

BOOST YOUR PERFORMANCE

*Writing Your Marketing
Action Plan*



CEFNOGI CREADIGRWYDD
CYNGOR CELFYDDYDAU CYMRU
THE ARTS COUNCIL OF WALES
SUPPORTING CREATIVITY

Sponsored by
Welsh Assembly
Government



Writing Your Marketing Action Plan

by Daniel Hadley

Revised edition for Arts Council Wales



Scottish **Arts** Council

© 2001 The Scottish Arts Council (Original document)

© 2004 The ArtsThe Arts Council of Wales (Amended text and Welsh language translation)

No part of this document may be reproduced without the prior written permission of the Scottish Arts Council and The Arts Council of Wales.

Acknowledgement

Daniel Hadley is a freelance consultant working in marketing and audience development. He set up Hadley Creative Marketing in 2000, and has since worked with clients across the country, in theatre, dance, music, film, visual arts, and literature. He is a specialist in strategic audience development and marketing planning.



ACW is committed to making information available in large print, Braille and on audiotape and will endeavour to provide information in languages other than Welsh or English on request.

contains

SECTION 1: INTRODUCTION

- About this guide 3
- What is marketing? 3

SECTION 2: TEMPLATE FOR MARKETING PLANNING

4

SECTION 3: MAKING A MARKETING PLAN

- Where are you now? 5
- Objectives 8
- Choosing target audiences 9
- Choosing the right benefit for the target 11
- Taking action 16
- Research 24
- Monitoring and evaluation 25

SECTION 4: FURTHER INFORMATION

- Contact organisations 27
- Glossary of terms 28
- Further reading 30

The wealth of artistic endeavour across Wales would count for little without an audience. As arts venues develop and as new ones open the task of growing and developing audiences assumes ever greater importance. Marketing is key.

Successful marketing is also a crucial contribution to creating sustainable organisations – building audiences for the long term rather than relying on event-by-event fixes.

This publication, produced with our colleagues at the Scottish Arts Council, will help demystify the process, encouraging arts marketers to invest their time and resources to maximum effect. Marketing is often considered a dark art but in reality it is a logical process that complements the creation of the artistic product.

BOOST recognises that within arts organisations many people often juggle a wide range of tasks. As a result its approach is methodical and is intended to complement other areas of business planning.

It provides a practical guide to developing strategic marketing plans, rooted in examples of good practice that have already proved successful in many arts organisations. It also refers to other publications that offer more detailed, tactical advice on publicity and promotion.

We hope it boosts your performance.

Peter Tyndall
Chief Executive
The Arts Council of Wales

INTRODUCTION

About this guide

What this guide can help you achieve

This guide will help you make a marketing plan. It is intended for people with little time on their hands, who want to make a good job of marketing planning. It is often the case that effort is spent on learning, rather than doing. However, this guide includes a template for you to write your own marketing plan, and the rest of the guide supplies the most important information you need to complete this template. It will help you through the main steps of the process, so you can be sure that you have all the most important elements in place.

You don't need to be a professional marketer to use this guide. Just follow the steps in the template.

What are the benefits of marketing planning?

Efficient marketing can help increase your audience numbers, boost your income, and raise your audience's level of appreciation of your work. Thinking about the needs of potential audiences can be a stimulus to radical thinking and, combined with other areas of expertise within your organisation, will lead to creative and beneficial organisational change.

What is marketing?

Marketing

Marketing is about understanding your potential audience's needs and wants, and then building on that understanding to persuade them to engage with your programme. It helps you define who you want to attract, to understand the product (i.e. an event, an exhibition, or any service you provide) from their point of view, and to communicate with them more effectively. Marketing is chiefly a thinking and planning activity, and takes a long-term view, making the best use of present resources. It shouldn't be confused with publicity, which is only part of the management function called marketing. Publicity is the set of tasks you undertake as a result of your marketing planning, for example, designing and sending out leaflets, distributing posters, and getting press coverage.

Marketing planning may be referred to as the marketing strategy, marketing plan or marketing action plan: they all mean the same thing.

Audience development

Audience development is based on the same premise as marketing. Through understanding our potential audiences, you can communicate better with them. However, it takes this one step further, encouraging every part of the organisation to re-examine who it is reaching with the project. Audience development focuses the whole organisation's attention on its current audience, and also looks beyond this to new audiences for the organisation's work.

MAKING A MARKETING PLAN

The notes that follow explain the key steps you need to take to make a marketing plan. Each point (Point 1, Point 1a and so on) refers to a part of the template – see opposite and the back of this booklet.

- Where are you now: situational analysis
- Where are you now: SWOT analysis
- Objectives
- Choosing target audiences
- Choosing the right benefit for the target: a benefits table and the 'Four Ps'
- Taking action
- Monitoring and evaluation

1 Where are you now?

1a. Taking stock of your current position

This exercise is often called a 'situational analysis'. It is an opportunity to step back and consider all the facts about your organisation's current position. Afterwards, you are much better equipped to make a decision about how to move forward.

Not all these questions will be relevant for every organisation, and you may not be able to answer some of them. Some depend on the amount of information you or the venue can collect about audiences. If you haven't got this information at the moment, think about how you might be able to collect it in future. However, it is better to estimate than not to consider the issues at all.

