so that people pick it up. You need to think about:

- Colour of the paper that you use (Will the paper stand out in a brochure rack? Will the print be easy to read on the paper that you have chosen?)
- The typeface (or font) that you choose (Will people be able to read what is written on the brochure?—headings and text)
- Is the typeface appropriate to your organisation?
- If it is going to be displayed in a stand, what will be visible to people before they pick it up? (In other words, what is likely to be covered up by other brochures in the rack? Is the most important information at the top, where people can see it?)
- Will it fit into a brochure rack? (Most brochures are designed to be DL size 210 x 99 mm—an A4 page folded into three.)

Using images

Pictures are a good idea in a brochure, as they can give visitors a sense of what they will see and experience during their visit. However, there are a couple of things that you will need to think about if you do include pictures.

- If you are photocopying the brochure, you need to make sure that the pictures you include will photocopy well. Sometimes using black and white pictures rather than colour can help.
- If you are reproducing artwork in the brochure, you need to be aware of the copyright laws. (Copyright is a bundle of rights that belong to the person who created the artwork, and includes the right to reproduce and publish an artwork.) As a rough guide, on most artworks, copyright lasts for the life of the person who created the artwork plus 50 years. If you are worried about copyright, it is always best to check. Viscopy is a Sydney based organisation that deals with copyright for many artists and is often a good place to start. Their contact details are listed at the back of the workbook.

Printing in full colour

If you can afford it, printing in colour can make your brochure even more eye-catching and present your organisation to the public as a professional organisation. Colour printing is, of course, more expensive, but you may find that using a company that does digital printing rather than conventional offset printing is cheaper.

The main cost of printing is setting up the press, not the paper or the ink, so very often it is more cost effective to order a large volume of brochures (enough for several years) rather than go back to the printer more regularly. This means that you should not put information which is likely to change in your brochure, such as pricing.

Working with a graphic designer

Graphic designers are trained to work with the latest computer design programs and have a great deal of experience in how different styles of design can work for an organisation. They also know how to make sure that your brochure is set up properly for the printer, so that when you get the finished product back, there shouldn't be any nasty surprises.

Some of the large printing companies have designers who work with them, printing and design can be done by the same organisation.

Alternatively, your local council may have a graphic designer on their staff, and if your organisation is linked with the council, it may be possible to arrange a deal.

You could also find out if the local school teaches design—if so, this could be a project that students could work on.

Topic 5: Marketing tips and activities

Whether you are designing the brochure yourself or working with a designer, before you begin to design the brochure, you need to:

- decide what size the brochure will be
- decide what the text should say. (It is often a good idea to gather a number of brochures from other organisations to see what you like.) Remember that you are trying to attract people to your organisation—to give them a taste of what the experience will be like. You don't need to tell them everything!
- be sure that the important information is included (address, contact details, opening times, admission costs, etc.)
- choose the images that you would like to include
- make a 'mock-up'—a brochure the size that you would like, and sketch out how it might look—where the titles, text and images will go
- seek input from other people (people in your organisation and members of the public)

Activity

In the space below, make notes about how you would like your brochure to look—colour, size, style etc and what information you would like to include.

Then make a mock-up with a piece of paper.

Option 4: Corporate identity

Corporate identity: standing out

The way your organisation presents itself to its potential customers, your audience, tells people a lot about the organisation even before they come through the door or buy that ticket.

This is called the organisation's '**corporate identity**' or '**branding**' and it tells us

- Who the organisation is
- What value it places on itself
- How professional it is and sometimes even what it does

Most of us know that when we see an apple logo it means Apple Macintosh computers. Somehow we now associate an apple with a brand of computers.

Every time you recognise a corporation's logo in the newspaper or on television, that organisation is actually marketing itself and its products to you.

You were probably quite unaware that you have taken the message into your sub-conscious.

This is what successful branding is all about.

For businesses, designing a corporate identity can be a very expensive exercise, but it doesn't have to be.

An organisation's corporate identity is made up of everything by which it presents itself to the public; its public face.

Successful organisations are looking for a unique style to give them instant identification in the market place. They develop:

a logo which will be simple, distinctive, eye catching, easy to remember

signage which should feature the logo and will be coordinated, clear and easy to read

stationery such as letterheads and business cards using the logo. Perhaps you might decide to use a particular font for all your correspondence.

publicity material including all printed material, e.g. invitations, brochures and programmes. Use the logo and develop a 'house' style lay-out. This will save on set-up and printing costs and help identify your organisation as being special and unique.

staff uniforms need not be expensive. All volunteers and staff could wear the same colour shirt or tee-shirt with a badge featuring the organisation's logo. Something this simple is often all that is required to promote pride and a stylish, professional image for an organisation.

Can you recognise these logos?



Not-for-profit organisations can learn a lot about developing an individual corporate identity simply by observing a major company whose branding and image is very well known and instantly recognisable.

Activity

Discuss some logos that have made an impression on you and why you think they are successful.

