

ATTACHMENT 1

PROGRAM PLAN FRAMEWORK

Program Activities

This section describes your program of artistic, service or cultural activities and how these will be implemented.

We recommend that you provide the following information:

- ∞ What you are planning to do?
- ∞ How you are planning to do it?
- ∞ What is the creative rationale behind your activities?
- ∞ If relevant, how does your activity contribute to the artform or arts practice?
- ∞ Who are the key artistic and other professional personnel and collaborators?
- ∞ Details about the dates, venues and partners, if applicable, involved in each stage of the proposed program from development to delivery
- ∞ How will you evaluate the success, or otherwise, of all aspects of your program?
- ∞ A description of your organisation's ability to implement a program of well-planned, interconnected activities in a year, or an activity that occurs over the greater part of the year
- ∞ What are the public outcomes of this program?

Marketing Plan

This section should include all the core components outlined in the Companion Resource: Core Elements of a Strategic Marketing Plan provided in the following section.

Companion Resource: Core Elements of a Strategic Marketing Plan

Purpose

Products and Services

What the organisation gives to, or creates for people.

Context

This section will summarise the organisation's internal and external environment to identify strengths and weaknesses, opportunities and challenges in relation to marketing. It is a distillation of analysis and research undertaken by your organisation.

- ∞ Internal – include networking skills and contacts (e.g. Board members and volunteers, etc)
- ∞ External – include any trends in the social, technical, environmental, economic, political, legal or arts environment which may affect the direction that your organisation chooses to take (e.g. changes to tax laws affecting philanthropy; growing trend for people to want to interact with or co-create the art they engage with; growing use of online social networking)
- ∞ Includes any market research
- ∞ SWOT, TOWS matrix¹, Porters' Five Forces², plus any other tools you want to use

Markets

*A market is any broad collection of people who might have an interest in exchanging something, coming into contact or engaging with your organisation.*³

Define your current markets

This should be based on any research or facts. Describe your market in terms of the key common factors that bind each group (e.g. young adults who respond to the latest trends in new media). It may be that demographic factors such as education level, income and age are not as important as other factors such as hobbies or attitudes. Consider who creates your support base? What other markets are strategically important to you? If you have segmented your markets, a summary of your analysis should be here.

Consider: funding bodies, sponsors, philanthropists, visitors, ticket buyers, audiences, workshop participants, clients, referrals, members and volunteers etc.

Define the separate socio / demographics of the markets you are currently attracting (defining the largest possible 'groups' of audiences/clients in a way that is useful to the organisation (e.g. peers; media; 18 - 45 year olds with an interest in innovation, design and new media; women aged 40 - 55 with an interest in writing; single ticket buyers etc).

Clarify what you offer your markets

To encourage regular engagement with your organisation, people need to feel welcomed and benefit from their experience of your organisation. Your particular environment and internal strengths must be exploited to give your market(s) an experience, service or an object that they feel nothing else can offer.

¹ The TOWS Matrix takes the SWOT analysis further by cross-matching the environmental threats and opportunities with the organisation's weaknesses and especially its strengths and then systematically identifying relationships between these factors to devise potential strategies on them.

² The Porter's Five Forces Analysis is used to assess the external environment of the organisation and strategise accordingly. This analysis is conducted on the basis of five forces. They are threat of new competitors, bargaining power of suppliers, bargaining power of customers, threat of substitute products/services, and rivalry among existing peers and competitors.

³ Thinking BIG! *A guide to strategic marketing planning for arts organisations* Stephen Cashman Arts Marketing Assoc 2003

Pinpoint the experience that your organisation offers and how it is unique from your markets' perspective (i.e. the emotional, physical, social benefits and value you deliver to them).

Choose the strategic direction your organisation wishes to take with regard to markets.

Consider whether you want to strengthen relationships with existing markets (e.g. attract those people who usually come once a year three times per year instead). Or do you want to develop new markets (e.g. attracting people over 60 years of age)? This direction should take into account what is feasible within the resources available. Consider which partners you will work with to move in this direction (e.g. like-minded organisations, local businesses, international organisations and sponsors etc).

Competitors

In not-for-profit arts organisations, competition can be thought of as anything that inhibits or stops an organisation from achieving its goals.⁴

Consider who, or what else, competes for your markets' time, attention, interest and money. These can be direct or indirect competitors; think broadly, logically and laterally about where your current and future markets spend their time and money (e.g. other forms of entertainment such as watching television or playing sport, on-line communities, hobbies). Are current funding partners directing their money elsewhere? Use any research that you may already have. Bear in mind that other arts organisations may help increase the local desire for art, rather than compete for your markets' time. Also consider threats or barriers to your target markets engaging with your organisation (e.g. poor parking or public transport, lack of marketing budget/information, other demands on your prospective markets' time).

Competitor analysis

Expand, restate or refer to the relevant contextual analysis already provided in your business plan.

Brand statement

What is it we offer people? Why do they come to us? Define what audiences 'get' from experiencing what your organisation delivers.

This is how your creative vision translates into something to offer people that no-one else can offer. This is the reason why certain types of people are attracted to your organisation. It should be a really simple statement saying what it is you give to customers/ audiences/ participants/ members from their point of view - that is in terms of the emotional, physical, social benefits and value you deliver to them. For example a social benefit can be "a great chance to socialise with my friends"; or an emotional or spiritual benefit can be "a chance to have a laugh and feel I have done some good in the world".

This should be based on market research/market perception where possible, not assumptions from the organisation. The shorter and simpler the statement is the better (i.e. easier to communicate to new audiences). Bear in mind, your organisation may represent a slightly different benefit to different markets (e.g. clear information and a good cafe to first time visitors; innovative, demanding or potentially controversial shows for some audiences).

Strategic marketing goals

Describe your overall marketing goals and objectives for the next year. You can use SWOT analysis or the TOWS matrix for this.

Target markets

This is a process of selecting which segments of market/clients are worth pursuing with the resources available. This will probably include existing markets, but may also include some new markets, or deeper penetration of existing markets. This is a simple statement of one or two sentences.

Marketing strategies for target markets

This includes developing any new programs, initiatives or products for certain target markets. Consider distribution and partners (e.g. if you want to reach more people interstate or overseas, consider what strategic partners you are working with to deliver this, and how you are going to handle your relationship with these partners). This includes any pricing strategies, product strategies, artistic strategies, distribution strategies, people strategies and also any philanthropy or sponsorship strategies.

⁴ Thinking BIG! A guide to strategic marketing planning for arts organisations Stephen Cashman Arts Marketing Assoc 2003

Each strategy should be specific, measurable and achievable and should have a specific KPI over a specific time.

This action plan comprises specific activities for each strategy above, which will achieve each of the strategies above:

- ∞ who you are targeting;
- ∞ what medium you are using;
- ∞ what message are you sending;
- ∞ how are you delivering it (promotional plans and program);
- ∞ who is responsible for it;
- ∞ how much you have budgeted for it; and
- ∞ how you will measure success, KPIs.

If applicable, you may need to develop separate action plans for marketing communications (or promotion and outreach), sponsorship and philanthropy.