The product

What does your organisation provide? This includes not only shows, but all other facilities or activities.

- What do you provide?
- Where do you provide it?
- When can people access it?
- Where can they buy tickets for it?

Your income

How are you doing financially? Are you meeting your financial targets?

- What are your ticket prices?
- How have they changed in the last three years?
- How does the income you receive from audiences relate to your income targets?
- What other sources of income do you have?
- What proportion of your income comes from the audience, and what from other sources?

TEMPLATE FOR MARKETING PLANNING

By answering the questions in the panels you will have the information needed to complete your marketing planning template opposite. The template will be a summary of your marketing plans which relate to your marketing objectives, set out earlier in Point 2. These in turn relate to your overall business objectives, set out in your Business Plan. See the beginning of this booklet for an example of a completed Marketing Action Plan Template. Note: These templates are also available online at www.artswales.org.uk

STEP A

Where are you now? Point 1a

What are the main issues you have uncovered in the situational analysis?

Product
PERCEIVED AS 'HIGH QUALITY' 'NOT FOR ME'
BY CORE AUDIENCE

Your income
ON TARGET FOR DRAMA MUSICALS
AVERAGE 75% OF TARGET FOR DANCE

The existing audience
DON'T ATTEND ANYTHING ELSE
HIGH SPENDING, YOUNGER, 25-40

Research
DO IT!
EXISTING DESK RESEARCH

Location and access
GOOD, THOUGH PARKING CAN BE DIFFICULT

Competition
SOLE PROVIDER - WINDOW FOR EDUCATION
PROGRAMME

Current marketing activity and resources
TARGET CROSSOVER ON BASIS OF
DESK RESEARCH
TASTER SESSIONS

STEP B

Where are you now? Point 1b

What are the main things the SWOT analysis shows you?

-HIGH AWARENESS OF DANCE PROGRAMME
-NOT FOR ME!
-WHAT'S BREAK EVEN POINT

STEP C

Objectives Point 2

Taking this information on board, what are your objectives?

CAPITALISING ON CROSSOVER - 100+ FIRST
TIMERS DURING FIRST WEEK OF SEASON

STEP D

Timescale and Budget Point 5c and 5d

What is the period covered by this action plan?

3 MONTHS PRIOR PLUS THE WEEK OF PERFORMANCE
What is the total budget for marketing in this period? £1,200

STEP E

Staff

Who will be working on marketing?
SELF AND COMPANY MARKETING MANAGER
How many hours per week can they on marketing? HALF-A-DAY PER

This is an example of how your completed template might look. See removeable insert at the centre for your own blank template.

Answer all the questions under each heading
(please note that this template is available online www.artswales.org.uk)

Target Audiences	Benefits	ACTION Communication Tools				
Who are the target audiences? See Point 5	What are the main benefits for the target audience?	What tools will be used to reach your audience?	com audi da			
SCHOOL GROUPS	- SET TEXT - DISCOUNTS - WORKSHOP AND INFO PACK - TRAVEL SUBSIDY	DIRECT MAIL TASTER WORKSHOP FOR STAFF		START OF SUMMER TERM (MAY)	£100 £150	50 GROUP BOOKINGS 5 WORKSHOPS
EXISTING DRAMA AUDIENCES	QUALITY ASSURED ADVANCE BOOKING DISCOUNT - MEET THE COMPANY	*DISPLAYS *DIRECT MAIL *MEDIA PREVIEW *LEAFLET		-PRINT OUT IN JULY -MAIL OUT END AUGUST	*£400 *£500 *NO COST *£200	TARGET INCOME £75K 50% OF AUDIENCE WILL BE EXISTING ATTENDERS.
STUDENTS (ARTS)	DISCOUNT WORKSHOP CAREER SURGERY	-DISPLAYS -E-FLYER		SEND E-FLYER AT START OF TERM (OCT)	DISTRIBUTION £75	100 EACH PERFORMANCE
						END SEPT



1b. SWOT analysis

The SWOT analysis has been used for nearly a hundred years, and is still popular today because it is so positive and immediate. It takes the main issues from the situational analysis, analyses them, and moves towards a solution. Note that SWOT analysis can also be used in other aspects of business planning.

SWOT stands for **S**trengths, **W**eaknesses, **O**pportunities and **T**hreats. Strengths and Weaknesses are those factors within your organisation that you can change. Opportunities and Threats are external factors which affect your organisation, but which are out of your control, such as funding, technological advances or social trends.

The SWOT analysis encourages you to solve problems and build on Strengths. Once you have made a list under each heading, look at which Strengths you can match up with which Opportunities. See if you can put right any Weaknesses, and ask whether the Threats can somehow be avoided or neutralised.

A typical SWOT analysis might look like this:

 <ul style="list-style-type: none">• Loyal core audience• Access to quality events/productions/exhibitions• Low priced tickets	 <ul style="list-style-type: none">• Small marketing budget• Out-of-date database• Out-of-date image
 <ul style="list-style-type: none">• Festival this year• Tourist board promoting art in Wales• Strong interest in the artform in schools	 <ul style="list-style-type: none">• Dwindling levels of private sponsorship• More competition for leisure time• Population has less disposable income

The existing audience

Who comes at the moment?