If you have some creative people in your community, or you know a graphic designer, ask them to design a simple logo for your organisation.

Activity

How about having a go at designing your own logo?
List three simple ways your organisation could develop its own special character and identity to help it to stand out.

Marketing plan template

Exercise 1

Our name is
Our business is
Our vision is

Exercises 2 and 3

Our marketing goals (objectives) are

Short term marketing goals (to be achieved within 12 months)
Goal 1
Strategies (tasks required to carry out goal 1)
Long term marketing goals (tasks to be completed over a 3 year period)
Goal 1
Strategies (tasks required to carry out goal 1)

Exercise 4 Market research plan

Exercise 5 Performance indicators

(Measures for success)

Our performance was

Facilitator's name and position_____

Facilitator's signature_____ Date_____

Marketing Plan Appendices

Action plan

PLANNED ACTIVITY:

BUDGET:

what?	when?	by whom?	budget	actual cost	done

Marketing Budget template:

Income		Totals
Total income		

Expenditure:		Totals
Organisation audit		
Visitor survey		
Graphic design		
Photography		
Printing costs		
Stationery		
Publicity campaign		
Direct mail out costs		
Paid advertising		
Other		
Total expenditure		

Balance: surplus/deficit		
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Pathways to a formal qualification

As evidence of your participation in the workshop, you will receive a statement of attainment for the **Undertake Marketing** module, which will count towards the **Course in Creative Volunteering**, a nationally recognised short course for volunteers.

This workshop has been developed in line with nationally recognised Unit of Competencies, one of which is **Marketing and Promotion (CULMS403A)**.

The workbook (with the completed, signed exercises) can be presented to a Registered Training Organisation as part of your supporting evidence for Skills Recognition. (Skills Recognition is also known as Recognition of Prior Learning or RPL). Although this workshop only introduces the subjects covered in these units, it does give an indication of the skills and knowledge that you will need to demonstrate.

Completing the four core modules (including this module) and one elective module of this short course will count as credit for the *Introduction to Festival and Event Management* workshop which articulates with the Graduate Certificate of Tourism (Festival and Event Management) offered by Flinders University in South Australia.

Putting together a portfolio of evidence

To assist you with compiling a relevant portfolio, the following information is provided. *However you must check this with the training organisation.*

To be assessed as competent for **Marketing and Promotion (CULMS403A)** you will need to demonstrate your ability to complete a Marketing Plan for your organisation or business. The assessor will look for evidence of your planning skills and in particular that you are able to:

- clarify meaning
- problem solve and organise information
- undertake research required to complete a marketing plan
- adapt a marketing plan template
- complete a marketing plan.

The types of evidence you can present might include:

- certificates from relevant education or training courses
- the Marketing Workbook, with exercises completed
- evidence of marketing activities completed
- a completed marketing plan
- third Party reports such as a reference (from an appropriately qualified person) that outlines relevant skills, qualities and experience you possess

Note: It is important that you discuss the requirements for Skills Recognition with an assessor from the registered training organisation.

Further information

Websites

Regional Arts Australia	www.regionalarts.com.au
Volunteering Australia	www.volunteeringaustralia.org/index.shtml
The Australia Council:	Toll free telephone number 1800 226 912 www.ozco.gov.au
Fuel for Arts:	www.fuel4arts.com
Viscopy	www.viscopy.com.au
Arts Industry Information:	www.artsinfo.net.au
Overview of cultural sector grants and services:	www.cultureandrecreation.gov.au
Dept of Communications, Information Technology and the Arts:	www.dcita.gov.au
NSW Ministry for the Arts:	www.arts.nsw.gov.au
Arts South Australia:	www.arts.sa.gov.au
Arts ACT:	www.arts.act.gov.au
Arts Queensland:	www.arts.qld.gov.au
Arts Tasmania:	www.arts.tas.gov.au
Arts Victoria:	www.arts.vic.gov.au
Arts Western Australia:	www.cultureandarts.wa.gov.au
Useful website:	www.ozco.gov.au/resources/publications/index.htm

Publications

Australia Council publications are available from the Australia Council (publicaff@ozco.gov.au) or your State Library.

Australia Council Support for the Arts Handbook 2002, Australia Council, Sydney.

Australians' Expenditure on Culture 1998-99 2002, National Centre for Culture and Recreation Statistics, Australian Bureau of Statistics, May.

Close, H. and Donovan, R. 1998, *Who's my market? A guide to researching audiences and visitors in the Arts*, Australia Council, Sydney.

Dickman, Sharron 1995, *The marketing mix: promoting museums, galleries & exhibitions*, Museums Australia Inc (Victoria), Melbourne.

Hodge, S., James, J. and Lawson, A. 1998, *Miles ahead: arts marketing that works in regional Australia*, Australia Council, Sydney.

Museum methods: a practical manual for Managing Small Museums 2002, Museums Australia Inc, Canberra.

Steidl, Peter 1997, *Marketing Strategies for Arts Organisations*, Australia Council, Sydney.