- How many tickets do you sell at the moment?
- How many people attend at the moment – a lot of different people coming occasionally? a few people coming frequently?
- How does this relate to your targets?
- Where do the majority of your visitors come from?
- How often do they return?
- How many new people come each year, and how many previous customers don't return?
- Are there peaks and troughs in attendance through the year?
- What types of people make up your audience?
- How has the make-up of the audience changed over time?

Research

What do you know about the audience?

- What information do you hold about your audience (ie on a database, or in a research report)?
- What is research telling you about the audience?
- Is there anything else you need to know? Could research help?

Location and access

How welcoming is the venue?

- How easy is it to get to the venue, is it well signposted?
- Is there sufficient car parking, and will audiences know where it is?
- Can the venue be reached by public transport?
- What provision has been made for disabled audiences?

Competition

Who are your chief competitors?

- How do their audiences compare with yours?
- How does their position in the market compare with yours?
- Do you know what other arts events your audiences go to?

Current marketing activity and resources

What marketing activity do you currently undertake?

- What promotional activity do you do now?
- What is the level of your marketing budget?
- Can you get any help for free?
- What people are available to work on marketing activity, and for how many hours?

Objectives

Now you know what the issues are, you can say how you are going to move forward. Setting your objectives is an essential next step in the plan. Later on, when you have thought more about how these objectives could be reached, you can make sure that your goal still makes sense, and refine your objectives where necessary. In the final plan, you should make sure your objectives are **SMART**:

Specific:

What exactly are you aiming to achieve? Be precise.

Measurable:

How will you tell when you arrive at your target? The target must be something that can be defined and measured.

Actionable and Agreed:

Is it possible to reach this goal, given the resources at your disposal? Does everyone share this goal?

Realistic:

Are you sure you are not being over-ambitious?

Timescale:

When will you finish the project, and be expecting to see the results?

Here are some examples of **SMART** objectives:

- 'To increase our family ticket sales by 10% by the end of the financial year.'
- 'To make sure our audience know more about our education work. By the end of next year 5% of our existing recorded audience will have seen our education work, and 25% will be aware of it.'
- 'To increase income from membership fees by 20% over three years.'
- 'At least 10 school groups from socially excluded areas will attend our events this year.'
- 'Within two years, we will replace our IT equipment, and actively recruit at least 2,000 visual arts attenders to a database.'
- 'By 2007, our café will have Les Routiers accreditation.'

Choosing target audiences

3a. Why target particular audiences?

If you are trying hard to persuade a friend to do something you will approach them on a subject you know is close to their heart. What will work for one person will not work for someone else. The same is true for the general public. You cannot hope to appeal to everybody with one proposition. Success lies in dividing the potential audience up into sections. If you target a particular group of people who have shared characteristics, or shared attitudes, or similar behaviour, you have a much better chance of telling them the right thing about your organisation.

Current audiences

A good first step in choosing targets is to focus on the people that already come to see your work.

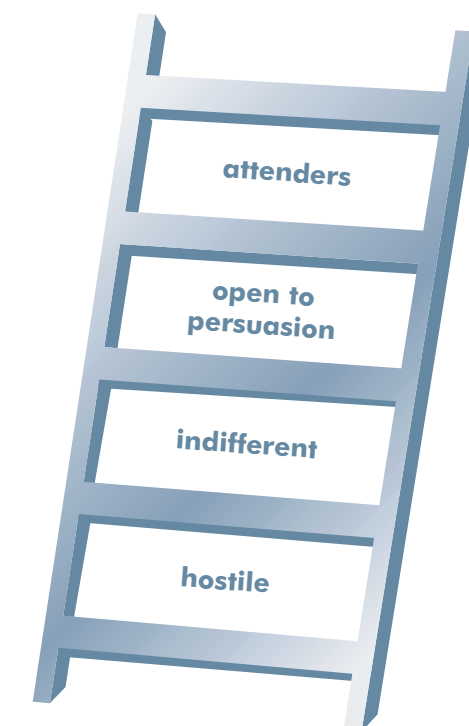
Look at the ladder-shaped diagram below. There are four levels on the ladder:

- people who already attend
- people who don't attend but are open to persuasion
- people who are indifferent
- people who are actually hostile to your offer.

The most important group of people to your organisation is the group of attenders at the top of the ladder, and you need to make sure that your relationship with them is working well. There are two big advantages to maintaining a good relationship with your existing audience.

- For most organisations, 20% of the total audience provide 80% of the earned income.
- An informed, confident audience will be more likely to respond well to innovation.

Attenders are the cornerstone of your audience, and within this group there will be a number of different sections which you can explore and define – for instance, Friends of the organisation, regular attenders who are not Friends, irregular attenders, and people seeing your work for the first time. Where you can identify them, you should develop strategies for dealing with each of these groups – each may need something slightly different from you.



New audiences – open to persuasion

New audiences are always needed, but convincing someone to attend for the first time will always be harder and more resource-intensive than persuading a current audience member to return. However, there are certain types of people who will be more open to persuasion than others. Make a start by thinking along these lines:

- people who have visited the venue, but not attended certain kinds of event
- people who have seen a similar event at other nearby venues
- people with a clear interest in the main subject matter
- relevant, ready-made groups, such as school parties, societies, or tourists.

There are many other ways of finding people who are open to your message – there are some more suggestions in Point 3b of this Section.

New audiences – indifferent or hostile

Specific groups of people might be under-represented in your audience, and you may want to encourage them to attend. At the moment, these groups may not be interested in attending and they may even be hostile to the whole idea of your artform. You can overcome this, but bear in mind that achieving long-term success with this kind of target is likely to be time-consuming and expensive. A good place to start is to research what prevents these groups from attending. If you know what their main ‘barriers to attendance’ are, you can make a start on overcoming them.

The main rules for this kind of marketing activity are:

- learn as much as you can about the target group: consult and make partnerships
- plan carefully for the long term
- make sure the new audience enjoys the experience.

3b. Other ways to find targets

You can choose targets in a number of other ways, many of which may be applicable to your organisation. A thorough explanation can be found in Chapter 20 of *The Marketing Manual* by Heather Maitland (see the further reading list at the back of this booklet).

You can group people by:

What they come and see, or what they buy from you

- Whether they come to see a particular show.
- How often they buy tickets.
- What else they buy – books, postcards, CDs, T-shirts, food etc.

Where they live and what they do

- Their age.
- Where they live.
- Their income and social grade (see glossary).
- What else do they do with their leisure time.
- What their lifestyle aspirations are.

What their attitudes are

- To the arts in general.
- To other aspects of their life.
- The relationship they have with your organisation.

Their stage in life

- Do they have a family?
- Are they retired?

Being able to group people in these sophisticated ways relies on you collecting information. Some organisations can do this by using one of the more up-to-date box office systems. Others may have to rely on research, and making the most of the data that is collected. You should at least try to collect the names and addresses of your core audience, (this could be done through a website, or a questionnaire with an incentive prize draw).

4 *choosing the right benefit for the target*

4a. How to highlight benefits for the audience

Once you have identified those targets you wish to approach, you need to think about what they will find most attractive about your organisation. In the end, remember that it will be about what *they* find interesting, not what you find interesting about your organisation. A useful tool for deciding this is a benefits table, as shown below for the different artforms. Remember these tables are just guides, you may want to use other headings.

The list of characteristics down the left-hand side of the tables is a summary of the main features of an imaginary event by an imaginary arts organisation. The categories across the top are specific target groups. The tables have been filled in, and boxes have been marked with a cross where a feature is likely to score a hit with that target group.

The final step is to circle those crosses that seem to be the chief benefits for each target group. If you find that one of your target group columns has no circled crosses, you may have to look again at what you are providing, or concentrate on a different target audience.

DANCE

	Dance attenders	Drama attenders at venue	Schools and colleges	Clubbers	Dance classes
Physical, athletic approach	X	X	X	X	X
TV appearance this year	X	X	X		X
Award-winning work	X	X	X	X	X
Music by club DJs			X	X	X
Education programme			X		X
Relevant, current themes	X	X	X		
Successful merchandise			X	X	

LITERATURE

	Previous festival attenders	Bookshop customers	Schools and colleges	Local theatre audiences	Creative writing groups
Attractive local setting	X	X		X	
Leading writers participating	X	X	X	X	X
Insights into authors' work	X	X	X	X	X
Food and drink available	X	X		X	
Education programme	X		X		X
Spotlight on playwrights	X	X	X	X	X

DRAMA

	Classic drama attenders	New drama attenders	Schools and colleges	Students 18+	Reading groups
New plays from classic novels	X	X	X	X	X
Youthful approach		X	X	X	
Award-winning work	X	X	X	X	X
Attracts star talent	X	X	X	X	
Successful merchandising			X	X	
Good website			X	X	
Touring schedule	X	X	X	X	X

MUSIC

	New orchestra. Music attenders	Classical music attenders	Schools and colleges	Radio Three listeners	Traditional music attenders
Specialise in new work	X			X	
Crossover with traditional music		X	X	X	X
Star soloists	X	X		X	X
International reputation	X	X		X	
CDs stocked in stores	X	X	X	X	X
Exciting presentation in performance	X	X	X		X
Education programme			X		



	Local galleries' openings list	This year's outreach participants	Storecard holders	Art and design	Friends of the gallery
City centre building	X	X	X	X	
Changing exhibitions	X	X		X	X
Free admission	X	X	X	X	
Crafts selling exhibition	X		X		X
Participatory workshops		X		X	
Calm atmosphere	X				X
Bookstall and postcard sales			X	X	X

4b. The 'Four Ps'

The 'Four Ps' is a useful structure for making fundamental changes to your marketing operation. There are basically four elements that you can change to encourage audiences – the Product, the Place, the Price, and the methods of Promotion. Here are some examples of the kind of question that falls into each category, again for an imaginary arts company.

Product

Which of your products and services could be made more appropriate for your target audience?

- The actual product you provide
- The atmosphere in your venue
- The way your staff relate to the audience
- The facilities you have
- Merchandise

Place

Where and when are your events?

- Would any of your events be more successful in a different venue?
- Are the events available at the right time for the target audience?
- Where can people find information about the events and buy tickets (if applicable) for them?

Price

Is the price right for the target audience?

- Would you be more successful with a particular target audience if an event was free?
- Would they value an event more if you put a premium on all ticket prices?
- Does your discounting policy meet the needs of your target audience?
- Is the merchandise priced appropriately for your target audience?

Promotion

Are you saying the right things to the right people, using the right channels?

- What would happen if you used different tactics to communicate with people?
- Would it be more, or less appropriate?

Remember that any changes you implement in these 'Four Ps' should arise from clearly understood audience needs.



Now try filling in your own benefits table.

Taking Action

5a. Choosing the right tools for Promotion

The following tables are similar to the benefits table in 4a. This time, the tables concentrate on matching the right promotional method with each target audience. The examples show how each target group has been considered in turn, with the best method of promotion finally picked out for each.

The choices you will make are inevitably determined by the resources available:

- Do you have a person who can be responsible for taking a lead on marketing activity?
- Could you bring in voluntary help?
- Do you have desktop publishing facilities?
- Do you have good relationships with other venues for joint marketing initiatives, or sharing mailing lists?



	Dance attenders	Drama attenders at venue	Schools and colleges	Clubbers	Dance classes
Mail dance attenders	⊗				
Mail drama attenders		⊗			
Mail local drama teachers		x	⊗		
Distribution in city centre	x	x		x	
Local press coverage	x				
Mail dance classes			x		⊗
Distribution in clubs				⊗	x
Local radio ad				x	



	Classic drama attenders	New drama attenders	Schools and colleges	Students 18+	Reading groups
Mail classic drama attenders	⊗			x	
Mail new drama attenders		⊗		x	
Local press advertising	x	x			
Hospitality for teachers			⊗		
Distribution in city centre	x	x	x	⊗	
Local press coverage	x	x			
Free drinks promotion				x	
Posters in shops				x	⊗

LITERATURE	Previous festival attenders	Bookshop customers	Schools and colleges	Local theatre audiences	Creative writing groups
Mail festival attenders	X		X		X
Mail bookshop cardholders		X			
Mail literature teachers			X		
Distribution in city centre	X	X	X	X	X
Local press coverage	X	X		X	X
Ad in theatre programmes	X			X	
Co-promotion with bookshop	X	X	X	X	X
Phone creative writing groups					X

VISUAL ARTS AND CRAFTS	Local galleries' openings list	This year's outreach participants	Storecard holders	Art and design students	Friends of the gallery
Mail opening lists	X				
Mail outreach participants		X			
Local press advertising	X		X		
Mail storecard holders			X		
Distribution in city centre	X	X	X	X	
Local press coverage	X		X		
Mail Friends list					X
Posters in city centre	X		X	X	X

These tables are useful because they help you decide what your priorities are.
The activities you have circled are the promotional ideas you should concentrate on.

MUSIC	New music attenders	Classical music attenders	Schools and colleges	Radio Three listeners	Traditional music attenders
Mail new music attenders	X			X	
Mail classical music attenders		X		X	
Mail local music teachers	X	X	X		X
Feature on Radio Three	X	X	X	X	
Distribution in city centre					X
Local press coverage	X	X	X		X
Mail traditional music groups					X
Posters in music shops	X	X	X	X	

TARGET AUDIENCES PROMOTIONAL ACTIVITY					

Now try completing your own.

5b. Communication tools

When you have picked out the most suitable promotional activity for your target group, you can actually pick up the communication tool you need and start to use it. For example, a sales promotion offers your customer something extra. It might be a free drink at the interval, or a two-for-one offer, or money off another of your products. Whatever you're giving as part of your promotion, you'll be expecting something in return – attendance at a specific event, for instance, or that audiences buy their tickets at least a month before the performance.

The following offers advice on the best way to use these tools. (Heather Maitland's *The Marketing Manual* is invaluable further reading, and covers each of these areas in detail.)

Your identity

1. Your organisation's identity should show through everything you do.
2. It should show what you're here to do.
3. It should reflect what you believe in.
4. It should tell people what makes you unique.
5. Ask yourself how you can communicate this in all areas of your operation.

Direct mail

1. You must have detailed, accurate lists.
2. Choose appropriate target groups - don't send 'junk mail'.
3. Always send a covering letter with your print.
4. Use a benefits table to decide what to include in the letter.
5. Tell the person what to do next.

Also see the 'Customer information' panel

Producing printed material

1. The print should tell specific target groups about specific benefits.
2. Write a clear brief for the designer, and use it to steer the project.
3. Try and communicate, don't try and make art.
4. See it as your audience sees it – can you read it? Would you pick it up?
5. Ask someone else to look at it and comment, preferably someone like the person you're targeting.

Copywriting

1. Imagine the person you're writing to.
2. Concentrate on the main benefits.
3. Tell the reader what to do next.
4. Show you can be believed – use external quotes, and refer to previous successes.
5. Leave the copy overnight, then look at it again and ask someone else to read it.

Distribution

1. Distribution needs targeting too. List your target audiences – and monitor the success of your distribution.
2. Make sure the print is displayed prominently.
3. Don't spread print too thinly – people prefer to pick up from bigger piles of literature.
4. Try and get someone else to do the legwork for you.
5. Concentrate on the local area, then move outwards.

Advertising

1. Only advertise if there's no other way to reach the target.
2. If you can't afford to make it look good, don't do it.
3. Adverts work best for products that already have popular appeal.
4. Think creatively about where to place the advert – in taxis? in theatre programmes?
5. Make sure your advertising works – monitor its effects.

Sales promotion

1. Use it to solve a particular problem.
2. Present it as 'all part of the service' rather than 'we're desperate'.
3. Make sure the box office knows all about it.
4. Monitor its success or failure.
5. Be creative with what you can offer the audience.

Customer Information

1. Collect the addresses of as many of your current audience as possible.
2. Store this information on a database.
3. Make sure you follow the Data Protection Act (see further reading).
4. Try and build a relationship with the people on your database.
5. Clean the list regularly.

Web marketing

1. Is the web really the best way to reach your target audience?
2. Get to know the medium – surf, and read the literature.
3. Use the medium – don't just put your brochure on screen.
4. Make sure you can staff it properly – make it efficient and interactive.
5. Your site will need promoting – build this into the marketing plan.

Communicating with the media

1. Be aware of deadlines and make sure you meet them.
2. Be accurate and honest – you might get found out.
3. Know about the publication's interests and styles.
4. Think laterally about the product – give a good story.
5. Think in pictures – get your message across visually.

Touring

1. Agree a marketing plan together with the venue – decide who needs to do what.
2. Try and meet in person.
3. Try and enthuse the venue about your work.
4. Draw on their local knowledge.
5. Give the venues enough quality information about your event – probably in a purpose-built marketing pack.

5c. Timescale

One of the most important things to remember about campaign planning is to leave yourself enough time. The timescale covered by a plan will vary according to the organisation and the projects, and the work you do on your marketing plan will show you how much time you will have to allow. To keep things running smoothly, schedule in a day for marketing planning every quarter, and make sure you check up on the current state of affairs every week.

5d. Budget

You will already know how much money you can spend on marketing from the work you did in the situational analysis. Now is the time to allocate specific amounts to each area of marketing activity. An awareness of the available resources will have run through the whole planning process: you had to have some idea of your budget in order to choose your promotional tools, for instance. But this is your final opportunity to make sure it all adds up. It is important to set up your accounts to reflect the different activity budgets within the marketing plan budget itself.

Account for costs relating to:

- printed material
- direct mail ie postage, envelopes, cost of printing and photocopies, processing
- advertising
- distribution
- hospitality ie entertaining the press and VIPs
- joint initiatives ie with other arts organisations
- IT equipment you may need ie web-authoring software
- fees for part-time staff or consultants
- research you need to carry out
- memberships or subscriptions you have to pay.

If you find you can't afford to carry out your strategy, don't just throw out the plan. Some action can be carried out at no cost, and other budgets or sponsorship may supply the little extra you need. Remember there were good reasons to make this plan in the first place, and the issues won't go away by themselves.

6 Research

Research can be as simple or as complicated as you like, as long as it adds to your store of information on your audience in a way that you can use. It is helpful to think of the many different kinds of activity covered by ‘research’: some of them are things you might already do on a regular basis.

Desk research

analysing the everyday information on audiences that passes across your desk – sales figures, purpose-built box office reports, and even correspondence.

Secondary research

taking advantage of the research on arts audiences already undertaken by other people. The Arts Councils, the local authority, and the local arts marketing agency will have information that might prove useful to you.

Primary quantitative research

research you commission or carry out yourself, concentrating on gathering responses from a statistically viable number of people. This kind of research counts things – it will tell you how many of your audience do a particular thing.

Primary qualitative research

research you commission or carry out yourself, concentrating on gathering verbal responses from a small, carefully targeted group of people. This kind of research concentrates on people’s opinions. It can tell you what a certain type of person feels about the issues you are presenting. However, it won’t give you any statistical breakdown for how this applies to other members of the audience.

For more on research and how you can carry it out yourself see *The Marketing Manual* by Heather Maitland.

Before you do any research at all, it is important to be clear about what you need to know, and what you are going to do with the information. There is no point in asking your audience how comfortable a theatre is, for example, if you can’t afford to replace the seats.

7 Evaluation

7a. Why evaluate?

Every element described in this guide needs to be evaluated periodically. First and foremost, you should look back at your objectives at the end of the project, and see whether you have been successful or not. This requires you to have information on where you started from – your baseline – and to gather relevant information during the course of the project. Deciding what constitutes ‘success’ for your organisation is a major part of the planning process.

Some active parts of your marketing plan, such as your choice of targets and methods of promotion, should also be reviewed after each project. It is the only way to tell whether the suppositions and choices you made earlier on were right, and it will give you evidence on which to base future decisions.

7b. Evaluation methods

In *Partnerships for Learning* Felicity Woolf suggests five stages to good evaluation:

- ‘Planning’: what are we trying to achieve in this project?
- ‘Collecting evidence’: how will we find out if we’ve achieved it?
- ‘Assembling and interpreting’: what does all the evidence tell us?
- ‘Reflecting and moving forward’: how will this affect our approach in future?
- ‘Reporting and sharing’: how do we present the information, and who do we share it with?

There are many ways to check on your success. Here are a few examples:

- Keep an eye on sales figures at each stage of your campaign – how much did they go up following that radio advertisement? Have you reached your income target?
- Use dedicated phone lines for channelling the responses to your campaign, or build in a special offer and track its take-up.
- Use your box office software to measure the response to a particular mailing, or to check the postcodes of your ticket buyers against your distribution routes.
- Use a survey or hold focus groups to question your audience's response to your activity.

There may be instances when you do not meet all your targets. However, remember that marketing planning is an on-going process. Evaluating your work can show what changes to make in the future.

Having a marketing plan in the first place is going to ensure you are well on your way to:

- Increasing audience numbers
- Being more resource efficient, including managing your time well
- Boosting your income
- Avoiding mistakes and repeating successes.

The above, in turn, will convince other stakeholders of the importance of what you do.

Contact organisations

- Arts Council of Wales
9 Museum Place
Cardiff CF10 3NX
Tel: 029 2037 6500
www.artswales.org.uk
- Arts Council England
14 Great Peter Street
London SW1P 3NQ
Tel: 020 7333 0100
www.artscouncil.org.uk
- Scottish Arts Council
12 Manor Place
Edinburgh EH3 7DD
Tel: 0131 226 6051
www.scottisharts.org.uk
- Arts & Business Wales
16 Museum Place
Cardiff CF10 3BH
Tel: 029 2030 3023
www.AandB.org.uk
- Arts Marketing Association
7a Clifton Court
Clifton Road
Cambridge CB1 7BN
Tel: 01223 578078
www.a-m-a.co.uk
- Cardiff Arts Marketing
2 Market House
Market Road
Canton
Cardiff CF5 1QE
Tel: 029 2037 3736
www.arts4cardiff.co.uk
- Valley Arts Marketing
Lower Park Lodge
Glan Road
Aberdare
CF44 8BN
Tel: 01685 884247
www.v-a-m.org.uk
- Marketing the Arts in Swansea
and Carmarthenshire
Parc Howard Musuem
Felinfoel Road
Llanelli
Carmarthenshire SA15 3LJ
Tel: 01554 755557
- Creu Cymru (Touring Agency for Wales)
8H Science Park
Aberystwyth
Ceredigion SY23 3AH
Tel: 01970 639444
www.creucymru.co.uk
- Cultural Enterprise Service
Market House
Market Road
Cardiff CF5 1QE
Tel: 029 2034 3205
www.cultural-enterprise.com
- Voluntary Arts Wales
PO Box 200
Welshpool
Powys SY21 7WN
Tel: 01938 556455
www.voluntaryarts.org

FURTHER INFORMATION

GLOSSARY

If you choose to go further into the subject, perhaps by using the further reading list overleaf, you will undoubtedly encounter some marketing jargon. Here is a short glossary of some of the most common terms you'll encounter.

ABC1	see Social grades.
Brand	The unified message any organisation sends out about its products and services.
Campaign	Marketing actions taken for a particular event or set of events.
Classified advertising	Simple text advertisement, taken out in a purpose-built section of a publication eg the entertainment section.
Copy	Any written information used as part of a marketing campaign.
Corporate identity	The visual expression of an organisation's identity – more than a logo, in other words, but part of the brand.
Demographics	Statistical analysis of the population according to such factors as age, gender, and where they live.
Display advertising	Advertisement including the advertiser's own graphics and typefaces, placed in a position of the advertiser's choosing.
Distribution	Targeting your printed publicity material in particular public places – including your own venue.
Focus group	A small representative group of people brought together to research a target group's opinions.
Logo	A graphic device that reflects and strengthens the identity of your organisation – part of the brand.
Print	Any printed publicity material.
Qualitative research	Research based on opinions, using information collected in a focus group or in interviews involving a small but representative number of people.

Quantitative research	Research based on numbers, using information collected by surveying many people.
Social grades	A form of social stratification based largely on income and occupation, split into six parts – A, B, C1, C2, D, and E. A refers to higher managerial, professional and administrative workers; E to pensioners, casual workers etc.
Telemarketing	Telephone campaigns to known individuals on a list, often presented as a service to the customer.
Test drive	A promotion, often aimed at first time attenders, which allows them to try out the arts experience for free – just like test driving a car before you buy. It should be followed up with offers which increase the cost of attending over time, from 0% to 100%.
Ticket yield	The average ticket price paid by a member of the audience.
Web	The World Wide Web is a collection of text and images published electronically on the internet. For a guide to the many new terms introduced by the net, look at any of these sites: www.webopedia.com, www.whatis.com or www.netlingo.com
Word of mouth	One of the most effective marketing tools – people telling other people about an event.

*Note: for a glossary specific to the design and print process, see *The Marketing Manual* (Heather Maitland) pages 59-62.*

FURTHER READING

Creative Arts Marketing, Elizabeth Hill, Catherine O'Sullivan, and Terry O'Sullivan
(Butterworth Heinemann, 2003)

The Marketing Manual, Heather Maitland
(Arts Marketing Association, 2000)

Partnerships for Learning: a guide to evaluating arts education projects, Felicity Woolf
(Arts Council of England publications, 1999)

Commissioning Market Research, Elizabeth Hill
(Arts Marketing Association, 2000)

The Golden Guide: marketing for touring companies, Heather Maitland
(Arts Council of England publications, 1998)

Data Protection : a guide to the data protection acts, Roger Tomlinson
(Arts Marketing Association, 1999)

SAM's books is a specialist arts management book retailer and mail order service.
The most current recommended reading across a variety of subject areas is featured
on SAM's web site at: **www.sam-arts.demon.co.uk**



South Wales Regional Office

9 Museum Place
Cardiff CF10 3NX

Tel: 029 2037 6500
Fax: 029 2022 1447
Minicom: 029 2039 0027

North Wales Regional Office

36 Prince's Drive
Colwyn Bay LL29 8LA

Tel: 014 9253 3440
Fax: 014 9253 3677
Minicom: 014 9253 2288

Mid & West Wales Regional Office

6 Gardd Llydaw
Jackson's Lane
Carmarthen SA31 1QD

Tel: 012 6723 4248
Fax: 012 6723 3084
Minicom: 012 6722 3496

email: **info@artswales.org.uk**
Website: **www.artswales.org.uk**



CEFNOGI CREADIGRWYDD
CYNGOR CELFYDDYDAU CYMRU
THE ARTS COUNCIL OF WALES
SUPPORTING CREATIVITY

Sponsored by
Welsh Assembly
Government





**TEMPLED CYNLLUN
GWEITHREDU MARCHNATA**

Ble ydych chi nawr? Pwynt 1a

Cynnyrch

Eich incwm

Y gynulleidfa bresennol

Ymchwil

Lleoliad a hygyrchedd

Cystadleuaeth

Gweithgarwch ac adnoddau marchnata presennol

Ble ydych chi nawr? Pwynt 1b



Amcanion Pwynt 2

Gan dderbyn y wybodaeth hon, beth yw'ch amcanion?

Amserlen a Chyllideb Pwyntiau 5c a 5d

Pa gyfnod mae'r cynllun gweithredu hwn yn ei gynnwys?

Beth yw'r gyllideb gyfan ar gyfer marchnata yn y cyfnod hwn?

Staff

Pwy fydd yn gweithio at farchnata?

Faint o oriau yr wythnos ydyn nhw'n medru eu treulio ar farchnata?

TEMPLED GWYLLUN GWETHREDU MARCHNATA

(Sylwch fod y templed hwn ar gael arlein o www.artswales.org.uk)

Cynulleidfaoedd targed	Manteision	GWEITHREDU Arfau Cyfathrebu	Amserlen	Cyllideb	Perfformiad	Adolygu	Canlyniadau'r Gweithgaredd
Pwy yw'ch cynulleidfaoedd targed? Gweler pwynt 5	Beth yw'r prif fanteision i'r gynulleidfa darged?	Pa arfau fudd yn cael eu defnyddio i gyrraedd eich cynulleidfa?	Pryd byddwch chi'n cyfathrebu â'ch cynulleidfa? (Rhowch yr union ddyddiadau os oes modd).	Beth yw'r gyllideb ar gyfer y gweithgaredd marchnata hwn? (Gan gynnwys 'dim cost')	Beth ydych chi'n ceisio ei gyflawni gyda'r gweithgaredd hwn? Ydy e'n cyfrannu at eich amcanion?	Y dyddiadau pan gaiff y gweithgaredd ei adolygu a phan fydd adroddiad arno. Pwy fydd yn gwneud hyn?	Pa mor af/lwyddiannus fu'r gweithgaredd hwn? (Llenwch hwn ar ddiwedd eich prosiect).

TEMPLATE FOR MARKETING PLANNING

By answering the questions in the panels you will have the information needed to complete your marketing planning template opposite. The template will be a summary of your marketing plans which relate to your marketing objectives, set out earlier in Point 2. These in turn relate to your overall business objectives, set out in your Business Plan. See the beginning of this booklet for an example of a completed Marketing Action Plan Template. Note: These templates are also available on line at **www.artswales.org.uk**

STEP A

Where are you now? Point 1a

What are the main issues you have uncovered in the situational analysis?

Product

Your income

The existing audience

Research

Location and access

Competition

Current marketing activity and resources

STEP B

Where are you now? Point 1b

What are the main things the SWOT analysis shows you?

STEP C

Objectives Point 2

Taking this information on board, what are your objectives?

STEP D

Timescale and Budget Points 5c and 5d

What is the period covered by this action plan?

What is the total budget for marketing in this period?

STEP E

Staff

Who will be working on marketing?

How many hours per week can they spend on marketing?

MARKETING ACTION PLAN TEMPLATE

Answer all the questions under each heading

(please note that this template is available online www.artswales.org.uk)

Target Audiences	Benefits	ACTION Communication Tools	Timetable	Budget	Performance	Review	Action outcomes
Who are the target audiences? See Point 5	What are the main benefits for the target audience?	What tools will be used to reach your audience?	When will you communicate with your audience? (Give exact dates if possible.)	What is the budget for this marketing activity? (Including 'no cost'.)	What are you aiming to achieve with this action? Does it contribute to your objectives?	Date when activity will be reviewed and reported on Who will do it?	How un/successful has the activity been? (Fill this in at the end of your project.)